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SOSYAL BİLİMLER ENSTİTÜSÜ
ÇEVİRİBİLİM ANABİLİM DALI

"GENDER AND TRANSLATION: A CASE OF JEANETTE WINTERSON"

YÜKSEK LİSANS TEZİ

Hazırlayan

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Funda Gül KOCABAY tarafından hazırlanan *"Gender and Translation: A case of Jeanette Winterson"* başlıklı bu çalışma 11.09.2013 tarihinde yapılan savunma sınavı sonucunda oybirliği ile başarılı bulunarak jürimiz tarafından *Çeviribilim Anabilim* Dalında *Yüksek Lisans* Tezi olarak kabul edilmiştir.

B Aksoy

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Yrd. Doç. Dr. Hilal ERKAZANCI (Üye)

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I. INTRODUCTION

Throughout history, people pertaining to different cultures have needed translation for communication and filling the gaps between themselves. It has been understood that translation provides for accomplishing the exigencies of the culture. Each culture has its own values and differs from each other with regards to language, the way of living, history, religion, art, literature and so on. Having different literary genres has brought literary translations to forefront. Just as language serves to express feelings, literature works out the inner aesthetic feelings of writers to give voice to ordinary people. While translating these texts, a translator adopts an important role to convey the message as aesthetic as the source text. Language is used for expressing ideas. However, language may not always be a mirror for reflecting the reality. The same situation is valid for translators: they manipulate, censor or rewrite texts. A literary text contains allusions, metaphors, similes, nuances, oxymoron, alliterations, assonance, etc. namely, the work of translator is beyond the translation of words or sentences for literary translation.

Simply, literary translation can be defined as the translations of poems, novels, plays, lyrics, etc. It serves a lot more than an ordinary translation. Therefore, the literary translators should consist of creativity, mastery, artistry, etc., because only the literary translation needs creativity. Literary translation should convey both meaning and the message of original text in the target one by carrying out the soul of source culture into the other. Literary translation is much more difficult to translate because of being written with an aesthetic and imaginative language, as literary texts can be defined as the written postures of emotions. Therefore, it is hard to reflect the

emotions of owner of the literary work. Above all, literary translation, especially, brings cultures together on a common ground.

Translation could be identified as the process which includes not only conveying the meaning of sentences into another language, but also overcoming these differences to render in target culture.

According to Penrod (1993), a translator is required to:

> take a position relative to other cultures and languages…. Is it one of domination or is the other culture, the other language seen as a model? Is there an attempt at enrichment of our own culture or is "naturalization" of the other considered the objective? We need also to consider questions relating to the distance in time, in space, which separates translations from their originals as well as those arising from the most fundamental decision of all: whether or not to translate a given text at a given time. Who the translators are and the nature of the literary institution they belong to will also necessarily affect the way translations are produced (p. 39).

A perspective presented here is that translation can never be transparent, but generally have relation with socio-culture. That is to say that translation can alter the values, meanings or ideas of the original works. In this sense, translator shapes the aim and the impact of the work, because translator establishes a connection between texts and cultures; and also, translator has her/his own position of connotation.

There have been radical changes in styles and genres in literature with the emergence of postmodernism. After the 1980s, postmodernists rejected all traditional techniques, and eliminated the boundaries of "high," elite, or serious art and "low," popular art, or entertainment. As a postmodernist writer, Jeanette Winterson has rejected the traditional techniques; she has rejected the time notion and has used gender as major subject. Postmodernism has perished feminism. Feminist movement has rapidly developed after postmodernism emerged. Virginia Woolf and Jeanette Winterson are the examples of feminist postmodernism (Barth, 1984, p. 195). Postmodernism has brought new characteristics to literature. Postmodernist has used

irony, playfulness, and black humor as hallmarks. Pastiche is another feature that provides combining previous genres and styles to create new one. Intertextuality is one of the features of postmodernism for putting forward the dependence of literature to previous works. Postmodern authors use metafiction to make reader aware of fictionality, and the presence of the author, which can be seen in the fairy story of Jeanette Winterson. For nonlinear timelines, temporal distortion is used as a feature of postmodern literature. Many postmodern authors use paranoia to explain the frightening chaos of society. Authors sometimes use maximalism and minimalism. Reality is discussed differently. Oya Batum Menteşe has expressed in her article "Sanatta ve Edebiyatta Post-Modernizm" ("Postmodernism in Art and Literature), reality for postmodernist idea is variable, and there is not a particular explanation of it; also, it is not possible to comprehend the reality for individuals. If there was a particular truth, people would interpret it in their minds in their ways; therefore, a piece of reality can be known for this way (1995, p.237). The last but not least, magical realism is the most important technique in postmodern literature that means magical realist novels may include dreams taking place during normal life, the return of previously deceased characters, extremely complicated plots, wild shifts in time, and myths and fairy tales becoming part of the narrative.

With the development in translation studies, gender has become a new research area for it. Translation studies have started to be interested in how gender plays role for translation process. The question has come to theoreticians" mind whether a translator should translate as a woman or like a woman. In this point, the choice of translator should come to minds of publishing house. Gender issue in

Winterson's selected book shall be analyzed by postmodernist and feminist points of view.

1.1. Background to the Study

This research shall focus on gender issue in translation. Text type of translation, the language involved, the status of the translator may affect the translation process according to gender. Also, the questions "who translated what, when, and how, and how did gender play role for translation, and how does gendered identity or a lack of it affect translation process?" may be important for discussing gender role in translations. Moreover, the point of view of translators about gender identity may affect the translation process. For these reasons, in this thesis, translation of Jeanette Winterson's selected book shall be examined in the context of gender.

1.2. Purpose of the Study

The purpose of this thesis is to search out how gender-based expressions used by a feminist and postmodernist author have been reflected in the target language in which it was translated by a feminist and postmodernist-oriented translator without any omissions or censorships. As a consequence, Jeanette Winterson's selected book *Sexing the Cherry* shall be analyzed by explaining effects of gender on translations, an overall evaluation of selected book and its translation shall be given.

1.3. Scope of the Study

In this study, the researcher shall focus on the gender and translation in the translation of Jeanette Winterson's selected book, *Sexing the Cherry* into Turkish.

The reason to choose this book is that Jeanette Winterson, as a postmodernist and a feminist writer, has used gender context, as well.

1.4. Hypothesis

In this study, it is hypothesized that Jeanette Winterson's "*Sexing the Cherry*" was translated without any censorship because of the feminist-oriented identity of Pınar Kür, the translator..

1.5. Assumptions and Limitations

Jeanette Winterson is a feminist and postmodernist writer. She mentions issues of gender identity, and gender polarization. Jeanette Winterson and her work can be analyzed by considering that she is a lesbian and feminist writer, and she writes with a specific gender discourse. Recently, gender has got an important place in translation studies. In this thesis, it is assumed to prove that the choice of translator and the reflection of gender discourse in the target culture may affect the translation process and the originality of the work.

This thesis is limited to gender and translation with the style of the author and the translator, and semantic level of analysis of translation for searching out any censorship. A brief bibliography of Jeanette Winterson, her discourse, Pınar Kür and her discourse shall be given. Moreover, some information on Jeanette Winterson's "*Sexing the Cherry*" and its translation into Turkish along with its analysis. Shall be provided.

1.6. Preview of the Forthcoming Chapters

In the first chapter, background to the study, statement of the problem, purpose of the study, hypothesis, scope of the study, and assumption and limitations have been stated.

After giving brief information about the thesis, in the second chapter, brief summary of literary translation and problems arisen from it are included. The core issues of this thesis "gender and translation" shall be explained. Before the relation between translation and gender for this thesis, the historical background of the terms and studies of translation and gender shall be clarified briefly. Brief information on translation history shall be given. Besides, the other important term for this research is gender that may be defined as differences in the way that men and women in a society are to feel, think, and behave. The terms sex and gender are always intermixed and are substituted. However, sex refers to physical and anatomical characteristics considered to distinguish male and female bodies from each other. Having regard to these two notions, the relation between them shall be focused. As the subtitle of this chapter, censorship shall be briefly explained.

In the third chapter, questions “Who is Jeanette Winterson? How she writes? What is her discourse?” shall be explained. As a feminist and a lesbian writer, her beliefs, her religious views, and her books shall be dealt with. As a subtitle, examples from her novels "*The Passion and Lighthousekeeping*" on gender shall be given for information.

In the fourth chapter, there shall be brief information about the life of Pınar Kür, the translator of the selected book. In this chapter, the literary context of Pınar Kür shall be dealt with.

In the fifth chapter, *Sexing the Cherry* shall be summarized, gender in *Sexing the Cherry* shall be examined, and analysis of the translation of *Sexing the Cherry* shall be discussed.

II. THEORETICAL ISSUES OF GENDER AND TRANSLATION

Translation studies and gender studies have rapidly gained importance since a few decades. Moreover, they have close relation. In order to make sense of the relation between them, it is important to understand the terms, translation and gender. Translation can be described as a rendering from one language into another; and the gender is the behavioral, cultural, or psychological traits typically associated with one sex. It can be said that, the relation between them is related to culture of a society; belief systems, world views and sexual preference of a translator can affect translation process. All these issues shall be explained below.

2.1. Brief Information about Literary Translation

Just as language serves to express feelings, literature works out the inner aesthetic feelings of writers to give voice to ordinary people. A literary text contains allusions, metaphors, similes, nuances, oxymoron, alliterations, assonance, etc. namely, the work of translator is beyond the translation of words or sentences for literary translation. Simply, literary translation can be defined as the translations of poems, novels, plays, lyrics, etc. It serves a lot more than an ordinary translation. Therefore, the literary translators should consist of creativity, mastery, artistry, etc., because only the literary translation needs creativity. Literary translation should convey both meaning and the message of original text in the target one by carrying out the soul of source culture into the other.

Although each author has used the same themes or styles, the difference in their world views, emotions, or cultural values leads the emergence of various

impressive works of art. The emotions create the prose. This means that there is not a specific terminology for literary translation, and it is different from technical or medical translation. Therefore, the literary translators should become professional at this kind of translation. That is to say, literary translation should be the pursuit of literary translators. This is because that they become expert for this area. As the creator of a translation, the literary translators present a bridge to the inner side of a foreign author by virtue of the entire knowledge about both cultures.

Clifford Landers expresses his indulgence about literary translation based upon his experiences as follow:

> The intellectual rewards of translation (which, hereafter will mean literary translation unless otherwise specified) are many. For some, the pleasure of puzzle-solving is an important element. How to find an equivalent for a source-language pun? Can the tone of the original be reproduced in the target language? What to do about slang, nicknames, colloquialisms, proverbs, references to popular culture, metalanguage (…)? (n.d., p.5).

Landers has underlined the language games, and also he has actually touched on an important point for literary translators. Literary translators should comprehend the meanings of the sentences, sometimes they should translate as if solving a puzzle. Firstly, they should understand the frame of both culture and what the author means. Then, they should fill the frame by catching the equivalence, giving the intended meanings and nuances. This is the reason why literary translation is different from technical translation. Asalet Erten has mentioned this situation as "(…) A literary text says more than it seems to mean. Hence a literary text is not which the author takes the words and the translator the meaning." (Erten, 1999, p.45). The fact is that the translator should realize that the language is used as metalanguage, it does not include only the grammar rules and the words; it provides people about different

world views and the life of author. The translator should be conscious about these and should read the source text holistically.

According to Berrin Aksoy, the function and place of the text that shall be translated may differ from the function and the place in the target one. For example, the text has an artistic content in the source function, it shall be translated to reflect its type or to cause to be loved in the target culture. In accordance with this purpose, it should not be forgotten that there would be shifts, reductions, and changes in the texts accordingly to poly-system rules of the target culture during the translation process (Aksoy, 2002, p.102). Therefore, the literary translator should be aware of the fact that the literary texts should be evaluated within the context of artistic elements of both cultures. For this reason, the literary translators should be aware of the period of the source text and should properly recognize the author.

The literary translators should be aware of the fact that the reading process for them is a crucial issue. As Erten indicated in her article that translation of literary texts was a reflection of the reading process by the translator must be more meticulous in approaching the text than the ordinary reader (1999, p.46). The reading process of literary translators is different from an ordinary reading. The literary translators should have capacity of catching the language plays, cultural references, nuances. Contrary to general reader who tries to make an inference from a text, the literary translators have another aim as catching an aesthetic reading. In this content, the creativity of the translator comes to agenda. Moreover, beside creativity, the literary translators should well-supported about cultures.

Jian Zhang has classified the reading process for literary translators as follow:

> Pre-translation reading is more of a private living through experience. The reading/translation process requires a certain detachment from the text on the part of the translator. In a sense, the translator's attention is centered on the ideas, information, events rather than on the personal emotion that the text evokes. Post-translation requires both efferent and aesthetic stances (1997, p.246).

It should be kept in mind that reading process would lead the way which the literary translators go through for responding the expressions in order to get equivalence. With reading process, the literary translator can analyze both cultures as long as read the text carefully.

2.2. Problems of Literary Translation

For having cultural interference, translated text should have a function in target culture. As the source text has a particular function in target language and culture, the target text should have a similar function in the target culture. This is important for abandoning the fidelity. The literary translator should feel free for being creative, but translation process would be more difficult as the translator become more creative. Furthermore, having different culture or having different genre would lead some translation difficulties for literary translation.

Translation problems can be classified as problems on usage of artistic usage, grammatical problems, cultural words or notions, problems about time differences, and problems on literary genres or techniques. Aksoy has respectively given brief information about these problems in her book "Geçmişten Günümüze Yazın Çevirisi". Problems on usage of artistic usage arise from not to decide on creating the language plays in target language. Artistic language is intrinsic to the author; also, figures of speech are personal. It is a rough process for literary translators to analyze and to understand the artistic usage, which avails translator to choose translation method. The translator can refer different methods in case there are not equivalent

artistic creations in target language or these artistic creations do not provide the same feeling of the source. Grammatical problems mean that linguist structures of source language would not have a place in target language. Moreover, in some cases, the linguistic structure can be used more complicated for creating an artistic structure, which can be difficult for translator. Syntax and tenses are other linguistic problems for translators. The translators can solve these problems with their choices on translation methods and their creativity and ability. Problems arisen from cultural words or notions are the result of cultural differences. Cultural inconsistencies between two linguistic cultures are mentioned by people of both cultures, which lead unacceptability problem. Problems about time differences can be identified as eliminating the démodé factor that should be modernized as time goes on. Feelings and thoughts can turn into an incomprehensible situation with the changes in world views. This situation causes translation difficulties because of cultural differences. Problems on literary genres or techniques can be explained as new genres and techniques takes place with translation in target culture. For example, sonnet as a literary genre has taken place in Turkish literature with translation that made translator present a new genre by using language richness of target culture.(Aksoy, 2002, p.83-100). These problems can be solved by making explanations in the text, giving endnotes, expressing with another word, deletion, transference, adaptation, neutralization, and domestication or foreignization methods. In this context, the literary translator should comprehend the text, the author, time, source and target cultures to catch the same tone of source text.

In literary translation, the translator should exclude as much as possible foreign and anachronistic words to avoid banishing the reader from feeling a neutral atmosphere.

2.3. Gender and Translation

It has been said that "translation studies" is considered as a new discipline by theoreticians. Before giving information about the relations between translation and gender, the notions of translation and gender should be mentioned.

Translation is described as "a rendering from one language into another; also the product of such a rendering" in the dictionary of Merriam-Webster. In Oxford Dictionary, this term is defined as "a written or spoken rendering of the meaning of a word or text in another language". As it has been understood from these definitions, there are two language pairs that called "source language" and "target language". According to Jeremy Munday (2001), a professor in University of Leeds, the concept of translation means several things as the subject field, the product or the process (p. 5). Human interaction brought forth the idea of translation long time ago. Therefore, it is possible to say that the roots of translation studies showed a parallelism with the interaction needs of people.

Translator can be entitled as indispensable person for translation. In the British & World English dictionary, translator is described as a person who translates from one language into another, especially as a profession. Translators have come with the territory since the translation history came into existence. Actually, the remarkable and known example is the Bible translation by St Jerome in the fourth

century BC, but according to Munday, first debates of this term started in the first century BCE by Cicero and Horace (Munday, 2001, p. 7). The ideas of Cicero, Horace and St Jerome survived until the twentieth century.

Basically, these aforementioned translators discussed two basic types of translation as "*word-for-word" and "sense-for-sense"*. Word-for-word translation means literal translation, namely the structure of the source text is protected grammatically. Sense-for-sense translation, in case, is the free translation that provides conveying the meaning instead of grammar of the source. Cicero advocated the *sense-for sense translation* that is free translation. He said that he translated as an orator, in other words he preserved the style but rendered the meaning of the original work. Also, St Jerome evaluated the sense-for-sense translation was more effective than literal one (Munday, 2001, p. 19-20). According to Steiner,

> In translation the dialectic of unison and plurality is dramatically at work. In one sense, each act of translation is an endeavor to abolish multiplicity and to bring different world-pictures back into perfect congruence. In other sense, it is an attempt to reinvent the shape of meaning, to find and justify an alternate statement. The craft of the translator is (…) deeply ambivalent: it is exercised in a radical tension (…). (1975, p. 235)

It has been understood that Steiner implies to eliminate the plurality of translation in order to grasp equivalence between source and target culture.

In the seventeenth century, John Dryden, an English poet and a translator, developed the types of translation as *metaphrase, paraphrase and imitation.* Dryden criticized metaphrase and imitation while preferred paraphrase (Munday, 2001, p. 25). Before Dryden set his rules on translation such that a translator must be a master of both source and target languages, translator should give importance on the expressions of the source text, the words are important and the sense of the author is

divine, Etienne Dolet, in the sixteenth century, set out his tenets for a good translation. He expressed that a translator must perfectly understand the sense of the author, should have perfect knowledge of source language and target language, should refrain from literal translation, should avoid Latinate words, and should choose words for avoiding clumsiness (Snell-Hornby, 1988/1995, p. 12,13). To Munday, in the eighteenth century, the first systematic study on translation was done by Alexander Fraser Tytler (2001, p. 25). Tytler set forth that a translator should translate as written in the target language that is a target-oriented approach, and that the translation should give the complete manuscript of the source text, that the style and the manner should be the same, that the translation should have all the ease of the original composition (Tytler, 1797, p. 14). In the nineteenth century, Friedrich Schleiermacher, a German translator, set forth the different types of translation that distinguished two types of translator as translator for commercial texts and translator for scholarly and artistic texts. In the twentieth century that translation studies started to become a scientific field, theoreticians mostly focused on transparent translation method (Munday, 2001, p. 27,28). According to George Steiner (1998), the translation theories should analyze the meaning (p. 290). During 1950s and 1960s, Roman Jacobson, Eugene Nida and Noam Chomsky focused on function and culture-oriented approaches to translation. They put forward the equivalence, approaches to meaning, as linguistic, referential, emotive, and text analysis respectively (2002, p. 1).

Moreover, Peter Newmark with his communicative translation approach, Werner Koller with his types of equivalence, Vinay and Darbelnet with their

translation strategies, John Cunnison Catford and Van Leuven- Zwart with their translation shifts, Katharina Reiss with her text type classification, Hans Vermeer with his Skopos theory, Mona Baker, Basil Hatim, Ian Mason, Itamar Even-Zohar wih his polysystem theory have contributed to translation studies.

There is no doubt that postmodernism has affected translation, too. Translators have become more visible and free with the emergence of postmodern thinking. It would not be wrong to say that translators have changed their occupational identity as postmodernist. With postmodernism, translation has been regarded as re-conceptualizing the works of art not to rewriting them, but adding new dimensions to the works with translation. Translation is not re-production, is a re-conceptualizing process for postmodernists because they put forward extraordinary texts and they expect that translators should transfer the texts by means awaking the same effect in the target culture. The translator can translate a story, written without abiding by any rules or traditions, by assuming postmodern approach as re-conceptualized.

According to Rolan Barthes:

> "We know now that a text is not a line of words releasing a single "theological" meaning (the message" of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original blend and clash. The text is a tissue of quotations drawn from innumerable centres of culture. It is in this sense that Barthes can argue that a writer's "only power is to mix writings", in other words, that a writer "ought to know that the inner 'thing' he thinks to 'translate' is itself a ready-formed dictionary" (1977, p.146).

It can be deduced from this quotation that the translator should understand the intended meaning while translating. For example, Jeanette Winterson uses symbols in her novels as a postmodern writer; the translator can easily realize what Winterson means and can make a choice accordingly to intended meaning

The other important notion of this study is gender. Gender is described as "the behavioral, cultural, or psychological traits typically associated with one sex*"* in the dictionary of Merriam-Webster. In Oxford Dictionary, gender is indicated as "the state of being male or female (typically used with reference to social and cultural differences rather than biological ones)". Sex is defined in the Oxford Dictionary as "the sum of those differences in the structure and function of the reproductive organs on the ground of which beings are distinguished as male and female, and of the other physiological differences consequent on these; the class of phenomena with which these differences are concerned". The terms sex and gender are always intermixed and are substituted. Gender may be defined as differences in the way that men and women in a society are to feel, think, and behave. However, sex refers to physical and anatomical characteristics considered to distinguish male and female bodies from each other (Fulcher & Scott, 2007, p.156). Namely, the sex comes from the birth, and gender is imposed by the society. As could be understood from this point, gender should be associated with a social understanding. It can be set forth that while "male" and "female" are the terminologies used for sex, "feminine" and "masculine" are the terminologies used for gender. Jane Rendell has explained the differences between sex and gender as follows:

> In the most simple summaries, sex, male and female, exemplifies a biological difference between bodies and gender, masculine and feminine, refers to the socially constructed set of differences of a natural and pre-given order, whereas gender differences, although based on sex differences, are taken to be socially, culturally and historically produced differences which change over time and place (2000, p. 15).

Rendell points out with this statement that gender depends on social, cultural and historical differences of a person. Social environment can shape the gender role of an individual.

While sex is invariant, gender may be change in times. Therefore, there may be various gender roles for each culture or society because of living in different parts of the world. Gender can alter through socialization. This socialization process begins in family and continues through education or media, etc. In other words, according to Robert Connell (1987), socialization process is the center of gaining the gender role of a person (p. 140). In this point, it can be understood that a person who is trying to gain her/his gender role can behave accordingly what the dominant act is in the society. For example, a girl should think that she should do the house cleaning when she grow up, or a boy should behave as tough as old boots. Gender order involves in the hierarchy of masculinity and femininity. The mostly accepted ideas are established under the superiority of male. Contrary to this, it may not be wrong to indicate that there is no dominant femininity (Fulcher & Scott, 2007, p. 164), because it is believed that femininity reinforces to masculinity. Namely, societies have been patriarchal throughout the history; in this sense it is likely to say that masculinity has oppressed femininity.

It can be said that the discrepancy of masculinity and femininity is the core points for gender. In addition to this discrepancy, there are heterosexual, homosexual or bisexual people when the issue comes to gender identity. In the adolescence period, the adolescent commences sexual practices associated with her/his sexual identity. In that point, homosexual or bisexual people emerge. Moreover, these people either hide themselves or keep their gender identity from society, and it is likely that these people may be excluded from the society. Although humans live in a

liberal world, subcultures as lesbian or gay have emerged, which real men or true women have excluded them.

Women have started to get involved in world affairs by breaking the chains of men dominance. They have become more independent. Thus, feminism has come to the fore. Feminism has taken cognizance of gender for their movement. Most of the feminists have objected to indicate the word "woman" is related to sex. They have believed that this word is associated with gender (Mikkola, 2012, n.p.). Beyond, feminists have tried to eliminate the dominance of men. Theorists of feminist theory have seen gender as not a fixed identity that shapes actions and thoughts, but as a "role" that is "performed."

From the Medieval ages to contemporary works, women have participated in almost every field of life. They have notably established theories of art and literature in the scope of feminism (Gilbert & Gubar, 2007, p. 3). Feminism has brought forth worldwide known writers. One of them is Jeanette Winterson, a postmodernist English novelist, short story writer, essayist, and editor. Her fictions unearth the nature of erotic love that makes her one of Britain's instigating writer. Winterson is in opposition to classic novel, hierarchical speculation, and protagonist stereotypes. She is mostly keen on time, religion, culture, juvenility, and adolescent. In addition, Winterson mentions issues of gender identity, and gender polarization. Jeanette Winterson and her selected work can be analyzed by considering she is a lesbian and feminist writer, and she writes with lesbian discourse.

The relation between translation and gender was claimed to become in emotions. Gender entered into translation for providing re-writing and for showing

the importance of gender, identity. According to John Florio (1603, n.p.), translations were evaluated as defective and reputed females. Both translators and women have been impotent and inferior. It can be said that women have been seen in the second plan, as well as translation, in society for centuries Susanne de Lotbinière-Harwood has been indicated that she was a translation because she was a woman (1991, p. 95). From this point of view, it would not be wrong to say that translation is seen as feminine; and also woman and translator have been regarded as inferior.

As Simon indicated (2005, p. 9), translation is related with gender, which provides translation regenerate. Translation is linked with reproduction is seen as female not the original. Moreover, there is a generally accepted term "Les belles infidèles" meaning faithless beautiful. This term was used by Menage for questioning the fidelity of translation. It would not be wrong to say that a translation can be either beautiful like woman or faithful (p. 10). Additionally, there is a conflict between fidelity and beauty for translation. As translation is a product emerged from a rewriting, translators could not stay faithful to the original text for catching up beauty.

Barbara Johnson has drawn a parallel between translation and marriage, which both translation and marriage have crisis. According to her:

> For while both translators and spouses were once bound by contracts to love, honor, and obey, and while both inevitably betray, the current questioning of the possibility and desirability of conscious mastery makes that contract seem deluded and exploitative from the start. (1983, p. 143)

It can be deduced that fidelity may distort the relation between translator and original text.

It has been known that women have been translators for a long time. For instance, during the Renaissance period, translation was one of the major intellectual

activities for women (Simon, 2005, p. 43). The point being assumed here that the only activity of women in that time for socialization was translation. In other words, women have been an important part of translation as being a voice of feminist women. The argument that espoused here that being a significant part of translation has been the result of feminization of translation that meant a process by which translatress, women translators, used a feminine discourse for the translation to make sure of their place in the writing world. Looking at Krontiris's argument, translation has provided women involving in literary culture as a producer and a consumer; additionally, it offered a mask and an opportunity for creativity in literature (Krontiris, 1992, p. 3). An upshot of this is that involving in translation process has been a way of transparency of women in literary world by offering women to contribute to the cultural activities.

When all aforementioned information is taken into consideration, the relation between translation and gender comes up with different dimensions. Translation has escaped giving attention to translation, and implies that it is kind of manipulation of the source text for various purposes (Hermans, 1985, p. 11). As it has been understood from this explanation, translation searches for the fidelity of equivalence. In that sense, translation theory and gender theory have given a new impetus to analyze both the manipulation of literary texts or genres and gender. Translation includes the rewriting of lives, the reversal of moral issues in terms of cultural values of a society that can be called as manipulation (Santaemilia, 2005, p. 5). In other words, the translated work creates a new work. It would not be wrong to imply that a

translator, to protect her/his status, may restart manipulation, which means a choice for translating or not.

The cultural turn has added significant aspect to translation studies. A shift has occurred in the approach to translation on how translator should translate. The shift has emphasized what translator does, how they are affected by world response. Therefore, it is likely to say that this shift avails to increase knowledge. Moreover, translation is the process of mediation; that is, it works with ideology. With the cultural turn, translation studies have begun to benefit from feminism as a reflection of cultural identity. With the emergence of feminism, a different understanding of language has come to fore. They have started to translate works with feminist discourse. They have used a social expression as *"La liberation des femmes passe par le langage"* meaning "Freedom of women correlates with language." (Simon, 2005, p.7). Feminists have seen language as problematic; namely, it is a kind of arena that they could examine themselves. As it is seen that translation is one of the ways for them to express their thoughts. For many years, the gender-based discourse has steered away from action-based attention, and this shift has had an impact on speeches and writings of feminists. For decades, sexism in language was criticized, but later than the feminine symbols of a language have been started to be examined. As it is understood from this information, translation studies and feminism have a common intellectual concept. Both of them have shared the idea of "being second". Translation Studies, as an academic discipline, has been interested in issues of feminism as gender, fidelity, values, etc. They have questioned how language is affected by social, sexual and cultural differences, and how language can transfer

these. Primarily, they have questioned fidelity expected from translators and women (Simon, 2005, p. 7-8). In this sense, it can be said that the importance of being a woman translator would be essential for the translations of women writers. A woman translator can reflect the intentions of a woman writer. Due to developments in feminism, as Barbara Godard (1990) says, women have been need of new expressions to describe translation as "writing their way into subjective agency" with a poetics of identity which might be called “transformance (p.89-90). Transformance can be seen as a performance model for translation. Feminists have used this model for manipulation. For example, feminists have tried to eliminate generic "he.", which can be seen in the examples below, taken from Bible:

> "If anyone loves me, he will obey my teaching. My Father will love him, and we will come to him and make our home with him."
>
> "Those who love me will keep my word, and my Father will love them, and we will come to them and make our home with them." (Poythress, 1998, n.p.).

As it is understood from examples that feminist translators have rendered message in accordance with their world views. The generic "he" was changed with the plural "they". This can be named as manipulation. Moreover, feminist have avoided to use some words as "woman, manly, gentlemanly" in connection with "men".

Gender and translation are widely used for human communication. Today, these two terms have become challenging discourses for constructing human identities (Santaemilia, 2005, p. 5). It can be said that human identity, in other words gender, is shaped by cultural values of society. The manipulation of gender in the process of translation is related to cultural traditions or to particular expectations. Without a doubt, translators, especially feminists, can manipulate reality and identity.

Actually, translator should not behave personally while translating. This situation may be seen as an endeavor of a translator to become visible in the reproduced texts.

According to Santaemilia (2005) the translation of gender includes both cross-cultural transfer and a cross-ideological one (p. 6). While this process a translator should be faithful to source text, should not behave freely. The translation of gender is the choice of a translator in terms of the lifestyle, sexual preference, and cultural differences of her/him. Therefore, there would be shifts in translations. For example, Louisa May Alcott's well-known novel, named Little Women, was translated into Turkish by a conservative translator Adem Topçu. Topçu preferred to translate the word "Christmas " as "bayram" that means feast (2004, p. 9). It would be true to say that translation is not a neutral profession; translator may add ideological views.

Gender performs a regulative discourses. The "woman or women" question comes to mind within this context. Judith Butler (1990) explained this problem as:

> "The premature insistence on a stable subject of feminism, understood as a seamless category of women, inevitably generates multiple refusals to accept the category. These domains of exclusion reveal the coercive and regulatory consequences of that construction, even when the construction has been elaborated for emancipatory purposes. Indeed, the fragmentation within feminism and the paradoxical opposition to feminism from 'women' whom feminism claims to represent suggest the necessary limits of identity politics" (p. 4).

This explanation can be regarded as a warning about the place of women to focus on the concept of woman. The concept of woman leads performative act, a speech-act theory (Butler, 1995: 134). For eliminating the male dominant writings, the need for a speech act was emerged in this sense.

With the emergence of feminist and gender theory, manipulation in the field of translation has gained importance. The feminists have begun trying to set their

own rules in every field as well as in translation, which is the most controversial thought. Feminists have begun to rewrite the old texts as Bible. In that sense, the identity issue in texts, and men-dominated literature have started to change as they were written for woman and by woman.

All these considered, a question has appeared in mind: Should a translator translate as a woman or like a woman? In terms of feminist theory, a translator should do this process as a woman, as living in a feminine body. Although some feminists believe that a translator should translate as a woman, some of them explain feminine identity in a different way to establish a translation theory. First of all, with the trend of feminism, the publishers have begun to prefer feminist translators for feminist writers. Because, they have argued that patriarchal translators renders the invisibility of women and these put paid the social discourse of feminist writers. In that point, the problem of translating as woman or like woman raises (Santaemilia, 2005, p. 9-11). Actually, translation should consider identity as a problem. It can be said that translating as/like woman does not imply that there would be multiple identities, but translation represents the feminine identity. Moreover, translating as woman provides reading of implications of gender. This can mean that translating as/like woman is away from neutrality. Translating as a woman has provided Kür for being able to reflect the Winterson's modes of writing; because Kür is also feminist and postmodern-oriented writer and translator. For example, Winterson wrote:

> "'You're so simple and good,' he said, brushing the hair from my face. He meant, Your emotions are not complex like mine. My dilemma is poetic. But there was no dilemma. He no longer wanted me, but he wanted our life. " (1989, p. 59).

Kür translated this quote as woman by representing the feminine identity:

> "'Ne kadar yalınsın, nasıl da iyi yüreklisin,' dedi saçımı yüzümden kaldırarak. Demek istediği şuydu: Senin duyguların benimkiler kadar karmaşık değil. Ben

> şiirsel bir ikilem içindeyim. Oysa ortada bir ikilem yoktu. Beni artık istemiyordu ama yaşamımızı istiyordu." (1995, p. 68).

It would be true to say that the feminine identity of the writer could be conveyed owing to a woman translator.

In the course of the 18th century, in the Enlightenment period, the number of women writers showed impetus. They started to create their own place in literature itself and its translations. Women writers are aware that female literary canon conflicts with its characteristics. Female writers have thought that there is a literature in which women are dominant, because they have seen male-dominant literature is away from self-consciousness. Therefore, the idea of a literary rule should be established by educated women, and this rule should be self-reflexive. Its history is dated back to the nineteenth century. Jane Brontë, George Eliot, Emily Dickenson, Virginia Woolf can be given as examples. These writers defined their own identity. Identifying of female characters is a way to eliminate male-based outlook of authors, by reevaluating literature and the world that literature is read that gives importance on time of society (Gilbert & Gubar, 2007, p. 4-12). It would not be wrong to say that Gilbert and Gubar have mentioned about the desire of feminist writers that have tried to find out some way for creating their own literature for a long time.

Woman translators have been able to translate gender in accordance with their social and intellectual environment. Their roles about increasing their importance in every field of life should not be underestimated. Women have started to develop themselves, they have been well-educated, self-conscious and go-getter. This situation as reflected in the field of translation, the translation produced by women has gained importance in the social field. Feminist women translators do not use non-

sexist language. They use female language. They use this language mainly in the translations of lesbian novels. Moreover, feminist translators are opt to feminist dictionaries to serve their beliefs in gender (Santaemilia, 2005, p. 15-25). This approach can be interpreted as an endeavor for being dominant in ever fields of life in way of woman.

According to M. Rosario Martin, translations have been neglected, and seen as weak term; the masculine-based authorship made translating as woman invisible, and has seen feminine as a secondary activity (Santaemilia, 2005, p. 27-28). By the way, benefiting from the development in the concepts that feminism uses, gender in translation has led shifts and transformations in texts by eliminating the differences in grammar, nuances or details of the original work. Primarily, gender serves to feminists to become visible in language, as well.

As translation is planned to rewrite the texts in another language, it is refrained from producing different versions of a source text, as well as it is refrained from being affected by socio-cultural environment of the translator. It would be true to say that social structure causes differences in translations, but not reaching the equivalence. If the feminism or bisexualism is seen as an approach in consequence of social structure, The Woman's Bible is given as an example. Julia Evelina Smith, for instance, has seen herself interpreters of God's words, not the translator of the biblical texts. She translated Bible in 1855 and published it in the 1870s. She translated "Havva", meaning Eve, as "Life", and advocated that Eve was life, the eternal mother, so she should be called as "Life" not "Eve or Havva"(Smith, 1876, p. 27). Therefore, feminists have claimed that she was translated Bible for them, but

this probably shows her religious beliefs. It would not be wrong to say that a translation should be evaluated in the time in which it was translated.

Focusing on gender in translation may be affected by world views of tranaslators. For example, a conservative translator may translate sexual intercourse between two women as an intercourse between wife and husband. This example shows that catching the equivalence is affiliated with the choice of translator. The preference of translator shaped by her/his mood, beliefs system, residence, family life. Therefore, it is enough to say that social structure of a translator has influence on the translation process.

The sex of the translator should be taken into consideration for translation process. If a text is mostly comprised by the feminine terms, translator should be woman in order to preserve the same feeling and the dominancy of feminine structure. In this content, it can be said that feminine terms are ideally translated by woman translator, because only woman can truly understand and convey the feeling of woman. Therefore, the dominancy of men could be eliminated by not choosing a male translator for women literature.

Moreover, translated literature could not be neutral, because weak literature cultures need translated ones in which cultural values could be added by translator. With translation, not only a source text is rendered, but also the source culture is conveyed into target one. Therefore, ideologies, values, and beliefs of target culture should be taken into consideration in translation process. In that sense, the gender problem could be showed up, because both source and target cultures have different values; the word choices of translator can be shaped by her/his culture. If there were

lesbian relation in the source text, it would be translated by eliminating the lesbianism in the target text due to being a part of patriarch culture. Furthermore, this situation can be identified as the betrayal of translators to the authors. This can lead censorship or manipulation in translation.

2.4. Translation and Censorship

Censorship is also one of the major points for translation as well as manipulation. Censorship is described as "an official who examines books, films, news, etc. that are about to be published and suppresses any parts that are considered obscene, politically unacceptable, or a threat to security" in online Oxford dictionary. Within this context, it can be described as the control of the ideas presented to a society. In the late twentieth century, censorship in books, plays, television programs, films, etc. came to agenda for the purpose of oppressing ideas of people with the emergence of political blocs as “communist”, “free” and “non-aligned” (Kuhiwczak, 2011, p.358). Therefore, it can be said that translation and censorship had rational relation in those days. Between 1970s and 1980s, when translation studies gained importance as an academic discipline, censorship became more important interest for translation. According to Kuhiwczak (2011), some scholars saw censorship as a Cold War politics (p. 358). This explanation can be evaluated as true because that the political leader or politicians suppressed the freedom of expression, and there were restrictions on printed or visual media in those days. However, this situation is no longer valid with spreading of the internet usage and accessing to information. Recently, censorship has been associated with freedom of expression in the media. There is no doubt that the censorship applied to printed

media has affected the translation in local culture. However, censorship applied to source text and translated one, and the results of censorship could have different characteristics (Iosif, 2011, p. 171-172).

It is important to ask some questions for censorship and translation. How is a text censored? Is there any way to get rid of censorship? How is the author of a work, which has been censored, affected from censorship? How does a reader approach to a work censored? Although censorship imposed to a local work and censorship imposed to translation have some common characteristics, they could be different in some ways. That the author is foreigner, source language differs from target language, extratextual factors influencing source text belongs to a different culture and different audience is addressed lead censorship imposed to source text to differ from censorship imposed to translation. It is inevitable that there are some differences in between because formation conditions and reasons of both are different from each other and specific. In general, works which are the productions of their own society and culture and the authors creating these works are exposed to more severe sanctions than the translation exposed. Because the author is an individual who is known by society, has certain audience and shares the conditions of society in which s/he lives in certain level. Translator "conveys" a work, which is produced in different culture from hers/his and reflects different values in socio-cultural and historical context, from its source language to target language and target culture of which readers, language and expectations are different (Yücel, 2011, p. 50-55). Consequently, it is natural that the power imposing censorship goes against rather the author and her/his works than the translator who is one of the members of

the society in which the power lives. Because of the fact that the work is foreign origin, the censorship is later imposed on translation.

In addition, it takes a certain time to perceive the author whose work is translated as a threat for the hegemonic system/understanding. That translation reaches functionally effective level with the banning of works produced by the known authors in local literature world will place translations in more "central location" in the target literature system. As Evan Zohar has put forward in the polysystem theory, deficiency or gap in the target literature is filled through translation (2002, p. 195-197). Authors translating or translators enable "antithetical" thoughts which hegemonic power dislike to reach the readers of target language. Another advantage of being foreigner of the author whose works is translated for the translator; s/he is not directly exposed to pressure. Moreover, the author could publish her/his work as translation under pen name in order to conceal her/his identity and underlying ideological attitude toward hegemonic power known by the readers. If the 'real' identity of this 'fake' translator is not known by the readers, the author hiding behind this 'fake/quasi' translation could not reach her/his readers.

How is a text or translation censored or does censorship have different forms? Doubtlessly, censorship could be imposed on every creation phase of a work. As censorship could be imposed before appearance of a work or translation, it could be also imposed after that works is published. It is always possible that a translation is censored or banned before it is published. If the worldview of the author, whose work is planned to be translated, is known or seen as opposite to hegemonic understanding, the translation of aforesaid author's work could be forbidden.

Furthermore, the translations of this author's other works could be pulled from publication market. This type of enforcement is mostly seen in totalitarian or self-enclosed regimes. It has been known that suchlike enforcements have occurred in pre-war and post- war periods. The aim of the hegemonic power imposing banning/censorship here is to prevent spread of different views and thought in society. It is inevitable that translations "which are liberty dependent on relations in the target culture system" (Even-Zohar 2004: 200) get their share from this. Because every translation, in a sense, is a work that could damage local values, in other words translation is a work that could alienate an individual from her/his society/culture. The disturbance or concern upon translation is in fact that translation decreases 'alienation' by presenting a new/different view to the readers. That a translation encounters different censor mechanisms before and after its publication means that censorship could affect thematically and ideologically translation process and the work censored.

A translator bears some responsibilities to satisfy the expectations of individuals from her/his employer to the person and foundation assigning duty of translation; from the owner of publishing house to the editor who redacts translation faultlessly. As Holz-Maenttaeri has underlined, a translation prepared by specialist in her/his filed is a product of a joint study and resolution mechanism (Holz- Maenttaeri 1984: p. 41-42). It is now known that translation is not a phenomenon dependent on merely translator and her/his choices. For this reason, these individuals who have been mentioned in censorship and have an important position in translation process are affected at different ratio from implementation of censorship. For example, publishing house or the person assigning translation duty could make some requests

about quality of translation. Moreover, they could desire the translator to translate the work in line with their broadcasting policy, and they could shape the translator's decisions by assuring their desire through a contract with the translator. This contract could enable the translator to juridically abide by these desires. If the translator does not abide, legal sanction in accordance with the quality and conditions of the contract could be imposed on the translator, or the translator could levy a fine or could not receive a recompense of her/his work. That the source text could be changed in the direction of employer's desire or the translator is not set free in translation has showed that censorship is determined through certain lines.

It could be discussed that to what extent the phenomenon mentioned within the context of translation process is included in the subject of censorship. However, if censorship is generally regarded as norms/sanctions restricting translation and translator's decisions, this phenomenon could be seen as censorship. The important point here is how sanctions are imposed on the translator and to what extent the employer or the person assigning translation duty intervenes in translation process.

> Fortunately, however, for the reputation of Asteroid B−612, a Turkish dictator made a law that his subjects, under pain of death, should change to European costume. So in 1920 the astronomer gave his demonstration all over again, dressed with impressive style and elegance. And this time everybody accepted his report. (de Saint-Exupery, 1991, p. 13).
>
> Bir süre sonra bir Türk lideri herkesin Avrupalılar gibi giyinmesini zorunlu kılmış, hatta buna uymayanları ölümle cezalandıracağını söylemiş de, 1920 yılında aynı gökbilimci etkileyici ve şık bir giysiyle Asteroid B-612'yi tanıtabilmiş. Bu kez herkes ilgiyle izlemiş onun söylediklerini. (Erdoğan, 2010, p. 21).

It can be understood from the Turkish translation that the word "dictator" was censored. As the word "dictator" in the text is indicates the founder of Republic of Turkey, Atatürk, the translator censored this word for preventing stirring a negative feeling against the work. Although the employer is not aware of or educated on

lingual and cultural problems and solution for these, s/he could dictate the translator how the text is translated; furthermore s/he could desire pursue a certain approach. Therefore, the employer could restrict the translator's decisions and choices. Consequently, the translator could render source text in the direction of the employer's desires, and translate source text by changing in accordance with these desires. All of these are the indicators of censorship. During the translation process, censor imposed in relation to the expectations lead the translator to impose self-censorship in order not to contrast with her/his employer. In the consequence of this, translator could resort to make some changes such as omitting sentences, chapter and expressions which might be inconvenient, rendering differently or adding. Because of censorship and sanctions, it is possible for the translator to get cold from translation instead of struggling.

Another type of censorship is the implementation for the translations published. Differing from other implementations, it is determinant here that translation is not anymore in the translator's hands. In other words, the work of a translator who carried out her/his translation duty a certain time ago or died could be censored. This censor is imposed by updating the work as a result of changing in the view of publishing house. Another way to impose this type of sanction is that the work is translated by another publishing house which has different perception. In this type of censorship, the censor which will be imposed focuses on the translated text than the translator because the translation process ended.

In conclusion, applying censorship depends on the choice of translator, publishing house or client. As shall be stated in the forth chapter Pinar Kür, as a

feminist-oriented writer and translator, has stated that she does not support censorship, and that she chooses staying faithful to the writer of original work.

III. JEANETTE WINTERSON AND HER LITERARY BACKGROUND

Jeanette Winterson is a postmodernist English novelist, short story writer, essayist, and editor. Her fictions unearth the nature of erotic love that makes her one of Britain's instigating writer. Winterson is in opposition to classic novel, hierarchic speculation, and protagonist stereotypes. She is mostly keen on time, religion, culture, juvenility, and adolescent. In addition, Winterson mentions issues of gender identity, and gender polarization.

3.1. Life of Jeanette Winterson

Jeanette Winterson was born on August 27, 1959 in Manchester, England. She was adopted by John and Constance Winterson belonged to Pentecostal Evangelical congregation. Her father, John, worked as a worker in a television factory, and her mother, Constance, was a housewife. She had little chance to read because there were only six books in their house. The Bible and Cruden's Complete Concordance to the Old and New Testaments, Jane Eyre, and Malory's Le Morte d'Arthur were one of them. She had lived in a house that had no bathroom; however, this gave Winterson chance to read books with the lights of the toilet that placed outside. Her family and the Church thought that she had to accept heterosexuality, and had to avoid developing herself as intellectually and artistically. Winterson was educated to become missionary as a preacher. Therefore, her parents allowed her to read only Bible, which Winterson could not improve herself. Finally, she became a preacher at the age of twelve. Her family had seen schooling as perverse, in spite of this she succeeded to go a grammar school that only educated girls, after that she

studied English at Oxford University. Nearly at this time, she realized that being a female was seen conflicting in her congregation. Therefore, she fell in love with a girl at the age of sixteen, and her mother found them in bed and thrown Winterson out of. Falling love with a girl was an unacceptable thing for her family. She lived in different places, and gained her life, she found a job at local library, which supported herself to live, so she read more books. Besides the library, she worked in a mental hospital. Falling a love with a girl led Winterson to explain her gender preferences that provoked the church in the direction of an exorcism for her. This was the real reason for her breaking off connection with her family and the church.

She was determined to get education, so she achieved to enter Oxford. After she got a degree in English from Oxford in 1981, she attempted a job on advertising. She moved to London in 1982 and started to work in Roundhouse Theatre to work in errand. In 1983, she started to work in Brilliance Books as an editor; also worked in Pandora Press between 1983 and 1984. While working in Pandora Press, she had already started to write her first piece of art named in *Oranges Are Not the Only Fruit* when she was 23. It can be said that the similarities between her life and the main character in the novel, called as Jeanette, have been an indicator that is an autobiographical novel. After writing her book, Winterson searched a publisher. The novel was published a year later in 1985. At the same time, she published *Boating for Beginners*, a comic book. She started to work in Pandora Press, then she published *The Passion* in 1987. During that time, she began to write *Sexing the Cherry*, published in 1989. Since 1990, she has published more books: *Written on the Body* (1992); *Art & Lies: A Piece for Three Voices and a Bawd* (1994); *Gut*

Symmetries (1997); and *Art Objects: Essays on Ecstasy and Effrontery* (1995), *Gut Symmetries* (1997), *The PowerBook* (2000), *The King of Capri* (2003), *Lighthousekeeping* (2004), *Weight* (2005), *The Stone Gods* (2007), *The Battle of the Sun* (2009), *The Lion, The Unicorn and Me: The Donkey's Christmas Story* (2009), *The Daylight Gate* (2012), *Why Be Happy When You Could Be Normal* (2012). In addition to her books, her *Oranges Are Not The Only Fruit* be adapted as a TV series for BBCTV in 1990. Moreover, she wrote a film named Great Moments In Aviation for BBC 2 in 1994. Her novel The PowerBook was adapted as a theatre for the Royal National Theatre London, and Theatre de Chaillot, Paris in 2002 ("Biography", 2013). It can be true to say that Jeanette Winterson has attracted attention in every field of art.

Jeanette Winterson has won various awards. In 1985, she got Whitebread Best First Novel with Oranges, John Llewellyn Rhys memorial prize in 1987, EM Forster Award in 1989, Bafta and Golden Gate Award in 1990, BAFTA awards in 1991 for the drama version of Oranges, Prix d'Argent in 1991, International Fiction award in 1998 are one of the awards that she has achieved. In 2006, Winterson won an OBE award for her services to literature ("Biography", 2013).

She has written for The Times and The Guardian. She has a small cottage in Gloucestershire that she is mostly spending her life.

3.2. General Outlook to Discourse of Jeanette Winterson

The writers of 1970s and 1980s can be called as "postmodernist". Jeantte Winterson is one of them, as well. The necessities of postmodernism as metafiction, the pleasure, pleasure, magic realism enliven Winterson's works. Furthermore, the influence of feminism and lesbian theory should not be ignored for postmodernist writers. In this sense, the works of Winterson can be labeled as "lesbian fiction" or "postmodernist fiction" (Onega, 2006, p. 2). However, she has rejected both labels. Actually, she is right with this rejection because if literature is universal, it cannot be true to stereotype it; a writer should be labeled only as a writer not as a postmodernist or a lesbian.

Jeanette Winterson mostly writes fictions using a mechanism as travelling across time and space. She uses the idea "occur and return, disappear, modify yourself, change in time in your own journey" (Reynolds & Noakes 2003, p. 25). This statement can prove that she writes her novels as a journey of her souls. She presents herself in her books as a mythical seeking by unifying the individual works into a single one like a serial. Also, she is defined as a "hedgehog", type of a writer that writes with love as an individual vision around the place that fiction develops (Onega, 2006: 7-8). Using hedgehog for a writer seems like an irritating thing but it can be explained as a hedgehog hides its thorn with the power of love.

Winterson notes in her book *Art Objects* that if she had not achieved to answer the needs of aesthetic demands adequately, it would have meant she was not a master in pictorial language; also, she added that language of literature is not a mother-tongue (Winterson, 1995, p. 4-6). It can be understood that language of

literature for Winterson is an artistic object that depends on imagination power. Additionally in her same book, she defines art as the realization of the combination of complex emotions that created around forbidden (p. 12). Expressing the forbidden emotions by writer's acts as a mediator for unspoken world is the duty of writers. Namely, writers would become a voice for people that cannot speak freely.

Winterson puts forward the idea that she does not call her fictions as "novels" because she does not treat novel as a genre. It is understood from her statements that postmodernist fiction has ambivalent relation to storytelling. Actually, she does not want to define her piece of arts as storytelling, romance or novel (Onega, 2006, p. 10-12). However, storytelling is one of the main parts of her writing that can be seen in the selected books for this study. As mentioned before, she rejects to label her works. Moreover, Winterson keens on different aspects of earthliness, she plays time like a toy, and she refers subjectivity, gender and sexuality. She writes them by eliminating the postmodern techniques such as intertextuality, parody, pastiche, self-reflexivity, fragmentation, the rewriting of history, and frame breaks, she does not care ideology so uses heterosexist discourse (Sönmez & Kılıç, 2009, p. 31-34). Gender and sexuality play an important role. Time is ambiguous for Winterson just like a flowing river, too.

One of the main characteristics of Jeanette Winterson's works is gender. She questions the stereotypes of gender and the power of these stereotypes. According to Kintzele (2010), Winterson breaks new ground to contrary or option gender identities by tackling against heterosexuality (p. 2). The point of Kintzele's article seems to be that Winterson has rejected the dominant social categories on gender and sexual

identity. Actually, it can be said that she has advocated that an individual choose her/his sexual identity at will.

Two perspectives can be used for analyzing Winterson and her works. Firstly, she uses feminist discourse to reflect real emotions, thoughts and views of feminists so she criticizes patriarchy by reviling against heterosexual discourse. Secondly, she is a postmodernist writer standing against history, norms, traditions and beliefs much as she does not like this idea. Feminist thoughts have affected the characters in her novels. She has rejected the disciplines of church, and the dominance of men.

Carol Clark D'Lugo (1989) has mentioned about the language usage of Winterson as follows:

> For Jeanette Winterson, the novel as a genre has as much to do with poetry as with prose. Her words are spare and exact, and a rhythm is quickly established and consistently maintained through well-placed repetition of phrasing, even complete sentences. Be assured, however, that Winterson is a good storyteller; she simply does not conform to traditional practices, preferring instead an eclectic blend of history, fairy tale, and postmodernist technique (p. 1-3).

The language used in her novels is streaming like a poem. The sentences are short, the word choices are reflected the power of passion, and she is capable of making use of postmodernist modes of writing.

Winterson likes playing with words, creates her own words, travels around time, gives little attention to space, tells story by cross-dressing. In addition, she writes as a storyteller that sometimes the gender cannot be understood. Narration is the gender itself.

3.3. Examples on Gender Usage from Her Selected Novels

For giving more information on gender from Winterson's point of view, two other book of her have been selected except for the major novel, *Sexing the Cherry*, related to the topic. *The Passion* and *Lighthousekeeping* have been chosen from her worthy of praise books.

Jeanette Winterson likes playing with the gender identity of her characters. She puts this through by using cross-dressing to breathe new life into her stories. For example, the stories in *The Passion*, firstly published in 1987 and won the 1987 John Llewellyn Rhys Prize from fiction category, cause a chain around passion and sex. As noted before, Jeanette Winterson is a feminist writer challenging against the dominancy of patriarchy in terms of gender in literary works. She has written by putting the gender in the heart of *The Passion*. The novel has two narrators, one male and a female. Villanelle is a character who denies her gender identity time to time. She likes dressing as a man while she works at the casino. By cross-dressing, she puts her double identity on the agenda. She escapes the beauty of a female and shelters herself with man's clothes. Moreover, she takes account of her webbed feet in which seen only the sons of boatmen in Venice, so she protects herself sticking into the female role by rejecting her gender identity. She is cross-dressing because she starts to work at the casino. Cross-dressing is a part of her game, which visitors are trying to guess which sex is hidden under the clothes.

> "I took to working double shifts at the Casino, dressing as a woman in the afternoon and a young man in the evenings. I ate when food was put in front of me and slept when my body was throbbing with exhaustion." (Winterson, 1987, p. 62).

She feels herself comfortable while working. This is the result of the pressure of society about a female working as a card dealer in a casino. She likes playing with her gender like playing the cards; people are curious about her identity and trying to guess while gambling. However, when she first encounters the woman she falls in love, she dresses as a boy, and at this moment, she wants to be a real man understood from the sentence as:

> "I was detained by an infant man who held up two glass balls and asked if I would exchange get them for mine."(1987, p. 60).

She thinks that the woman supposes she is a male. Therefore, she experiences an identity crisis.

> "In the Casino that night I tried to decide what to do. She thought I was a young man. I was not. Should I go to see her as myself and joke about the mistake and leave gracefully? My hearts shriveled at this thought. To lose her again soon. And what was myself? Was this breeches and boots self any less real than my garters? What was it about me that interested her?
> You play, you win. You play, you lose. You play." (1987, p. 64-66).

For the first time, she is afraid of playing the gender, because she does not want to lose her woman. The fear factor appears for Villanelle, she is not ready to get risk for her passion because of cross-dressing. Her gender identity changes in accordance with the opportunities confronted. For example, although he rapes Villanelle, she marries with the rich man in the town, who is a cook in the Bonaparte's army at one time after she decides not to meet her woman again. In the following quote from the novel proves that her play, changing with her gender, determines her preferences:

> "Then I was gone.
>
> […]
>
> She loved her husband.
>
> […]
>
> I decided to marry.

> There was a man who had wanted me for some time, a man I had refused, cursed. A man I despised. A rich man with fat fingers. He liked me to dress as a boy. I like to dress as a boy now and then. We had that in common." (1987, p. 96).

It can be deduced from the statement of Villanelle that her husband rejoices in seeing her with man clothes that means he likes opposite sex. In this context, it would not be wrong to say that gender does not come from the birth.

Winterson uses a male narrator to look at male point of view. Henri is described as a weak man who resembles a female. He wants to be a drummer in the army, but he is weak. One of the officers gives him a walnut to rack it with his hand because he is weak. He does not fight against the enemy in the army. He loves Villanelle but she refuses him. When she asks him to take her heart from the house of that woman, he accepts and get into the house. The house of her lover has a female surrounding which leads Henri conveys his feelings into female ones. In the eighth room which smells musk and incense, he feels the seduction of villanelle's lover. He says that it is a woman's room and he felt no fear there (1987, p. 120). Also, at the end of the novel, he adopts a mother feeling:

> "There's a bird here, a tiny bird that has no mother. I'm taking her place and the bird sits on my neck, behind my ear, keeping warm. I feed it milk and worms I dig up on my hands and knees, and yesterday it flew for the first time. Flew from the ground where I was planting and up to a thorn. It sang and I held out my finger to bring it home. At night it sleeps in my room in a collar box. I won't give it a name. I'm not Adam." (1987, p. 156).

It is understood from the quote that his gender identity turns into female. He takes care the bird as a mother. Whichever sex people have, situations determine the gender role.

The gender issue can be examined for the whore's point of view. The vivadieres are the females who are denied by their families and serve to soldiers sexually. The society excludes the so they have no life. Soldiers use them to satisfy

their perversity animally. Insulting women is dominant in patriarchal society, it can be said that social identity of woman is not important for males.

In the novel, the status of woman is associated with animals which are the metaphors. It can be deduced from that Napoleon draws an analogy with birds: "*with birds in every state of undress*…" (1987, p. 3). In harem culture, odalisques are always ready to serve their master as the same with Ottoman culture. If the beak of a bird is cut, the bird keeps quiet; if a woman is caged in, she keeps quiet. Identifying women with animals shows the value of them contrary to feminists.

It can be said that gender changing game and trying to determine the gender identity are clearly seen in *The Passion*. Winterson has used cross-dressing in a successful way, and has been accomplished with gender games and explaining the passion.

By contrast to *The Passion*, the gender issue was not dealt outrageously in *Lighthousekeeping*, published in 2004. Instead of touching the differences of gender identity, Winterson generally mentioned the power of love. The similarities between Silver and Babel Dark have shown that these two characters seek their own "identity". The identity may refer to Winterson's own identity because Silver was born in 1959 like Winterson (Winterson, 2004 p. 11). It can be said that the truth behind the story of Silver is related to Winterson's own life. When the identity issue is considered by the hermeneutics point of view, it would not be wrong to claim that the identity can be interpreted as the inner journey of Winterson. Indeed, the pressure of gender identity is seen in the status of Silver's mother. She conceives out of wedlock so she puts herself away from the society, lives up the hill (2004, p. 4-5).

Moreover, his power given from his gender identity, Babel Dark hits Molly heaps of times when she is pregnant that causes their daughter descends the earth as blind. The gender power gives him to hit Molly, because he is strong, he can what he wants. However, the power of love overcomes all the dark sides of the life.

The protagonist character of the story, Silver, does not know exactly who she is, Pew encourages her to find her identity. She searches for her identity after the departure from the lighthouse. She finds her identity as a lesbian when she falls in love with a woman who meets at the convent. The life put weight on her shoulders when she is unborn, so her social status causes being strong; but she chooses being fragile.

Contrary to the Dog-Woman who adopts a son, Jordan, in *Sexing the Cherry*, Pew adopts a girl, Silver. This situation may be interpreted as protecting the opposite sex. Also, Pew embosoms a female instinct for Silver; he has clemency of a mother. Actually, Pew is an enigmatic character that his age is unknown; he seems to live for centuries in the lighthouse. He embraces Silver like a mother. He becomes a teacher of her who tells about Samson who was the strongest man in the world and a woman brought him down; he teaches what her duty is in the lighthouse like a mother who gives order to her child in the house. His gender role as a man is to raise a child the same a mother does. Namely, his identity is parallel with the identity of a female.

Another gender situation example is the double identity of Babel Dark. The first identity of Babel Dark is related to his religious beliefs. The first Babel is a clergyman whereas the second one breaks taboos on religious. In this sense, it can be said that the culture, religion, affects the gender role, which is deduced from the

double identity of Babel Dark (Ellam, 2010, p. 214). The first Babel is under the pressure of patriarchal society, the Church. The second Babel, Mr. Lux refuses the patriarchy.

If the statuses of Silver and Molly are evaluated with the feminist point of view, the remarkable thing is that both of them are strong, both remain standing against the difficulties of life that is the role of women in society. Silver can destroy gender distinctions that is understood from her sentence as "Who cares about gender" (Winterson, 2004, p. 157). She does not care about gender so she loves a woman. The indicator of this is hidden in the intercourse scene in the hut. Actually, the lover of Silver is un-gendered, but it can be said that the lover is the woman at the convent.

Jaggo Morrison has stated about the un-gendered lover of Silver as follows:

> The exploratory potential implicit in Winterson's formal withholding of the lover's gender is, I would suggest, completely foreclosed by the flood of heterosexual cliche´s to which she has recourse here: female pleasure as a function of masculine sexual agency; him as large, muscular, tanned; her as small, pale, childlike; his desire as urgent and authoritative; hers as compliant and receptive. Moreover, what is especially surprising about Winterson's seemingly total capitulation to a Lawrencian imaginary is its apparent lack of irony or self-reflexivity (Morrison, 2006, p. 178).

Actually, there is no specific indicator of lesbian relation. However, according to feminist point of view, the lover should be a female. It is thought that the lover is a male from the point of Morrison; however; the gender identity determines the behaviors, feelings, sexual preferences of an individual. Being a female of the lover is more dominant as in the case of *Sexing the Cherry*, the Dog-Woman.

As it was stated above, Winterson stayed away from gender games although she drew a picture of serene love. She put love at the heart of the story, and the novel succeeded to strike reader's fancy by touching the problems of love, desire and

passion. However, at the end, she put an intercourse scene of Silver with her lover. As a result, it can be said for this novel that gender or sexual games cannot get ahead of love; therefore, the feminist point of view cannot be seen dominantly through the book.

IV. PINAR KÜR AND HER LITERARY BACKGROUND

Pınar Kür is one of the writers who establish her writings with care as a master builder. She knows that literature is a structure problem above all. She is a mounting master who is not engrossed in poetry of instant impressions. The readers of Pınar Kür are aware of the authorship endeavor beside the loves, pains or lives of novel characters.

4.1. Life of Pınar Kür

Pınar Kür was born in Bursa on April 15, 1945. She got her secondary education in Ankara and New York. She completed the university education in New York Queens College and Boğaziçi University. She got her doctoral degree on comparative literature from Sorbonne University of Paris. Kür worked as a dramaturgist in Ankara State Theatre between 1971 and 1973; as an instructer in Istanbul University between 1979 and 1995. She met her audience with the publication of her first novel "Yarın Yarın" in 1976 which was withdrawn from the bookstores by authoritarianism government. Kür and the book were acquitted two years later. Her novel named "Asılacak Kadın", published in 1979, was exposed to obscenity claims and was acquitted two years later. *Yarın Yarın (1976), Küçük Oyuncu (1977), Asılacak Kadın (1979), Bitmeyen Aşk (1986), Bir Cinayet Romanı (1989), Sonuncu Sonbahar (1992), Cinayet Fakültesi (2006), Akışı Olmayan Sular (1983), Bir Deli Ağaç (1992), Hayalet Hikayeleri (2004)* are some of her novels and stories. Kür is a successful translator who has brought prominent works of English and French literature in Turkish literature. *Sexing the Cherry and The Passion* of Jeanette Winterson were translated by Kür. She has been worked in Istanbul Bilgi

University since 1996 in the Faculty of Communication, in the Department of Media and Communication Systems ("Pınar Kür", 2013).

Pınar Kür's first novel is "*Yarın Yarın*" which was published in 1976. Unfortunately, the novel was confiscated in 1982 but two years later, it was found "harmless" and delivered. *Yarın Yarın* could be classified as a novel of March of 12; in fact, at the heart of the novel family factor and relationship of family members with each other are treated. The story, particularly throughout the first half, is set through various characters from petit bourgeoisie to revolutionist, from proletarian to whore. Petit bourgeoisie is a married woman and she falls in love with revolutionist young man. With the participation of bourgeoisie woman's husband and her husband's whore in the story events take places.

In 1977, Pınar Kür's second novel "*Küçük Oyuncu*" was published. The story of this novel, which is different from Kür's other novels, is about the games of passion and love seen in the theatre community which the author is included but does not like. The theme of the novel could be regarded as plainer than "*Yarın Yarın*". Moreover, the whole characters, but particularly Beyhan, Barlas and Özer, are real-like, and the fiction is impressive. For these reason this novel could be seen as more attractive and entertaining than "*Yarın Yarın*". The story takes place on the eve of 1980 Turkish coup d'état; however, this incident could not be background at the beginning. Because theatre players who are unaware of anything, only live on the stage, pay no attention anything except for acting ambition and are extremely navel-gazing are the characters of the novel.

"*Asılacak Kadın*" published in 1979 is a novel that Pınar Kür wrote by being inspired from a true story. The novel consists of three chapters, and the story is narrated by three different narrators. Furthermore, the first two chapters were written through the technique of stream of consciousness. Pınar Kür use different style in almost all novels. The story begins with the death of an old and impotent man, who is married with a very young woman and forces his wife to have sex with a man in the neighborhood, and after the death of this man, his wife is found guilty and gets death penalty. These three chapters are narrated through flashbacks by the judge who is sexist and filled with hate, by the woman to be hanged, and finally by the young man Yavuz who falls in love with the woman. This novel was banned because it was found bawdy. However, "*Asılacak Kadın*" is one of the most offending works written by Kür.

After a seven-year interval, in 1986 "*Bitmeyen Aşk*" was published. Although the novel is too long, it is fluent and attracts readers' interest. The novel could be read time and time again. Even though sick characters, sick events and sick relations could depress the readers, Kür's style catches the readers' attention. In the novel various definition of love are made by Sinan, Nilgün and the author. Mostly, Sinan and Nilgün are the narrators of the story, and sometimes the story is narrated by the author. Love is considered as a process. When the author narrates, she addresses objectively the reasons, ups and downs, consequences and effects of love; moreover she tries to reach a theoretical analysis of love. In the novel, the love story of spend-all poet Sinan and theatre actress Nilgün which has been lasting for years is narrated.

"*Bir Cinayet Romanı*" was published in 1989. It is a different crime novel, despite understood from the name of novel. It was written by different style. Through its style the novel stands a different position in Turkish crime novel. The novel attracts attemtion with its unusual fiction. It could be designated as the parody of a detective novel (Bay, 2012, p.345-364). In this novel, the author put forward the structural analysis of formation process of crime novels. This approximates the novel to postmodern style. However, splendid character analyses make the novel a bit modern, using some units such as introduction, body and conclusion makes the novel a bit classic. "*Bir Cinayet Romanı*" is one of the best examples of metafiction in Turkish literature with its layered fiction, games in game which is the indicator of intelligence, and the story on love, crime and mathematics.

"*Sonuncu Sonbahar*" is another crime novel written by Pınar Kür. It could be defined as a follow-up of "*Bir Cinayet Romanı*" in terms of genre. It is possible to regard "*Bir Cinayet Romanı*" as the first book of trilogy. Because the math professor Emin Köklü and the author Akın Erkan in "*Bir Cinayet Romanı*" appear again in "*Sonuncu Sonbahar*" as another crime fiction. Once again the story deals with fiction and reality, the author and murderer. It examines the question whether the author creates characters or characters creates the author. Pınar Kür uses the technique of novel in novel once more.

After fourteen-year interval, "*Cinayet Fakültesi*" which was published in 2006 could be seen as the last novel of trilogy. In this post modern crime fiction, the math professor Emin Köklü sets his hands to serial murder committed in a private

university. "*Cinayet Fakültesi*" could be defined as a metafiction in which author-character conflict continues. Moreover, this novel embodies its writing process.

4.2. Discourse of Pınar Kür

Before giving information about Pınar Kür, there shall be some information about feminist discourse. Feminist discourse takes identity, otherness in terms of gender. Feminists actually use the dominant language or convey the message. According to Elshtain, feminist discourse was a political discourse directed towards the construction of new meanings and was focused on subject creating themselves in/by language (1982, p.617). Namely, feminists try to expose their ideology with their discourse, they try to find a place in patriarchy. Feminist discourse is a transform of gestures and unheard world (Godard, 1989, p.46). In this context, the translation of feminist discourse can be stated as production in order to give voice of unheard world of feminists. Moreover, the feminist translators are regarded as visible by manipulating the texts according to their views.

Pınar Kür is the first writer in Turkish literature who has written sexuality freely as can be seen in her novel "*Asılacak Kadın*", which was banned to be published. She is a postmodernist and feminist writer. As mentioned above, she is a successful translator especially for Winterson. The publisher, İletişim Publishing, chose Kür as a translator because she has had two withdrawn books from the bookstores on accounts of being so sexual, which this is a similarity between Winterson and Kür. Kür preferred remaining faithful to Winterson in terms of gender and sexual affairs in the novel. Kür did not feel any pressure to soften the sexual

statements of the original text although Turkish culture does not open up to this kind of transparency come with the territory of her religious views.

Based upon her mentioned novels it could be said that Pınar Kür uses different style in each novel. She astonishes her readers by using different style every time. Maybe the common characteristics of Kür's novels could be shown as using important time as the time of story. For example, "*Yarın Yarın*" could be seen as the novel of March 12 known as 1971 Turkish coup d'état, and "*Küçük Oyuncu*" happens before 1980 coup d'état. In both stories, Kür interprets these periods from different points of view. She touches upon the different aspects of incidents. She does not approach the events politically. She attaches importance to emotional and social aspects.

Pınar Kür has shaped her novels and stories around love, power relations, sexuality, gender, woman and murder. She has brought these subjects together in her novel. She has not been interested in national, social and societal subjects for her writings.

Kür's first three novels were produced one after another. According to her statements in the interviews, when she returned from Paris, she reached the fund of emotion to create these novels. However, after these three she started to write at intervals.

In addition to her experiences, Kür is impressed by cinema and theatre as well. This could be noticed in her works. She attaches importance to description of place. She states that she has aim to show the place where the story takes. "People

are imaginary but places are real in my novels. This stems from cinema and theatre. While I am fictionalizing a story, I always set a stage in my mind and people walk, sit and stand". Kür writes not only stories, novels but also plays. Her postmodernist approach could be seen in her plays. "*Kuru Kuru Kurbanın Olam*" which was staged when Kür was at Robert College and was translated into French is the love story of a skeleton and a woman. This play is regarded as the production of modernist movement created by Samuel Beckett's and Eugene Ionesco's theatre ("Kür", 2013).

Her discourse as a translator is related to her postmodernist identity. As woman translator is a voice of feminists, Pınar Kür remains faithful to lesbian discourse better than a male translator does. When the current social structure is taken into consideration, Kür behaves more courageous for translation works. Kür catches awareness about the status of women in society and problems of women. Kür is opposed to manipulation and censorship. As stated in the second chapter, the manipulation of gender in the process of translation is related to cultural traditions or to particular expectations. Without a doubt, Pınar Kür does not behave personally while translating. The translation of gender is the choice of a translator in terms of the lifestyle, sexual preference, and cultural differences of her/his. Therefore, there would be shifts in translations. However, Kür does not reflect her own thoughts on translations.

V. ANALYSIS OF SEXING THE CHERRY

Sexing the Cherry is Jeanette Winterson's fifth novel which was firstly published in 1989. Jeanette Winterson won the E. M. Forster Award for being talented to give a new impetus to lesbian fiction (Onega, 2006, p. 76). Although *Sexing the Cherry* is an example of postmodern literature, including gender identity and sexual issues makes it a text which is evaluated in the lesbian literature. It covers the years between 1630 and 1666 and the late twentieth century. It is a kind of fantasy that hides renewal. *Sexing the Cherry* is a short story that is comprised of 144 pages divided into chapters which are presented by pictures as pineapple, banana, not by headings. Throughout the story, the time changes, shifts and turns into another story, which is a feature of postmodernism that stated before. In the first section, Jordan and the Dog-Woman tell their own life stories between 1630 and 1649. There is a section titled as "The Story of the Twelve Dancing Princesses". Contrary to general, this chapter has been titled, but has contained smaller sections presented by small princess figures. This section finishes with the beheading of King Charles I. In the third section, titled as "1649", Jordan and the Dog-Woman narrate retrospectively. It covers the Civil War and Jordan's voyages until 1661 which is the return of Jordan from Barbados voyage with the first pineapple. The forth chapter named "1990" tells the story of Nicholas Jordan who is the future image of Jordan. This section also covers "Fortunata's Story". The "banana" marks the sections in which the Dog-Woman is the narrator. The reason of presenting the Dog-Woman's narrating with banana is that the time when the Dog-Woman takes Jordan to town is the first time for Jordan to experience a banana. The "pineapple" marks the parts of

Jordan's narrating. After an exotic travel, he brings home a pineapple for his adoptive mother and the King. This is why the narrating of Jordan presenting with pineapple.

The book translated into Turkish by Pınar Kür whom the information is given before in the previous chapter.

5.1. Brief Summary of *"Sexing the Cherry"*

The tale takes place in London during the late seventeenth century. The Dog-Woman, one of the main characters, finds a baby boy on the shore of the Thames, in other words fishes him out of the river. Therefore, she names him Jordan because of not giving him a river name. Also, she has forgotten her name; people call her out as the Dog-Woman in the line of her job as a trainer of fighting dogs. The Dog-Woman and her adopted son Jordan live a life full of adventures. The Dog-Woman provides reality ground for the story, despite Jordan experiencing real and imaginary travels. These two characters are alternate narrators. The Dog-Woman, actually forgotten her name, is a woman who resembles a giant. She earns her life breeding dogs. The Dog-Woman is profane providing historical context to adopted child Jordan. She has the courage to protect and bring up the adopted Jordan, and also fight against the Puritans by using her incredible body size. Although she is so cruel to murder his father, she has anxiety of a mother over her son. She is doing her best to change the goings-on of history by using violence. Jordan, by contrast, is a dreamer, and adopted by the Dog-Woman from the river of Thames in 1960. He spends his youth sailing and exploring exotic places. Also, he is a romantic that searches Fortunata, one of the dancing princesses in magical voyages to impossible lands. When Jordan is little, they see the first banana in England. People are shocked by the sexual appearance of

the fruit. While Jordan is still a boy, he builds model boats which take the attention of John Tradescant who is the gardener to the King. Jordan is nearly at ten years old when they first met. Tradescant invites Jordan to the Royal Gardens in which he can get education on botanic, and he educates Jordan to help with his voyages. Later Jordan and Tradescant bring back another fruit with sexual analogic fruit: the pineapple.

While Jordan and Tradescant are on a journey, the Dog-Woman meets a man who works for the liberty of anti-Puritans. Both go to a place where a preacher prays for the revenge of the beheaded King. In this meeting, all the participants promise to gouge out the Puritans' eyes or to pull out their teeth. Being a gigantic, belligerent woman provides her to reach to success. After she leaves the second meeting, she encounters a whore whom she has not seen for years. The brothel in which this whore works, is a place where the whores kills Puritans who visit them. The Dog-Woman starts to work in here to carry the corpses. She sees Preacher Scroggs and Neighbour Firebrace who are the Puritans in the brothel, and one day she kills them; she avenges of the King Charles I by this way.

Jordan spins his yarn about nature of time, reality and love. In one of his stories, he visit a place whose inhabitants have love plague and where the love is forbidden because everyone in the city, except the clerk and the whore, are killed. In one of his trips, Jordan spends his night with a woman named Zillah exiled to a tower. This night leads him to find for a dancer who is one of the Twelve Princesses. In the novel, there is a sub-plot named "The Twelve Dancing Princesses". This is the story of twelve sisters who have had disappointing marriages. As the oldest sister

tells Jordan, the sisters has lived happily, flying from their castle at night to visit a place where everyone danced and returning in the morning, but a young prince finds their secret. They indulge in every kind of gender-bending activity like that a few of them love other women, a few love their husbands, one of them loves her husband who loved a boy; another husband marries only to disguise sexual intercourses with other women. As a result, some of the princesses are rid of their husband; some just leave, others kill their partners. After they gain their independence again, they decide to live together once more. Eleven princesses tell their own stories, and Jordan realizes that there are only eleven stories, one more missing. The youngest princess never lives with them again. She is the dancer whom Jordan falls in love. Fortunata, by contrast to her sisters, escapes from marriage. He finds the missing princess named Fortunata who tells her own story as a narrator of the novel. Jordan stays with Fortunata for a while, but he goes back to his ship by promising to return; but he never does.

The story goes on with emergence of Nicholas Jordan who is the future version of Jordan. He lives with his family. This future version in the late twentieth century gains his life to Navy and a woman with an unknown name who devotes herself to protect the neighbors. The two possible characters are the future imitations of Jordan and the Dog-Woman. However, while Jordan narrates his future life, the Dog-Woman tells the story of Jordan's return to London in 1660s. After returning this journey, Jordan prepares for the presentation of the first pineapple to King, Charles II. At the end of the story, the time shifts again to 1660s. The Dog-Woman wants to burn London for being cleaned from the dirt of the Puritans. One day a fire

starts in the baker's yard. The flames are as high as men, and spreads to the next houses in a short time. She does not start the fire, but by pouring a vat of oil onto the flames she helps the fire encourage. For rescuing themselves, she and Jordan leave London with a seventeenth century ship on the verge of not returning again to the city.

5.2. Analysis of Gender in *Sexing the Cherry* and Its Translation in Terms of the Transference of Gender Related Discourse

Jeanette Winterson has taken a stand against patriarchal society. She has advocated the lesbian desire in a heterosexist discourse. Writing history with a feminist point of view is an endeavor of Winterson (Scott & Wallach, 1988, p. 25). She rewrites the history in a feminist manner in SC. This can be deduced from the Dog-Woman's gender politics and the sex crossing stories of the Twelve Princesses.

Sexing the Cherry was translated by Pınar Kür into Turkish. It was published in 1995. It has been known that culture may affect the translation process and may lead translation mistakes. The novel was published three times. When the cultural values of Turkish people are taken into account the readers of this book are limited. It can be said that this novel would be read by university students, feminists and teachers of literature. From this point of view, it can be deduced that the acceptability of this book for Turkish people is not satisfactory.

As mentioned on the previous chapter, Pınar Kür is a feminist writer and a translator, the period in which she translated the novel has been taken into consideration, having no shifts in the translation has caught the readers' eyes. The

publisher especially chose Kür as a translator. Kür preferred remaining faithful to Winterson in terms of gender and sexual affairs in the novel. Kür did not prefer to soften the sexual statements of the original text. Here are some examples from the original and the translated one for showing the choices of Kür. In the examples that have been chosen, the gender in translation shall be underlined.

The icons confronted in the novel draw attention firstly. A cherry, a pineapple, a banana, flying angels, before the icons the cherry in the title draw attention. It has been clear that fruit is seen as a symbol of passion, sensuality, sexuality. The cherry, gives novel its name, represents the reproduction of the universe. A cherry becomes a fruit due to a seed. A tree gives life to a fruit that means a tree is a female. When the cherry grows, people have sexed it as female. The banana icon represents the narration of the Dog-Woman. She has never seen a banana before, and she says that it was yellow and livid and long (Winterson, 1989, p. 5). She associates the banana with sexual organ of a man. This is understood by Kür's statement:

> "At this there was unanimous retching. There was no good woman could put that up to her mouth, and for a man it was the practice of cannibals. We had not gone to church all these years and been washed in the blood of Jesus only to eat ourselves up the way the Heathen do" (1989, p. 6).
>
> "Bu sözler üzerine herkes öğürmeye koyuldu. Bu nesneyi ağzına alacak bir tek namuslu kadın yoktur elbet. Bir erkek yiyecek olsa adına yamyamlık derler. Bunca yıl kiliseye devam edip İsa'nın kanıyla yıkandıktan sonra dinsizler gibi kendi kendimizi yiyecek değildik." (1995, p.12).

The banana triggers disgust and attraction. It also symbolizes both sexuality and confrontation of society. Moreover, it can be deduced that the Dog-Woman presents masculinity throughout the novel; therefore, her narration is showed by a banana icon. Jordan is identified with the pineapple. Pineapple is a traditionally female fruit

and it is the first thing that he presents to King. The icons that belong to the seventeenth century are whole fruits while in the twentieth century they are sliced. The sliced ones represent the future characters of the Dog-Woman and Jordan. This manner of telling prevents the confusion for the readers about who is the narrator of that section.

When this novel of Jeanette Winterson is examined, the bodies of *Sexing the Cherry* are gendered. Gender refers to social, individual way of life, not the sex of the characters. The attention is primarily given to the character of the Dog-Woman. It can be said that the Dog-Woman is a competent figure with her gigantic body in which represents both the femininity and the masculinity, the indicator of postmodernist approach that is beyond the usual physical features that blurred the readers mind. For example, the Dog-Woman is a feminine character, she turns her gender identity into masculinity acting like a man; or Jordan is a male character but he transfers to a woman by cross-dressing.

The Dog-Woman can never experience how a true mother becomes. It can be understood from the novel why she cannot give birth to a child. She explains this as she would have liked to pour out a child from her body but people had to have a man and there was no man who was a match for her (Winterson, 1989, p. 4). Therefore, it can be said that the foundling Jordan is a present of God to her. By adopting Jordan, she proofs her self-sufficiency that means there is no need a man for being a mother. It can be deduced that this is the indicator of feminism; women can do whatever they want without any help from men.

The Dog-Woman is so strong and resembles a giant. People are afraid of her due to her appearance. She ignores people and their views about her. She is never shy and away from the society, by contrast she uses her body size as a source of power. Her huge body underlines the gender role, which means she takes a man identity on herself. The Dog-Woman never feels being a woman because of her huge body.

> "How hideous am I? My nose is flat, my eyebrows are heavy. I have only a few teeth and those are a poor show, being black and broken. I had smallpox when I was a girl and the caves in my face are home enough for fleas. But I have fine blue eyes that see in the dark. As for my size, I know only that before Jordan was found a travelling circus came through Cheapside, and in that circus was an elephant. We were all pleased to see the elephant, a huge beast with a wandering nose."(Winterson,1989, p. 19).

> "Ne kadar mı çirkinim? Burnum dümdüz, kaşlarım kalın.ağzımda birkaç tane diş var, onlar da kara ve kırık olduklarından bir şeye benzemiyorlar. Küçükken çiçek hastalığı geçirmişim, yüzümdeki mağaralar pirelere yuva olacak kadar derin. Ama karanlıkta bile görebilen derin mavi gözlerim var. boyuma bosuma gelince, ancak şunu söyleyebilirim: Jordan'ı bulmadan önce, bizim Cheapside'a gezginci bir sirk gelmişti, bu sirkin bir de fili vardı. Bu fil burnu orada burada gezinen bu koskoca hayvan hepimizin hoşuna gitmişti." (Kür, 1995, p. 26).

As it has been understood from the quote of *Sexing the Cherry* that the Dog-Woman is a grotesque figure like an elephant. Actually, Winterson draws a picture of masculinity with the character of the Dog-Woman; because she is assertive, aggressive, bellicose, fearless, smelly, noisy, dirty just like a man. As Haslett states that the Dog-Woman is everything that the female body is not supposed to be (2007, p. 42). She is away from the idea of a real woman.

De Zordo states about the body size of the Dog-Woman as follows:

> Through the character of Dog-Woman the female has appropriated a male role […] her abnormal body is explicitly associated with the male attributes of violence and physical strength, as well as being actively engaged in historical events, as her energetic contribution to the struggle against the ruling Puritans reveals (2000, p. 445).

It can be deduced from the idea of de Zordo that Winterson gives of her best to show the Dog-Woman as a strong one. The Dog-Woman remains woman despite acting as

a male. Her physical strength gives her a kind of authority that feminists have wanted to hold.

Furthermore, she is ugly so people are never attracted from her which is understood by the statement of her that people compares her to a mountain range. Moreover, people are afraid of her appearance, and when she is a child, she breaks her father's leg.

> "I know that people are afraid of me, either for the yapping of my dogs or because I stand taller than any of them. When I was a child my father swung me up on to his knees to tell me a story and I broke both his legs. He never touched me again, except with the point of the whip he used for the dogs. But my mother, who lived only a while and was so light that she dared not go out in a wind, could swing me on her back and carry me for miles. There was talk of witchcraft but what is stronger than love?" (Winterson, 1989, p. 21).

> "İnsanların benden korktuklarını biliyorum. Ya köpeklerimin havlamalarından ya da boyumun hepsinden uzun olmasından çekiniyorlar. Çocukken bir keresinde babam beni kucağına almaya kalktı, iki bacağı birden kırıldı. O günden sonra bana hiç dokunmadı, köpekleri terbiye etmek için kullandığı kamçının ucuyla dürtüklerdi, o kadar. Ama annem (ki çok yaşamadı) rüzgarlı havada sokağa çıkamayacak kadar hafif naif olmasına karşın, beni sırtına vurduğu gibi kilometrelerce taşırdı. Büyücülüğüyle ilgili birtakım dedikodular çıkmıştı ama, sevgiden daha güçlü ne olabilir?"(Kür, 1995, p. 28).

The deep meaning of this passage is the power of a mother no matter how her child looks like. The gender identity of a woman is hidden in this statement that a woman is so strong to carry the weight of the world on her shoulders. Her mother being stronger than her father shows the feminist view.

When the issue of acting as masculine is discussed in terms of culture of Turkey, it can be said that a man in Turkey can act like the Dog-Woman. It would not be wrong to claim that being a guard of honor belongs to men by contrast to the character of the Dog-Woman. Actually, in some regions in Turkey, there are still murders for honor. In the novel, the Dog-Woman commits murders in the brutal.

Preacher Scroggs and Neighbor Firebrace are one of her victims who have homosexual intercourse in brutal.

> " 'How heavy that must be for the woman,' I cried, and at the same moment the two men sat up and began embracing each other and wiping each other's faces with their emissions. It was then that I recognized them. 'It is Preacher Scroggs and Neighbour Firebrace.' […] I explained my association with those unrepentant vermin and asked if I might have a favour in return for my pains with the bodies. She said I might, and the next time Preacher Scroggs and Neighbour Firebrace visited the Spitalfields brothel this is what happened..." (1989, p. 95-96).

> "'Kadının üstüne binen ağırlık korkunç olmalı,' diye haykırdım. Aynı anda iki erkek doğrulup birbirlerine sarıldılar ve birbirlerinin yüzünü menileriyle sıvamaya başladılar. İşte o zaman tanıdım onları. 'Vaiz Scroggs ile komşum Firebrace.'[…] O iğrenç mikroplarla olan tanışıklığımı anlattım, cesetler konusunda göstereceğim çabaya karşılık bana bir iyilik yapıp yapmayacağını sordum. Ricamı kırmadı. Vaiz Scroggs ile komşum Firebrace'ın genelevi bird aha ziyaretlerinde olaylar şöyle gelişti… "(Kür, 1995, p. 104-105).

The revenge and hatred lead the Dog-Woman to murder Puritans. Moreover, the Dog-Woman thinks that the situation of women would getting worse under the Puritans who see woman only a body to exploit and can be repressed. The murder of Preacher Scroggs and Neighbour Firebrace is a gift for women from the Dog-Woman.

The cross-dressing is an important indicator of gender role in the novel. The first example of the cross-dressing is seen in one of the journeys of Jordan that actually meets with Fortunata firstly. He explains his first experience as follows:

> "I began first at the theatre and then went on to the opera and then with increasing dread in ever-decreasing circles of infamy: cafés and casinos and bawdy-houses and at last to a pen of prostitutes kept by a rich man for his friends. The women were gracious but urged me to return in female disguise. That way I might be granted admittance. As a man, however chaste, I would be driven away or made a eunuch. I did as they advised and came to them in a simple costume hired for the day. They praised my outfit and made me blush by stroking my cheek and commenting on its smoothness." (1989, p. 27).

> "Aramaya tiyatrodan başladım, sonra operaya gittim, sonra içimdeki korku her an artarak gittikçe aşağılaşan günah yuvalarını dolaştım: kafeler, gazinolar, randevu evleri…En sonunda, zengin bir adamın kendi özel dostları için tuttuğu fahişelerin bulunduğu hapisane gibi bir yere vardım. Kadınlar çok naziktiler ama bana ancak kadın kıyafetiyle girebileceğimi bildirdiler. Yoksa, erkek olarak ne kadar temiz olursam olayım, ya kovulur ya da iğdiş edilirmişim."(Kür, 1995, p. 34).

He has a normal male body, but the prostitutes clothe him as a woman which means that Jordan's body is gendered as a female. This is a type of bisexuality which Jordan achieves at the end of his pursuit (Onega, 2006, p. 110). Jordan starts to understand the women in this way; it can be made inference from that after his experience in the pen of prostitutes he decided to continue as a woman for a time (1989, p. 29). He notices that there are people who want to be free of the burdens of their genders. Therefore, they have dressed men as women as men. Furthermore, he realizes the power of woman while he is wearing petticoats:

> "I watched women flirting with men, pleasing men, doing business with men, and then I watched them collapsing into laughter, sharing the joke, while the men, all unknowing, felt themselves master of the situation and went off to brag in barrooms and to preach from pulpits the folly of the weaker sex." (Winterson, 1989, p. 29).
>
> "Kadınları erkeklerle flört ederlerken, onları keyiflendirirken, onlarla alış veriş yaparken seyrettim, sonra da aynı kadınların kahkahadan kırıldıklarını, olayın komikliğini kendi aralarında yaşadıklarını gördüm. Oysa erkekler, her şeyden habersiz, kendilerini duruma hakim sanıyorlar, gidip barlarda böbürleniyorlar ya da kürsülerde zayıf cinsin sersemliğini vaazediyorlardı"(1995, p. 36)

The solidarity between women is surprised him. Feeling themselves as master of the situation makes men think they are the dominant and powerful. However, this is the result of behavior of a woman. Only woman makes a man to feel powerful. Pınar Kür, as a feminist-oriented translator, translated the sentence without any manipulation accordingly her feminist-based views. The masculine behaviors of men were conveyed truly. However, the statement "doing business with men" was translated as shopping; it could be translated as "intercourse".

Angela Marie Smith claims that "while Dog-Woman's narratives suggest the interweaving of gender, sex, and power, her idealization of monarchy, her violent murderousness, and her dismissal of Jordan's historical philosophies also suggest her inability to encompass fully the implications of gendered power structures" (2005, p.

33). This statement may imply that these implications of gendered power structures cannot fulfill the necessities of feminist historiography.

> "'A man must have responsibilities,' he said. 'But they are not always the ones he would choose.'
>
> 'Indeed not,' said I, 'and for a woman the Devil's burden is twice the load.'" (Winterson, 1989, p. 18)
>
> "'Bir erkek sorumluluklar yüklenmek zorunda,' dedi, 'ama bunlar ille de kendi seçtiği şeyler olmuyor çoğu kez.'
>
> 'Çok doğru,' dedim, 'Şeytanın bir kadının omzuna yüklediği yükler ise iki kat daha ağırdır.'" (Kür, 1995, p. 25).

From this point of view, it can be said that the gender role of a woman loads a burden on women's shoulder more than men which is the indication of feminism. This has been valid for all women in the world for centuries.

Masculine thoughts have associated women with body and have suppressed them. The expression below promotes this with by explaining as "I heard from his wife that he makes love to her through a hole in the sheet."(Winterson, 1989, p. 23). Kür translated the sentence as "Daha sonra karısından öğrendim, onunla çarşafa açtığı bir delikten sevişirmiş." (Kür, 1995, p. 30). Gender identity burdened to women can be easily understood from this sentence and its translation: a woman should meet her man's needs.

Feminism underlines the gender inequality giving importance on social roles, experience or interest of women as seen in the Dog-woman case:

> "I have met a number of people who, anxious to be free of the burdens of their gender, have dressed themselves men as women and women as men.
> After my experience in the pen of prostitutes I decided to continue as a woman for a time and took a job on a fish stall.
> […]
> In my petticoats I was a traveler in a foreign country. I did not speak the language. I was regarded with suspicion."(Winterson, 1989, p. 28-29).
>
> "Kendi cinsiyetlerinin yükünden kurtulma hevesinde olan pek çok kişinin kıyafet değiştirdiğini, kadınların erkek, erkeklerin kadın kılığına büründüğünü sık sık görmüşümdür.

> Fahişeler damında başımdan geçenlerden sonra, yaşamımı bir süre daha kadın olarak sürdürmeye karar verdim. Bir balıkçı tezgahında iş buldum.
> […]
> Eteklik giydiğimde yabancı bir ülkede yolculuk yapar gibiydim. Dil bilmiyordum. Bana kuşkuyla bakılıyordu." (Kür, 1995, p. 36).

The cross-dressing of Jordan in Winterson's novel actually is similar a Turkish tradition fulfilled in the henna night before the wedding day. The henna day practices among women for celebrating the last day of singleness of bride; one of the guests wears man clothes and tries guests to dance by acting as a man with her sexual abuses. When the sentences of Jordan mentioned above shall be evaluated, changing gender identity bridges over understanding the opposite sex. Kür used her words without hesitation, while translating, as seen in the example of the word "prostitute"; she could choose a soft word instead of "fahişe", but she was loyal to the nature of the novel. According to Hermans, translation is a kind of manipulation of the source text for various purposes (Hermans, 1985, p. 11). However, it can be easily seen in the translations made by Kür that she has not made any manipulation.

In the novel, there is a story of twelve dancing princesses in which the lesbian or bisexual intercourse is clearly seen. A question comes to mind about how a lesbian intercourse is translated without shifting. Pınar Kür has given the answer of this question with her translation of the story on the seventh dancing princess as being opposed to censorship:

> "I never wanted anyone but her. I wanted to run my finger from the cleft in her chin down the slope of her breasts and across the level plains of her stomach to where I knew she would be wet. I wanted to turn her over and ski the flats of my hands down the slope of her back. I wanted to pioneer the secret passage of her arse.
>
> "Ondan başka kimseyi istemedim ömrümde. Çenesindeki yarıktan başlayarak boynundan aşağı, iki memesinin arasından geçerek, karnının dümdüz yaylalarını aşarak daha da aşağı, ıslak olduğunu bildiğim noktaya doğru gezdirmek isterdim parmağımı. Onu yüzüstü çevirip ellerimin ayasını sırtının eğimlerinde kaydırmak isterdim. Mabadının el değmemiş gizli tünelini ilk kez açmak isterdim.

According to Santaemilia (2005) the translation of gender includes both cross-cultural transfer and a cross-ideological one (p. 6). While this process a translator should be faithful to source text, should not behave freely. The translation of gender is the choice of a translator in terms of the lifestyle, sexual preference, and cultural differences of her/him. Therefore, there would be shifts in translations. Looking at Kür's translation, it would be true to say that Kür never allowed censors, shifts, manipulation.

> […]
>
> I liked to feel the snake of her spine.
> We kissed often, our mouths filling up with tongue and teeth and spit and blood where I bit her lower lip, and with my hands I held her against my hip bone.
> We made love often, especially in the afternoons with the blinds half pulled and the cold flag floor against our bodies.
> […]
> The man I had married was a woman. They came to burn her. I killed her with a single blow to the head before they reached the Gates." (Winterson, 1989, p. 54).

The translation of this chapter is as follows:

> […]
> Belkemiğinin yılankaviliğini kendi sırtımda hissetmeye bayılırdım.
> Sık sık öpüşürdük, ağızlarımız dille, dişle, tükürükle, onun alt dudağını ısırdığımda kanla dolardı. Onu ellerimle tutar, kalça kemiğime oturturdum.
> […]
> Evlendiğim erkek bir kadındı. Onu yakmaya geldiler. Onlar bahçe kapılarına ulaşmadan ben kadınımı kafasına tek darbe vurarak öldürdüm."(Kür, 1995, p. 64).

The passages given above are proved that the approach of the translator to sexual intercourse has been positive. She translated the scene straightforwardly. When the story of the seventh princesses is discussed in terms of gender, it would not be wrong to claim that if there were no pronouns as "her" and the sentence as "The man I had married was a woman", the relation may be seen as a heterosexual one. As translation includes the rewriting of lives, the reversal of moral issues in terms of cultural values of a society that can be called as manipulation (Santaemilia, 2005, p. 5). When the social norms of Turkey are taken into consideration, it would not be

wrong to say that if Pınar Kür thought as Hermans or Santaemilia, she would have probably translated these sentences by manipulating the meanings accordingly her ethos.

The quote below is just an example of being suppressed of a woman:

> "When I was a girl I heard my mother and father copulating. I heard my father's steady grunts and my mother's silence. Later my mother told me that men take pleasure and women give it. She told me in a matter-of-fact way, in the same tone of voice she used to tell me how to feed the dogs or make bread."(Winterson,1989, p. 121).

> "Küçük bir kızken annemle babamın düzüşmelerine kulak kabartırdım. Babamın düzenli ah-ohlamalarını işitirdim, anneminse sessizliğini. Daha sonra annem bana erkeklerin zevk aldıklarını kadınların ise zevk verdiklerini anlattı. Son derece doğal bir açıklama yapıyormuşçasına söyledi bunu, köpekleri nasıl doyuracağımı, ekmeği nasıl yoğuracağımı açıkladığı ses tonuyla aynı."(Kür, 1995, p. 130).

From this quote, it can be said that no matter which culture she belongs, a woman has to stifle her sexual impulses; she has to ignore them; receiving sexual pleasure is the right of men. In other words, womanhood is used as a tool by man in every field of social life. In this quote, the word "copulate" catches the attention. This word is used for the intercourse of animals. However, in the translation of this word, Kür selected a verb that matches the human. Her word choices were successful as Winterson. Feminists focus on oppression of women by men. Winterson has given the oppression of women explicitly with these sentences, and Kür has translated them in the same manner.

Women are seen as goods presented to men. The quote below can be given as an example for this:

> "Heroes are immune. They have wide shoulders and plenty of hair and wherever they go a crowd gathers. Mostly they enjoy the company of other men, although attractive women are part of their reward." (Winterson, 1989, p. 133).

> "Kahramanların dokunulmazlıkları vardır. Geniş omuzları, bol saçları vardır, nereye gitseler çevrelerinde kalabalıklar toplanır. Genellikle erkek erkeğe eğlenmeyi severler ama güzel kadınlar ödüllerinin bir parçasıdır."(Kür, 1995, p. 141).

From this point of view, it can be said that the gender role of a woman in society is associated with goods to be used for fulfilling the needs of men that is the indicator of feminism.

As Simon implied, translation studies and feminism have a common intellectual concept. Both of them have shared the idea of "being second". They have questioned how language is affected by social, sexual and cultural differences, and how language can transfer these. Primarily, they have questioned fidelity expected from translators and women (2005, p. 7-8). However, Kür, as a woman translator, has been faithful to Winterson's discourse during the translation process. As it has been understood from the examples that the translation of *Sexing the Cherry* can be seen as impressive as the original novel. Pınar Kür has been faithful to writer due to being feminist and postmodernist; her cultural values did not affect her literary works although the translation of gender is the choice of a translator in terms of the lifestyle, sexual preference, and cultural differences of her/his.

Like Winterson, Kür is also a postmodernist and a feminist writer. This can be the reason why the translated version is seen as acceptable as the original one; and the reason of emerging such an impressive translation without optional shifts, mistakes, censorship and manipulation. With the translation of *Sexing the Cherry,* Kür has become the voice of lesbians, bisexuals and women in Turkey in a sense. Turkish reader has gained a new style in literature with this translation. Moreover, beside postmodern approach and a free discourse, boundaries of creativity in Turkish literature have spread out. A woman translator can understand and convey the feelings and message of o woman writer than a male translator does, so Kür can be

evaluated as successful translator for this translation. It would be true to say that the success behind Kür's translation is the ability to reflect the same atmosphere of the original work without using any censorship or manipulation.

VI. CONCLUSION

People have been in need of translation for centuries to fill the gaps between societies. Translation has provided to introduce cultures to each other, has brought cultures together on a common ground. Each culture has different values, and translation brings them together. Translation cannot be transparent, because it may be affected by the values of a society. In this study, it was examined whether cultural values of a society can affect the translation process or not, and it was seen that translator's the point of view could shape the translation process.

In the second chapter, brief information about literary translation was given. While language serves to express feelings, literature works out the inner aesthetic feelings of writers to give voice to ordinary people. A literary text contains allusions, metaphors, similes, nuances, oxymoron, alliterations, assonance, etc. namely, the work of translator was beyond the translation of words or sentences for literary translation. Therefore, the literary translators should become professional at this kind of translation. It was concluded that literary translation should be the pursuit of literary translators. This was because that they become expert for this area. As the creator of a translation, the literary translators presented a bridge to the inner side of a foreign author by virtue of the entire knowledge about both cultures.

Some problems arisen from literary translation were indicated in the second subtitle of the second chapter. Translation problems were classified as problems on usage of artistic language, grammatical problems, cultural words or notions, problems about time differences, and problems on literary genres or techniques. It was concluded that in literary translation, the translator should exclude as much as

possible foreign and anachronistic words to avoid banishing the reader from feeling a neutral atmosphere. The literary translator should be aware of being faithful the author while catching the equivalence in the target language.

Translation studies and gender studies have gained importance nowadays. In addition, they have close relations. In order to understand the terms truly, brief information on translation and gender was given as well as feminist theory and postmodernism in literature. With the emergence of feminism, the women's point of views has gained importance. Translation is the process of mediation; that is it works with ideology. Translation should not be affected by socio-cultural environment of the translator. It would be true to say that social structures and consequently differences between various social structures cause differences in translations.

With the cultural turn, translation studies have begun to benefit from feminism as a reflection of cultural identity. The sexist discourse has moved away from action-based attention, and this shift has had an impact on speeches and writings of feminists.

Gender and translation have worked together to challenge with the exclusionary discourse. The manipulation of gender in translation may be arisen from cultural values. Without a doubt, translators, especially feminists, can manipulate the gender identity. Actually, translator should not behave personally while translating. This situation may be seen as an endeavor of a translator to become visible in the reproduced texts. while translating the gender, translator may be under the influence of both cross-cultural transfer and a cross-ideological one. The translation of gender is the choice of a translator in terms of the lifestyle, sexual

preference, and cultural differences of her/his. Therefore, there would be shifts in translations.

Questions "How is a text censored? Is there any way to get rid of censorship? How is the author of a work, which has been censored, affected from censorship? How does a reader approach to a work censored?" have tried to be answered.

With the appearance of feminist and gender theory, manipulation in the field of translation has gained importance. The feminists have begun trying to set their own rules in translation. In that sense, the identity issue in texts, and men-dominated literature have started to change as they were written for woman and by woman.

According to feminists, a translator should translate as a woman. However, some feminists advocate that a translator should translate as woman. First of all, with the trend of feminism, the publishers writers have begun to prefer feminist translators for feminist writers. Feminism uses, gender in translation has led shifts and transformations in texts by eliminating the differences in grammar, nuances or details of the original work.

The sex of the translator is another important issue. If a text is mostly comprised by the feminine terms, translator should be woman in order to preserve the same feeling and the dominancy of feminine structure. In this content, it can be said that feminine terms are ideally translated by woman translator, because only woman can truly understand and convey the feeling of woman.

With translation, not only a source text is rendered, but also the source culture is conveyed into target one. Therefore, ideologies, values, and beliefs of target

culture should be taken into consideration in translation process. In that sense, the gender problem could be showed up, because both source and target cultures have different values; the word choices of translator can be shaped by her/his culture.

Jeanette Winterson and her selected novel, accordingly gender and translation, are one of the main subjects of this study. Winterson is a postmodernist English novelist, short story writer, essayist, and editor. She is mostly keen on time, religion, culture, juvenility, and adolescent. In addition, Winterson mentions issues of gender identity, and gender polarization in her writings, which are mostly fictions. In her works, Winterson plays time like a toy, and she refers subjectivity, gender and sexuality.

The translator of *Sexing the Cherry*, Pınar Kür is a writer who establishes her writings with care as a master builder. She knows that literature is a structure problem above all. She is a mounting master who is not engrossed in poetry of instant impressions. The personality and the stance on the art have not allowed changing her open-minded views. Kür preferred remaining faithful to Winterson in terms of gender and sexual affairs in the novel. Kür did not feel any pressure to soften the sexual statements of the original text.

Winterson regrets the values of patriarchal society. In her books, regretting the patriarchy makes the bisexual relation in the novel. Moreover, in this novel, Winterson has used multiple narrators as female and male. Winterson likes playing with the gender identity of her characters. She puts through this by using cross-dressing to breathe new life into her stories.

The purpose of this thesis was to search out how the gender-based expressions used by a feminist and postmodernist author have been reflected in the target language in which it was translated by a feminist and postmodernist-oriented translator without any omissions or censorships. This subject was analyzed in order to search out how gender-based expressions were translated into Turkish. The original work and the translated one provided the same atmosphere in terms of gender, and the gender-oriented discourse was protected in the translation of Jeanette Winterson's *Sexing the Cherry* into Turkish. The gender problem in translation analyzed in the light of the translation of Winterson's selected book by trying to find out examples.

With the emergence and developments in postmodernism and feminism, it would be true to say that there have been researches on gender. The division of gender identity has been emerged in postmodernist literature as the matter in hand for postmodernist and feminist writers.

As a postmodernist and feminist writer, Jeanette Winterson was reflected the gender issue in her writings. As seen in her novel *Sexing the Cherry*, she put forth her feminist views by laying a burden of being both a female and male on a woman who had a masculine body, also she presented her postmodernist side by portraying a man who pretended as a woman or by writing a lesbian relations of fairies.

All these considered, as a result, Pınar Kür, as a postmodernist and feminist writer and a translator, was chosen for the translation of Winterson's works. Kür and Winterson have had the same literary features, this is the reason why censorship is not used in the translation. Due to having the same characteristics, there were no manipulation accordingly the translator's views. The style of Winterson can be easily

seen in the target language. Kür translated the novel by taking into consideration the postmodernist and feminist features. All in all, the gender-based orientation provides a translation without censorship, manipulation or shifts in expressions.

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ÖZET

Bu tezin amacı, feminist ve postmodern bir yazarın eserlerinde kullandığı cinsiyete dayalı ifadelerin, feminist ve postmodern odaklı bir çevirmen tarafından hedef dilde herhangi bir eksiltme ya da sansür olmadan nasıl yansıtıldığını araştırmaktı. İlk olarak edebi çeviri ve problemlerine kısaca değinilmiş; cinsiyet ve çeviri kavramlarına ve bu iki kavramın aralarındaki ilişkiye değinilmiştir. Bu çalışma cinsiyet odaklı söyleminin Türkçeye nasıl çevrildiğini araştırmak için yapılmıştır. Analiz için feminist ve postmodern olan Jeanette Winterson ve çevirilerini yapan Pınar Kür seçilmiştir. Kaynak eser ve çeviri eserin cinsiyet bağlamında aynı havayı sağladığı ve Jeanette Winterson'un *Vişnenin Cinsiyeti* adlı eserinin Türkçeye çevirisinde cinsiyet odaklı söylemin korunduğu anlaşılmıştır. Aynı edebi özelliklere sahip oldukları için Pınar Kür'ün çevirisinde manipülasyon olmadığı, Winterson'un tarzının hedef metinde de açıkça görüldüğü sonucuna varılmıştır.

Anahtar Kelimeler: Çeviri, Cinsiyet ve Çeviri, Çeviri Süreci, Cinsiyetçi Söylem, Jeanette Winterson, Sansür

ABSTRACT

The purpose of this thesis is to search out how the gender-based expressions used by a feminist and postmodernist author have been reflected in the target language in which it was translated by a feminist and postmodernist-oriented translator without any omissions or censorships. First of all, literary translation and its problems are discussed briefly; after that gender and translation notions, and the relation between them are touched upon. This study is carried in order to search out how gender-oriented discourse was translated into Turkish. Jeanette Winterson, who is a feminist and postmodernist writer, and Pınar Kür, who translated Winterson's works into Turkish, are chosen for the analysis. It is observed that the original work and the translated one provided the same atmosphere in terms of gender, and the gender-based discourse is protected in the translation of Jeanette Winterson's *Sexing the Cherry* into Turkish. In conlusion, there was no manipulation or censorship in the translation of Pınar Kür, the style of Winterson can be easily observed in the target language.

Key Words: Translation, Gender and Translation, Translation Process, Gender Discourse, Translation Problems, Jeanette Winterson, Censorship