



SIMONE DE BEAUVOIR IN TURKEY: (HER)STORY OF A TRANSLATIONAL JOURNEY

Aysenaz Postalcioglu

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AYŞENAZ POSTALCIOĐLU

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DOCTORAL THESIS



UNIVERSITAT ROVIRA I VIRGILI

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AYŞENAZ POSTALCIOĞLU

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DOCTORAL THESIS

Supervised by Dr. Michaela Wolf

Intercultural Studies Group



**UNIVERSITAT ROVIRA I VIRGILI
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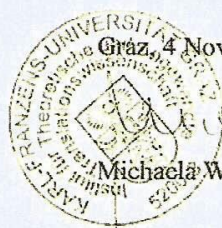
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I hereby certify that the present study “Simone de Beauvoir in Turkey: (Her)story of a Translational Journey”, presented by Ayşenaz Postalcioglu for the award of the degree of Doctor, has been carried out under the supervision of myself at the Department of Translation Studies of the University of Graz and that it fulfills all the requirements for the award of Doctor.



Graz, 4 November 2015

Michaela Wolf

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Abstract

The central concern of this study is to explore the translational journey of Simone de Beauvoir and her work in the Turkish cultural space and to re-read from a gender-conscious perspective some observable aspects of this rewriting process through paratextual and textual data from the 1950s onwards. Three aspects in Beauvoir's journey are problematized in this study. The first problematic is related to the (in)visibility of Simone de Beauvoir and her work within the Turkish cultural space. While her work has been extensively translated and read since the 1960s, to my knowledge, no reviewers have commented on any translation at all. The second problematic has to do with the fact that Beauvoir was first introduced in the 1960s into the Turkish cultural climate exclusively by (male) mediators who also introduced Jean-Paul Sartre to the Turkish intelligentsia and thereby, especially in the 1960s and 1970s, her name was associated with that of Sartre and existentialism, until the 1980s when Beauvoir was finally studied by Turkish feminists. The third problematic is in fact related with the second one, and it is the time lag in the reception of Beauvoir's feminist side in the Turkish cultural system. Paradoxically, although she was a feminist woman writer, Beauvoir's identity was primarily based on the identity of the male to whom she was related in the receiving culture at that time. If we consider that feminism as an ideology and social movement was not a valid discourse before the 1980s in Turkey, we can say that the necessary context for the reception of Beauvoir and her work was not yet developed on the target side when the translations of her works appeared in the 1960s and 1970s. In line with this, her cultural mediators who could not elude the patriarchal point of view towards woman benefited from her relationship with Sartre, from the scandalous status of her life and works, from the persona and gender of the author, and from the autobiographical features of her work to engage the readers' attention and interest in promoting her books for commercial purposes. To see the big picture and to contextualize the results, I would also argue that these paratextual and textual materials, which played a significant role in the reception of Beauvoir and her work in Turkey give us clues about cultural, social, patriarchal, and ideological stances on "the woman question" within the Turkish cultural climate.

Key words: Feminist translation studies. Paratext. Gender and translation. Beauvoir. *Le deuxième sexe*.

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Introduction

Aim of the Study

The idea of this thesis was born at the time I was conducting research for my MA thesis on the reception of Jean-Paul Sartre in Turkey through translation. What surprised me in my readings in Turkish was that in all commentaries on existentialism, Simone de Beauvoir's name was somewhat shaded by Sartre, although their academic and literary careers were quite compatible. I could not help questioning, then, the reason lying behind this. Was it due to the fact that she is a woman? How did the cultural mediators who promoted Sartre as an idol in the Turkish cultural milieu in the 1960s predetermine Beauvoir at that time? Did this image constructed for her in the 1960s and 1970s change in the 1980s when feminism gradually came to the agenda of the country? To what extent did gender — both of the author and of her cultural mediators — play a role in her reception? To find answers to these questions, I decided to explore the discourse constructed around her in the Turkish cultural milieu and the impact on this discourse of the dominant discursive frameworks on the woman question in Turkey in different periods. Thus, this study is an attempt to examine some observable aspects of the translational journey of Beauvoir and her work into Turkish language culture at paratextual and textual levels with a gender-conscious perspective.

This study starts from the premise that the translation process inevitably involves some kind of domestication of the foreign text on levels of language, culture, and time. As Theo Hermans argues, “translators never ‘just translate’” (1999: 96); local concerns in the receiving systems always produce a triggering effect on the product and the process of translation (Susam-Sarajeva 2006: 1). As a result, texts that are produced in a particular culture and historical circumstances are re-read and re-interpreted in different cultures and historical circumstances; using André Lefevere's notion of “rewriting”, they are re-written for their new space. Similarly, as Pierre Bourdieu states,

[...] texts circulate without their context, that — to use my terms — they don't bring with them the field of production of which they are a product, and [...] the recipients, who are themselves in a different field of production, re-interpret the texts in accordance with the structure of the field of reception. (1999: 221)

Therefore, “the field of reception” as well as “the field of origin” play a significant role in determining “the sense and function of a foreign work”, because the process of transfer covers “a series of social operations” (ibid.: 222), which may be defined as a “phenomenon of refraction”; in other words, the target cultural field acts as a prism in the process of appropriation of the literary good in its new destination (Gouanvic 2010: 123). Thus, as Suzanne Jill Levine indicates, “you don’t translate texts, but rather you attempt to re-create contexts [...] And then there’s the tantalizing question, Where does the context end and the text begin? But then again the supposedly sacred boundaries between languages are not absolute, there are secret bonds among all languages” (1991: 8). In a similar vein, Michaela Wolf, referring to Homi Bhabha’s concept of *Third Space*, notes that translation stands in a space “in between”, in the “mediation space” which is an area of transitions based on the principle of negotiation (2007a: 113). Wolf further suggests that just like its research object, translation studies as a discipline is located “in the contact zones ‘between cultures’”, drawing on linguistics, literary studies, cultural studies, and the social sciences (2015: xiii). This kind of view allows us to approach translation as a cultural and social phenomenon transgressing the textual dimension, characterized by ongoing processes of mediation and negotiation (ibid.: xiv).

Given all this, this study will view translation from a double perspective: “indicative” and “formative” (Susam Sarajeva 2006: 1). As part of its indicative role, translation sheds light on the way the target system “views itself” (ibid.). Cultures position themselves in relation to others; thus, the selection of a certain text in a certain moment for translation is meaningful on the grounds that cultures resort to translating for “filling in gaps”, as Gideon Toury states (1995: 27). Furthermore, referring again to Lefevere’s notion of “rewriting” (1985: 234-235; 1992: 9), translations and accompanying indigenous writings represent various forms of rewriting through which the work of an author travels from one country to another. Thus, the observable aspects of this rewriting process provide us with some clues about the reception of the author and the dominant discursive frameworks in the receiving culture. On the other hand, translation with “all subjects involved in the translation process in the widest sense” (Wolf 2015: 3) has a formative aspect; translations of a certain author have an impact, among others, on his/her image constructed in the receiving culture, leading to the development of local discourses around him/her.

The central concern of this study is to explore from the 1950s onwards some observable aspects of the rewriting process of Simone de Beauvoir and her work in the

Turkish cultural field through paratextual and textual data, with a gender-conscious perspective. Based on the discursive analyses at the paratextual and textual levels, I would suggest three aspects to be problematized in Beauvoir's translational journey, and I will deal with these problematics in the present study. The first problematic is related to the (in)visibility of Simone de Beauvoir and her work within the Turkish cultural space. While Beauvoir's oeuvre has been extensively translated and read since the 1960s, to my knowledge, no reviewers have commented on any translation at all. This shows that the reception of Beauvoir as a feminist writer and the translations of her works have not been problematized so far, even by the feminist circles that studied and received her as a feminist icon since the 1980s. The second problematic has to do with the fact that Beauvoir was first introduced in the 1960s into the Turkish cultural climate exclusively by male mediators who also introduced Jean-Paul Sartre to the Turkish intelligentsia. Thus, especially in the 1960s and 1970s, her reception was mainly controlled by a male-centered discourse and her name was associated with that of Sartre and existentialism, until the 1980s when Beauvoir was finally approached by Turkish feminists. The third problematic is in fact related with the second one, and it is the time lag in the reception of Beauvoir's feminist side in the Turkish cultural system. Focusing on her ties to Sartre and existentialism, her mediators came to classify Beauvoir as primarily an existentialist writer and disregard her as a feminist writer in the 1960s and 1970s. Paradoxically, although she was a feminist woman writer, Beauvoir's identity was primarily based on the identity of the male to whom she was related in the receiving culture at that time. If we consider that feminism as an ideology and social movement was not a valid discourse before the 1980s in Turkey, we can say that the necessary context for the reception of Beauvoir and her work was not yet developed on the target side when the translations of her works appeared in the 1960s and 1970s. To see the big picture and to contextualize the results, I would also argue that these paratextual and textual materials which played a significant role in the reception of Beauvoir and her work in Turkey give us clues about cultural, social, patriarchal, and ideological stances on "the woman question" within the Turkish cultural climate.

Structure of the Study and Theoretical Framework

The first chapter of the study is an overview of Simone de Beauvoir in France. This chapter aims at drawing a picture of Beauvoir and her work in their original setting before going into details of her translational journey into Turkey. The chapter consists of a biographical and bibliographical overview which is followed by a description of the original French discourse on Beauvoir and on feminism at the time when *Le deuxième sexe* — conceived as the Bible of modern feminism — first entered the French literary field in 1949 giving an overview of her reception in France and her place in this feminist discursive framework. This chapter further covers a chronological overview of translations of *Le deuxième sexe* into different languages.

The second chapter deals with Simone de Beauvoir in Turkey, and it attempts to problematize the (in)visibility of Beauvoir and her work in the Turkish cultural milieu. With the aim to visualize the contexts that Beauvoir, as a feminist writer, and her work encountered during their translational journey and to contextualize Beauvoir and her work in the socio-cultural climate of the translating culture, an overview of the history of Turkish women's movements and feminism is provided in the first place. The chapter provides an overview of Beauvoir's oeuvre in Turkish and the interest in her work in the academic and feminist circles. Beauvoir was first introduced into the Turkish cultural climate in the 1960s and soon became popular in the 1970s. However, feminism as an ideology was not a valid discourse in the Turkish context of the time. It is only in the 1980s that Beauvoir was approached by Turkish feminists.

The third chapter is devoted to the theoretical and methodological framework of the study. The exploration and problematization of Beauvoir's translational journey finds its place within feminist translation studies and may be considered as an attempt to re-read the representation of a feminist woman writer through the lens of gender in the receiving cultural space. For this reason, the first part of the first chapter is devoted to a literature review of feminist translation studies, which has become nowadays an established discipline on its own (Federici 2012: 184). The combination of gender and translation deals with a large range of areas such as historical studies, theoretical considerations, issues of identity, and more general questions of cultural transfer (von Flotow 2002: 1-2). One of the main areas of research is re-reading the translations of women writers and rewriting existing translations under which a set of principles guiding "feminist translation" is promoted (von Flotow 1999: 276; Simon 2000:

unpaginated). With research conducted in this area, it has been discovered that much writing by women has never been translated at all, or existing translations have misinterpreted the author or her work (von Flotow 1997: 49). According to von Flotow, criticisms about the English translation of Simone de Beauvoir's *Le deuxième sexe* provide "a good example of gender-conscious translation criticism" (ibid.).

Needless to say, the scope of this study overreaches the boundaries of the literary system, and encompasses, in a wider perspective, the social system with its cultural mediators including translators, editors, publishers, and critics. At this point, the French sociologist and philosopher Pierre Bourdieu's concept of the field of cultural production is significant in the analysis to foreground the role of agents, such as translators, publishers, editors, and critics. The social theory of Bourdieu enables me to analyze the process of cultural transfer involving the production of the text, the text itself, and its consumption in the social fields, "the whole seen in a relational manner" (Gouanvic 2005: 148). As a model, Bourdieu's field is a dynamic site in which the definition and value of a literary work is established through its relation to other literary works as well as through a myriad of agents at work in the field. The field, in this way, will encompass not only the producers of the work, but also the producers of the meaning and value of the work (Bourdieu 1993: 37). Therefore, if the literary field is concerned, Bourdieu's model incorporates the text itself, the writer, the audience, the intermediate producers such as publishers, editors, translators etc., and also agencies that create symbolic value. I will try to explore (mis)representations of Beauvoir and her works in the Turkish cultural system through the analysis of paratextual and textual data in the light of the notions of habitus, capital, and field. When trying to reconstruct the connections by locating the text and the author in the target literary field, which would be a space of possibilities different from the source field, both objective accounts of the structure and subjective accounts of the agents will be taken into consideration.

Last but not least, Gérard Genette's concept of "paratexts" (1997) is employed as a methodological tool in analyzing the reception of the translated texts before the reading process starts through paratexts that accompany Beauvoir's translations. As for the analysis of the visual images, analytical methods offered in *Reading Images. The Grammar of Visual Design* (2006) by Gunther Kress and Theo van Leeuwen and *Visual Methodologies. An Introduction to Researching with Visual Materials* (2007) by Gillian Rose are referred to.

The fourth chapter deals with Simone de Beauvoir's translational journey at the level of paratexts. The (mis)representation or partial representation of the author is observed, in the first place, in the texts commenting on Beauvoir and/or her work, i.e. critical responses to her work — which will be labeled “epitexts” in accordance with Genette's terminology — as, to my knowledge, the first epitextual material on Beauvoir appeared in 1955, seven years before the publication of the first translation in book form. In the epitextual material, Beauvoir's name was often associated with Jean-Paul Sartre — who was seen as an idol by the Turkish intelligentsia in the 1960s — and existentialism before the 1980s. In the epitexts, which appeared after 1980, on the other hand, the feminist aspect of Beauvoir is visible. The second part of this chapter is devoted to the exploration of the authorial image constructed for Beauvoir and her work through the peritextual strategies by different publishers (Payel Yayınevi, Altın Kitaplar, Doğan Yayınevi, and Kaynak Yayınları) in the Turkish cultural space. The study aims at exploring implicit traces of ideological and socio-cultural motivation of translation agents in the peritextual strategies, which will be further contextualized within the dominant discursive frameworks of the Turkish context.

The fifth chapter is a close reading of the only complete and currently valid Turkish translation of *Le deuxième sexe* and a textual analysis. For the textual analysis, I have chosen *Le deuxième sexe* because it is Beauvoir's most popular work in Turkey as the number of reprints and retranslations indicate, as it is in all over the world. It is, furthermore, a crucial work in terms of its contribution to feminist theory in the world and to the journey of feminism into Turkey. The textual analysis will cover four passages from the book and is only illustrative. The analysis will be based on the textual analysis model proposed by Sara Mills in her work *Feminist Stylistics* (1998) and will cover an analysis at the lexical, syntactic, and discursive levels.

Corpus of the Study

This study will dwell on all the Turkish translations of Simone de Beauvoir's works published in book form and their reprints and different editions from 1962 to the present. My main source of reference for the Turkish translations of Beauvoir's works published in book form is the records of Beyazıt Devlet Kütüphanesi (Beyazıt State Library) in Istanbul. I collected additional data from Boğaziçi University library and

from ideefixe.com, nadirkitap.com, and the Index Translationum on the Internet. So far, twenty-one of her works have been translated into Turkish and published in book form; *Pyrrhus et Cinéas*, *Le deuxième sexe*, *Faut-il brûler Sade?*, *La pensée de droite aujourd'hui*, *Le sang des autres*, *Les mandarins*, *Une mort très douce*, “Brigitte Bardot”, *La force de l'âge*, *La force des choses*, *La vieillesse*, *Tous les hommes sont mortels*, *Les mémoires d'une jeune fille rangée*, *L'invitée*, *La femme rompue*, *La cérémonie des adieux suivi de Entretiens avec Jean-Paul Sartre*, *Août-Septembre 1974*, *Simone de Beauvoir aujourd'hui: Six entretiens*, by Alice Schwarzer, *Les belles images*, *Lettres à Sartre I*, *Lettres à Nelson Algren*, and *Malentendu à Moscou*. The number of the translations, retranslations, or different editions in book form since 1962 is thirty-seven and their reprints forty-three. These thirty-seven translations include four partial translations from her work *Le deuxième sexe* and a complete translation of the work in three volumes. Her works translated more than once are *Les mandarins* (first in 1962, then in 1991), *Faut-il brûler Sade?* (first in 1966, then in 1991), *Tous les hommes sont mortels* (first in 1971, then in 2011), *L'invitée* (first in 1971, then in 1972), *Les belles images* (first in 1972, then in 1992). Moreover, a partial translation from *La force de l'âge* and *La force des choses* which is published in one volume in 1969 is followed by a complete translation in two volumes of *La force de l'âge* in 1991 and by a complete translation in two volumes of *La force des choses* in 1995 and 1996. Out of thirty-seven (partial or complete) translations and/or retranslations, twelve were first published in the 1960s, eleven in the 1970s, two in the 1980s, eight in 1990s, three after 2000. As for the reprints, out of forty-three reprints, seventeen were published in the 1970s, fourteen in the 1980s, ten in the 1990s, and two after 2000.

As for the epitexts on Beauvoir and her work, and short texts by her that appeared in Turkish translation in periodicals, I inspected almost all the published issues of twenty-two prominent Turkish periodicals on liberal arts: *Birikim* (1975-1980), *Defter* (1987-2002), *Düşün* (1984-1986), *E Dergisi* (1999-2004), *Forum* (1954-1969), *Gergedan* (1987-1988), *Hisar* (1950-1957, 1964-1980), *Metis Çeviri* (1987-1993), *Milliyet Sanat* (1972-2015), *Papirüs* (1966-1971), *Saçak* (1984-1987), *Tercüme* (1948-1966), *Türk Dili* (1954-2006), *Varlık* (1949-2015), *Yazko Çeviri* (1981-1984), *Yazko Edebiyat* (1980-1985), *Yazko Felsefe* (1981-1983), *Yeditepe* (1962-1976), *Yeni Dergi* (1964-1975), *Yeni Ufuklar* (1962-1976), *Yordam* (1966-1969), *Yön* (1962-1967), and of four feminist journals: *Feminist* (1987-1990), *Feminist Çerçeve* (2000-2005), *Kaktüs*

(1988-1990), and *Pazartesi* (1995-2005). The findings of the analysis will then be based upon the corpus listed above.

In order to enlighten the original cultural space of Beauvoir and her work, the first chapter of the study provides an overview of Simone de Beauvoir and her work in France along with her reception, the discourse produced around her, her place within the French feminism, and an overview of the translations of *Le deuxième sexe*, her most famous work all over the world, into different languages.

Chapter I

Simone de Beauvoir in France

The aim of this chapter is to draw a picture of Simone de Beauvoir and her work in their original setting, i.e. in France. Before re-reading Beauvoir and her work in the Turkish cultural milieu and problematizing Beauvoir's translational journey into Turkey, it is necessary, in the first place, to examine different dynamics at work in her reception in France. The following is an overview of the original discourse established around her, after a biographic and bibliographic summary and an introduction of her feminist model. In this way, it will be easier to follow the different meanings Beauvoir and her work attained in the process of their cultural transfer into Turkey along with the "change of setting" (Wolf 2015: 14). This chapter also covers a chronological overview of translations of one of Beauvoir's famous works, *Le deuxième sexe*, a significant work with respect to its contribution to the feminist theory, into different languages; this overview illustrates how translation gave the book a new trajectory on its own (Chaperon 1999: 27).

1.1. A Short Biography

Simone de Beauvoir is considered a "miraculée" of the twentieth century in a number of writings on her. Beauvoir who succeeded in a men's world and proved to become a famous philosopher and writer, was indeed a "miraculous exception among the women of her generation" (Holmes 1996: 147). Toril Moi refers to her as "the emblematic intellectual woman of the twentieth century" (1994: 1) on the grounds that she belonged to the first generation of European women who received a formal education on an equal footing with men (ibid.: 38). Furthermore, Beauvoir was the first writer on the subject of women who analyzed patriarchal myths of femininity through the philosophical methodology of existentialism (Bair 1986: 153).

Beauvoir was born in Paris in 1908 as the eldest of two daughters of a middle-class bourgeois family. She received a classical education in a private Catholic school for girls. A decline in the family fortunes following World War I determined the need for her and her sisters to have a profession. After passing her *baccalauréat* in 1925 in

Latin and literature, and basic mathematics, she pursued three *licences*: in literature, philosophy, and mathematics. She studied mathematics at the Catholic Institute. Her courses in literature, including Greek and Latin, were at the private École Normale Libre in Neuilly. She then studied philosophy at the Sorbonne where she met Jean-Paul Sartre with whom her name would be linked for the rest of their lives (Simons 1995: 1-3). In 1929, she became the youngest person ever and the ninth woman in France to pass the prestigious *agrégation* examination in philosophy at the Sorbonne (Moi 1994: 1).

In 1931, Beauvoir was appointed to teach in a high school in Marseilles, and she taught philosophy in several schools in Marseilles, Rouen, and Paris from 1931 to 1941, until she was dismissed by German authorities during World War II. Following a parental complaint against her, she was dismissed from teaching for the second time in 1943. She thereby quit her teaching position to which she would never return, and she decided to devote herself solely to writing. Although she loved to teach, she had always wanted to be an author from her childhood. For Beauvoir, writing was a kind of political action; she thought writing could help change the world (Brison 2003: 203).

After the war, in 1945, Beauvoir, Sartre, and Merleau-Ponty¹ launched *Les Temps modernes*, an intellectual journal that was widely read by left-wing intellectuals (Moi 1994: 186). Beauvoir wrote fiction, theatre, philosophical, and political essays, and a multi-volume autobiography. She died in Paris on April 14, 1986.

1.2. An Overview of Her Work

Beauvoir started to write at the age of eight; hence, even though her first novel appeared in 1943, she had been writing fiction for over ten years (ibid.: 34).

Her first work, a collection of short stories on women, *Quand prime le spirituel*, was rejected for publication and not published until 1979. *L'invitée*, a fictionalized account of the triangular relationship between herself, Sartre, and her student, was her first work to be published in 1943.

Her only play *Les bouches inutiles* (1945) was written during the postwar period that she called the “moral period” of her literary life (Simons 1995: 4), as were her novels *Le sang des autres* (1945), *Tous les hommes sont mortels* (1946), and several

¹Maurice Merleau-Ponty (1908-1961) is one of the leading French philosophers emerged following World War II. Along with Sartre, he has been frequently associated with existentialism; he was also a major contributor for *Les Temps modernes*.

essays on ethics, politics and social philosophy published in *Pyrrhus et Cinéas* (1944), *L'existentialisme et la sagesse des nations* (1945), *Pour une morale de l'ambiguïté* (1947), and *Privilèges* (1955) (ibid.: 4).

Following advance extracts, which appeared in *Les temps modernes* in 1948, Beauvoir published her most influential and revolutionary work, *Le deuxième sexe*, in 1949. This philosophical treatise on women's situation in mid-twentieth-century Western society, which is considered the Bible of modern feminism, "has inspired many of the women writers who followed Beauvoir not only in France but all over the world" (Holmes 1996: 148); in the 1960s, during the era of post-war feminism, it was the book of reference of Anglo-American feminist writers and theorists (von Flotow 1997: 5). Likewise, Deirdre Bair accepts it as "a preliminary source for the study of European women's history and the historical development of feminism" (1986: 154).

Besides nonfiction, Beauvoir also wrote fiction on women; her two novels published in the 1960s, *Les belles images* (1966) and *La femme rompue* (1968) expose the pain in the lives of bourgeois women. The female characters in her novels are not "ideal" or "exceptional" women; as Beauvoir points out in an interview, "I've been much more interested in women who are much more divided, that is, more in conformity with the way women generally are" (Brison 2003: 194).

Beauvoir's writing consists of autobiographical elements and reflects her political position, since, as she says, "I think that you write with everything you are, including political opinions, including your situation as a woman. You write on the basis of your situation, even if you don't talk about it" (ibid.: 195). Her semi-autobiographical work and her most famous novel, *Les mandarins*, published in 1954 won the prestigious French award for literature, the Prix Goncourt. The book is a critique of the elitist "mandarin" status of the leftist intellectuals who do not participate in the real-world political struggle, and like most of Beauvoir's novels such as *L'invitée*, *Le sang des autres*, *Tous les hommes sont mortels*, and *Les belles images*, it questions existentialist themes in Beauvoir's "attempt to describe the human situation in times of personal turmoil, political upheaval, and social unrest" (Mussett undated: unpaginated). *Les mandarins* further raises the questions of personal and political allegiance.

Beauvoir's political commitments were also reflected in her other works, two of which were based on her travel observations. She was always passionate about traveling, and her travels resulted in two major works: *L'Amérique au jour le jour* (1948) on her visit to the United States and *La longue marche* (1957), her book on

China. *Djamila Boupacha* (1962), on the other hand, covers her writings during the Algerian war.

Beauvoir also painted a picture of her own life in four volumes of autobiography. In *Mémoires d'une jeune fille rangée* (1958), the first volume of autobiographical memoirs, she describes her happy childhood and her intellectual development. This was followed by *La force de l'âge* (1960), which takes up the years 1929-1944 and portrays her transition from student to adult, *La force des choses* (1963), which was published in two volumes, covering the time between 1944 and 1962, and *Tout compte fait* (1972) in which, as “an older and wiser philosopher and feminist”, she looks back over her life, her relationships, and her accomplishments (Mussett undated: unpaginated).

Although not exactly considered to be autobiographical, it is worth mentioning two other works she wrote on lives and deaths of loved ones (ibid.); *Une mort très douce* (1964) tells of the death of her mother, and *La Cérémonie des adieux suivi de Entretiens avec Jean-Paul Sartre* (1981) recounts the progression of Sartre to his death in 1980. In *La vieillesse* (1970), on the other hand, she took up the fear of old age as a cultural phenomenon and focused on the problems of ageing and society's indifference to the elderly.

Her works which are published posthumously by her adoptive daughter Sylvie Le Bon de Beauvoir include *Lettres à Sartre, tome I: 1930-1939* (1990), *Lettres à Sartre, tome II: 1930-1939* (1990), *Journal de guerre, septembre 1939-janvier 1941* (1990), *Lettres à Nelson Algren* (1997), *Correspondance croisée avec Jacques-Laurent Bost* (2004), *Cahiers de jeunesse, 1926-1930* (2008), and *Malentendu à Moscou* (2013).

From the very beginning of her career, Beauvoir was a popular writer; all her major works were read by large audiences. As Moi notes, her autobiographies, in particular, “added fuel to the controversies” by producing “a highly public persona” of the author (1994: 74). As can be seen, Beauvoir was a prolific writer writing on a wide range of topics such as ethics, politics, social philosophy, feminism, literature, travel observations, and autobiography. As a matter of fact, much of her philosophical thought can be followed in her fictional works besides her philosophical treatises (Andrew 2003: 28). Taking existentialism as the basis of her philosophical thought, she tried to understand the human situation, and, as an existentialist philosopher, she opted to choose, act, desire, and feel anxious, knowing that meaning is something that must be constructed, rather than to abstractly seek wisdom (ibid.: 28-29). She further pushed her

readers to engage with the world and human reality, rather than to seek knowledge and possess wisdom in an abstract way (ibid.: 29).

Factually, the reception of Beauvoir in France was rather hostile in general (Moi 1994: 77). While reading Beauvoir's critics, Moi states that she realized "how difficult it is for a woman to be taken seriously as an intellectual, even in the late twentieth century" (ibid.: 74); she further claims that, at first glance, Beauvoir's sex and politics played a negative role in her reputation as a writer (ibid.: 73-74). Therefore, before going into detail about Beauvoir's reception in France, it seems useful to make an overview of the discourse on feminism and woman in general in France, beginning from the 1940s, when Beauvoir first entered the cultural field, to be able to contextualize her reception.

1.3. Feminism in France from the 1940s

Feminism is one of the most revolutionary movements of the twentieth century. It is in the 1960s and 1970s that Western societies witnessed the growth of feminist movements (Picq 2003: 35). Feminism existed, however, many years before those dates (Shukla 2008: 2). Although France had a long tradition of women fighting for a better life beginning from the Middle Ages, it was only during the French Revolution of 1789 that women developed a political consciousness (Duchen 2013a: 1). In the nineteenth century, the focus of feminist struggles was on the fight for political and civil rights. However, it was only in 1944 that French women were granted the vote (Duchen 2013b: 33).

At the end of World War II, a new society was imagined in France with a new democracy and economy. However, the emancipation of women was hardly discussed in this new society, as "colonialism, racism and anti-Semitism" were the themes in the forefront of the Left discourse in France after the war (Rowbotham 2011: xiv). Even though the new Constitution of 1946 did not discriminate on the grounds of sex (some clauses proclaiming equal political rights and equal rights at work), it largely remained on paper in actual life, as "the French government concentrated on encouraging women to be mothers" rather than to play active roles in the labor market (Duchen 2013b: 2-3). The society, on the other hand, as Sylvie Chaperon points out, was divided into two rival fractions, namely the communists and the *gaullistes*, each having its feminine

version (2000: 113). Although the period between 1945 and 1965 witnessed plenty of discussions over women's issues and rights, it was a silent period in terms of advances in women's rights and feminism (Duchen 2013b: 3), when no legislation was passed "that specifically focused on changing women's legal position" (ibid.: 165). As women were excluded from power in France in the 1940s and 1950s, they were hardly present in historical accounts of the time; in fact, they were not treated by historians as a social category (ibid.: 1). Nevertheless, the decade of the 1950s was not a period of inactivity; there were some organizations and groups discussing issues of women's rights and analyzing women's "condition", there were also women's sections in political parties and trade unions, yet all these activities were concerned with their own individual issue, unable to create a common discourse on women's oppression (ibid.: 3-4).

However, in the 1960s, discussions of women's rights issues became more public, and consequently the mid-1960s witnessed a shift in the woman's status and role in society (ibid.: 165), and France witnessed an enormous change with respect to women's role in society in the 1960s and 1970s (Allwood and Wadia 2002: 211).

As far as feminism as a movement is concerned, the term "feminist" was not much used after 1945 in France within the women's circles fighting for women's rights because "the word clearly evoked the prewar movement" (Duchen 2013b: 169). Claire Duchen makes a very interesting point about the associations of this term after 1945 in France: "'Feminist' was considered to be the opposite of 'feminine', implying aggression, women trying to be like men; the term was not much liked even by those women who would today be described as feminist" (ibid.: 169-170). For this reason, most women's organizations simply calling themselves *féminin* (women's) were happy to describe themselves as being in favor of women's rights, rather than to define themselves with the label 'feminist' (ibid.:170). Furthermore, none of the leading women writers of the time such as Simone de Beauvoir, Evelyne Sullerot, Andrée Michel, Françoise Giroud, or Colette Audry would have defined themselves as feminists "in the sense that feminism was understood at the time (that is, trying to achieve rights that were still denied)" (ibid.). However, they were akin to a more recent understanding of feminism because "they put women at the center of their analysis; they sought to increase women's autonomy; they challenged the view that being a wife, housewife and mother was a woman's destiny" (ibid.). Even so, as Duchen points out, in the 1950s and early 1960s, Simone de Beauvoir's *Le deuxième sexe* was the only feminist theory produced in France that could have formed a framework for activism (ibid.: 186-187).

Beauvoir has also played a role in the 1970's women's movement in France; "feminism of the 1970s and 1980s often reiterated Simone de Beauvoir's conclusions of 1949" that universal values are ideologically and historically constructed with the aim to silence women and to render them invisible (Atack 1991: 181). Actually, "she associated herself with public feminist actions" of the time (Haase-Dubosc et al. 2003: 29), and only then, she publicly declared herself a feminist (Sandford 2007: 53). In an interview with Alice Jardine, she says: "I discovered feminism around 1970-1972—precisely the time when feminism began to exist in France. Before that, there was no feminism" (1979: 235).

In conclusion, women's rights in the 1940s and 1950s in France drew a confusing picture because the activism of the time was issue-oriented and did not challenge women's condition in general (Duchen 2013b: 186). However, as Duchen claims, the only feminist theory being produced at that time to be able to move women "from the passive femininity of the 1950s to the feminism of the 1970s" (ibid.) was Beauvoir's *Le deuxième sexe*. The following section, thus, will provide us with information on Beauvoir's approach of feminism and on the ways she differed from the mainstream understanding of feminism of her time.

1.4. Simone de Beauvoir's Model of Feminism

In studying women Beauvoir takes the existentialist philosophy as her point of departure. The key term in the existentialism is existence; "existence, for Beauvoir as for Sartre, precedes essence" (Holmes 1996: 151). Human existence is distinguished from all that is non-human, because human beings have consciousness and thus exist for-themselves (*pour-soi*), whereas physical objects exist in the mode of the in-themselves (*en-soi*) (ibid.). Even though human beings are conscious of their existence, they are at the same time subject to the perceptions of others who tend to convert them into objects, i.e. into in-themselves, by describing them. In other words, others tend to reduce "the other" to the level of an object by limiting his/her freedom (ibid.). Beauvoir argues that men have succeeded in the fight of sovereignty between two human categories because of women's physical disadvantage, and they have constructed women as their "Other", or the "second sex" (ibid.: 152). Thus, women become the object of the male gaze and are defined and evaluated in terms of the desires and needs

of man; this state of affairs further influences women's self-perception, leading them to alienation (ibid.: 161).

In accordance with existentialist philosophy, Beauvoir refuses any notion of feminine nature or essence; femininity is a situation for her. Therefore, the difference between men and women is not something natural and eternal, but it is historical and subject to change (Holmes 1996: 152). Her formulation "On ne naît pas femme: on le devient" [One is not born, but rather becomes, woman]² in *Le deuxième sexe* demonstrates her view that the woman's Otherness³ is constructed and imposed by culture rather than biology (Kaufmann 1986: 121). With respect to Beauvoir's account of history, women's biology, i.e. their reproductive capacity, was negatively used against them, because women were "biologically destined for the repetition of Life", while men were "transcending Life through Existence" (Beauvoir in Holmes 1996: 156).

Another significant concept of existentialism taken up by Beauvoir and used in *Le deuxième sexe* is self-deception or bad faith; individuals can be in bad faith by refusing to face their freedom and to acknowledge others' freedom (Andrew 2003: 27). In a patriarchal society, women are discouraged from taking responsibility for their freedom and are led to choose to be Other (ibid.: 28). However, once women become aware of the possibility of liberation, they must act. Otherwise, they are in bad faith (ibid.: 28).

Since *Le deuxième sexe*, the major change in Beauvoir's feminist position, as she explains in an interview with Alice Jardine in 1977, is her realization that socialism would not lead to the emancipation of women and that "the emancipation of women must be the work of women themselves, independent of the class struggle" (Beauvoir in Jardine 1979: 235). Consequently, for the last decade of her life, Beauvoir almost stopped writing and dedicated herself to feminist political practice (Brison 2003: 205).

The above picture leads us to argue that Simone de Beauvoir has played a pioneering role in contemporary feminism; she demonstrated that woman is a subject worth of philosophical study. She has further provided a source of inspiration for many women either by her writings ranging from novels to autobiographies, philosophical and

² For the English translation of this famous statement by Beauvoir, the translation by Constance Borde and Sheila Malovany-Chevallier is referred to in this study; as "woman" in this statement rather refers to an institution or a construct or a concept, the translators opted to use "woman" without an article (Borde and Malovany-Chevallier 2010: 443).

³ This notion is used with a capital by Beauvoir to highlight that femininity and masculinity are not natural or innate but constructed by society and to demonstrate that woman is set up as the Other of man.

political essays, or her way of life, her attitude and success in a men's world. In her philosophical treatise *Le deuxième sexe*, she turned upside down the myth of femininity, arguing that women were historically and culturally fabricated by men, since there was no such thing as the female essence. However, as her way of thinking was ahead of its time, she became the focus of severe criticisms, partly because of her gender; she had to wait for a while to be duly appreciated. The following section, then, deals with the way she was received in France.

1.5. Reception of Simone de Beauvoir in France

Simone de Beauvoir was a significantly popular writer; all her major works were read by mass audiences, provoking responses ranging from profound admiration to violent hostility (Moi 1994: 74). However, as stated by Moi, "the reception of Beauvoir's work remains far more hostile than might reasonably be expected" (ibid.: 77). In her work *Feminist Theory & Simone de Beauvoir*, Moi, relying on the body of existing criticisms of Simone de Beauvoir, states that Beauvoir's reception is mostly hostile, unlike any other comparable French women writers such as Simone Weil, Marguerite Yourcenar, Marguerite Duras, or Nathalie Sarraute (1990: 22-23). She goes on to say that the favorite strategy used by the hostile critics is "to personalize the issues, to reduce the book to the woman: their aim is clearly to discredit Beauvoir as a speaker, not to enter into debate with her" (ibid.: 23). In a similar vein, the reason for such a reception is explained by Mary Ellmann as the tendency to reduce the book to the woman; as she notes, "[b]ooks by women are treated as though they themselves were women, and criticism embarks, at its happiest, upon an intellectual measuring of butts and hips" (Ellmann in Moi 1994: 78). In the case of Simone de Beauvoir, her character, private life or morality, in brief her femaleness blocked any further discussion on the philosophical, literary, theoretical, or political issues in her writings (ibid.). In other words, every text by Beauvoir was reduced to her own *persona* (ibid.), and even to "a woman with personal problems" (Moi 1990: 33). In the end, those critics "go on to declare that such autobiographical effusions cannot be considered *art* at all" (ibid.: 28). Likewise, her political ideas are trivialized and reduced to her own emotional problems (ibid.: 34).

In the second half of the 1940s, when existentialism became a fashionable phenomenon, Beauvoir's public image shifted from being "a relatively unknown writer to Sartre's companion and the leading lady of existentialism" (Moi 1994: 186). In the beginning of the 1950s, her reputation as a leading intellectual in France was established, which was extremely unusual for a woman in France at the time (ibid.). Her relationship with Sartre further provides "a public model of an alternative way of living as a woman", as she refuses monogamy, marriage, and motherhood (Holmes 1996: 148). On the other hand, she is accused of being too dependent on Sartre by some feminists (Moi 1994: 125). However, particularly on political issues, she was content with the role of follower and keeping her political opinions to herself (Bair 1986: 151). Furthermore, even though Sartre defined himself as a philosopher, she did not (Moi 1994: 126). This may be the reason why patriarchal critics assumed Sartre as being intellectually superior to Beauvoir, and "the reverse, of course, never applies: according to patriarchal critical opinion no male intellectual ever learnt anything from a female lover" (ibid.). Moi argues that "because she defines herself as philosophically inferior to Sartre, Beauvoir chooses to give priority to literature" (ibid.). As a result, her name is not mentioned at all in Walter Kaufmann's popular text, *Existentialism from Dostoevsky to Sartre* (1956) (Simons 1995: 6). In this male domain of philosophy, Beauvoir is generally ignored or reduced to Sartre, as also evidenced by some of the references to Beauvoir in texts by American philosophers (ibid.: 7).

Actually the fame coming from her relationship with Sartre and the linking of their names in the public imagination have not been to Beauvoir's advantage; this public interest in their relationship "has often obscured the possibility of a serious understanding of her work", reducing "knowledge of Beauvoir to the level of the tabloids" (Sandford 2007: 3). She was called "*La Grande Sartreuse*", which indicates her derivative intellectual status with regards to Sartre's greater and earlier fame (ibid.: 3). As Catherine Rodgers points out, even for feminists, it is apparently difficult to talk about Beauvoir without referring to Sartre, the question is then: "Do the Sartreans refer to Beauvoir quite as much?" (Rodgers 1998: 295).

For the women's rights groups of the 1950s, Beauvoir was a controversial personality. Her life was open to public, due to her position within the St. Germain de Prés group of left-wing bohemian intellectuals. Moreover, she was not considered as a 'real' woman because of her rejection of marriage and motherhood. As an intellectual woman, on the other hand, she was threatening, since she was positioning herself in a

men's field (Duchen 2013b: 187). Not surprisingly, her male critics accused her of being indecent, unsatisfied, frigid, priapic, nymphomaniac, lesbian, a hundred times aborted, and an unmarried mother (Beauvoir 1965a: 186-187). In this sense, they attacked her as a woman, in other words, from the part they thought was her Achilles' heel (ibid.: 189).

Furthermore, Beauvoir has been much criticized by feminists of the post-1968 period for her treatment of female sexuality and reproduction in *Le deuxième sexe* and accused of adhering to a patriarchal model of philosophy (Holmes 1996: 153). However, her existentialist model of reality is a positive one for feminism, as she sees male domination as a constructed social phenomenon; therefore, women are the "weaker" sex due to specific social and economic frameworks (ibid.: 153-154). For this reason, in her opinion, women should not struggle to become like men and take their place, but to change this men-made world (Kaufmann 1986: 130).

In her article which "is a 'review of reviews,' a study of the critical response to Simone de Beauvoir's book, *The Second Sex (Le deuxième sexe)*", Jo-Ann Pilardi states that Beauvoir was severely attacked in France after the publication of the book which did not merit the attention of scholarly analysis for many years (1993: 52). In fact, until the emergence of the feminist movement in the 1970s, "Beauvoir's ideas were largely ignored" (ibid.: 51). Even some feminists inspired by the so-called French feminist theory tended to ignore her in the 1970s; for instance, Hélène Cixous makes no reference to the author of *Le deuxième sexe* in her essay "The Laugh of the Medusa" on *écriture féminine*, and Luce Irigaray never alludes to "the founding figure of feminist philosophy in France" in her study of philosophy and femininity, *Speculum of the Other Woman* (Moi 1994: 182). According to Dorothy Kaufmann, the gap between Beauvoir's feminism and that of Cixous and Irigaray lies in that "the starting point for Cixous and Irigaray is the poststructuralist theoretical model that foregrounds language and deconstructs the notion of a coherent self", whereas Beauvoir's work is informed by the existentialist humanism (1986: 121). Kaufmann argues that Beauvoir's feminism "does not take into account the role of language" in the same way as the new feminine discourse of today treats texts; Beauvoir's feminism is more concerned with "the referential suffering of women in the social order", simply because "she is the product of her generation" (ibid.: 129). Much later, Beauvoir paid little attention to those who advocate the creation of a new language that would not be gender-biased (Bair 1986: 153); she notes:

I am not sure that I understand exactly what those [gender-related] terms are, or even what they should be. It is difficult to describe new concepts and actions in existing words, but it is even more difficult to invent new ones. And yet, words must be put to the service of action, either real or contemplated; words are crucial weapons for feminism and must be chosen carefully and used wisely. (Beauvoir in Bair 1986: 151)

In Beauvoir's opinion, words are "action", and it is the writer's social and political responsibility to use them. However, if the writer invents his/her own meanings, the audience will not understand him/her (Moi 2004: 149-150). Related to the issue of language, what was revolutionary and significant with her is actually her use of the documentation of women themselves, referring to their letters, diaries, personal psychoanalytical histories, autobiographies, essays, and novels in *Le deuxième sexe*, i.e. her use of this discourse — women talking about their own experiences — which was until then trivialized and neglected (Bair 1986: 154).

In her 1981 essay "Women's Time" in which she examines two generations of European feminist movements, Julia Kristeva argues that existential feminists belong to the first generation, when women were attempting to have an equal place to men in social institutions (Kaufmann 1986: 123). However, for Irigaray, who belongs to the second generation, "the ideology of equality is necessary but insufficient" (ibid.: 122). According to Moi, "it would be wrong, however, to take such responses to be representative of all French feminists" (1994: 183); it is *Le deuxième sexe* where "contemporary feminism begins", and it is ironic that Beauvoir is not considered as a feminist by some feminists in the 1980s (Kaufmann 1986: 128).

Another point made by Moi is that before 1980, critical responses to Beauvoir came predominantly from France and that "only five out of an estimated twenty-one full-length studies were published in English" (1990: 25). However, in the 1980s, Beauvoir studies have shifted from France as well as from political and philosophical themes (ibid.: 25); the 1980s are the decade of Anglo-American feminism in Beauvoir feminism (ibid.: 26). It is worth noting that in the 1970s and 1980s, the interest of the French readership in Beauvoir and her work faded in some sense because "French intellectual fashions" such as structuralism, post-modernism among others, have left no space for her. She is paradoxically considered a phallic woman by some post-structuralist feminists such as Hélène Cixous, Luce Irigaray, and Julia Kristeva, or ignored, or dismissed "as a theoretical dinosaur" (Moi 1994: 182).

Le deuxième sexe, which is one of the famous works of Beauvoir, attracted much interest at the international level too, since its first publication in 1949. It has been translated into different languages and published all over the world. Its translation into different languages gave the book a new trajectory on its own (Chaperon 1999: 27). Thus, a chronological overview of translations of *Le deuxième sexe* into different languages will be the focus of the following section on the basis of a number of articles written on the reception and translation of the work in different countries.

1.6. Translations of *Le deuxième sexe*

Since 1949, *Le deuxième sexe* has been translated into approximately forty languages⁴ such as Danish, Dutch, English, German, Italian, Norwegian, Portuguese, Spanish, Swedish, Turkish, and even more than one translation in some languages. However, as one of the co-translators of the book into Swedish, Asa Moberg, claims, most of the translations of *Le deuxième sexe* are incomplete translations (Moberg 2008: 325); the reason for this might reside in the fact that the English abridged translation of 1953 was used as the source text for most of the book's translations into other languages (Pilardi 1993: 58). Likewise, as Anna Bogic notes, the English version of 1953 served as a source text for the Japanese, Chinese, and partially for the Persian translations (2011: 153). Melanie C. Hawthorne emphasizes the significance of translation in the case of Simone de Beauvoir; she argues, "Beauvoir wrote in French (her letters to Algren are an exception), but is known to many throughout the world only in translation" (2000: 8). In the same vein, Bella Brodzki points out that "for the book to become the Bible of feminism that is now widely considered, its translation was indispensable" (2011: 266). However, as far as I have been able to judge from my readings, most of the articles and theses — which I have explored so far — written on the reception of *Le deuxième sexe* in the respective receiving culture did not dwell on the role of translation in the process of reception; they seem more concerned with the impact of *Le deuxième sexe* on feminist movements in the translating culture. In what follows, a brief overview on the journey of *Le deuxième sexe* into different languages is given.

⁴Bogic states that it has been translated into thirty-six languages referring to the documentary film *Simone de Beauvoir: On ne naît pas femme*, FR5, January 10, 2008 (Bogic 2011: 152).

The first translation of *Le deuxième sexe* was completed into Greek just two months after its publication in France (Ménégaki 2008: 317); *Eleftheria*, which was one of the newspapers supporting and promoting the women's feminist movement in 1949, took on the task of presenting *Le deuxième sexe* as a fourteen-part serial in Greece (ibid.). The brilliant reception of *Le deuxième sexe* in Greece continued with the complete translation of the book which appeared in 1958 in a 687-page volume, translated by Kyriakos Simopoulos who was a young intellectual, describing himself as a convinced feminist (ibid.: 319). The translation enjoyed a number of editions until the coup d'état of 1967, when it was banned by the military regime (ibid.: 320). A revised edition of the translation appeared in 1979, which also enjoyed large sales and it is still the valid version in Greek today (ibid.: 321).

Le deuxième sexe was translated into German and was published in the Federal Republic of Germany in 1951 under the title *Das andere Geschlecht* [the other sex]; the first volume was translated by Eva Rechel Mertens, and the second volume by Fritz Montfort. The reception of the work in the Federal Republic Germany was rather quiet if compared to its reception in France (Schulz 2002: 412). There was a renewed interest in Beauvoir, however, in the 1960s, which were marked by a number of social changes in the country (ibid.: 413), and an abridged version of the existing translation was published in 1960. The translation of *Le deuxième sexe* was published rather late in the German Democratic Republic; the 1951 translation would be put on the market one month after the demolition of the Berlin Wall in 1989. A retranslation into German appeared in 1992; the translator of the first volume is Uli Aumüller, and Grete Osterwald translates the second volume.

One of the earlier translations of *Le deuxième sexe* was done into English; *The Second Sex* was published in 1953 in the United States and was recently retranslated in 2009. Since 1983 scholars have written articles on the first translation by Howard M. Parshley, criticizing it for the cuts and omissions and abundant problems with the translation. Claims to a new scholarly edition have paved the way then to the publication in 2009 of a retranslation by Constance Borde and Sheila Malovany-Chevallier, as the details will be referred to in the third chapter. Another early translation was the translation into Japanese, which was translated by Ryoichi Ikushima and published in 1953, in the same year as the English translation (Inoué 2008: 377). At that time, existentialism and Sartre were popular among the Japanese readership, and almost all the works by Jean-Paul Sartre and Simone de Beauvoir were translated (ibid.:

377). A retranslation appeared in 1997, as a project within the framework of “Centre de documentation franco-japonais sur les femmes”; the older translation was revised in terms of language, matrix of the text, and translator’s point of view — the earlier male translator’s perspective has been replaced by a woman-conscious perspective (Inoué 2002: 466-467).

In the 1950s, *Le deuxième sexe* was among the books banned by Franco’s dictatorship, although it was read clandestinely in Spain (Palau 2002: 429). In the 1960s, young feminists had the opportunity to read *Le deuxième sexe* through a Latin American Spanish translation published in 1954 in Argentina; this translation, *El segundo sexo*, was produced by the Argentinian playwright Pablo Palant (Castro Vazquez 2008: 135). Finally, in 1998, a Castilian Spanish edition was translated by Alicia Martorell Linares and published in Spain. One year later, the Argentinian Spanish version was retranslated by Juan García-Puente and published in Argentina in 1999 (ibid.: 136). The Portuguese translation, *O Segundo Sexo*, which was translated by Sérgio Milliet and published in Brazil in 1960, was reprinted in Portugal in 1975, only after the end of Salazar’s dictatorship (ibid.: 143). *El segon sexe*, the translation of *Le deuxième sexe* into Catalan, on the other hand, came out in 1968 under Franco’s regime; the translators are Hermínia Grau and Carme Vilaginés (Palau 2002: 431). The publishing house Edicions 62, which was not able to publish the translation into Catalan in 1962 because it was banned by the regime, asked in 1966 the Catalan novelist, playwright, essayist, and feminist activist Maria Aurèlia Capmany to write an essay on the situation of women in Catalonia. In 1968, two years after the publication of this treatise by Capmany, the publishing house finally obtained permission from the government for the publication of the Catalan translation of *Le deuxième sexe* with a preface by Capmany.

As for the Eastern Europe, *Le deuxième sexe* appeared in Hungarian in 1969, and it was translated by Gabriela Mycielska into Polish in 1972. However, the book did not generate much interest in either country under a socialist regime at the time (Kraskowska 2010: 4; Evans 2013: 5). The book became popular, however, in the 1990s in Poland, among Polish feminists (Kraskowska 2010: 4).

The trajectory of *Le deuxième sexe* in China is rather dynamic. First, it came to China in a Taiwan translation in 1972 (Yu 2015: 64). The first translation of the work into Chinese by Sang Zhuying and Nan Shan appeared in 1986, which “systematically brought feminism into China and pushed the development of feminism in China”

(Huang Lin in Yu 2011: 428). From 1986 onwards, there have been seven Chinese translations of *Le deuxième sexe*, either partial or complete, all based on the first English translation of the work (Yu 2011: 428). Finally, the first and only complete Chinese translation from the French original was translated by Zheng Kelu and published in 2012.

The first translation of *Le deuxième sexe* into Swedish appeared in 1973. It was a partial translation, and the complete translation appeared rather late, in 2002 (Moberg 2008: 324-325). Another language to which *Le deuxième sexe* was translated rather late is Serbo-Croatian; although the translation was completed in the late 1960s by Mirijana Vukmirovic, it only appeared in 1982, when the freedom of expression was developing in Yugoslavia at the time (Jovanovic 2010: 34). One of the latest translations was completed in Russian; after having remained for approximately fifty years in the list of the books banned in Russia, *Le deuxième sexe* was published in 1998.

Table 1.1. The international trajectory of *Le deuxième sexe**

	First publication	Retranslation
Greek	1949	1958
German	1951	1992
English	1953	2009
Japanese	1953	1997
Latin American Spanish	1954	1999
Portuguese	1960	
Turkish	1962	1965, 1966, 1969, 1970
Danish	1965	
Catalan	1968	
Hungarian	1969	
Polish	1972	
Chinese	1972, 1986	1988, 1998, 2004, 2009, 2012
Swedish	1973	2002
Italian	1978	
Finnish	1980	
Serbo-Croatian	1982	
Korean	1988	1996
Norwegian	1992	
Ukrainian	1995	
Lithuanian	1996	
Bulgarian	1996	
Romanian	1998	
Russian	1998	
Castilian Spanish	1998	
Slovenian	2000	
Albanian	2002	
Galleghan	2008	

*The data in this table has been collected both from Index Translationum and from the articles published on the reception and translation of *Le deuxième sexe*.

As can be observed in this overview, *Le deuxième sexe* has always attracted the interest of readers, critics, and scholars both in its domestic and international trajectories. Another aspect of the book is that throughout its history, it was among the books banned by oppressive regimes.

1.7. Summary and Conclusion

In light of the account in this chapter, it could be suggested that, in general, the very fact of Beauvoir's femaleness played a crucial role in her reception in France and often

blocked any further discussions on her political and philosophical positions (Moi 1994: 78). However, although she suffered from the usual effects of gender discrimination in the intellectual field, she would not be “silenced, ignored, or relegated to subservient positions in the contexts where she appears” (Moi 2001: 294).

The next chapter offers an overview of women’s movement and feminism in Turkey in order to visualize the contexts which Beauvoir as a feminist writer and her work encountered during their translational journey into Turkey. This overview further helps us contextualize Beauvoir and her work in the socio-cultural climate of the translating culture, with an eye to problematizing the (in)visibility of Beauvoir and her translations as subjects of criticism by academic circles.

Chapter II

Simone de Beauvoir in Turkey

Especially during the 1960s and 1970s, when Jean-Paul Sartre exerted a profound influence on Turkey's intellectual community, Turkish people started to hear Simone de Beauvoir's name. She soon became popular, as the quantity of her works in Turkish indicates. Nevertheless, her popularity to a great extent came to her as "the woman who gives love and inspiration to Jean-Paul Sartre" as stated on the covers of two translations from her work in the early 1960s. Thus, she was visible through Sartre in the Turkish cultural milieu at that time; therefore, her ties with existentialism were made visible, whereas her feminist side was almost neglected, as will be observed in the critical responses to her and her work and in the peritextual features accompanying her translated texts in the fourth chapter of this study.

This situation started to change, however, in the 1980s when Beauvoir was recognized as a feminist writer by the Turkish feminist circles. The interest in her by feminist circles in the 1980s revealed itself in the critical responses to her work, as will be seen in the fourth chapter. In the same vein, for a symposium which was organized by feminist groups in Istanbul in 1982, in which "feminism" as a concept was discussed for the first time, the organizers had even thought of inviting Beauvoir as a keynote speaker, but they had then considered this idea too daring (Tekeli 1989: 37)⁵; this indicates the iconic value Beauvoir had in the eyes of the Turkish feminist circles of the time. In 1983, the weekly periodical *Somut* [Concrete] devoted a page to feminist writings where interviews with Simone de Beauvoir and translations of her articles occupied a significant place (Çaha 1996: 145). Furthermore, one of Beauvoir's works, *Simone de Beauvoir aujourd'hui: Six entretiens*, by Alice Schwarzer, was translated and published in 1986 by the publishing company Kadın Çevresi [the Women's Circle] founded by Istanbul feminist groups. The title of the translation evokes the uprising of the Turkish feminist groups at that time: "Ben Bir Feministim", literally meaning, "I am a feminist". Therefore, it might be argued that, with this book, the feminist aspect of Beauvoir was strengthened and made more visible for the Turkish cultural milieu. The

⁵ Eventually, they decided to invite the French feminist writer of Tunisian origin Gisèle Halimi, a feminist from the Third World, because they were afraid of being criticized for "imitating the West" (ibid.).

importance and value placed on Beauvoir by the Turkish feminist women of the 1980s are also evident in the translators' preface to this book written by "Kadın Çevresi Kadınları" [the Women's Circle Women]. The preface starts with a striking sentence: "Simone de Beauvoir died three days ago."⁶ They then explain that they sent her two weeks ago a letter asking her to write a preface to this book. They go on to say: "In our early youth, Simone de Beauvoir made us reflect, perhaps for the first time, on our situation as a woman. Losing her in such a moment when we just had an opportunity, with this book, to know her better makes us feel very sad"⁷ (Beauvoir 1986: 5).

The following case, however, suggests that Beauvoir's popularity still seems to prevail in Turkey in the 2000s. The French philosopher Michèle Le Dœuff was invited to Istanbul in May 2005 to give a talk on Simone de Beauvoir, organized in honor of Sartre's 100th birthday by Sabancı University and Institut Français de Turquie. This conference on Beauvoir in honor of Sartre implies that Beauvoir's name is still closely linked to that of Sartre in Turkey; she is visible through a conference held in honor of Sartre and not in a conference on feminism for instance.

Three translations of biographical works on Beauvoir published in the 1990s and 2000s are further indications of the prevailing interest in her: the translation of *Simone de Beauvoir* (1978) by Christiane Zehl Romero was published in 1990 (*Simone de Beauvoir*, Alan Yayıncılık), that of *Les amants de la liberté, Sartre et Beauvoir dans le siècle* (1999) by Claudine Monteil in 2005 (*Özgürlük Aşıkları. Jean-Paul Sartre ile Simone de Beauvoir'ın 20. Yüzyıl Serüveni*, Can Yayınları) and that of *Simone de Beauvoir. Écrire la liberté* (2008) by Jacques Deguy & Sylvie le Bon de Beauvoir in 2009 (*Simone de Beauvoir. Özgürlüğü Yazmak*, Yapı Kredi Yayınları).

Before the discussion of Beauvoir's translations in Turkey, it is necessary to give an overview of women's movements and feminism in Turkey with the aim to identify the context and cultural space into which her work was translated. Later on, the (in)visibility of Beauvoir will be discussed taking into consideration its relations to the cultural, social, and patriarchal stances on "the woman question" in the Turkish cultural climate.

⁶ "Simone de Beauvoir üç gün önce öldü."

⁷ "İlk gençliğimizde, kadınlık durumumuz üzerine belki de ilk kez Simone de Beauvoir aracılığıyla düşünmüş olan bizler için; onu bu kitapla yeniden ama bu kez daha yakından tanıdığımız sırada kaybetmek gerçekten çok üzücü."

2.1. The History of Turkish Women's Movements and Feminism

Although feminism became an autonomous mass movement in Western societies in the 1960s, it is only in the 1980s that it came to occupy an important place in the political and ideological debates of Turkey. As a result, research in women's studies in Turkey began to increase since the 1980s. The Turkish intellectuals who are interested in this subject are mainly female academics. Turkish scholars of women's studies have discussed the notions of "westernization" and "modernization", and they have questioned the place of Turkish women's emancipation and liberation within the westernization and modernization projects in Turkish history. Nilüfer Göle — a professor in sociology — points out that debates regarding the relationship between the social position of women and modernization attempts can be traced back to the nineteenth century, the Tanzimat [the Reformation] period (1839-1876) (Göle 1996: 30). It appears that this period was generally accepted as the starting point for the discussions regarding the position and role of women in Turkish society. In accordance with this, scholars of women's studies first tried to divide the history of women's movements from the Tanzimat to the 1980s (Tekeli 1987; Sirman 1989; Durakbaşa 2009).

Discussions on women's position and role in society entered the political and ideological agenda of the Ottoman and Turkish states at three historical moments (Sirman 1989: 3). The first was during the process of westernization of the Ottoman society in the nineteenth century, starting with the Tanzimat and continuing until the end of World War I. A second wave of debates began in the early years of the establishment of the Turkish Republic in 1923, which is called "state feminism" by various observers. The third period in the history of the women's movement is the period after the military coup of 1980, which has largely developed in opposition to "state feminism" (ibid.: 3-4).

2.1.1. The Ottoman Period

At the turn of the nineteenth century, the Ottoman Empire was forced to adopt a reform policy for the modernization of the Empire, borrowing some of the Western institutions as a model (Tekeli 1986a: 175). These reforms were implemented by the Ottoman bureaucrats in the areas of administration, legislation, and education and in an

atmosphere where heated discussions over the reasons of the decline of the Ottoman Empire were taking place among the Ottoman intellectuals (Sirman 1989: 4). It is worth noting that in these debates broadly two opposing ideologies had emerged: one advocating westernization, progress, and enlightenment and the other defending Islam and tradition (ibid.: 4-5).

The process of modernization and debates that started with the Tanzimat addressed women's issues as well, and changes in the society also affected the status of women, increasing their socialization and visibility (Tekeli 1987: 182; Göle 1996: 35). At the end of this process, especially in the atmosphere of relative freedom created after the institution of the Second Constitutional period (1908-1919), "the first feminist women entered the scene" (Tekeli 1987: 182). The voices of educated women from the intellectual circles of the cities began to be heard in newspapers and journals of the time (Sirman 1989: 5). Eventually, Ottoman women formed women's associations and issued publications educating women (Tekeli 1987: 182). These women were educated middle-class women who were most probably aware of the Suffragette movement influential in the West (Sirman 1989: 8); they participated in protests and in heated debate with both the traditionalist and reformist men of the time (Tekeli 2010: 119-120). The most important issues around which these women were organizing were "polygamy and repudiation, rights given to men by sharia, the Islamic law" (ibid.: 120). Moreover, Ottoman women saw the liberation of women as being closely related with progress and education (Sirman 1989: 7). Likewise, the male Ottoman intellectuals of the time wanted the women to be better educated. However, the purpose of this education was rather related with the traditional role of woman in the family because the actualization of this goal would result in the training of "civilized" children by women as mothers (Tekeli 1986a: 177; Göle 1996: 39). In this mindset, then, the education and liberation of women were closely associated with the modernization (Göle 1996: 40). For this reason, male reformers were the first defenders of women's rights in the late nineteenth and early twentieth centuries (Kandiyoti 1995: 310; Sirman 2006: 42).

Consequently, in the second decade of the nineteenth century when women were provided with room in public life according to their social class, female school education was improved; various vocational schools and secondary schools, and even a Women's University were established, but the Balkan wars of 1912 and 1913 and World War I broke out and forced a great number of women to work in the public sphere in order to compensate the absence of men and to participate in the country's

defense. During the years after World War I when the country was occupied by British, French, and Italian troops and when the national struggle for independence started, we observe for the first time the involvement of Turkish women in politics (Tekeli 1986a: 177).

Following the Tanzimat period, which is assumed as the starting point for discussions on women's position and role in society, and especially after the Second Constitutional period, the Ottoman women's visibility in social life increased dramatically. Nevertheless, the main discourse was one of progress and education that eventually "did not challenge the identity of women as wives and mothers" (Sirman 1989: 9). Scholars of women's studies argue that the question of women continued to be located at the center of the discussions on the modernizing endeavor in the Republican period.

2.1.2. *The Republican period*

The second wave of debates on the role of women in society took place in the early years of the establishment of the Turkish Republic in 1923 out of the remains of the Ottoman state and in the process of the Republican reforms under the leadership of Mustafa Kemal and his colleagues (ibid.: 9). The aim of these reforms was to contribute to the process of Turkey's modernization, secularization, and Westernization, effecting a break with the Ottoman past; with this aim, the Gregorian calendar was adopted (1925), the Sultanate and the Caliphate were abolished, the Islamic Code was replaced by the Civil Code in 1926, and the Latin script was adopted (Sirman 1989: 10; Göle 1996: 11).

Meanwhile, the role assigned to women by the dominant ideology of the time was the patriotic citizen who, besides being a wife and a mother, had the mission of educating the nation (Sirman 1989: 9). For Göle, "unlike most national revolutions, which redefine the attributes of an "ideal man," the Kemalist revolution celebrated an "ideal woman" (Göle 1996: 14). Clearly, the active role taken by women during the war of independence had an important effect on this new identity of woman in society (Sirman 1989: 9). Thus, the question of women was considered the fundamental element of the Kemalist modernization and secularization project, and Anatolian women were brought onto the scene to represent an important indicator of the break with the old regime (Çağatay and Nuhoglu-Soysal 1995: 264; Göle 1996: 64). Thus, as

opposed to Ottoman women who were considered “coquettish and alienated from their people”, Anatolian women whom these reforms saved from religious and traditional boundaries were glorified (Göle 1996: 64). Another aspect about the symbolic female image of the period is that she looks asexual or even slightly masculinized, as a comrade to man; as Deniz Kandiyoti — a scholar in women’s studies — states, her sexuality is suppressed and kept under control, since “male honour is dependent on the behavior of their womenfolk” (Kandiyoti 1995: 315). In a similar vein, as Göle describes, “the cost of women’s liberation may be witnessed in the repression of her “femininity”, which is perceived as a threat to the existing social order, and even of her “individuality”, in both urban and public realms (education, labor, and politics)” (1996: 79).

In the 1930s and 1940s, the official ideology of the single party proclaimed the equality of Turkish men and women; women were enfranchised first in 1930 to vote in municipal elections and in 1934 to vote in national elections (Sirman 1989: 13). Nevertheless, as Nükhet Sirman — a professor in sociology — indicates, “a handful of women, especially between 1926 and 1934 did fight to obtain the vote” (ibid.). These women established Türk Kadınlar Birliği [the Turkish Women’s Union] and nominated their own candidates during elections. However, the Union became the focus of severe criticisms in the press because of its attempt to obtain political rights and was officially closed by the authorities of the single party in 1935 on the grounds that there was no need for women’s organizations and for the development of an autonomous feminist movement (Sirman 1989: 13; Tekeli 1989: 35). However, Turkish society was socially conformist, and in spite of the efforts of “state feminism”, the public domain continued to be seen as man’s domain (Atakav 2013: 23). Although these reforms improved the conditions of women in education and society, they remained class-bound, barely affecting the masses of Turkish women. As Kandiyoti states, Kemalist reforms made from above directly benefited women of the urban bourgeoisie (1987: 322), i.e. “those ‘exemplary — distinguished — elite’ women who were educated, had professions, and practiced them” (Tekeli 1987: 185).

The Republican period has been viewed in two different ways by scholars. As the official ideology of the 1930s and 1940s proclaimed gender equality, many professional and academic women saw no point in an autonomous woman’s movement. One approach, pioneered by Necla Arat (1998) and Nermin Abadan-Unat (1998), praises Kemalist reforms and underlines their importance in women’s emancipation. Furthermore, as Sirman states, these women consider Islam and tradition as the main

threat to their condition (1989: 14). Another approach, which has its roots in the 1980s and is pioneered by the feminist activist and scholar Şirin Tekeli and also adopted by Yeşim Arat — a professor in political science and international relations — accepts that Republican reforms improved the condition of women in education and society and that they played a significant role in women's emancipation (Tekeli 1986a: 189; Arat 1995: 76). However, they try to analyze Republican reforms from a critical perspective, and they claim that, since Turkish women never asked for these rights nor struggled for them, this emancipation was superimposed as part of the construction of a modern Turkish woman identity by the state. Thus, as Kandiyoti argues, Turkish women were emancipated but unliberated in the sense that the changes in the new Republican Turkey never questioned the gender roles and “a primarily definition of the female role” (1987: 324).

As Tekeli claims, this “state feminism” of the 1930s and 1940s further generated a pattern of special interaction between women and state and “an attitude of expecting everything from the state and not being engaged in any social activity to improve their condition” (1986a: 190). This pattern, which was internalized by women, prevented them from forming organizations to promote their specific interests from the 1960s onwards. Between the 1950s and the mid-1970s, most women's organizations were founded by Kemalist women to defend women's acquired rights (Tekeli 1995: 12). Some other women, on the other hand, were under the impact of traditional beliefs formed by Islamic values — which defines a women's place as the home — in the 1950s (ibid.).⁸ Therefore, especially during the 1950s and early 1960s, the women's issue underwent stagnation in Turkey (Tekeli 1986a: 195). During the 1960s and 1970s, on the other hand, Turkish women began to be drawn into the discourse articulated by the student movement (Sirman 1989: 16). Turkey witnessed the emergence of many leftist youth organizations in the 1960s, and a large number of young women were active in these organizations (Tekeli 1986a: 191). Nevertheless, all these leftist organizations considered any inclination to women's issues as a “bourgeois deviation”, and they tried to preserve “the traditional image of the self-sacrificing mother-wife-sister” (ibid.). Therefore, during the 1970s, against a highly politicized background, an anti-feminist, socialist ideology hindered the free development of an independent feminist discourse (ibid.). These left-wing ideologies offered women, as comrades and

⁸ In the 1950s, the discourse on tradition and modernity acquired a new dimension: tradition was used to designate the urban elite versus villagers instead of the Ottoman tradition versus the West (Kandiyoti 1995: 312).

asexual beings with their repressed sexuality and individuality, a place in the fight against class exploitation and not against their oppression (Göle 1996: 81). As a result, the question of women's social position did not emerge as an important issue before the 1980s; it is only during the 1980s that a feminist discourse stripped of a political ideology emerged (Tekeli 1986a: 196). Nevertheless, these movements allowed women to take active roles in political mobilization (Sirman 1989: 16).

2.1.3. *The 1980s*

The third time feminist issues were voiced in Turkey was after the military coup of 1980. After the coup of 12th September 1980, the military regime banned all kinds of political activity, applied a systematic depoliticization crushing all political parties and particularly leftist organizations (Tekeli 2010: 120). Paradoxically, the ban on politics by the military regime resulted in an interest on the part of the public in political issues, which used to be regarded as “marginal”, opening space to issues such as the oppression of women, the status of the individual in politics, the value of the individual, the relationship between art and politics (Tekeli 1987: 195). “Democracy” as such, which had not been considered as a serious issue before the coup 1980, was taken up by a number of both leftist and rightist circles (Arat 1995: 87). In this atmosphere, “the demands of women for ‘equality, freedom, and solidarity’ brought the feminist point of view naturally to the forefront of the fight for democracy” (Tekeli 1987: 195). Furthermore, as Yeşim Arat writes, feminist movements in the West after 1960 also had an impact on the emergence of the women's movement in Turkey aside from the developments within the country in the 1980s (1995: 84).

Starting from 1981, this new concept, i.e. the feminist way of thinking, aroused interest among a new generation of “very well educated, middle-class urban women, all with professions, mostly married and approaching middle age” (Tekeli 1987: 195-196). The feminist movement that emerged in Turkey after 1980 might be considered as “the first democratic opposition to the military rule” (Tekeli 1995: 13). It was a “critique of the nuclear family and the continuing power relations within it” (Sirman 2006: 50). Thus, the “state feminism” of the Republican period and the symbolic significance of modernized images of women as well as the patriarchal system were discussed and criticized by the feminists in the 1980s (Atakav 2013: 23).

As for the advent of the movement, after a year of intense consciousness-raising activity in small groups, the first public event was a symposium on feminism in 1982 in İstanbul, organized by the publishing company Yazko [(abbreviation for) Co-operation of Writers]. After this meeting, Yazko offered women in 1983 the opportunity to have a page in *Somut*, where feminist women discussed women's issues with full autonomy (Tekeli 1986a: 193). However, with a change in management, this full page was reduced to a half-page, and eventually the autonomy of feminists was lost (ibid.). Thus, this experiment lasted six months in 1983 (Tekeli 1987: 196-197), and the group switched from publishing to consciousness-raising activity again. The following year (1984), an independent and autonomous corporation, Kadın Çevresi [the Women's Circle], was founded in İstanbul (ibid.: 197). This multi-purpose organization, which is primarily engaged in publishing organized many conferences and debates around the book club; classics of feminist literature were translated and published (Tekeli 1995: 14). The women from the Women's Circle began to take more direct political action three years later, and in 1986 they organized a petition campaign to ask the government to comply with the UN Convention about the Abolition of All Discrimination against Women (ibid.). In 1987, about three thousand women organized by İstanbul feminist groups marched on the streets of İstanbul to protest against wife-beating (Sirman 1989: 17). In the same year, feminists sold feminist publications comprising translations of Western classics and feminist novels written by Turkish and foreign women writers in their stand in the İstanbul book fair (ibid.). During the 1980s, women's associations organized public conferences, discussion panels, and campaigns against violence against women in the home, public abuses of the female body, sexual harassment in the streets, and state-sponsored virginity tests applied to female civil-servants, and in this way they made themselves visible (ibid.: 18). In 1990, two important institutions were opened in İstanbul: the Purple Roof Shelter to protect battered wives and the Women's Library and Information Center. Eventually, some legal arrangements were made by the state as a result of lobbying, public debates, and petition campaigns; in 1998, the state adopted the "Protection of the Family Act", which protects women's bodies against violent husbands; in 2001, the Civil Law was reformed and the husband was no longer "head of the household"; in 2004, the Penal Code was reformed, abolishing most of the discriminatory articles against women (Tekeli 2010: 121-122).

As stated in the scholarly works on Turkish women's movements and feminism, debates regarding the position of women in public space occupied a central place in the

agenda of the Ottoman and Turkish states at three historical moments (Sirman 1989: 3). In the first wave, the Ottoman debates regarded women primarily as wives and mothers in need of education. In the Republican era, on the other hand, women were treated as the symbols of patriotic citizens with a mission to educate the nation. It is only in the third wave, in the 1980s, that Turkish women articulated their own demands. The feminist movement that emerged after 1980 was an uprising of Turkish women against oppression and a critique of the patriarchal family.

The following is an attempt to re-read the translational journey of Beauvoir into Turkey in the light of the above history.

2.2. Simone de Beauvoir's Work in Turkish

So far, twenty-one of Beauvoir's works have been translated into Turkish and published in book form; the number of the translations, retranslations, or different editions in book form since 1962 is thirty-seven and their reprints forty-three, as stated in details in the introduction. As already mentioned in the introduction, my main source of reference for the Turkish translations of Beauvoir's works published in book form is the records of Beyazıt Devlet Kütüphanesi (Beyazıt State Library) in Istanbul. I collected additional data from Boğaziçi University library and from ideefixe.com, nadirkitap.com, and the Index Translationum⁹ on the Internet.

Besides the translations published in book form, there are a small number of short texts by Beauvoir, which appeared in various Turkish periodicals. The earliest translation is an abridged translation from her essay "Roman et théâtre" (1945), which appeared in the 19 May 1946 special issue on existentialism of *Tercüme*, the journal of the Translation Office, a state institution established to promote translation. The pieces published in the 1960s were excerpts translated from Beauvoir's essays "Pour une morale de l'ambiguïté" (1946) and "Brigitte Bardot" (1959), both of which would be later published in book form, the former in *Pyrrhus ile Cinéas* (1963), and the latter in *Brigitte Bardot* (1966). Two excerpts — one from the Turkish translation of *L'invitée*, *Konuk Kız* (1971), and the other from a debate between Beauvoir and Evelyne Sullerot — and an interview with her conducted by Catherine David appeared in Turkish

⁹ The Index Translationum generally starts with the 1970s in the Internet version.

translation in the late 1970s. An excerpt from the Turkish translation of *Le sang des autres*, *Başkalarının Kanı* (1966) appeared in a special issue devoted to existentialism of *Türk Dili* in 1981. In 1983, the translation of an interview with her conducted by Christiane Chombeau and Josyane Savigneau published in *Le Monde* in 1981, “Simone de Beauvoir et le 8 Mars: Le Féminisme n’est pas menacé”, appeared in the weekly *Somut*, in three parts in three consecutive issues. An interview with her conducted by Alice Schwarzer appeared in 1987 in the third issue of *Feminist*, one of the leading feminist journals of the 1980s’ Turkey. One more translation from her was published in the literary magazine *E* in 1999: an excerpt from *Lettres à Nelson Algren* of which full translation appeared in book form in 2001 under the title *Aşk Mektupları* [Love Letters]. A more recent translation is published in the literary journal *Duvar* [Wall] in January 2015; it is the translation of one of the interviews of Alice Schwarzer with Beauvoir.

Figure 2.1. Evolution of Beauvoir's works in Turkish in book form

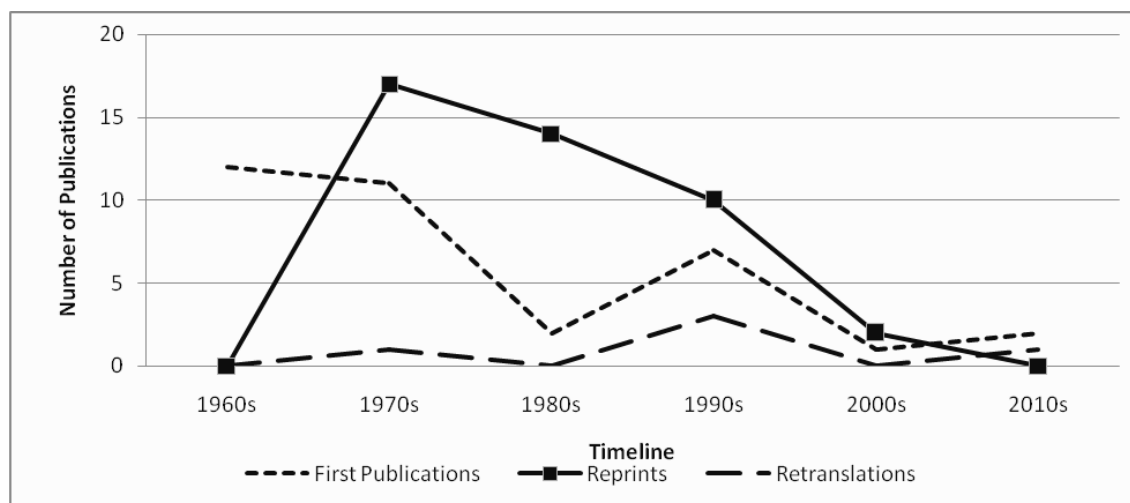


Table 2.1. Translations of Beauvoir's works published in book form *

Source Text, year	Target Text, year	Translator	Publisher	Reprints
Excerpts from <i>Le deuxième sexe</i>, 1949	<i>Kadın Nedir?</i> , 1962	Orhan Suda	Düşün Yay.	
	<i>Kadın Bu Meçhul</i> , 1965b	Canset Unan	Altın Kitaplar	
	<i>Kadınlığın Kaderi</i> , 1966a	Canset Unan	Altın Kitaplar	
	<i>Kadın. Bağımsızlığa Doğru</i> , 1969b (vol. III)	Bertan Onaran	Payel Yay.	7
	<i>Kadın. Genç Kızlık Çağı</i> , 1970b (vol. I)	Orhan Suda	Payel Yay.	
	<i>Kadın. Genç Kızlık Çağı</i> , 1970a (vol. I)	Bertan Onaran	Payel Yay.	6
	<i>Kadın. Evlilik Çağı</i> , 1970c (vol. II)	Bertan Onaran	Payel Yay.	6
<i>Pyrrhus et Cinéas</i>, 1944	<i>Pyrrhus ile Cinéas</i> , 1963	Asım Bezirci	De Yayınevi	
	<i>Denemeler. Pyrrhus ile Cinéas</i> , 1976	Asım Bezirci	Payel Yay.	2
<i>Faut-il brûler Sade?</i>, 1955	<i>Sade'yi Yakmalı mı?</i> , 1966e	Cemal Süreya	F. Önger Yay.	
	<i>Sade'yi Yakalam mı?</i> , 1991b	Doğan Gündüz	Göl Yayınları	
	<i>Sade'yi Yakmalı mı?</i> , 1997	Cemal Süreya	Y. Kredi Yay.	
<i>La pensée de droite aujourd'hui</i>, 1955	<i>Günümüzde Sağcı Fikirler</i> , 1966d	Cemal Süreya	Dönem Yay.	
<i>Le sang des autres</i>, 1945	<i>Başkalarının Kanı</i> , 1966b	İpek Babacan	Ataç Kitabevi	
	<i>Başkalarının Kanı</i> , 1990	İpek Babacan	Payel Yay.	
<i>Les mandarins</i>, 1954	<i>Mandarinler</i> , 1966c	N. Yeğinobalı	Altın Kitaplar	
	<i>Kadınca. Les Mandarins</i> , 1972	N. Yeğinobalı	Altın Kitaplar	
	<i>Mandarinler</i> , 1991a	L. Behmoaras & İlkay Kurdak	Afa Yayınları	
	<i>Mandarinler</i> , 2009	İlkay Kurdak	İmge Kitabevi	1
<i>Une mort très douce</i>, 1964	<i>Sessiz Bir Ölüm</i> , 1966f	Bilge Karasu	Bilgi Yay.	
	<i>Sessiz Bir Ölüm</i> , 1989	Bilge Karasu	İletişim Yay.	
	<i>Sessiz Bir Ölüm</i> , 2009	Bilge Karasu	İmge Kitabevi	4
<i>Brigitte Bardot</i>, 1960	<i>Brigitte Bardot</i> , 1966g	Ülkü Tamer	Uğrak Kit.	
Excerpts from <i>La force de l'âge</i>, 1960 and <i>La force des choses</i>, 1963	<i>Kadınlığının Hikâyesi</i> , 1969a	Erdoğan Tokatlı	Payel Yay.	
<i>La vieillesse</i>, 1970	<i>Yaşlılık. İlk Çağı</i> , 1970d (vol. I)	O. Canberk & E. Canberk	Milliyet Yay.	
	<i>Yaşlılık. Son Çağı</i> , 1970e (vol. II)	M. A. Kayabal	Milliyet Yay.	
<i>Tous les hommes sont mortels</i>, 1946	<i>Sevenler de Ölüyor</i> , 1971b	Güzin Sayar	Altın Kitaplar	5
	<i>Tüm İnsanlar Ölümlüdür</i> , 2011a	Işık Ergüden	Turkuvaz Kit.	
<i>Les mémoires d'une jeune fille rangée</i>, 1958	<i>Bir Genç Kızın Anıları</i> , 1971c	Seçkin Selvi	Payel Yay.	3
<i>L'invitée</i>, 1943	<i>Konuk Kız</i> , 1971a	Bertan Onaran	Payel Yay.	
	<i>Konuk Kız</i> , 1972b	Ayhan Tezel & Orhan Tezel	Sander Yay.	
<i>Les belles images</i>, 1966	<i>Güzel Görüntüler</i> , 1972c	H.S. Şeren	Doğan Yay.	
	<i>Güzel Görüntüler</i> , 1992	Dilber Can	Gül Yayınları	
<i>La femme rompue</i>, 1968	<i>Yıkılmış Kadın</i> , 1973	H.S. Şeren	Doğan Yay.	
	<i>Yıkılmış Kadın</i> , 1983	H.S. Şeren	Kaynak Yay.	

Source Text, year	Target Text, year	Translator	Publisher	Reprints
<i>La cérémonie des adieux suivi de Entretiens avec Jean-Paul Sartre</i> , 1981	<i>Veda Töreni ve Jean-Paul Sartre'la Söyleşiler</i> , 1983a	B. Kayıhan	Varlık Yay.	
<i>Simone de Beauvoir aujourd'hui: Six entretiens</i> , by Alice Schwarzer, 1984	<i>Ben Bir Feministim</i> , 1986	A. Düzkan & Minu İnkaya &	Kadın Çevresi Yay.	
<i>Faut-il brûler Sade?</i> , 1955 & <i>La pensée de droite aujourd'hui</i> , 1955	<i>Ben Bir Feministim</i> , 1996	Sedef Öztürk	Pazartesi Yay.	
<i>La force de l'âge</i> , 1960	<i>Sade'yi Yakmalı mı?/ Günümüzde Sağcı Fikirler</i> , 1991c	Cemal Süreya	Broy Yay.	
<i>La force des choses</i> , 1963	<i>Olgunluk Çağı I</i> , 1991d	Betül Onursal	Payel Yay.	
<i>Lettres à Sartre</i> , 1990	<i>Olgunluk Çağı II</i> , 1991e	Betül Onursal	Payel Yay.	
<i>Lettres à Nelson Algren</i> , 1997	<i>Koşulların Gücü I</i> , 1995	Betül Onursal	Payel Yay.	
<i>Malentendu à Moscou</i> , 2013	<i>Koşulların Gücü II</i> , 1996a	Betül Onursal	Payel Yay.	
	<i>Simone de Beauvoir'dan Sartre'a Mektuplar I</i> , 1996b	Z. Bayramoğlu	Düşün Yay.	
	<i>Aşk Mektupları</i> , 2001	Pınar Öztamur	Gendaş Kültür	
	<i>Moskova'da Yanlış Anlama</i> , 2014	Aysel Bora	Y. Kredi Yay.	

* The data in the table are sorted according to the chronological order of the publication of the first translation.

The number of translations, retranslations, and reprints demonstrate that Beauvoir's work was fairly recognized in the Turkish literary milieu, in particular in the 1970s and 1980s. It is worthwhile looking at the interest in her work at the academic level and asking if the popular interest contributed to an interest in her work in academic circles.

2.3. Academic Interest in Simone de Beauvoir and her Work

As far as the academic interest in Beauvoir and her work is concerned, the number of academic studies on her and her work is relatively low, if the number of translations of her works, along with that of retranslations and reprints, is taken into consideration. Thus, translations of Beauvoir's works did not contribute to a rise of scholarly interest in her work. There is only one monograph in Turkish on her, *Simone de Beauvoir. Yaşamı, Felsefesi, Eserleri* [Simone de Beauvoir. Her Life, Philosophy, Works] (2014), edited by Gönül Bakay, a professor in the American Culture and Literature Department of Bahçeşehir University, and published by Bahçeşehir University Press. It is a collection of twenty-seven articles written on Beauvoir's life, philosophy, and various works by Turkish and foreign academics whose academic background is mainly English literature and women's studies. None of the articles refer to the reception of Beauvoir or her works in Turkey, except the epilog by Handan Dedeşayır — a writer and critic.

After a short description of the conditions of the twentieth century when Beauvoir lived, wrote, and met Sartre, Dedeheyir focuses on the relationship between Sartre and Beauvoir whom she defines as one of the strongest voices of women's long struggle; she then says a few words on the impact of the (existentialist) philosophical approach of "Beauvoir-Sartre couple" on the Turkish intelligentsia of the 1960s (2014: 433-434). Thus, Beauvoir, at the end of this book, appears to be once again closely tied to Sartre and existentialism.

As for the theses written on Beauvoir and/or her work, eight have been written; the first thesis was written in 1990 and the last one in 2013¹⁰; this number is significantly low when compared to that of the theses written on Sartre and his work which is forty-two, between 1976 and 2014. Six of the theses were written in French Literature and two in Philosophy; this demonstrates that the academic criticism of Beauvoir in theses has generally concerned itself with her original texts. In other words, Turkish scholars' research interests focused on Beauvoir as a French language author and her place in the French literary milieu; scholars did not consider Beauvoir's writing in the Turkish context.

In accordance with this, in spite of the popular interest in Beauvoir's work in Turkey, in my readings I did not come across with any critical article on the Turkish translations of Beauvoir's works. It can be argued that translation has been "deproblematized" in translating Beauvoir into Turkish, and the translated texts were consumed in haste to keep pace with Western feminist thought. Furthermore, a look at the scholarly works on feminism in Turkey reveals that the relation between the advent of feminism in Turkey and the translations of Beauvoir's or of other European feminists' works was acknowledged but not discussed. As a matter of fact, Turkish feminists were aware of the importance of translation in the formation of a domestic feminist discourse, as they founded in 1983 Kadın Çevresi with the aim to produce a series of translations from classics of feminist literature into Turkish (Tekeli 1995: 14). However, they remained silent when it came to questioning the role of these translations in shaping the Turkish feminist discourse of the 1980s. As far as I have been able to judge from my readings, there are two exceptions in which some space is allocated to translation. In a footnote, Şirin Tekeli draws attention to the translations of the works by feminists such as Simone de Beauvoir, Kate Millet, and Shulamith Firestone published

¹⁰ I checked the thesis archive online of YÖK, the Council of Higher Education in Turkey.

by Payel Yayinevi [Payel Publishing] one after the other in the 1970s and to their role in the development of a feminist awareness in Turkey (1989: 36). She goes on to point out that the impact of these translations was not felt in Turkey until the 1980s because those women, who then identified themselves as feminists in the 1980s, had been looking at women's problems from an orthodox leftist point of view and considering feminism as a prospective threat to class solidarity (*ibid.*). Therefore, this information on the close link between those translations and the journey of feminism into Turkey was reduced to a footnote and was, in this way, trivialized. Mention of translation is made by another scholar, Nükhet Sirman: referring to consciousness-raising activities in the late 1980s, she also points to various publications and states that "writings by European feminists such as J. Mitchell, A. Michel, L. Segal and A. Oakley, as well as Egyptian writer Nawal El Saadawi were translated into Turkish" (1989 :18).

The relation between the advent of feminism and translation in Turkey is taken up by a translation studies scholar, Saliha Paker. She argues that "the growing corpus of translations of feminist classics from Mary Wollstonecraft's works to Simone de Beauvoir's and of major contemporary Western and Middle Eastern feminist texts" has contributed to a considerable extent to the development of feminist discourse in Turkey in the 1980s (1991: 271). Paker draws attention to the fact that the group Kadın Çevresi ensured that women would be actively involved in the translation and publication of such texts (*ibid.*). In this way, the group played a mediating role in the migration of feminism, as well as the development of a feminist discourse in Turkey (*ibid.*). As argued by Müge Işıklar Koçak in her doctoral thesis in which she analyzes the role and function of translated popular non-literary texts on women's sexuality between 1931 and 1990, what is lacking in the scholarly studies on the history of women's movement in Turkey is the problematization of the translations of feminist literature and their functions (2007: 59), and this creates "agendas of research for translation studies through what they say and do not say about translation and the translator" (*ibid.*: 18).

We have explored so far the (in)visibility of Beauvoir in the Turkish cultural milieu through her works translated into Turkish and through the space allocated to her in scholarly space. Although her works in Turkish were widely read in the 1960s and 1970s as the number of publications indicates, the academic interest in her work is relatively low; furthermore, in the scholarly works on feminism, Beauvoir's role through translation of her works in shaping the feminist discourse in the 1980s was not discussed although it was acknowledged.

2.4. Summary and Concluding Remarks

If we attempt to re-read the translational journey of Beauvoir into Turkey in the light of the history of Turkish women's movements and feminism as mentioned above, we can say that the rejection of Beauvoir's feminism in Turkey in the 1960s, when she first entered the cultural scene, seems to reflect the strength of a patriarchal culture. However, the 1960s in Turkey was a decade of a lively intellectual debate about all kinds of political and social issues (Zürcher 1993: 267). After a subsequent ten-year rule and repressive measures of the right-wing Democrat Party, a military coup d'état took place in 1960, a step that was generally well-received throughout the country (Turan 2002: 17). With the liberal period initiated by the new constitution of 1961, Turkish culture of the 1960s became increasingly receptive to new foreign authors and literatures (Landau 1974: 21), and Sartre was a must-read for Turkish intellectuals of the time (Kakinç 1983: 34). Thus, he served as a pass for Beauvoir in her way in to the Turkish cultural and literary milieu where Beauvoir's text did not fit the existing literary categories. Women's texts were scarce in the canon especially in the 1960s and 1970s in Turkey; it is only after 1970 that the increasing number of women authors in Turkish literature introduced new concepts as "women's literature" and "women authors" in Turkish contemporary literature studies (Sezer 1993: 148). Therefore, it is not at all coincidental that most reprints of Beauvoir's work were made in the 1970s. Hence Beauvoir's popularity continued in the 1970s; she was widely read as the number of the translations and reprints indicate. Her feminist side, on the other hand, became visible only in the 1980s. Consequently, she was able to attract the popular interest, mainly as a woman writer in Turkey, even in 1960s and 1970s. However, the popular interest in her did not create an interest by academic circles. A comment could be made here with respect to this disregard, at least on the part of women academics working on the history of feminism in Turkey; possibly, they were more interested in feminist writers with an Anglo-Saxon background rather than Beauvoir and the French context, as most of them (e.g. Tekeli, Sirman, Kandiyoti, and Durakbaşa) have an Anglo-Saxon educational background.

Before the analysis of Beauvoir's translational journey into Turkey and the investigation of the cultural constructions generated by epitextual material, i.e. reviews on Beauvoir and her work, and peritextual and textual materials in her translations, the

following chapter will provide the theoretical framework of the study and methodological tools to be used to analyze the epitextual and peritextual elements.

Chapter III

Theoretical and Methodological Framework

The aim of this study is to problematize the translational journey of a feminist woman writer into a receiving culture lacking a feminist tradition. When Simone de Beauvoir's name began to be heard in the late 1950s in Turkey, it took almost thirty years for feminism to emerge as a valid discourse in the Turkish cultural milieu. It is hardly surprising that this lack in the translating culture led to a misrepresentation or partial representation of the author and her work until the 1980s, when feminism as an ideological movement came to the agenda of Turkey. With the aim of uncovering this process of cultural transfer, paratexts accompanying her translations will be explored to find out how all these produced images of reality were circulated by the cultural mediators and read in the Turkish cultural context. All these paratexts are then bound into a coherent text, which is the Turkish cultural context. In this sense, this study is an attempt, among others, to view translation practice as a social activity, and it attempts to adapt, from a feminist perspective to translation, Bourdieu's sociological theory of cultural production to the practice of translation.

All this leads in the first place to situate this study within the framework of feminist translation studies under the area of research of the first paradigm, which is devoted to the analysis of translations of women writers. As a matter of fact, a case that has attracted a great deal of attention has been the study of the English translation of Beauvoir's *Le deuxième sexe* under the same area of research. Therefore, the following section will be a literature review of feminist translation studies, which constitutes the first part of the theoretical framework of the study.

3.1. Feminist Translation Studies

3.1.1. "Cultural Turn" in Translation Studies

A profound binary approach to translation, dating back to the first century BC, i.e. at least going back to Cicero's two different ways of translating, dominated Western translation theory until the 1970s (Pym 2010: 31). These dichotomies prevailed in the

linguistically oriented translation approaches of the 1960s and 1970s and focused on the notion of equivalence (Wolf 2015: 12). However, the late 1970s witnessed a shift from prescriptive to descriptive perspective on translation, which paved the way to the transcendence of a merely intertextual problematic and hence to the contextualization of translation. It was with this “pragmatic turn” of the 1970s that translation studies emerged as an independent discipline (Snell-Hornby 2006: 47). Then, in the 1980s, a group of theories have emerged as an opposition to the equivalence paradigm and are developed centering on the “skopos”, purpose, of translation (Pym 2010: 43). The “skopos” theory developed by Hans Vermeer considers translation as a cultural or crosscultural transfer (Snell-Hornby 1995: 82), approaching translation as “a complex action in which somebody reports on a text under new functional and cultural and linguistic conditions in a new situation” (Vermeer in Wolf 2015: 13). However, as Wolf points out, Vermeer’s idea of culture seems inadequate in that it has a conception of fixed cultural realities (ibid.). For Wolf, cultural elements, which are open to interpretation and reinterpretation, go through an ongoing process of negotiation (ibid.: 14).

In this respect, these new approaches that developed in the 1980s added cultural and sociological dimensions to the previous linguistic conception of translation (Martín 2005: 29). With this new vantage point, translation is no longer seen as an enterprise of merely finding verbal equivalents, but also of interpreting a text encoded in one cultural system with the help of another. This attempt to focus on the cultural effects of translation and “finding cultural equivalents”, in turn, raises awareness of the similarities and differences between cultures (Molina 2008: 186). As a result, translation studies underwent a “cultural turn” in the late 1980s, which allowed the discipline to expand its boundaries and to bring together work from different fields such as linguistics, literary study, history, anthropology, psychology, and economics (Bassnett 1995: ix). This paradigm shift in the early 1990s generated debates on “historical perspectives, contextual situations and translation conventions” (Wolf 2007b: 3) and “displaced the focus of research onto the macro-contexts of translations” (Wolf 2015: xiii). Furthermore, research on issues of cultural transfer added a new dimension to the study of culture within translation studies, focusing on the asymmetry of transfer relationships, on the processes of representation, and on the role of the agents of mediation “located between cultures as a kind of connective tissue” (ibid.: xiii-xiv).

The interaction between translation and culture further brought with it the concept of “ideology” in translation in the late 1980s and 1990s: translation, as a form of rewriting would reflect a certain ideology (Bassnett 1995: ix), since it is widely believed that all human activities are ideological. “Translating is not a *transparent* activity — it is only *human*”, as José Santaemilia states (2008: 227). With these new approaches, the hitherto neutral, objective and invisible role of the translator, together with the idea of equivalence and fidelity in translation, began to be questioned (Castro 2009: 3). The interest in cultural differences, identity issues (including gender), power differentials and ideology led scholars to approach translation from different angles. During the 1990s, some groups of scholars began to explore the relationship between colonialism, language and translation and to analyze the asymmetrical power structures controlling translation (Snell-Hornby 2006: 94-96). Thus, postcolonial approaches to translation are developed “in reaction to asymmetrical power relationships, as caused by patriarchal hegemony” (ibid.: 100). This initiated some other scholars to approach translation from a gender-studies perspective and question asymmetrical power differentials that rule relations between the sexes within society, which in turn, led them to see a parallel between the status of translation and that of woman (ibid.: 101-102); they then attempted to identify and critique the concepts which put both woman and translation to the bottom of the social and literary ladder (Simon 1996: 1).

Concluding her seminal work *Gender in Translation*, Sherry Simon points out that the cultural turn in translation studies “allows us to situate linguistic transfer within the multiple ‘post’ realities of today: poststructuralism, postcolonialism and postmodernism” (ibid.: 136); poststructuralism makes us aware that language is a construction of reality rather than a mere reflection of it; postcolonialism helps us see the power relations in cultural exchanges, and postmodernism shows us that it is difficult to talk about pure originality as far as cultural elements are concerned (ibid.). With all these three perspectives in mind, it is then possible to conceive translation as an ongoing “activity of cultural creation and exchange” (ibid.). The following section will demonstrate in which ways the impact of “gender” as an analytical category on this cultural transfer has been studied.

3.1.2. *Translation Studies and Gender Studies*

The issue of gender has its roots in the women's movement that began in the late 1960s in North America and Western Europe. The term "gender" is used to refer to a socially constructed role, instead of an inherent identity, which is determined by the biological sex (ibid.: 7). Gender was regarded as the key factor in "women's subordination in public and private life" (von Flotow 1997: 6), as implied in Beauvoir's dictum "on ne naît pas femme, on le devient". Issues of gender impacted first social sciences; the term then is employed in the areas of language and literature (ibid.: 8). During the 1970s, the work by many feminist theorists, such as Mary Daly, Luce Irigaray, or Julia Kristeva studied the way language reflects and contributes to women's inferior status in society. Liberation from language on which patriarchy left its trace was considered a crucial step towards women's liberation in the 1970s (Simon 1996: 8), because language itself is not transparent; language does not reflect reality, but it subtly shapes our understanding and perception of reality, and thus it constructs meaning. As translation deals with interlinguistic transfer of meaning, issues of gender would necessarily impact the field of translation studies. It is widely accepted that translators cannot be expected to simply mirror the meaning, which was constructed in a certain language, in another language; translators thus "communicate, re-write, manipulate a text" (ibid.: 9). As Sherry Simon indicates, "the entry of gender into translation theory has a lot to do with the renewed prestige of translation as 're-writing'" (ibid.: viii). In other words, the cultural turn in translation studies created an opportunity for translation and gender studies — which are both interdisciplinary academic fields — to get encountered (ibid.: 8). It is not a coincidence that gender studies and translation studies intersect when the former began to problematize the use of language and translation practices began to be questioned in the latter. Besides the definition of fidelity, the hierarchal status of translation/woman is among the common concerns of translation and feminist studies; they problematize the traditionally accepted "secondariness" of translation/woman (Simon 2000: unpaginated).

As Luise von Flotow remarks, "gender" came to be used as a concept and an analytical category in the field of translation studies in the late 1980s (von Flotow 2009b: 122). Luise von Flotow categorizes into three levels research integrating gender into translation studies (ibid.: 123). The first area of research focuses on gender as a sociopolitical category in macro-analyses of translation phenomena; researchers re-

evaluate historical texts, their translations, authors, translators, and contexts from a gender-conscious perspective (ibid.: 123-124). In the second category, gender and sexuality are used as lenses for microanalyses of translated texts; the results of these studies generally give clues about the socio-cultural climate of the translating culture (ibid.: 124). The third category is related with the theorization about whether gender plays a role in translation praxis (ibid.: 125-126).¹¹ The exploration of gender in translation which started in the 1990s led to entire books on the subject by Susanne de Lotbinière-Harwood (*Re-belle et infidèle/The Body Bilingual*, 1991), Sherry Simon (*Gender in Translation*, 1996), Luise von Flotow (*Translation and Gender*, 1997; *Translating Women*, 2011c), and by José Santaemilia (*Gender, Sex and Translation. The Manipulation of Identities*, 2005). As stated by Santaemilia, the texts by Simon in 1996 and von Flotow in 1997, in particular, “inaugurated the *gender and translation* discipline”, providing both a theory and practice for the research, “from a feminist perspective and focusing particularly on women translators” (2013: 9). The issues explored in all the above-mentioned books include “censorship through translation, the silencing of women’s contributions to society as translators and writers and, more generally, the non-recognition of women as influential actors in culture and writing” (von Flotow 2011b: 2).

As von Flotow points out, the combination of gender and translation continues to be a fruitful area of research bringing together a wide range of areas such as historical studies, theoretical considerations, issues of identity, and more general questions of cultural transfer (2002: 1-2). As Eleonora Federici and Vanessa Leonardi state, feminist translation studies has become “a solid and established discipline on its own” lately (2012: 184). Von Flotow identifies two main paradigms in approaching gender issues in translation; the first paradigm deals with feminist theory and practice working on the “conventional” notions of gender, whereas under the second paradigm, traditional ideas about two genders are questioned (1999: 275). In the first paradigm, the focus is on “women as a special, minority group that has a particular history within ‘patriarchal’ society, and has received special, usually biased, treatment in the area of translation as well” (ibid.). In the second paradigm, on the other hand, gender issues are dealt with from the perspective of gay or lesbian identities among others, and as far as translation is concerned, translation of works questioning traditional ideas about two genders are

¹¹ In an earlier article, von Flotow puts these three categories under the first paradigm of the research area (1999), which is discussed in the next paragraph.

analyzed (ibid.). In what follows, the focus will be on a literature overview of the first paradigm.

3.1.2.1. *The Women-Focused Paradigm*

Work produced in the first paradigm can be categorized under four main areas of research (von Flotow 1999: 276; Simon 2000: unpaginated): (1) the invisibility of women translators under which the historical and contemporary role of women as translators are investigated, (2) the feminist practice of translation under which a set of principles guiding “feminist translation” is promoted, (3) re-reading of the translations of women writers and rewriting existing translations under which existing translations are analyzed from a feminist perspective, and (4) patriarchal aspects of translation theory and the discourse about translation under which the language traditionally used to refer to translation and especially the metaphors of translation which feminize the translator and translation are criticized.¹²

An attempt at drawing a map of gender and translation studies has been made by Santaemilia (2013); after making an overview of the main theoretical terms used in the whole area of study (2013: 5-7), he summarizes the main objectives of gender and translation studies as follows: (1) “rereading the traditional, misogynist metaphors of translation”, (2) “an ideological transformation of texts”, (3) “claiming a new authority over source text and translation”, and (4) “translation as ‘feminine’/’female’ solidarity and genealogy” (ibid.: 7). The first objective he mentions refers to the fourth area of research as mentioned by von Flotow above; the other three objectives, on the other hand, seem to be more related with the second area of research, “feminist translation”; the third objective seems also to refer to the third area of research stated by von Flotow above. Santaemilia further states that the role of Canadian authors and translators has been crucial for “the emergence of a *new* field of practice and research” (ibid.: 10). However, in his opinion, this presence seems to lose its momentum beginning from the late 1990s, leaving room for a number of initiatives for research in Europe (ibid.). Among many others studies to which he refers, it is worth mentioning *Woman and Translation: Geographies, Voices and Identities, MonTI 3* (2011) — edited by José Santaemilia and Luise von Flotow—, *Translating Gender* (2011) — edited by Eleonora

¹² Simon puts forward another area of concern, which is “analysis of the particular technical difficulties and ideological questions involved in translating gendered language” (2000: unpaginated), which will be taken under the practice of feminist translation.

Federici — and *Bridging the Gap between Theory and Practice in Translation and Gender Studies* (2013) — edited by Eleonora Federici and Vanessa Leonardi. The last two are collections of papers presented in two successive international conferences held in Italy in 2009 and 2011. All these studies reflect the multidisciplinary nature of research in the field of gender and translation that is expanding its geographical boundaries. In this sense, an attempt to open new debates by means of (re)examining topics under feminist translation studies comes from Olga Castro (2009): in her article “(Re)examining Horizons in Feminist Translation Studies: Towards a Third Wave?”, she presents different areas of analysis with the aim to draw on new practical approaches to the process of translation and paratranslation, “by going beyond the (dominant) proposal of the Canadian feminist translation school” (2009: 14). She proposes to label this field of analysis as “third wave feminist translation”, “which would consist in addressing the discursive representation of women and men” (ibid.: 12).

A literature review of the research conducted under the first paradigm, based on the four categories as distinguished by von Flotow, is the subject of the following section.

1. Invisibility of Women Translators. “Invisibility” is the term used by Lawrence Venuti to refer to “the translator’s situation and activity in contemporary Anglo-American culture” (Venuti 1995: 1). In the opinion of Venuti, this invisibility has two aspects: on the one hand, it is the result of the translator’s own manipulation of the source text with the aim to create an “illusion of transparency”; on the other hand, it stems from the way the translated texts are read and evaluated in the target culture. This attempt at making the translation appear as “original”, by rendering the translation and translator more invisible, and the source text and author more visible, reflects the prevailing view that translation has a lower status than the original, and it gives translation a secondary, derivative status: translation as a reproduction is just a copy of the original (ibid.: 6-7).

In this regard, if we consider the social role of woman as a degraded version of man, the translator’s invisibility and his/her secondary position with respect to the author seem to fit woman’s way of expressing herself, as imposed by the patriarchal society. In other words, “their common historical position of inferiority” makes ‘translation’ and ‘woman’ to fit together (Simon 1996: 39); thus, translation as a second-class activity is seen as a feminine task (Chamberlain 2000: 314). During the

Middle Ages and the Renaissance, translation was indeed “a strong form of expression for women” for whom the only access to the world of letters was translation. In other words, translation was the only means for them “to contribute to the intellectual and political life of their times”, since authorship was regarded as a male activity (Simon 2000: unpaginated). Religion was perhaps the only area in which women were encouraged to become involved in the production of texts at that time, as exemplified by a collection of essays on “lost” women translators in the Reformation period of England, edited by Margaret Patterson Hannay in *Silent But for the Word: Tudor Women as Patrons, Translators, and Writers of Religious Works* (1985).

With the development of feminist translation theory, a great deal of work has been produced from the perspective of feminist historical research with the aim to render this double invisibility visible, this double silence audible, and recover the neglected and lost history of women as translators, theorists of translation, and cultural mediators. This happened in parallel with “the recognition of the translator’s ‘visibility’ in the texts she or he translates”; the translator would be now regarded as a rewriter, just like the source author, since every text is the translation of another (Arrojo 1994: 150). In *Oppositional voices: women as writers and translators of literature in the English Renaissance* (1992), Tina Krontiris examines the translations by women of English Renaissance and their contribution to intellectual life. Research in this area has brought to light the work of early women writers in the seventeenth and eighteenth centuries, of whom Aphra Behn is the most famous and prolific (Simon 1996: 52). Wolf discusses in her article “The Creation of A ‘Room of One’s Own’. Feminist Translators as Mediators between Cultures and Genders” the way in which women translators contributed to the creation of a female literary discourse through their translations, on the specific examples of two German translators Luise Gottsched and Therese Huber in the eighteenth century (2005: 15-21). Another inspiring work in this area is *Translating Slavery: Gender and Race in French Women’s Writing* by a group of scholars under the direction of Doris Kadish and Françoise Massardier-Kenney (1994). This work, consisting of eighteenth-century French anti-slavery writings by Olympe de Gouges, Claire de Duras and Germaine de Staël and their translations, demonstrates that in the eighteenth and nineteenth centuries, translation had played a significant role in the anti-slavery movement to which women’s contribution cannot be neglected. A more recent work is written by Deborah Uman; *Women as Translators in Early Modern England*

(2012) looks how female translators represent themselves and their work within the context of the English literary Renaissance.

In her work *Gender in Translation*, Simon cites Constance Garnett (1862-1946) who had translated Russia's most notable modern writers into English, and whose name was known in British literary environment of her time, in contrary to many other women translators (1996: 68-71). Simon further cites three examples in which the relationships between the (women) translators and the (male) writers have been documented: Jean Starr Untermeyer's *Private Collection* (1965), John Thirlwall's *In Another Language* (1966), and Willa Muir's *Belonging* (1968). These documents illustrate "the unequal positions of writer and translator" which "are intensified by their gendered identities" (ibid.: 71). In the same line, in "Theorizing Translation in a Woman's Voice", Douglas Robinson (1995) examines the comments on translation of the sixteenth and seventeenth centuries' women translators, Margaret Tyler, Suzanne du Vegerre, Katherine Philips, and Aphra Behn, and the ways in which they tried to be heard in prefaces, letters, and essays. Another study on women translators through time is "Women Translators, Gender and the Cultural Context of the Scientific Revolution" by Christa Knellwolf (2009) in which she studies the translations by Aphra Behn (1688) and Elizabeth Carter (1739) of pseudo-scientific texts. *Aphra Behn In/And Our Time* (2008), another study on Aphra Behn, is a collection of articles edited by Annamaria Lamarra and Bernard Dhuicq on the re-reading of her works and translations. Alison E. Martin, on the other hand, investigates translation strategies used by British women translators in the early nineteenth century in translating texts on botany in her article "The Voice of Nature: British Women Translating Botany in the Early Nineteenth Century" (2011). Another early woman translator is the prolific Italian translator and translation theorist Barbarina Dacre (1768-1854) who is rendered visible in "'Altering Our Words to Serve Our Purpose': the Translation of Barbarina Dacre" (2011) by Michael Cronin.

All these accounts are attempts at making women translators who had been neglected so far in the translation history better known, and thus at bringing to light an essential part of translation history, by examining their roles as women translators in relation to their respective social, political, and intellectual framework.

2. *The Feminist Practice of Translation*. As language was regarded as an instrument of women's oppression, it was attacked in the radical feminist writing of the 1970s (von

Flotow 1997: 17). Investigations on the processes of meaning creation and on the symbolic power of the feminine in language inspired a lot of practices of language-centered writing by feminists such as Nicole Brossard and Mary Daly (Simon 1996: 22). On the other hand, feminist experiments with language such as culture-specific puns (as in the work of Daly), wordplay on grammatical gender (as in the work of Brossard), or sound associations and alliterations have created further problems for the translator (ibid.). These texts have challenged translators who “have had to develop creative methods similar to those of the source-text writers” (ibid.: 24). However, as already mentioned, translation is traditionally considered an act of reproduction, and hence the translator is normally expected to be invisible, to be a servant of the author. The feminist practice of translation can be seen then as a rebellion against this historical subservient figure of the translator, because the feminist translator does not hesitate to intervene in the text, to assume a role comparable to that of the author, to re-create the source text, and to reflect her female subjectivity in the reproduction of meaning, in the name of her ideology, “in the name of feminist ‘truths’” (ibid.). For instance, Sherry Simon, Luise von Flotow, Barbara Godard, and Susanne de Lotbinière-Harwood — all from Canada where most of translation gender theory has emerged — have used translation as a means to correct patriarchal language (Wheeler 2003: 426).

According to von Flotow, “when feminist translators intervene in a text for political reasons, they draw attention to their action” (1997: 25). Von Flotow defines three interventionist practices of feminist translation: supplementing, prefacing and footnoting, and “hijacking” (1991: 74). These strategies, which were first developed in Canada, have become a source of inspiration to many feminist translators since then. However, some of these feminist translation practices are difficult to be implemented by the translator even in literary contexts, with the exception that they are part of a project by a feminist publishing house (Reimóndez 2009: 73-74). By supplementing, the translator attempts to compensate for the differences between languages; one of von Flotow’s examples for this technique is from Scott’s translation of Bersianik’s *L’Eugélonne*: The sentence “Le ou la coupable doit être punie” occurs on the subject of abortion, and it is translated into English as “The guilty one must be punished, whether she is a man or a woman”. The extra ‘e’ on the past participle ‘puni’ shows that it is always the woman who is punished; this nuance is reflected by the use of “she” in English which lacks gender agreements (von Flotow 1991: 75). Prefacing and footnoting are commonly used methods in feminist translations; prefaces and footnotes

are the channels through which the feminist translator explains her translation strategies to her intended reader (ibid.: 76). The third practice “hijacking” refers to “the translator’s deliberate feminizing of the target text” (ibid.: 79), in other words, to the appropriation of a text, which is not necessarily written with feminist intentions, by the feminist translator to reflect her political intentions (Simon 1996: 15). Even though this technique seems to be problematic in that it challenges the authority of the original text and author, these practices are generally the outcome of collaboration between author and translator.

“Hijacking”, on the other hand, means “an appropriation of the source text through excessive feminisation tactics”, moving it beyond the intentions of the source text author (Seago 2008: 166-167). The “hijacking” strategies can be best illustrated by the translations of two Canadian feminist translators “writing between the lines”: Susanne de Lotbinière-Harwood and Barbara Godard. De Lotbinière-Harwood explains her translation strategies and translation tactic in her bilingual work *Re-belle et infidèle: La traduction comme pratique de réécriture au féminin / The Body Bilingual: Translation as a Rewriting in the Feminine* (1991), and defines her translation practice as “a rewriting in the feminine” (1991: 100). For her, feminist writing and translation are political activities; since she is a feminist, she will remain loyal to her ideology, the feminist cause, and will rewrite the target text so as to reveal sexism in language (ibid.: 113). As a co-author, the feminist translator will leave her signature on the text and she will speak through the footnotes, endnotes, and prefaces (ibid.: 157). In a similar way, Barbara Godard names the feminist way of translation as “womanhandling the text in translation” (1995: 94), which involves the substitution of the invisible hand of the translator by the brush strokes of the painter who interprets the model in her own way. Hence, like her colleague de Lotbinière-Harwood, Godard is visible in her translations and subjective; she speaks through prefaces in which “she situates the text she is translating” (Mezei 2006: 209).

On the other hand, there are also other points of view with respect to the feminist way of translation. One of the severe critiques to it has come from Rosemary Arrojo who sees all translation as “a grab for power” to determine and possess meaning (von Flotow 1999: 277). Arrojo accuses feminist translators of applying a double standard (Arrojo 1994: 149); in her opinion, feminist translation project is as violent as “masculine” theories and conceptions of translation (ibid.). Gayatri Chakravorty Spivak criticizes English-speaking feminist translators from a different perspective: she is

against “the happy universalism”, the essentialist attitude based on a universal definition of women as an oppressed group, which renders Third World’s women’s texts in similar styles in translation (Spivak 2000: 400). Her ethic of translation is based on the submission of the translator to the foreign text (ibid.: 405).

Feminist translation strategies in the Canadian context are explored from a deconstructionist point of view by Kim Wallmach in her article “Feminist Translation Strategies: Different or Derived?” (2006). The impact of feminist translation paradigm in the Spanish state since the 1990s up to the present day is documented, on the other hand, by Nuria Brufau Alvira in her article “Translation and Gender: The State of the Art in Spain” (2011).

A feminist project of translation is more than an attempt at rendering the invisible woman translator visible; it is an attempt of conquest of the text by the woman translator who wants to take her revenge from patriarchal language and to leave her feminine mark on the text.

3. *Re-reading of the Translations of Women Writers and Rewriting Existing Translations.* In addition to the studies on the neglected history of women translators as mentioned above, feminist initiatives of the 1970s stimulated interest in texts by women writers from other cultures than the Anglo-American as well. It was soon discovered that much writing by women has been neglected and has never been translated at all because it does not fit the criteria laid down by the patriarchal canon, or existing translations have misrepresented the author or her work (von Flotow 1997: 49).

Regarding the analyses of translations of women authors, a case that has attracted a great deal of attention has been the study of the English translation of Simone de Beauvoir’s *Le deuxième sexe*. Criticisms about it form “a good example of gender-conscious translation criticism” (ibid.). *Le deuxième sexe*, referred to as the “feminist bible”, was translated into English by Howard Parshley and first published in 1953, four years after its publication in France, under the title *The Second Sex*. It made *The New York Times* bestseller list in the spring of 1953, and, as mentioned by Beauvoir in her autobiography *Force of Circumstance* (1965), “appeared in America with a success unspoiled by any salacious comment” (Gillman 1988: unpaginated). This version was the only version in print in the United States until 2009. Since 1983 scholars in philosophy, women’s studies, gender studies, among others, have written a number of articles criticizing it, which shows that the US-American audience may not have been

reading the “real” *Second Sex*, because of abundant problems with the translation. Even the initiative stage of the book’s introduction to the American context yields clues about how the book would be misrepresented to the American reader: On one of her frequent trips to Paris, when Blanche Knopf, wife of the publisher Alfred A. Knopf and an editor on her own, was apprised of the book by the members of Beauvoir’s French publisher Gallimard, she conceived *Le deuxième sexe* to be “a modern-day sex manual” akin to the Kinsey report (Bair 1987: 24). In this regard, her husband purchased the rights for the English translation to be distributed in the United States and decided to commission the translation work to Howard Madison Parshley, a retired professor of zoology who had written a book on human reproduction and regularly reviewed books on sex for *The New York Herald Tribune* (Bair 1987: 24-25). In the same vein, the Knopf firm later promoted the English version in such a way that would emphasize the book’s scientific aspects as opposed to the author’s philosophical framework, in the belief that this approach would result in higher sales (Bogic 2010: 176). This approach is also evident in the “Translator’s Note” by Parshley who indicates that “Mlle Beauvoir’s book is, after all, on woman, not on philosophy” (1953: vi).

A great part of criticisms of the American edition focuses on the unmarked deletions of more than ten percent of the original French text, destroying the continuity of the author’s thought and often leading to considerable confusion (Simons 1983; Fallaize 2002; Moi 2002). Large sections dealing with women’s literature and history, and especially references to lesbian relationship, social feminism, and description of the tedious work of a housewife’s day are cut from the English edition (Simons 1983: 560-562), probably due to ideological bias according to some of Beauvoir scholars (Simons 1983; Cordero 1995; Alexander 1997; von Flotow 2000; Fallaize 2002; Moi 2002). This amounts to saying that Parshley, reflecting “the mindset of a 1950 male” (Glazer 2007: unpaginated), omitted the sections of the text which made him “uncomfortable”, such as those on the achievements of women in history and references to cultural taboos “through a patriarchal translation” (Castro Vazquez 2008: 135). Furthermore, the fact that Parshley had no training in philosophy and was not sufficiently informed on existentialism (Glazer 2004: unpaginated) led to the philosophical misinterpretation of Marxist and existentialist concepts in Beauvoir’s work (Simons 1983: 563; Alexander 1997: 114). Another analysis of the English version has been made by von Flotow focusing on the descriptions of sexuality in the third chapter of volume two (2000). According to von Flotow, “Parshley attenuated and sanitized all references to

sexuality”, with a concern about “aesthetic correctness” (2009a: 37). Von Flotow concludes that mistranslations and deletions in the translation amend the discourse and produce a different text (2000: 25).

In her article “The Eclipse of Gender. Simone de Beauvoir and the *Différance* of Translation”, on the other hand, Anna Alexander problematizes the English translation focusing on the difference between the French and American contexts, and argues that Beauvoir’s *The Second Sex* is a stillborn child in the American social and ideological milieu of the early 1950s, where not only “feminine existence” but philosophy was not destined for appeal (1997: 114-115).

More recently, Anna Bogic (2009) discusses in her MA thesis the role of the publisher in the translation process, arguing that in most of the review articles dealing with the issue of translation quality in *The Second Sex* place a great deal of responsibility on the translator. Based on the letter correspondence between the translator and other actors who were involved with the translation of *Le deuxième sexe*, she explores the dynamic between Parshley and the Knopf firm. She concludes that, although the translator was mostly held as the sole responsible individual so far, the 1952 translation was problematic for many reasons, such as “the translator’s lack of philosophical knowledge, the editor’s demands to cut and simplify the text, the publisher’s intention to emphasize the book’s scientific cachet, and Beauvoir’s lack of cooperation” (2009: ii). In her article “Uncovering the Hidden Actors with the Help of Latour: The “Making” of *The Second Sex*” (2010), Bogic further analyzes, from the Latourian perspective, the role of participants in the translation process other than the translator as far as the translation decisions are concerned. The concern of her article “Why Philosophy Went Missing: Understanding the English Version of Simone de Beauvoir’s *Le deuxième sexe*” (2011), in turn, is the translation of Beauvoir’s philosophy into English.

What is then the opinion of Beauvoir on the English translation of her work? In his introduction, Parshley remarks that “modifications” in the English version “have been made with the author’s express permission” (Simons 1983: 564). But according to Deirdre Bair, Beauvoir was upset about the changes and requested from the publisher to add a statement dissociating herself from them, which was ignored by the publisher (1987: 27-28). As for the translation errors, she was not aware of them until Margaret Simons wrote an article about it in 1983 (Simons 1983: 564). However, since the rights

to the English translation in the United States and Canada belonged to Alfred A. Knopf, it was not possible to initiate another translation.

In May 2000, Beauvoir's adopted daughter and literary heir, Sylvie le Bon de Beauvoir, called for a new translation in a letter to Gallimard, whereupon Gallimard approached Knopf (the original hardback publishers) and Vintage (responsible for the paperback), but they declined to act on it (Glazer 2004: unpaginated). Knopf and Vintage have been aware of the translation problems in the English text since the early 1980s with Simons' efforts; however, they refused to do anything (Moi 2002: 1006). In their letter to Toril Moi who requested a new, complete translation of *Le deuxième sexe*, Knopf and Vintage imply that a new translation will cost too much (ibid.: 1029). In line with this, Moi claims that a new scholarly edition is needed to "advance the study of Beauvoir, of feminist theory and philosophy, and of French postwar culture all over the English-speaking world" (ibid.: 1033). Finally, in January 2006, Jonathan Cape, which holds the British publication rights, commissioned a new translation to Constance Borde and Sheila Malovany-Chevallier, two US-Americans living in Paris since the 1960s, who worked as English teachers at the Institut d'Etudes Politiques. The new English translation, the first complete and unabridged one, came out in November 2009 in the United Kingdom and was made available one year later in the United States. The translators summarize their goal in their translation as follows:

Our goal in this — our — translation has been to craft a challenging and readable text that says what Beauvoir said as closely as possible to the way she said it. Its aim is to restore the voice of the author in *The Second Sex* with all of its philosophical, sociological, psychological, historical, political, and literary implications. (Borde & Malovany-Chevallier 2010: 445)

However, in November 2009, in *London Review of Books*, Toril Moi severely criticizes the new translation: she lists and discusses the problems of the translation and gives examples, finally claiming that these problems "affect the philosophical aspect of the text", which ensued an animated polemic in the columns of *London Review of Books*. Another review is written by Kristin Rodier and Emily Anne Parker who concluded by saying that the new translation is not the scholarly edition that Beauvoir scholars requested (2012: 300). More recently, Christine Daigle, in her article "The Impact of the New Translation of *The Second Sex*: Rediscovering Beauvoir", dwells on the criticisms and reviews of the new translation and indicates that the new translation "has

reinvigorated the appeal [to the reader] by putting the work on the map again”, although “it may not be the one we were hoping for” (2013: 344).¹³

Apart from the criticisms of *The Second Sex*, Anne Cordero’s (1995) analysis on gender terminology in the English translation of *La femme rompue* and Terry Keefe’s (1994) brief analysis of Beauvoir’s 1972 interview with Alice Schwarzer reveal a manipulation of the texts by the translators. Von Flotow, referring to the commentaries and analyses that exist on Beauvoir translations, argues that “Beauvoir’s oeuvre in English would doubtless benefit from a thorough contextualizing and analysis” (2000: 15). Such an analysis in which the translations of her work will be dealt with as materials produced at a specific moment and for a specific purpose, “might investigate how Beauvoir’s almost exclusively male translators have consciously or unconsciously manipulated her texts, changing the voice and the perspective to reflect their own positions” (ibid.: 15-16).

Besides Simone de Beauvoir, Sherry Simon points to another misrepresentation: she contends that the writings of the French feminists Luce Irigaray, Julia Kristeva, and Hélène Cixous are to a large extent distorted during their travel to the United States (2000: unpaginated) due to the “gaps and lags in translation”, which exerted a profound influence in the reception of especially Hélène Cixous’ and Luce Irigaray’s thoughts from the Anglo-American culture (1996: 107).

Another woman, Ulrike Meinhof, who was a widely read journalist in West Germany and co-founder of the Baader-Meinhof terrorist group, but whose work was “dis-membered” in English, is the subject of von Flotow’s article “Ulrike Meinhof: De-fragmented and Re-membered” (2011a). In her article “Prefacing Gender: Framing Sei Shônagon for a Western Audience, 1875-2006” (2011), Valerie Henitiuk, on the other hand, problematizes the (mis)representation of the ancient Japanese *Pillow Book* by Sei Shônagon, a Japanese woman writer of the eleventh century, in Western translations. In an earlier article, “Translating Woman: Reading the Female Through the Male” (1999), Henitiuk discusses how the translations of *Kagerô nikki*, a diary written by an aristocratic woman of Japan’s Heian period, misrepresented the author to the English-speaking public.

Another area under this topic is the feminist revisions of the Bible: a number of Biblical texts have been re-translated from the feminist perspective (von Flotow 1997:

¹³ Daigle’s approach to translation in this article reminds me of the term “afterlife” used by Walter Benjamin to refer to the aim of translation as to assure a text’s afterlife.

52). However, we cannot talk about a single feminist approach to Bible translation (Simon 1996: 112). As earlier versions of the Bible were written within a patriarchal frame, they are full of male-biased language, male imagery, and metaphors implying the male character of God (von Flotow 1997: 52). Hence, the focus of most of these re-translations is on the inclusive or non-sexist language, by simply revising the language, by eliminating non-motivated uses of masculine vocabulary, the tone and meaning of the stories in these versions can be changed (Simon 1996: 124-125).¹⁴

4. *Patriarchal Aspects of Translation Theory and the Discourse about Translation.* The gendered character in the tropes of translation led feminist translators to revise the metaphors used to describe translation from the male point of view (von Flotow 1997: 41). The theoretical discourse formed around translation has been to a large extent based on the difference in value between the original and its copy, its “reproduction”; translation has been coded as a passive, secondary activity that reproduces the active original work (von Flotow 1991: 81). In other words, just like the traditional power relations between the sexes, the original is identified with “the strong generative male”, whereas the translation with “the weaker and derivative female” (Simon 2000: unpaginated). The analogy between translations and “reputed females” by John Florio in the 1603 preface to his translation of Montaigne is a typical example that demonstrates the tradition to place both translations/translators and women on the lower ladders of their respective hierarchies (ibid.).

Lori Chamberlain’s (2000) article on the metaphors of translation offers an analysis of patriarchal ideology and its subsequent metaphors used to describe translation for centuries. According to Chamberlain, the distinction between writing and translating lies in the fact that writing refers to be original, productive, active, and masculine, whereas translating refers to be derivative, reproductive, passive, and feminine (2000: 314). The tag *les belles infidèles* is a pertinent example of the imagery of feminine in translation (ibid.: 315). Introduced by the French critic Gilles Ménage in the seventeenth century, this statement assumes that the relationship between a text and its translation is similar to that between a man and a woman; in complete accordance with cultural stereotypes of women, the adage admits that translations are either beautiful or faithful, just like a women (Simon 2000: unpaginated).

¹⁴ There are much more studies on the feminist Bible translation which are not referred to here, since this study will concentrate especially on the misrepresentation of Simone de Beauvoir and her work through translation.

Chamberlain further shows how the discourse on translation has used metaphors of rape and violence against women; for example, in the preface to his translation a sixteenth century English translator of Horace compares translation to “the proper way to make a captive woman a wife” by shaving her head and paring her nails (2000: 318). This description of translation demonstrates how the politics of colonialism overlap with the politics of gender; the foreign woman must be transformed into a member of the family by the colonizer, just like the foreign text which must be conquered and domesticated (ibid.). The third factor of Chamberlain’s argument is her criticism about twentieth century theorists such as George Steiner and Serge Gavronsky who have described translation in terms of ejaculation and the Oedipus complex, ignoring the contribution of women in the field (ibid.: 319-322).

In view of these historical prejudices on the role of the translator, feminist translation “reopens the dilemma of fidelity” (Simon 2000: unpaginated). According to feminist post-structuralist textual theory and writing, “no text is neutral or universally meaningful, nor ‘original’” (von Flotow 1997: 43). In the theory of feminist discourse, translation is no longer seen as a reproduction; it is a production, a rewriting project (ibid.: 44).

This overview of the first paradigm, which locates women in its focus, demonstrates how the area of research has expanded its boundaries to encompass new themes, theoretical frameworks, text genres, and cultural and linguistic spaces in a period of almost twenty years since the work focusing on women translators and women authors in translation appeared. The area continues to inspire projects, books, and conferences, and in this way it demonstrates “the power that women academics, translators, publishers, editors, administrators and even (some) politicians can wield in the present, though they have wielded considerably less in the past, or in other parts of the world” (von Flotow 2011b: 2). The focus of the following section is the second area of research of gender studies in the field of translation studies. The second paradigm calls into question conventional gender definitions, and the focus under this research area is not women anymore but gay and lesbian identities among others.

3.1.2.2. *The “Performativity” Paradigm*

The certainties of the first paradigm are undermined by the second “performativity” paradigm, which expands gender boundaries in translation studies, and which gives

room to the discourse of alternative genders in relation with ideas about translation as-performance (von Flotow 1999: 285).

Publications by two US-American translation scholars, Anne Massardier-Kenney and Carol Maier can be placed under this paradigm (ibid.: 281) whose understanding of gender is not restricted to femininity, but it also includes masculinity (Maier and Massardier-Kenney 1996: 225). Their main argument is based on the fact that “gender definitions are neither universal nor absolute manifestations of inherent differences but relatively local, constantly changing constructions contingent on multiple historical and cultural factors” (ibid.: 230). Their views on translation are mainly inspired by the ideas of Judith Butler who argues that sex and gender are discursively constructed through social norms to conform to the heterosexual matrix and we cannot talk about gender identities in a straightforward way (ibid.; Massardier-Kenney 1997: 56; Maier 1998: 102-103). This is the reason why gender is not a stable identity but something “performative” for Butler (Butler 1988: 520); everyone is continuously performing his or her gender identity as it is determined by the social norms, “through a stylized repetition of acts” through time (ibid.: 519). For Butler, Simone de Beauvoir’s claim “one is not born, but rather becomes, a woman” is also an appropriation and reinterpretation of “this doctrine of constituting acts from the phenomenological tradition” (ibid.).

Again in parallel with Butler’s ideas, Maier argues that, as there is not an absolute definition of woman, “woman” cannot be taken as a reliable point of departure for translation (1998: 97). In this sense, she does not feel comfortable with the notion “feminist (translation/translator)”, and prefers the term “woman-identified (translation/translator)” or “gender-conscious translator” (ibid.: 100) “because her translations are not to be identified *as* women but *with* women” (Castro 2009: 4). Maier argues that this term is more convenient in this context, first because it may include both extremes, i.e. no deliberate feminist approach or method and a feminist approach to woman; and second, it offers a more precise definition to the work of a translator or author when this work is identified with his or her gender (Maier 1998: 100). She then defines her approach as “woman-interrogated”, which involves questioning conventional gender definitions with the aim to contribute to re-definitions (ibid.: 102). For Maier, performance “associated less with definitiveness than with change” and representation is inherent in translation, and performance here is closely related to the performativity as discussed by Butler with respect to gender (ibid.: 102-103).

A “redefinition” of the first paradigm comes from Françoise Massardier-Kenney in 1997. Like Maier, she thinks that the use of “feminist” or “woman” or “feminine” for translation practice is problematic, because their definitions are not absolute, but constructed (1997: 55). She further argues that feminist translators “should be aware that they are adapting existing translation strategies rather than inventing new ones” (ibid.: 58). Based on existing work on feminist literary theory and translation studies, Massardier-Kenney proposes a wider set of gender-based translation strategies: she classifies the major “feminist” translation strategies as author-centered and translator-centered. Author-centered strategies, by which the translator aims to make the reader understand the source text, include recovery, commentary, and resistancy. Translator-centered strategies, which seek to make the source text accessible to the reader, on the other hand, include commentary, use of parallel texts, and collaboration (ibid.).

As for the work on gay/lesbian identities/interests and the translation analyses, there are several studies on gay writing and its translation — such as Keith Harvey’s *Intercultural Movements. American Gay in French Translation* (2003) — expanding gender boundaries in translation studies. A more recent work covering studies under this paradigm has been edited by Christopher Larkosh; *Re-Engendering Translation. Transcultural practice, Gender/Sexuality and the Politics of Alterity* (2011) is an attempt to re-examine and diversify intersections in translation studies, gender and sexualities, and to question conventional discursive limits of gender and sexual identity in a wide range of linguistic and cultural spaces (Larkosh 2011: 1). In an earlier study, “The Translators’s Closet: Editing Sexualities in Argentine Literary Culture” (2007), Larkosh, by exploring the story of four cultural agents who collaborated on the twentieth century Argentinian literary journal *Sur*, tries to draw a theoretical line between homosexuality and translation. Lesbian texts, on the other hand, are mostly being put under the same category of texts dealing with women’s writing. However, as observed by von Flotow for the Canadian case, still we cannot talk about “lesbian, or even queer translation theories/studies” (2006: 18). Nevertheless, in a recent paper, “Gender and Queer Identities in Translation. From Sappho to present feminist and lesbian writers: translating the past and retranslating the future” (2015), Deborah Elena Giustini attempts to highlight the importance of gender and queer awareness in translation criticism, based on a brief examination of examples from translations of Sappho’s poetry and de Lotbinière-Harwood’s translation of Nicole Brossard’s works.

As also reflected in the respective space allocated to the first and second paradigms in this study, it is obvious that the past and current research regarding gender and translation has much focused on “women and translation”. However, there is currently a move towards widening the scope and including research on the construction and performance of other gender and sexual identities in writing and through translation (Chamberlain 2000; von Flotow 2007).

The above literature review enables us to place the case study under the relevant research area in the first paradigm, which deals with the re-reading of the translations by women writers. This research area analyzes how women writers and/or their works are (mis)represented through translation. In my study, I will explore Beauvoir’s translational journey into Turkey at three levels and her (mis)representation in the Turkish cultural space. Needless to say, the scope of this study extends beyond the boundaries of the literary system, and encompasses, in a wider perspective, the social system with its cultural mediators including translators, editors, publishers, and critics. At this point, Pierre Bourdieu’s concept of the field of cultural production will serve as a theoretical framework in the analysis of the role and position of agents such as translators, publishers, editors, and critics. The following section is an overview of the key concepts of Bourdieu’s social theory and their adoption in translation studies.

3.2. Pierre Bourdieu’s Sociological Theory of Cultural Production

Pierre Bourdieu’s sociological theory does not only involve a sociology of the institution but also of its agents; in this way, it is possible to refer to “a sociology of the text” if the text is studied in its production process along with the product itself and in its consumption process in the social fields, “the whole seen in a relational manner” (Gouanvic 2005: 148). Since, according to Gouanvic, the translated texts are subject to the same logic as the indigenous texts of the target space in which they come to belong and are distributed, it is possible to study them within the theoretical framework of Bourdieu’s social theory (Gouanvic 2002: 160). In what follows, as the second part of the theoretical framework of the study, an overview of the key concepts of Bourdieu’s sociology of culture will be given.

3.2.1. *Key Concepts*

One of the central criticisms by Bourdieu about the present social theories is that they construct abstract systems without showing much concern on how to understand the real world. Bourdieu's studies thus differ from other sociological theories in that they are simultaneously empirical and theoretical; they deal with various empirical data, but they also contain theoretical considerations (Krais 2000: 60; Gouanvic 2005: 149). His theory aims to transcend the dichotomies of objectivism/subjectivism and of structure/action that have reigned in the social sciences, and to demonstrate how each pole is inextricably linked to another. Bourdieu was influenced by structuralism that attempted to understand the meaning of cultural oppositions from an objective, "scientific" perspective standing outside the action (Johnson 1993: 2); with the notion of field, he refers to "the objective, external structure" (Bourdieu 1991: 20). But at the same time, he has seen the necessity to take into account, besides the external forces, the knowledge of the actors about their social world (Johnson 1993: 2), and he introduces the notion of habitus which is "an internal, subjective structure born from the incorporation of the objective structures" (Bourdieu 1991: 20). In other words, it can be said that Bourdieu's theory challenges, and at the same time, combines objectivism and subjectivism; because while "objective accounts can help us understand structure, subjective accounts can help us understand action" (Calhoun et al. 2003: 260). His attempt is to develop a "genetic structuralism" in which action and structure go hand in hand, in the sense that structures are "structuring" and also "structured"; they are "structuring" because they guide and restrict action, and "structured" because they are reproduced by actors (ibid.). Hence, culture which plays a crucial role in the reproduction of social structures and unequal power relations, which are embedded in this system and accepted as such, form one of the central concerns of Bourdieu's theory (Johnson 1993: 2). In his opinion, cultural practices fulfill a social function in legitimating social differences, since they have symbolic power, which is closely related with political and economic powers (ibid.).

Bourdieu builds his social theory on the central concepts of habitus, field, and capital. Before going into the details of Bourdieu's key concepts, it is worth mentioning that Bourdieu "is a nominalist rather than a realist", in the sense that "he believes that names have reality and do not simply refer to reality" (Robbins 2000: 25). In other words, he has developed his concepts to define and classify phenomena and not to give them definitive meanings (ibid.: 26).

As mentioned before, Bourdieu introduces the concept of habitus as a reaction against structuralism, which failed to recognize the importance of individual experience in social reality (Johnson 1993: 4-5). Habitus is described by Bourdieu as the system of

durable, transposable *dispositions*, structured structures predisposed to function as structuring structures, that is, as principles of the generation and structuring of practices and representations which can be objectively “regulated” and “regular” without in any way being the product of obedience to rules, objectively adapted to their goals without presupposing a conscious aiming at ends or an express mastery of the operations necessary to attain them, and being all this, collectively orchestrated without being the product of the orchestrating action of a conductor. (Bourdieu 2004: 72)

People living in a social system inherit dispositions, i.e. values, norms, thoughts, perceptions, expressions, and actions, to act in certain ways. These dispositions are later modified with a freedom that is limited by the historical and social conditions of the structure in question to generate new dispositions, which will be apt for actors’ conditions and experiences (Robbins 2000: 26-27), or for different positions actors occupy in the social structure. Bourdieu sometimes uses the metaphor of the game to describe the habitus as a “feel for the game”; as a player you know the rules of the game, but you have to use your creativity and make strategic calculations in specific situations (Johnson 1993: 5); in other words, habitus is practical sense (Moi 2001: 271). Habitus may be thus identified by two principles: the relational principle defines the agent’s relationship to certain social objects and to other agents, whereas the generative principle involves the creation of new aspects of the habitus (Wolf 2006: 134). As a result, people occupying similar positions in the social structure will tend to have the same habitus, which may be defined as “the site of the interplay between structure and practice” (Calhoun et al. 2003: 261). However, in Bourdieu’s opinion, there is no direct or mechanical relation between these positions and the practices of the actors (Bourdieu 1983: 345). To put it another way, even though the space of possible positions can give you an idea about a specific field, the perception of these positions and the value attached to each of them depend on the dispositions of the agents at a given moment. Thus, social agents are “neither completely free to determine or create a position, nor completely constrained in their choices”, but they are “disposed” towards certain positions by their habitus (Kershaw 2010: 2).

Social agents do not act in a vacuum, but they enter in objective social relations in concrete social situations (Johnson 1993: 6). A field is “understood as the system of

objective relations between these agents or institutions and as the site of the struggles for the monopoly of the power to consecrate” (Bourdieu 1980: 265). As Bourdieu writes, “by ‘field’, I mean an area, a playing field, a field of objective relations among individuals or institutions competing for the same stakes” (1993: 133). The field is the space of positions and position-takings, in which “every position, even the dominant one, depends for its very existence, and for the determinations it imposes on its occupants, on the other positions constituting the field” (Bourdieu 1983: 312). The field is a structured and competitive system of social relations and positions occupied either by individuals or institutions on the basis of power relations between them, which thus makes it a site of struggles where agents struggle to control interests or resources that are at stake (Jenkins 2002: 85). It is an autonomous social domain having its own rules or logic of organization, a set of positions and related practices (the economic field, the educational field, the political field, the cultural field, etc.) (Johnson 1993: 6), characterized by a struggle between the dominant and the dominated. Hence, the nature of interests or resources does change according to the field in question. For instance, while agents compete for economic capital in the economic field, competition in the cultural (e.g. literary) field is based on recognition and prestige (ibid.: 6-7). Furthermore, the structure of the field is subject to change in accordance with the relations between social positions occupied by individuals and institutions (ibid.: 6).

The structure of the field is shaped by “the distribution of the capital of specific properties which governs success in the field and the winning of the external or specific profits (such as literary prestige) which are at stake in the field” (Bourdieu 1983: 312). Bourdieu defines capital as “accumulated labor [...] which, when appropriated on a private, i.e. exclusive basis by agents or group of agents, enables them to appropriate social energy in the form of reified or living labor” (1997: 46). Hence, human action is motivated by the maximization of material and symbolic capital (Mottier 2002: 349), and the ultimate aim is to rule the field (Moi 2001: 270). Bourdieu distinguishes four types of capital: economic capital (material property), social capital (networks of social connections), cultural capital (education, titles, etc.) and symbolic capital (prestige) that are at stake in social fields (Bourdieu 1997: 47). All forms of capital are unequally distributed among social classes, and possession of any form of capital does not necessarily imply possession of another (Bourdieu 1980: 279). The way in which these different types of capital are unequally distributed in the society at a given moment represents the structure of the social world (Bourdieu 1997: 46). This amounts to saying

that it is the unequal distribution of capital, which will determine “the specific effects of capital, i.e., the appropriation of profits and the power to impose the laws of functioning of the field most favourable to capital and its reproduction” (ibid.: 49). As Bourdieu writes, “for a field to function, there have to be stakes and people prepared to play the game, endowed with the *habitus* that implies knowledge and recognition of the immanent laws of the field, the stakes, and so on” (1993: 73). The habitus of a certain field is then the internalized set of tacit rules governing practices in the field; the field cannot function without its habitus, because it is thanks to this series of unspoken and unspeakable rules that legitimacy, i.e. the right to speak or power, is credited by the field to those agents who possess the capital in question (ibid.: 73-74).

Bourdieu developed the concepts of habitus and field particularly in his analysis of the field of cultural production (Johnson 1993: 8). His theory of cultural field is a radical contextualization; artistic works cannot only be analyzed internally, they cannot be isolated from the social conditions of their production, circulation and consumption, they have to be situated within the history and structure of the field itself which will be further situated within the social life on the basis of the relationship between that field and the broader field of power (ibid.: 9-11). In other words, Bourdieu sees an artistic work (e.g. a literary text) as a product of an individual agent’s, an author’s strategies and trajectories based on his/her habitus in the field of cultural production that is further placed in the field of power.

In Bourdieu’s social theory, social and cultural agents such as publishers, editors, translators, critics, etc. are present as well as institutions, and they take active roles in the production and reproduction of discourses. This view of social fields enables us to analyze translation as a cultural good in its production, circulation, and consumption processes, taking into account the interests at stake at a certain time in a certain field. Social theory thus adds another dimension, a sociological one, to translation, which was seen as a linguistic activity in the 1960s and 1970s, which was turned into a cultural activity in the 1980s and 1990s.

3.2.2. Adoption of Bourdieu’s Key Concepts in Translation Studies

As mentioned, the “cultural turn” in translation studies in the 1980s paved the way, especially in the past decade, for new concerns in translation research: translation scholars have seen that people and acts are as relevant as texts and words to the study of

translation. This shift of concern led to a sociological view of translation practice as a social activity, and to the introduction of models and concepts from disciplines such as sociology and anthropology to translation studies. Among these sociological approaches to translation phenomena, Bourdieu's work has made a valuable contribution to this new perspective; for instance, in the two books on the sociological conception of translation, *Constructing a Sociology of Translation* (2007) edited by Michaela Wolf and Alexandra Fukari and *Remapping Habitus in Translation Studies* (2014) edited by Gisella M. Vorderobermeier, Bourdieu's theory and concepts are referred to in a number of articles. Likewise, some of Bourdieu's key concepts (habitus, field, and capital) have been used in the writings of translation scholars such as Daniel Simeoni, Jean-Marc Gouanvic, Moira Inghilleri, Rakefet Sela-Sheffy, Hélène Buzelin, Michaela Wolf, Johan Heilbron, Gisèle Sapiro, and Angela Kershaw, among others; and these attempts can be considered as part of the re-evaluation of descriptive and polysystemic approaches in the light of Bourdieu's theoretical insights (Inghilleri 2005: 125-126). As seen in all these articles, the adaptation of Bourdieu's concepts in the study of translation has contributed to a shift of focus on translators themselves acting as social and cultural agents within particular historical and socio-cultural contexts and "encouraged a greater interest in the role of agents and of institutions involved in translation and interpreting activity" (ibid.: 126). For instance, Simeoni discusses in his 1998 article — which is among the first attempts to mobilize Bourdieu's concept of habitus for explaining the translator as an agent — the issue of "subservience" as a universal component of "translational habitus". In addition, Gouanvic has dealt with translation as a form of written production and focused his analysis, "on the one hand, on the interventions by agents who are producers of the texts under discussion, and, on the other, on the structural and institutional conditions which are at the origin of the production in question" (2002: 95). As he argues, the adaptation or adoption of Bourdieu's insights in the study of translation "sheds lights on aspects which are frequently overlooked in translation" (ibid.: 94), and allows us to view the whole picture in a relational manner. In a more recent article, Gouanvic questions the use of the habitus concept in translation studies based on a comparison of the respective habitus of two major twentieth century French translators (2014).

In the same vein, in her article "The Sociology of Bourdieu and the Construction of the 'Object' in Translation and Interpreting Studies" (2005), Inghilleri explores the ways in which Bourdieu's concepts may be adapted empirically to translation and

interpreting research. In the light of Bourdieu's approach to subject/object relation, she suggests that any attempt to objectify translation should start with an empirical investigation of the relevant social practices, their location within particular fields, different types of capital that are at stake in the act of translation, the related academic activity, and the relationship of all this to the broader field of power (2005: 129). Such an investigation would thus include an account of the dispositions of the individuals and institutions involved in these specific social practices (ibid.: 129). In a more recent study, Inghilleri discusses Bourdieu's concept of habitus in relation to the pragmatist US-American philosopher John Dewey's notion of "habit" (2014).

In these moves towards the foundation of a sociology of translation, one aspect, however, seems to be missing, as argued by Wolf (2006: 129-130); it is "the correlation between social implications and the question of gender" (ibid.: 130). If we accept that gender is present in all social relationships and embedded in social structures, then we have to admit that "gender is a fundamental dimension of the habitus which modifies, as do the sharp or the clef in music, all social features connected to fundamental social factors" (Bourdieu 1997: 222). Bourdieu draws attention to power differentials within society between men and women in his book *Masculine Domination* (2001), based on a hierarchical relation of domination and subordination between men and women respectively, using the phenomena of power and domination as the focal aspects of his work. In her article "The Female State of the Art. Women in the 'Translation Field'", Wolf points out that "this subservience is not always gender-related and it has also been applied to male translators" (2006: 137), and focuses on the doubled subservience of female/feminist translators.

In a more recent article titled "Sociology of literature, sociology of translation: The reception of Irène Némirovsky's *Suite française* in France and Britain" (2010), Angela Kershaw, referring to the critics Reine Meylaerts and Michael Boyden, underlines the lack of reference to cultural exchange in Bourdieu's analysis of the literary field (Meylaerts and Boyden 2004: 363; Kershaw 2010: 4). As she points out, Bourdieu has addressed in a short lecture to the question of the international circulation of texts, yet this does not constitute a theory of international cultural exchange (Kershaw 2010: 4). For Kershaw, "Bourdieu's sociological method, which has the potential for a very broad range of applications, can be adopted and adapted in order to analyze the social space in which the cultural transfer, in the form of the circulation of the translated text, occurs" (ibid.). Actually, Sapiro has developed this approach in her

recent books on the global publishing industry (Sapiro 2009) and the market for translations in France (Sapiro 2008a). In a more recent article, Sapiro focuses on the effects of globalization in the book market through the case of translations (2010).

The question as to whether a field of translation (in the Bourdieusian sense) is another issue raised by some translation scholars. As discussed by Simeoni (1998: 19) and Wolf (2007a: 116-117), the translation field, in Bourdieu's terms, does not, or rarely does, exist; the reasons behind it may lie in the translator's "ingrained subservience" in the profession and the lack of organization in the field of translation (Wolf 2007: 115). Likewise, Gouanvic states that translated texts come to belong to the field in which they are distributed and "are submitted to the same objective logic as the indigenous texts of the target space" (2002: 160). Wolf further brings a new perspective to the conceptualization of a translation field for which Bourdieu's methodological tools are not entirely sufficient (Wolf 2007a: 109). Combining Bourdieu's notion of field with Homi Bhabha's notion of *Third Space*, she proposes a kind of "hybrid" concept, a space "in between", the "mediation space" which is an area of transitions based on the principle of negotiation (Wolf 2007a: 113; 2008: 15).

The present study attempts to problematize the aspects of Simone de Beauvoir's presence, visibility, and reception in the Turkish cultural space as observed in the paratextual data accompanying the Turkish translations of Beauvoir's work in the process of the (cultural) production of the translated text and its consumption in the social fields in the light of the notions of capital, habitus, and field. It tries to reconstruct the connections by locating the text and the author in the target literary field which would be a space of possibilities different from the source field. The shifts that will be observed in the image of the author and the paratextual data in the translation process will, in turn, offer an insight into how various forms of capital were at stake in the source and target literary fields, and they will be further analyzed in relation with the habitus of translation agents (publishers, editors, translators etc.). Gérard Genette's approach and terminology for paratexts will be used as a methodological tool in analyzing the paratextual elements accompanying the Turkish translations of Beauvoir's work. The following section is then an overview of Genette's notion of paratext and its use in translation studies.

3.3. Gérard Genette's Notion of Paratext

The concept of “paratext” as used by Genette refers to the material situated somewhere between the inside and the outside of a text, which “enables a text to become a book” (1997: 1-2). The concept refers then to all the material that accompanies a text and presents it as a book. As they are thresholds to the text and to its reception by the readers, they may exert a considerable influence on the reader’s reception of the text (Tahir-Gürçağlar 2002: 45). To put it another way, paratextual elements reach the reader even before the actual text does. Genette uses “paratext” as a generic term and distinguishes between epitext and peritext, the former referring to outside material and the latter referring to the immediate material that surrounds the text (Genette 1997: 5). In other words, the former refers to the verbal or other material physically attached to the text which is under the control of the publisher or the author such as the name of the series, cover design, title, epigraph, preface, and notes; the latter, on the other hand, refers to the material outside the book “circulating [...] freely, in a virtually limitless physical and social space” such as interviews, statements by the author, letters etc. (ibid.: 344). Genette’s somewhat restricted definition of “epitext” as the material “which is characterized by an authorial intention and assumption of responsibility” (ibid.: 3) is found problematic by some scholars, and it is employed with a widened scope covering secondary texts such as reviews and criticisms on the texts and on the authors (Tahir-Gürçağlar 2002: 44; Harvey 2003: 179-180; Summers 2013: 14). “Epitext” will be used in this study with reference to this widened definition and will refer to texts presented independently, which comment on the work and/or author; hence, they can be reviews, statements, comments by critics, writers, translators, editors etc. Genette further states that the value of a paratext may be verbal, iconic, material, or factual (ibid.: 7). It is worth noting here that by factual value, Genette does not mean an explicit message but a fact that is known to the public and that has an impact on the reception of the text by the reader. One of the examples he gives for the factual value is the sex of the author: “Do we ever read ‘a novel by a woman’ exactly as we read ‘a novel’ plain and simple, that is, a novel by a man?” (ibid.: 7). Indeed, our understanding of meaning relies heavily on the gender of both author and audience (Henitiuk 1999: 469). We might further give the author’s nationality or kinship with some better-known person or receipt of a literary prize as examples of factual value. They all provide “some commentary on the text” and assign some meanings to it by creating “implicit contexts” (Genette 1997: 7), and as

Genette states, “every context serves as a paratext” (ibid.: 8). As Genette points out, a paratext has “spatial, temporal, substantial, pragmatic and functional characteristics” (ibid.: 4), all of which shape the reader’s approach to the core text. In addition, Genette distinguishes four functions of paratexts: designating or identifying, description of the work (content and genre), connotative value, and temptation (ibid.: 93). Thus, “paratext primes, explains, contextualizes, justifies and through beautification, tempts” (Pellatt 2013: 3).

The study of the paratexts of a translated text is particularly important because paratexts offer valuable insights into the presentation and reception of translated texts within the target historical and cultural climate. They reflect the conventions, expectations, and needs of the target culture at a certain time (Kovala 1996: 120), as they bind translations to their context (Harvey 2003: 177). The study of paratexts in translation studies demonstrates that the rewriting process covers not only the translated text but also the paratextual elements; this is probably why Olga Castro calls the process of the translation of paratexts “paratranslation” (2009: 10).

This study emphasizes, however, that we need to study the uses and functions of the paratextual material within a wider cultural context (Kovala 1996: 123; Tahir-Gürçağlar 2002: 58), highlighting the role of different cultural mediators in shaping the reception of translated literature. For this reason, in the following chapter, by adopting Bourdieu’s concepts of field, habitus, and capital, I will describe and analyze the paratextual material accompanying Turkish translations of Beauvoir’s works and to explore the function and use of paratexts by the social agents in the mediation process of the translations and their connections to the cultural and social context, with a gender-conscious perspective. This gender-conscious perspective enables me to track in the paratextual strategies the role that the gender of the author played, on the one hand, and the stance to the woman question in Turkey, on the other. While inspecting and reconstructing the decision-making mechanisms of the agents, my focus will be on the individual characteristics of the publishers as mediating social agents and their interests and concerns in the use of paratexts. The paratextual material will thus be explored taking into consideration of the position of each publishing company within the publishing field at a certain time. As Bourdieu states,

In the global structure of the field and at any given moment, each house occupies a specific position with respect to every other depending on its relative wealth in rare resources (economic,

symbolic, technical, etc.) and on the power that it confers upon the field; it is this *position* that orients the specific position-takings of decision-makers. (Bourdieu 2008: 124) [author's emphasis]

It is then this position held by a publishing company, as a social agent and cultural mediator, in the publishing field at a given time that will play a crucial role in the determination of the publication strategies of each individual publisher, and thus in the circulation and consumption of the translations.

Chapter IV

Re-reading Simone de Beauvoir in Turkey through Paratexts

The aim of this chapter is to problematize the translational journey of a feminist woman writer into a receiving culture lacking a feminist tradition on the basis of discourse generated around her and her work in the paratexts. When Simone de Beauvoir's name began to be heard in the late 1950s in Turkey, it took almost thirty years for feminism to emerge as a valid discourse in the Turkish cultural milieu. It is hardly surprising that this lack in the translating culture led to a partial representation of the author and her work until the 1980s, when feminism as an ideological movement came to the agenda of Turkey.

As stated by Pierre Bourdieu, the misunderstandings in international exchanges of ideas stem mainly from the fact that “texts circulate without their context” (Bourdieu 1999: 221). As a result, these texts are re-interpreted “in accordance with the structure of the field of reception”, i.e. a field of production different from that of which they are a product (ibid.).¹⁵ Consequently, “the field of reception” as well as “the field of origin” plays a role in determining “the sense and function of a foreign work”, as the transfer of a foreign text from its source field to a target one is the outcome of a set of social operations, generally on the target side (ibid.: 222). Bourdieu lists these operations as follows:

There is a process of selection (what it is to be translated, what it is to be published, who it will be translated by, who will publish it), a process of labeling and classification (often the placing of a label on a product that previously has no label at all) by the publishers, the question of the series in which it is to be inserted, the choice of the translator and the writer of the preface (who in presenting the work will take some sort of possession of it, and slant it with his own point of view, and explain how it fits into the field of reception, only rarely going so far as to explain where and how it fits into the field of origin, as the difficulties presented by such an enterprise are too large); and finally the reading process itself, as foreign readers are bound to perceive the text in different ways, since the issues which are of interest to them in the text are inevitably the result of a different field of production. (Ibid.: 222)

¹⁵ In her article “Tracing the Context of Translation. The Example of Gender”, von Flotow draws attention to the importance of another context besides that of translation, which is the context concerning a research in translation studies realm (2005: 39-40). She argues that, just like different contexts will have an impact on the translated versions of an original text, different contexts within which a research on gender issues in translation studies is carried out will have an impact on the gender topics addressed and the outcomes of the research (ibid.: 40).

A literary work moves across linguistic and cultural boundaries not on its own but through cultural mediators, including translators, editors, publishers, and critics who contribute to the “rewriting” of literature for its new destination. Translation process, as seen in a wider field of cultural activity, embraces the translated text’s existence, reception, and consumption in the receiving cultural milieu, as stated above by Bourdieu. The process starts with the very selection of the text to be translated into a specific linguistic culture at a specific time. The process then covers “the physical and ideological packaging of the text” in question for publication (Pellatt 2013: unpaginated), since a text is dependent on paratexts “to be a reality in the publishing world” (Yuste Frías 2012: 118). A crucial aspect of this “packaging” process is that the local realities of the receiving culture are always at work at every stage, and thus the translated text is shaped by cultural mediators according to local concerns in the target culture. The process continues then with the reading process; the text will be read by a new public who does not read the language of the source text, and the translated text will become part of local realities. When the cultural good has become part of domestic debate in its new destination, the reader will read it, re-read it, interpret it, and reinterpret it, with the dominant ideology of the target culture, and this reading and interpreting process will continue to shape the new life of this cultural good in its foreign destination.

Having said this, since “recipients reinterpret translated texts as a function of the stakes prevailing in the field of reception” (Heilbron and Sapiro 2007: 103) this reception can be realized in diverse and sometimes contradictory ways. As mentioned earlier in the previous chapter, following the cultural turn in translation studies, it is widely accepted that the translated text is not a transparent copy of the original, but is loaded in some way with the values of the domestic culture, offering thereby “a domesticated understanding” of the source text (Venuti 2000: 469). Borrowing the term “remainder” from Jean-Jacques Lecercle, Lawrence Venuti uses it to refer to “the irreducible difference introduced by the translation” (1998: 116). He argues that

translating is always ideological because it releases a domestic remainder, an inscription of values, beliefs, and representations linked to historical moments and social positions in the domestic culture. In serving the domestic interests, a translation provides an ideological resolution for the linguistic and cultural differences of the foreign text. [...] In the remainder lies the hope that the translation will establish a domestic readership, an imagined community that shares an

interest in the foreign, possibly a market from the publisher's point of view. And it is only through the remainder, when inscribed with part of the foreign context, that the translation can establish a common understanding between domestic and foreign readers. (Venuti 2000: 485)

As Venuti states, a translation never communicates its source text, but it always offers a "remainder" with which the foreign text is bound by cultural agents to the receiving cultural context; in the "remainder" lies the needs and expectations of the target reader as anticipated by the publisher. Thus, the "remainder" gives us clues about "the problematic of the crossing", which is inscribed in the texture of translations (Harvey 2003: 4). Therefore, the observable aspects of the "remainder" allow us to inspect the mechanisms at work of the receiving culture.

However, to understand translation as a social practice, it is necessary to transcend merely text-bound approaches and to integrate in the analysis all the agents involved in the translation process. At this point, Bourdieu's concept of the field of cultural production is significant in the analysis to foreground the role of agents, such as translators, publishers, editors, and critics, which enables us to analyze "the text as a production in the process of being carried out, of the product itself and of its consumption in the social fields, the whole seen in a relational manner" (Gouanvic 2005: 148). Since the focus of the study is on the discourse generated around Beauvoir and her work, it is possible to view the translated texts of her work as subject to the same logic as the indigenous texts within the target literary field, rather than situating them within a separate field of translation (Gouanvic 2002: 160; Kershaw 2010: 1). In this way, Bourdieu's theory allows us to take into account all these elements that contribute to assign a meaning and value to the translated text. In this chapter, these operations will be examined from a feminist perspective with regard to the Turkish translations of Simone de Beauvoir's works, in the light of the paratextual data.

The following section will focus on the critical responses to Beauvoir and her work, i.e. epitexts in Genette's terminology (1997), which appeared in various Turkish periodicals with the aim of introducing her to the Turkish reader.

4.1. Re-reading Simone de Beauvoir through Epitexts in Turkey

The focus of this section will be on the short texts commenting on Beauvoir and her work, which are originally written in Turkish and published in various Turkish

periodicals. This magazine coverage will be referred to as “epitext”, in the light of Genette’s terminology (1997) as referred to in the previous chapter.

This section is, therefore, concerned with re-reading the epitextual material with an eye to problematizing the way it “rewrites” the authorial image, and thus the way it shapes the reception of the author’s work. Furthermore, within the framework of this material, the differences between the authorial images of Beauvoir in Turkey and in France might be related to Venuti’s concept of “remainder”. The image of the author brings together the traits attributed to the author by the agents who contribute to the “rewriting” process of her and her work in the Turkish cultural field (Linn 2003: 57). These rewriters create “images of a writer, a work, a period, a genre, sometimes even a whole literature” that exist alongside the realities (Lefevere 1992: 5). Interestingly enough, these constructed images tend to reach more people than the corresponding realities do on the target side (ibid.) and to influence inevitably the reception of the author’s work (Linn 2003: 57). Of course, the authorial image is not only shaped by external information supplied by these cultural mediators, but also by the self-presentation of the author through his/her works, or through his/her appearances in public etc. (ibid.). However, in the case of translation, external information given by the target agents about the source text author plays a more crucial role in this image-shaping process because the target audience who has in most cases not direct access to the self-presentation of the author in the source system tends to be more dependent on this immediate information by the target agents (ibid.: 58). As a result, the representation of the author and his/her work through epitextual material contributes significantly to the image-shaping process of the author in the target culture, i.e. in a new discursive context. Furthermore, it is possible to view this process in a double perspective; the authorial image created in the target culture, in turn, may influence the selection of source texts, and translation and “paratranslation” (Castro Vazquez 2009: 10) strategies as well.

Besides shaping the authorial image, critics as social agents in the literary field play a crucial role in ascribing meaning and value to a literary work. As Bourdieu states, the value of a cultural product lies outside the product itself; in other words, it is not immanent to the product, but related and subject to the objective relations within the respective cultural field (Bourdieu 1983: 312). In this sense, discourses created and recreated around a certain literary work by critics shape its reception to a great extent. In Bourdieu’s words, “to such an extent that one has to be blind not to see that discourse

about a work is not a mere accompaniment, intended to assist its perception and appreciation, but a stage in the production of the work, of its meaning and value” (Bourdieu 1980: 292). Thus, the critical discourse produced about Beauvoir and her work in the epitexts can be viewed as “one of the conditions of the production of the work” (Bourdieu 1983: 317). Every critical comment on Beauvoir’s work, on the one hand, implies that the value of the work is recognized and that the work is a “worthy object of legitimate discourse”, and on the other hand, it serves to affirm the legitimacy of the very critical comment (ibid.). In other words, while declaring their judgments of Beauvoir and her work, the critics, at the same time, claim the right to talk about them and to judge them (ibid.). Actually, it looks like “a struggle for the monopoly of legitimate discourse” about them, contributing in the end to the production of the meaning and value of the cultural product (ibid.).

While Beauvoir’s oeuvre has been extensively translated and read since the 1960s, to my knowledge there is interestingly not a single critical article on the Turkish translations of any of her works. Therefore, I have confined myself to the twenty-one pieces of criticism on Beauvoir herself, found in prominent Turkish periodicals.¹⁶ It is worth mentioning here that the epitextual corpus to be dealt with in this section is a magazine coverage and does not cover Beauvoir’s academic reception, which has been touched upon in the second chapter. The epitextual material has been segregated into two sub-groups with respect to its publication period. The first five pieces were published between 1955 and 1978, i.e. before the 1980s. The second part covers the period from the 1980s onward, thus corresponding to the time when feminism was on the agenda in Turkey. It is worth recalling that even though the 1980s was not the first time discussions on feminism were taking place in Turkey, only during this decade we do see “a self-contingent women’s movement” (Öztürkmen 1998: 276). As has been described in detail in the second chapter, a women’s movement under the influence of feminist movements in the West emerged in Turkey (Arat 1993: 125) with a fifteen or twenty-year delay (Tekeli 1989: 39). As a result of this feminist awakening along with

¹⁶ I inspected almost all the published issues of twenty-two prominent Turkish periodicals on liberal arts: *Birikim* (1975-1980), *Defter* (1987-2002), *Düşün* (1984-1986), *E Dergisi* (1999-2004), *Forum* (1954-1969), *Gergedan* (1987-1988), *Hisar* (1950-1957, 1964-1980), *Metis Çeviri* (1987-1993), *Milliyet Sanat* (1972-2015), *Papirüs* (1966-1971), *Saçak* (1984-1987), *Tercüme* (1948-1966), *Türk Dili* (1954-2006), *Varlık* (1949-2015), *Yazko Çeviri* (1981-1984), *Yazko Edebiyat* (1980-1985), *Yazko Felsefe* (1981-1983), *Yeditepe* (1962-1976), *Yeni Dergi* (1964-1975), *Yeni Ufuklar* (1962-1976), *Yordam* (1966-1969), *Yön* (1962-1967), and of four feminist journals: *Feminist* (1987-1990), *Feminist Çerçeve* (2000-2005), *Kaktüs* (1988-1990), *Pazartesi* (1995-2005) from the 1950s to the present.

its feminist activism, publications, and panels, women's issues emerged as an important point of focus (Arat 1993: 125-126).

The epitextual material that appeared before the 1980s is almost all written by men, and this actually reflects the scarcity of women writers within the Turkish intelligentsia of the 1960s and 1970s (Sezer 1993: 148), as mentioned in the second chapter. It is worth remarking here that the terms "woman" and "man" are used in this study, acknowledging that they are constructed differently and this difference is considered not in an oppositional way but in a relational way (Mills 1998: 18). Among them are the writers and intellectuals of the time such as Şerif Mardin, Cemal Süreya, and Selim İleri. To my knowledge, Şerif Mardin — a Turkish sociologist and political scientist — wrote the first article on Simone de Beauvoir, on the occasion of her novel *Les mandarins*; he refers to Beauvoir as "an ingenious writer" and "a close friend to Sartre"¹⁷, and states that her novel *Les mandarins* reveals another aspect of Beauvoir, her ability to make an in-depth sociological analysis of the French intelligentsia (1955: 19). As mentioned in the second chapter, the first translation from Beauvoir's work in book form was published in 1962; thereby, the publication year of the first article, i.e. 1955, is important in demonstrating that "the symbolic production of the work, i.e. the production of the value the work" of Beauvoir, preceded the material production of the first Turkish translation (Bourdieu 1983: 318). Another comment on Beauvoir came from Cemal Süreya — a Turkish poet, writer and critic — in 1975 in the literary magazine *Milliyet Sanat* [Nationhood Art], in an overview of women writers of world literature: Süreya argues that, especially in her works such as *L'invitée*, *Tous les hommes sont mortels*, and *Le sang des autres*, Beauvoir problematizes the status of woman in society (1975: 12); he does not refer, however, to her most famous work *Le deuxième sexe*. In another article, written by Selim İleri — a famous Turkish novelist, writer, and critic — in 1978 on the occasion of her seventieth birthday, Beauvoir is referred to as an existentialist writer "in search of eternal freedom"¹⁸ (1978: 7). In this article, İleri discusses her literary experience, stating that her relationship with Sartre exerted a considerable impact on it, and concludes that she is "one of the most significant and outstanding writers of our age"¹⁹ (ibid.: 7). With respect to *Le deuxième sexe*, he further introduces Beauvoir as the leading defender of women of the twentieth

¹⁷ "keskin bir zekâya sahip bir yazar ve Sartre'in en yakın arkadaşı."

¹⁸ "sonsuz özgürlüğe giden yolu arayan yazar."

¹⁹ "De Beauvoir'in çağımızın en önemli, en ilginç yazarlarından biri olduğunu da bilinsemek zorundayız."

century, who has questioned the role of woman in relation to man in society (ibid.: 8). İleri has also a few words to say on the reception of Beauvoir's oeuvre in Turkey in the same article; he acknowledges that Beauvoir is a popular writer in Turkey, but "when compared to Sartre and Camus her influence on our literature is minimal"; moreover, "her explicit taking side in favor of women has provoked a reaction among our intelligentsia, and indirectly created a debate on whether there is such a thing as female writing"²⁰ (ibid.: 9). The tone of superiority that İleri adopts when writing about Beauvoir deserves special attention. He compares Beauvoir to Sartre and Camus with respect to their impact on our literature and concludes that Beauvoir was less than the two authors; his conclusion might be drawn from the assumption that Beauvoir was writing about a trivial subject, i.e. about women. This attitude by İleri is coherent with the literary canon of the 1970s in Turkey where women's texts were scarce and where "women's literature" was a peripheral concept, as mentioned in the second chapter. Indeed, this assessment is subject to be considered as a bias against literature by women about women. It is probable that this statement by İleri may lead the reader to read Beauvoir in a negative, phallogocentric way. There are two more reviews published in the late 1960s, one written on the occasion of the translation of her work *Faut-il brûler Sade?* by R. Tomris (1966), and the other on the occasion of the translation of "Brigitte Bardot" by Seyfettin Özdemir (1967), without any comment on the author. As can be deduced from the epitextual material that appeared before the 1980s, Simone de Beauvoir is appreciated as a woman writer; her ties with existentialism are often implied given that her relationship to Sartre has made her name known in Turkey to a great extent; however, there is nearly no mention of her place in the feminist theory. Her taking side in favor of women is even a matter of criticism by İleri. The emphasis placed by her mediators on the factual value in the epitexts such as Beauvoir's sex and her relationship with Sartre might have assigned some meanings to her text, creating "implicit contexts" (Genette 1997: 7). The popularity of Sartre and Camus among the Turkish intelligentsia of the 1960s, the lack of a feminist tradition in the Turkish cultural space, and the patriarchal structure of the Turkish society might have contributed to this "implicit context" about Beauvoir as regarded less than Sartre and Camus in the Turkish context.

²⁰ "De Beauvoir'in edebiyatımıza köklü bir etkisi olduğu söylenemez, Sartre ölçüsünde, Camus ölçüsünde. Sözelimi onun salt 'kadınlığı' savunmuş olması, bir de tepki yaratmış 'kadın yazarlık' diye bir sorunun olup olmayacağını dolaylı yoldan tartışma gündemine getirmiştir."

This one-sided image of Beauvoir prevailed roughly until the 1980s; the turning point seems to be marked by the movement of feminism in Turkey in the 1980s, and this effectively demonstrates the time-lag in the reception of Beauvoir in Turkey due to the contextual differences between the source and target fields of cultural production. The increase in the visibility of women as social agents within the cultural space changed the meaning of Beauvoir's work. As Bourdieu points out, the meaning of a literary work "changes automatically with each change in the field within which it is situated" for the reader (Bourdieu 1983: 313). Short texts on Beauvoir increased in number from the 1980s onward, in parallel with the feminist awakening in Turkey. Moreover, as far as the pieces published in the 1980s and later are concerned, Beauvoir seems to be written on and criticized more by women writers such as Zeynep Oral, Şirin Tekeli, Tanju İnal, Zeynep Direk, and Hande Ögüt; and there is a tendency to highlight her feminist aspect, giving readers a very different sense of the author. This new meaning of Beauvoir's work, then, mirrors the visibility of more women writers in the Turkish canon, in conformity with the development of a feminist discourse.

On May 1, 1986 the literary magazine *Milliyet Sanat* devoted a portion of the issue to Beauvoir under the title "Bir Kadın: Simone de Beauvoir" [A Woman: Simone de Beauvoir], in which appeared three studies on her life and philosophy. The first piece written by Zeynep Oral — a well-known Turkish woman columnist and theatre critic, who conducted research on women issues, human rights issues and cultural issues — offers biographical information on Beauvoir, with a special focus on her relationship with Sartre; Oral finishes her article repeating the title of the text literally meaning "the story of a woman who proved to be Simone de Beauvoir with Sartre, in spite of Sartre"²¹ (1986: 2-7). With this statement, she probably wants to emphasize Beauvoir's strong intellectual background, her intellectual independence, and her successful career and to imply that Beauvoir did not fall behind Sartre. This remark by Oral seems to contradict with the earlier approaches to Beauvoir, which placed her in a secondary position with respect to Sartre, and to contribute, in a sense, to Beauvoir's new image. In the second text, the feminist scholar and activist Şirin Tekeli summarizes the intellectual phases of Beauvoir's feminist approach, mainly referring to her works *Le deuxième sexe* and *La force des choses* (1986b: 8-11). This text, which is the third part of the eighteen-page preface to the second edition of the translation of *La femme rompue* published in 1983,

²¹ "Sartre'la beraber, Sartre'a rağmen Simone de Beauvoir olmuş bir kadının öyküsü."

presents a new Simone de Beauvoir to the Turkish reader, bringing her ties with feminism into the forefront, as the title “Hümanist bir feminist” [A humanist feminist] indicates. The third text on Beauvoir in the same issue is written by Selim İleri, once again. In this essay, İleri analyzes the intellectual journey of Beauvoir, centering on the notions of “death” and “life” especially in her works *Une mort très douce*, *L’invitée*, *Le sang des autres*, and *La cérémonie des adieux*. It is worth noting that İleri says a few words on the quality of one of the translations: he praises the translation of *Une mort très douce* by Bilge Karasu — a famous Turkish writer — and quotes a paragraph from the work (1986: 11). His typical masculine stance makes itself seen again in his mention of *L’invitée* and *Les mémoires d’une jeune fille rangée* which, he thinks, are autobiographical works based to a great extent on Beauvoir’s “reckless”²² behaviors and experiences in the past; for this reason, “we always feel that Beauvoir is present between the lines as a writer attempting to explain her ideas”²³. This attitude by İleri seems to imply his uneasiness with the femininity of Beauvoir and her use of personal experience as literary material; it is worth noting that a similar approach to Beauvoir’s autobiographical works was observed in her reception in France, as mentioned in the first chapter. İleri then argues that Beauvoir has received various reactions from the audience, just like many other authors who dealt with the conditions of human existence, and he goes on to say that Beauvoir may be placed among those authors who had problems with expressing their ideas with clarity (1986: 12). This statement can be considered as an attempt to reinforce Beauvoir’s ties with existentialism so that the reader would read her not as a feminist but existentialist writer. This approach by İleri towards Beauvoir might also be viewed as an attempt to impose the legitimate definition of the writer. As Bourdieu remarks, the field of cultural production is a site in which agents struggle for the power “to impose the dominant definition of the writer” and, thus, to prevent other agents from taking part in this struggle (Bourdieu 1983: 323). İleri, who is a prolific writer of novels, short stories, poetry, plays, and film scripts, was an important literary figure of the 1980s; he received a number of literary prizes beginning from the 1970s. Thus, as a dominant figure of the literary field of the time, he might have assumed the right to legitimize his judgment of Beauvoir and her work against the feminist discourse generated around Beauvoir in Turkey at that time.

²² “pervasız.”

²³ “Ne var ki daima bir ‘yazar’ vardır satırlar arasında; düşüncesini açıklamayı amaçladığını daima hissederiz.”

As for the pieces, which appeared in the 1990s, some of them concentrate on Beauvoir's literary career (cf. İnal 1991; Kökden 1997), some are reviews written on the occasion of the publications of the Turkish translations of her works (cf. Evren 1991; Miskioğlu 1998a and b, 2002a and b; Kıran and Kıran 2008). An article of note appeared in *Milliyet Sanat* in March 1999, written by Server Tanilli — a well-known left-wing Turkish columnist and constitutional law professor — on the occasion of the eightieth anniversary of Rosa Luxemburg's death and the fiftieth anniversary of the publication of *Le deuxième sexe*. In Tanilli's opinion, Luxemburg and Beauvoir, both of them "philosophers" and "militants"²⁴, are among the most distinguished minds of the century (1999: 22-23). He further remarks that Beauvoir has played a leading role in the emancipation of women, referring particularly to her work *Le deuxième sexe* (ibid.: 23). In contradiction with the new feminist authorial image of Beauvoir, Müslüm Yücel, a writer, journalist, and researcher, referring to the statement on the front covers of two partial translations of *Le deuxième sexe* published by Altın Kitaplar in the 1960s, introduces Simone de Beauvoir as "the woman writer who gives love and inspiration to Jean-Paul Sartre" in the title to his essay written on the occasion of Beauvoir's centennial anniversary (2008: 40). Although the subject of the text seems to be Beauvoir, Yücel refers to Sartre, Camus, Algren, and even to Tolstoy, Nietzsche, and Hegel throughout his essay. Interestingly, although he describes Beauvoir as a woman who owes almost everything to Sartre (ibid.: 42), he acknowledges her significant literary career and her ties with existentialism and feminism (ibid.: 44). This essay, although published in the late 2000s, seems to reflect Beauvoir's earlier image in Turkey; in particular the writer's direct reference to the translations of the 1960s has some implications for his perception and representation of Beauvoir.

Two other articles which appeared in the late 2000s in periodicals are written by Zeynep Direk — a professor of philosophy — and are, on the other hand, scholarly articles, problematizing the issue of the situation of women in Beauvoir's feminist approach from a philosophical point of view (2008, 2009a and b). Another text that is written by Hande Öğüt — a feminist writer and journalist — is a critical essay on the feminist approach of Beauvoir (2008). These latter three texts published in the late 2000s may be viewed as evidence of a recent scholarly interest in Beauvoir and her work.

²⁴ "bu iki düşünür ve iki militan kadın."

To conclude, there are two distinct images of Beauvoir in Turkey that emerge from the epitextual material in question. Beauvoir's first authorial image reflected into the Turkish cultural environment before 1980 cannot go beyond a woman writer and the partner of Sartre. However, it cannot be ignored that Beauvoir's original image in the source system may have influenced her image in the target system; in France she was criticized even by some feminists for being too dependent on Sartre and bringing him into the forefront and giving herself to a derivative intellectual status (Moi 1994: 125). In the target system, this image has been further reinforced probably by the same cultural agents who introduced Sartre in the first place into the Turkish field in the 1960s. Not surprisingly, Beauvoir's mediators, who might not be familiar with women's literature at the time, came to classify her as primarily an existentialist writer and to disregard her as a feminist writer. Instead, beginning from the late 1940s, her feminist side was visible in her reception in France, which subsequently put her on the firing line from her critics. Her Turkish mediators have perhaps further tried to legitimize her authorial success emphasizing her kinship with Sartre and implying that her writing was indebted to that of Sartre. As can be seen, although much respect for the authorial skill of Beauvoir has been expressed, the reader is somewhat directed to identify herself/himself with a patriarchal interpretative stance, which is especially the case with the texts by İleri. After all, we observe a shift in this image in the early 1980s, when Beauvoir is approached by the feminist circles within the feminist movement in Turkey. The title "Feminizm anası Simone de Beauvoir" [The mother of feminism: Simone de Beauvoir] of the article by Direk published in 2008 seems to illustrate this shift of perspective.

The above analysis of Beauvoir's translational journey into Turkey at the epitextual level and the problematization of the traits attributed to her by her Turkish cultural mediators imply that Beauvoir was misrepresented or partially represented at least at the epitextual level in the translating culture, in particular, before the 1980s. Moreover, her gender seems to play a role in this translational journey, since she was promoted through her relationship with Sartre in Turkey.

Recalling Beauvoir's reception in France, it can be said that she was much criticized both from the rightist and leftist circles of the 1950s. Her approach to feminism has been further criticized by feminists of the post-1968, as mentioned in the first chapter. Actually, her feminist side has been foregrounded in the criticisms in her mother country. Moreover, as observed in the articles written on the reception of *Le*

deuxième sexe via translation into different languages, the relation between the reception of Beauvoir's work and the development of feminism in the respective receiving culture has been emphasized. As far as Beauvoir's reception in the Turkish cultural space is concerned, as observed in the overview of the academic interest in her work in the second chapter and in the study of the epitextual material on her in this chapter, it seems that she was not well read in Turkey, especially before the 1980s. Despite the development of a feminist discourse in Turkey in the 1980s, even the Turkish feminists remained somewhat indifferent to her, her work, and her probable influence on the development of feminist thought in Turkey.

As far as the contemporary context in Turkey is concerned, although popular interest in her work in the 1970s and 1980s faded beginning in the 2000s, there is renewed interest in her. The only monograph on her in Turkish edited by an academic and published in 2014 by Bahçeşehir University Press may be considered an indication of a new academic interest in her. Furthermore, one of her works published posthumously, *Malentendu à Moscou* (2013), was translated and published in 2014 by one of the most prestigious and biggest Turkish publishing houses, Yapı Kredi Yayınları, which may also be seen as a sign of renewed interest in her work. This book was first published in August 2014 and had a second edition in January 2015 only in four months, which may demonstrate the interest of Turkish readers in Beauvoir's work today.

The following section attempts to analyze Beauvoir's works in Turkish at the peritextual level and to problematize, this time, the way her (mostly male) mediators, who also introduced Sartre to the Turkish intelligentsia in the 1960s and 1970s, presented her work at this level. As a remark, in an interview dated 2014, Kurtuluş Kayalı — a renowned Turkish professor in history, specialized in the history of the Turkish intellectual world in the Republican and modern periods — refers to Turkish intellectuals in social sciences of the 1960s and states that almost all of them, even the socialist ones, are to be considered “conservative”, “misogynist”, and “homophobic” if seen through today's lens (Dansuk 2014: unpaginated).²⁵ Although this is a severe criticism of the intellectuals of the time, it provides some clues about the profound influence of the patriarchal order on the mindset of the Turkish intelligentsia of the

²⁵ “Son dönemin zihniyeti ile eskiye baktığın zaman, sosyal bilim alanındaki 1960'lı yıllarda komünist entelektüeller de dahil Türkiye'de milliyetçi olmayan, Türkiye'de muhafazakar olmayan, neredeyse kadın düşmanı olmayan, homofobik olmayan entelektüel göremezsin.”

1960s, and for this reason, the promotion of a feminist woman writer in such a context seems to pose problems from the very beginning. Factually, the analysis covers the social and cultural space with its cultural mediators including translators, editors, publishers, and critics; therefore, Bourdieu's concept of the field of cultural production is significant in the analysis to foreground the role of agents. In addition, Genette's framework will be referred in the exploration of peritextual elements.

4.2. Re-reading Simone de Beauvoir through Peritexts in Turkey

In this section, by adopting Bourdieu's concepts such as field, habitus, and capital, I will describe and analyze the peritextual material accompanying Turkish translations of Beauvoir's works and to explore the function and use of peritexts by the social agents in the mediation process of the translations and their connections to the cultural and social context, with a gender-conscious perspective. This gender-conscious perspective enables me to track in the peritextual strategies the role the gender of the author played, on the one hand, and the stance to the woman question in Turkey, on the other. While inspecting and reconstructing the decision-making mechanisms of the agents, my focus will be on the individual characteristics of the publishers as mediating social agents and their interests and concerns in the use of peritexts. The peritextual material will thus be explored taking into consideration of the position of each publishing company within the publishing field at a certain time. As Bourdieu states,

In the global structure of the field and at any given moment, each house occupies a specific position with respect to every other depending on its relative wealth in rare resources (economic, symbolic, technical, etc.) and on the power that it confers upon the field; it is this *position* that orients the specific position-takings of decision-makers. (Bourdieu 2008: 124) [author's emphasis]

It is then this position held by a publishing company in the publishing field at a given time that will play a crucial role in the determination of the publication strategies of each individual publisher, and thus in the circulation and consumption of the translations.

Recalling the conclusions drawn from the analysis at the epitextual level in the previous section as well, I will explore in this section the representation of Beauvoir and her work at the peritextual level in Turkey, by using Genette's terminology and

adopting Bourdieu's key concepts. As for the analysis of the visual images, analytical methods offered in *Reading Images. The Grammar of Visual Design* (2006) by Gunther Kress and Theo van Leeuwen and *Visual Methodologies. An Introduction to Researching with Visual Materials* (2007) by Gillian Rose are referred to.

As Sapiro points out, among the factors, which may lead the reader to read the translated text in a specific way and contribute to assign meaning to it, even before the text itself is read, are the publisher, the series, the preface, the presentation of the text and of its author, and the translation itself (Sapiro 2008b: 163). In other words, the publisher's position in the publishing field, the inclusion of a book in a publisher's list and maybe in a particular series, the book's layout, the preface, among others, all promote the book in a certain way, reflecting some strategies and evoking some connotations. The reader, then, even before the reading process begins, may draw some conclusions about the work and may be driven to read it in a certain manner, and all this immediate material surrounding the book is called peritext by Genette (1997: 1) as mentioned in the previous chapter.

Referring to Venuti's concept of "remainder", I would argue that one immediate remainder in the Turkish translations of Beauvoir's work is the peritextual material that functioned in a significantly different way from that of the original text. Therefore, in what follows, I will discuss the following elements: titles, author's and translator's names, series, prefaces, blurbs, and illustrations. Those elements that either do not appear in the material or that are not relevant from the point of view of mediation are not dealt with. Furthermore, series labels and prefaces will be referred only if they are present. My focus in the analysis will be on the features which seem significant for the mediation of the works and which provide a link to the interests and purposes of the publisher in question. Before the peritextual analyses of the translations published by different publishers, information as to the position of the company in the publishing field will be given.

In the analysis, the field in question is thus the publishing field consisting of agents and organizations who occupy different positions within the structured site. However, the publishing field is not a unified domain; there exist different publishing fields with different dynamics, such as the field of children's books publishers, the field of science-fiction books publishers, etc. Each publishing field is driven by the acquisition of different kinds of capital, such as economic capital or symbolic capital. As far as Beauvoir's works in Turkish are concerned, twenty-three different publishing

companies have published translations of her works from 1962 until the present day. This rather high number of publishers may be linked to the lack of copyright law in Turkey before 1995; thus, it was possible for the publishers to take any section of any book, to have it translated, and to publish it, without purchasing the copyright of the book in question.²⁶ Four publishers, namely Payel Yayınevi, Altın Kitaplar, Doğan Yayınevi, and Kaynak Yayınları, and their strategies in the use of peritexts in the translations will be explored in this section. Payel Yayınevi and Altın Kitaplar are chosen in this study because they are the first two prominent publishers of Beauvoir's works in Turkey, although their ideological and publishing strategies are totally different from each other. As for Doğan Yayınevi and Kaynak Yayınları, each published one translation in two different periods in Turkey, in the 1970s and 1980s respectively, and although they shared similar ideological publishing strategies they ended up with two different front covers evoking two incompatible implications, almost at two extremes.

4.2.1. Payel Yayınevi [*Payel Publishing House*]

Payel Yayınevi is the most prominent publishing company of Beauvoir's works in Turkish; out of thirty-six translations and/or retranslations published in book form from 1962 until the present day, thirteen have been published by Payel Yayınevi; moreover, out of forty-three reprints thirty-three belong to this publishing house. Among the (complete and/or partial) translations published are those of *Pyrrhus et Cinéas*, *Le deuxième sexe*, *Les mémoires d'une jeune fille rangée*, *L'invitée*, *Le sang des autres*, and *La force de l'âge*, and *La force des choses*. It is worth noting that Payel Yayınevi published the first complete Turkish translation of *Le deuxième sexe* in three volumes, and this version is still the only valid version in print in Turkey.

Payel Yayınevi was established on the 1st of May 1966 by Ahmet Öztürk who still runs the company. Öztürk defines their mission as to enlighten the Turkish reader and to provide him/her with the necessary insight about a wide range of subject matters such as science, art, woman, literature, cinema, and classic and contemporary novels (Öztürk 2007a); for this reason, they try to publish the entire oeuvre of the author they are interested in (ibid.). Among the authors whose works are translated and published

²⁶ Beginning from 1995, according to the Turkish copyrights regulations, a publishing company remains the owner of the rights until 70 years after the death of the author, in relation to the Berne Convention.

by Payel Yayinevi, Sigmund Freud (seventeen works), Wilhelm Reich (fourteen works), Simone de Beauvoir (twelve works), Elias Canetti (ten works), Georg Lukacs (seven works), George Thomson (five works), Emile Zola (four works), Alfred Adler (three works), and Sergey Eisenstein (three works) can be mentioned (ibid.); these publications on which Öztürk puts a special emphasis seem to relate to the accumulated symbolic capital which refers here to the prestige of publisher's list of published works. Payel Yayinevi in Turkey can be seen as a part of the field of distinguished world literature, and then the translators having been commissioned by the publisher would also be part of this field. It can be said that the publishing is oriented towards an intellectual readership and that the works published are generally intellectual best sellers.

The stress Öztürk places on the establishment date of the company and his general discourse imply that Payel Yayinevi has maintained a left-wing political stance and publishing ideology. As a matter of fact, the 1960s, when the publishing house was established, was a liberal period initiated by the new constitution of 1961 in Turkey. This decade, which witnessed a lively intellectual debate, was partly nourished by “the translation of political and especially left-wing writings and their publication in cheap editions” (Tahir-Gürçağlar 2002: 260). The motive in publishing the translation of *Le deuxième sexe* seems to be also related with Öztürk's left-wing political stance; as he states: “As we were against all types of oppression, we were also opposed to the oppression and exploitation of woman species”²⁷ (Öztürk 2007a). In addition, the motive in publishing translations of Beauvoir's works seems to a great extent related to the symbolic value that Beauvoir's oeuvre represents for the publisher. Öztürk's opinion of Beauvoir as a writer appears to be rather high; in his opinion Beauvoir is one of the most ingenious women of the century, and she is even ahead of Sartre (ibid.). In Bourdieu's opinion, the publisher is the person who proclaims the value of the author who is defended (Bourdieu 1980: 263), as it is the case with the statements by Öztürk on Beauvoir. Öztürk is acting as a “symbolic banker” who has invested his prestige in Beauvoir's cause (ibid.). However, Bourdieu refers to publishers as “cultural bankers” for whom “art and business meet in practice” (ibid.: 262). As Bourdieu states,

²⁷ “Her türlü ezilmenin karşısında olduğumuz için genel olarak kadın cinsinin de ezilmesine, sömürülmesine karşıydık.”

For the author, the critic, the art dealer, the publisher or the theatre manager, the only legitimate accumulation consists in making a name for oneself, a known, recognized name, a capital of consecration implying a power to consecrate objects (with a trademark or signature) or persons (through publication, exhibition, etc.) and therefore to give value, and to appropriate the profits from this operation. (Bourdieu 1980: 262)

Therefore, the bestseller status of Beauvoir's works, i.e. their commercial aspect, must have contributed as well to the decision to publish them in translation, since a book has a "dual nature", having both "a symbolic and an economic entity" (Bourdieu 2008: 138). Nevertheless, contrary to the marketing strategies of the publisher observed at the peritextual level, the general publication strategy and the discourse of the publisher demonstrate that Beauvoir carried more weight for the publisher from the symbolic capital point of view. It may be argued that this strong symbolic capital that Beauvoir's work presented for the publisher was soon associated with the economic capital, because publication of Beauvoir's translation ended up providing economic capital. As far as the translation of *Le deuxième sexe* in three volumes is concerned, Öztürk states that it attracted considerable attention from women readers in particular (Öztürk 2007a). In his opinion, "(so-called) well-educated men were indifferent to and against this book"²⁸ (ibid.). It is possible to interpret these statements as his presumed reader was actually a man, but women showed more interest in the text than expected. Otherwise, what is the use of women's photographs on the front covers? As can be observed, the discourse of the publisher and the position of the company in the publishing field overlap; the symbolic capital said to be attributed to Beauvoir's work by the publisher himself is not reflected, on the other hand, in the peritextual strategies especially before 1990. A change in the Turkish publishing field in the 1970s, however, might be the reason behind the peritextual strategies of Payel Yayınevi: the number of translated popular non-literary texts on female sexuality boomed in the 1970s (Işıklar Koçak 2007: 97). As argued by Işıklar Koçak, there might be a relation between the dramatic increase in the number of these texts in the 1970s and the rising popularity of the erotic films in Turkey (ibid.: 99). Thus, women's sexuality was a popular subject in 1970s' Turkey. The publisher, then, might have selected more works by Beauvoir for translation due to the social demand and marketed them according to his commercial interests, neglecting Beauvoir's feminist aspect. Thus, he might have been guided by "a practical mastery of

²⁸ "Kültürlü (!) erkeklerse bu kitaba ilgisiz ve karşıydılar."

the laws of the functioning of the field in which cultural goods are produced and circulate” (Bourdieu 1980: 262) and took advantage in commercial terms through the use of women photographs evoking sensuality on the front covers of Beauvoir’s translations. These front covers remained the same in the reprints in the 1980s and 1990s, even when the feminist aspect of Beauvoir is rendered visible, contradicting with the meaning assigned to Beauvoir in those years. Only for those translations first published in the 1990s, a different marketing strategy was observed; the women photographs on the front covers are replaced by those of Beauvoir herself or reproductions of paintings probably evoking the high value of the text. Therefore, events that happen in the social space, in this case the development of a feminist movement and discourse in Turkey in the 1980s, are not reflected in the cultural field, but they are “transformed”, i.e. “refracted” according to the specific interests and concerns of the agents who compete in this field (Bourdieu 1991: 26).

What follows is an exploration of the peritextual features of Beauvoir’s works published in Turkish by Payel Yayınevi.

4.2.1.1. *Kadınlığımın Hikayesi* [Appendices 1, 2]

This edition is a compilation of excerpts from *La force de l’âge*, and *La force des choses*. It was first published in 1969 and had four reprints (1972, 1977, 1988, and 1997). The translator is Erdoğan Tokatlı, a film director, writer, and translator of the 1960s. The book is promoted within the “Contemporary Woman’s Books Series” in the two latest reprints. As Genette points out, the function of the series is to indicate to the potential reader the type for the work (1997: 22). The inclusion of this book in this series label is a significant clue about how Beauvoir’s works were marketed and received in the 1980s, against a background of an increasing awareness towards what feminism is in Turkey.

The front cover of the book includes on the top the title of the book literally meaning “the story of my womanhood” written in large characters, the name of the translator which only appears on the fifth reprint, and the name of the author in a larger font. In all translations published by Payel Yayınevi, Simone de Beauvoir’s name appears both on the front and back covers in large font, which implies her status as a known author; as Genette remarks, “the better known the author, the more space his [*sic*] name takes up” (1997: 39). Beauvoir was famous in Turkey “for extraliterary reasons” (ibid.) due to her relationship with Sartre who was a better-known figure in

Turkey in the 1960s, even before Turkish translations of her works were published. This further might show Beauvoir's gender acting as a factor part of the context of the text (Mills 1998: 31). In the same line, the title of the translation that seems to be chosen to appeal the reader who might be already aware of the "unconventional" lifestyle of Beauvoir deserves special attention. Genette attributes four distinct functions to the title: designating or identifying function, which is "the only obligatory function", descriptive function (content and genre), and connotative function, which is attached to the descriptive function, and temptation function, which depends more on the third function (1997: 93). The title here describes then the content as something related with Beauvoir's life and the genre as autobiography, connoting at the same time to the gender of the author. Thus, the descriptive and connotative functions seem to add a temptation value to the title.

Before commenting on the photograph of the front cover, I will give an overview of the key concepts of the methodology used by Gunther Kress and Theo van Leeuwen's in *Reading Images. The Grammar of Visual Design* (2006). Kress and van Leeuwen state that images and other kinds of visual involve two kinds of participants: *represented participants* are "the people, places, and things that are depicted in images"; *interactive participants* are, on the other hand, "the people who communicate with each other *through* images, the producers and viewers of images" (2006: 114). This leads us to three kinds of relations:

- (1) relations between represented participants;
- (2) relations between interactive and represented participants (the interactive participants' attitudes towards the represented participants);
- and (3) relations between interactive participants (the things interactive participants do to or for each other through images. (Ibid.)

In this example, the second type of relation, i.e. the relation between the represented participant and the viewer of the image is of importance. Furthermore, there is a fundamental difference between pictures in which represented participants look directly at the viewer and those in which they do not (ibid.: 117). When represented participants look at the viewer's eyes, a contact, even if it is on an imaginary level, is established (ibid.). This visual contact has then two related functions. The first function is to create "a visual form of direct address"; in this case, the image addresses the viewers explicitly. The second function is to constitute "an 'image act'"; in this case, the producer of the image uses it "to do something to the viewer", and it is called a

“demand” image (ibid.). Pictures from which represented participants look directly at the viewer’s eyes are used by the producer to do something to the viewer, “to enter into some kind of imaginary relation with the participant”; for this reason, this type of image is called a “demand” (ibid.: 117-118). The facial expression of the represented participants is an important clue about the type of relation between the participants and the viewer; if they smile, a relation of social affinity with the viewer is asked; if they stare at the viewer with disdain, then the viewer may be asked to relate to them, like to a superior; if they seductively look at the viewer, the viewer is asked to desire them (ibid.: 118). In other pictures in which there is no direct address, on the other hand, “the viewer is not object but subject of the look”; since there is no contact, the viewer acts as “an invisible onlooker”. This kind of image is “offer” because “it ‘offers’ the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case” (ibid.: 119). As for the interactive meanings of images, there is a second dimension with respect to the size of frame, in other words, “to the choice between close-up, medium shot and long shot, and so on” (ibid.: 124). Although the choice of distance may suggest different relations in different types of images, it can be generally said that at close distance, “the object is shown as if the viewer is engaged with it. At middle distance, on the other hand, the object “is represented as within the viewer’s reach, but not actually used”. At long distance, however, “there is an invisible barrier between the viewer and the object” (ibid.: 127-128).

In light of the above, coming back to the exploration of the peritextual elements of *Kadınlığımın Hikayesi*, the front cover of the first edition published in 1969 depicts a somewhat fuzzy photograph from inside a forest. In the following four reprints, however, this picture has been replaced by a color photograph depicting a beautiful young woman with blond bushy hair. Leaning her chin on her arm, she is looking directly at the viewer at close distance. Therefore, it is a “demand” type of image, asking the viewer to do something (ibid.: 117). In this image, as far as the facial expression of the young woman is concerned, there are some sensual connotations — maybe because of her rouged lips slightly open — and the viewer seems to be asked to contemplate and desire her. This deduction leads us to another one; the presumed viewer of the photograph seems to be man; in other words, the photograph seems to be addressed to men and attempts to pull them closer to the text. Therefore, this title, which

may also appeal women readers, seems to catch men readers in the first place, if combined with the photograph on the front cover.

The back cover contains a black-and-white close-up photograph of Beauvoir and mention of her name on the top. The blurb on the back cover provides a short biographical and bibliographical notice on Beauvoir with an emphasis on her relationship with Sartre. There is also mention of her other works in Turkish published by Payel Yayınevi. The genre is also indicated, and the book is presented as an autobiography implying that Beauvoir “tells the truth” (Genette 1997: 11); stress is placed on the themes dealt with in the present book, such as her relationship with Sartre, her happy and sad moments, womanhood issues, her acquaintances, her passions, and again implying that she is telling the truth about her life in this book. In launching the work as an autobiography, the name of the author is normally a constituent element (Genette 1997: 41), since people are curious about celebrities; in this case, however, the gender of the author renders the text more attractive for the reader who already might know about her relationship with Sartre.

As observed in the peritexts starting with the very title, the front and back covers, Beauvoir’s gender is brought to the forefront. The message is clear: this is a book written by a woman about her experience as a woman. The book seems to be marketed also at a man readership, if the front cover is taken into consideration.

4.2.1.2. *Kadın. İkinci Cins* [Appendices 3, 4, 5]

In the early 1970s, Payel Yayınevi produced the complete translation of *Le deuxième sexe* in three volumes. Each volume includes a subtitle — the first volume being “Genç Kızlık Çağı” [Age of Maidenhood], the second “Evlilik Çağı” [Age of Marriage] and the third “Bağımsızlığa Doğru” [Towards Liberation] — under the generic title of “Kadın: İkinci Cins” [Woman: The Second Sex].²⁹ All three volumes were translated by Bertan Onaran who was a prolific translator of the 1960s and 1970s. It is worth remarking that, even though there is no difference in the front covers of the reprints from the 1970s to the 1980s and later, the series title changes in the later reprints: the publishing house no longer promotes the book within the “Knowledge Series” as it was

²⁹ Öztürk decided to publish the book in three volumes just for practical reasons, as he was thinking that there were not enough feminists in Turkey to be able to read the entire book. Moreover, he thought it would be better to divide the content of the book into three main parts (Öztürk 2007a). The first book includes the first volume plus the first part of the second volume of the original text. The second book includes the second part except the last chapter of the second volume of the original text. And the third book includes the last chapter of the second part, the third and fourth parts, and conclusion of the second volume of the original text.

in the 1970s, but within the “Contemporary Woman’s Books Series”.³⁰ As mentioned in the earlier example, this is a significant clue about how Beauvoir’s works were marketed to the potential reader in the 1980s.

As stated in the blurb on the back cover, “these three books might be either read as the volumes of an entire book or as three separate books since they are divided in such a way that each book treats a specific subject matter”³¹. We might say that this is the most obvious remainder in the Turkish translation of *Le deuxième sexe* when the peritextual features are concerned; it demonstrates to what extent the publication form of a foreign text is subject to change in accordance with the concerns of the target readership. The splitting of the original text into three volumes with “relevant” subtitles is made solely on the basis of the second volume of the original text in which the experience of the modern woman is dealt with. Therefore, this publishing strategy has diminished the entire book, which is a philosophical treatise, just to its second volume.

Turning to the front cover of these three volumes, the name of the author appears under the generic title and the respective subtitle in each volume; the name of the translator is not mentioned on the front cover. Each volume contains a color photograph of a different woman in accordance with the subtitle of the volume.

On the front cover of the first volume entitled *Genç Kızlık Çağı* [Age of Maidenhood], there is a beautiful young girl with long dark hair wearing a blue short dress; she is sitting on the floor, inclined to her raised right leg, and caressing a cat with her left hand; we can only see her face from side view. Thus, there is no direct address to the viewer; in other words “the viewer is not object but subject of the look” (Kress and van Leeuwen 2006: 119). This kind of image is “offer” because it “offers” the represented participants to the viewer as something passive and as an object of contemplation (ibid.). Although she looks somewhat tempting and at the same time melancholic, in the telephone conversation dated 24 May 2007 with Öztürk, he said that he had chosen this photo because there is an air of innocence about the young girl (Öztürk 2007b). However, even though the photograph seems relevant to the subtitle, neither the subtitle nor the photograph reflects this volume adequately. As already mentioned, this volume includes the first volume — subtitled *Les faits et les mythes* (the facts and myths) in which Beauvoir analyzes the facts and myths about women through

³⁰ The first volume, which was first published in 1969, had eight impressions till 1993, and the second and third volumes first published in 1970 had seven impressions till 1993.

³¹ “bu kitaplar, hem bir bütün olarak, hem de her biri belli bir konuya ayrıldığı için, ayrı ayrı okunabilir.”

history from different perspectives including biological, psychoanalytic, materialistic, literary, ethnographical — plus the first part of the second volume of the original text. “The maidenhood” is a chapter in this part of the second volume — subtitled *L’expérience vécue* [the lived experience] in which Beauvoir explores the oppression of women in the modern age and traces a general history of women’s existential evolution from childhood to independent womanhood — or to put it another way, the photograph represents just a chapter of the whole volume, eliminating all reference to women’s historical analysis by Beauvoir.

The color photograph on the front cover of the second volume *Evlilik Çağı* [Age of Marriage] is a close-up photograph of a beautiful woman looking in her thirties; she is lying naked on a bed; we can only see her head with short dark hair, shoulders and a part of her breasts; her lips are slightly open, and allow us to see her teeth which are as white as the sheet on which she is lying. She is looking straight into the lens with a passionate expression on her face; her eyes fix the observer with a gaze driven by lust. The subtitle of this volume makes clear that she exemplifies the married woman who has been sexually initiated. This image seems to be a “demand” kind of image in which the viewer is asked to desire the participant (Kress and van Leeuwen 2006: 118). Once again, the photograph seems to be addressed to men and attempts to pull them closer to the text.

As for the photograph of the woman on the third volume, it differs from the first two in that there is something very melancholic in her face that we see just from side view. She is a young woman in her thirties, with a beautiful face and long blond hair. As can be observed, she is standing behind bars and longing for freedom. She is associated with the modern woman on the way of her emancipation, as the subtitle of this volume, “Bağımsızlığa Doğru” [Towards Liberation], indicates. As there is no eye contact with the viewer, we can say that it is an “offer” type of image, and it seems to offer the represented participant, i.e. the emancipated woman, to the viewer (ibid.: 119). The message is probably that she differs from the first two women in such a way that she seems to be aware of her situation; her eyes appear to have focused on her target. On the other hand, the young girl and the married woman seem to be enslaved by their situation; the young girl remains as the passive object of the male gaze, and the married woman asks to be watched.

The blurb on the back cover — under a photograph of Beauvoir and mention of her family name — is the same in all three volumes, and its focus is the work itself. It

presents *Le deuxième sexe* as “a work which turns the conventional approaches to woman upside down”, and “a must-read for every man and woman, as suggested by all authors”. The text demonstrates that the publisher’s marketing strategy relies on the shock value and the bestseller status of the work; “it reached 97 editions in France within two years and provoked debates among writers, intellectuals and readers”, “it made four reprints in the United States in its first year of publication, and its translations into major languages were printed over and over again”, “the book generated a similar interest in Turkey, as evidenced by the number of reprints”. The implicit invitation to a target reader is both to experience some of the scandal and also to read the book because it is a must-read — men of letters are used as guarantors of the book’s importance.

It is obvious that these peritextual features do not promote the feminist content of the work; the use of photographs of women on the front covers, the use of subtitles for each volume, and the insistence on the scandalous value of the text, all seem to imply to other concerns on the part of the publisher. The publisher, as mentioned earlier, was probably mobilized by the interests in the cultural field and, avoiding the feminist aspect of the work, played the game of the field and acted in terms of economic profit and of social demand with the aim to defend or improve his position. As will be mentioned in the following section related with Altın Kitaplar publishing house, two partial translations of *Le deuxième sexe* were already published by Altın Kitaplar in 1965 and 1966 and were marketed as popular literature, as romances. If the cultural field is seen as a network of relations between different positions determining the distribution of the capital of specific properties, then every position depends on the other positions constituting the field (Bourdieu 1983: 312), which demonstrates the probable reason behind the use of these peritextual elements by Payel Yayınevi, which seemed actually be nourished from the existing authorial image of Beauvoir as launched by Altın Kitaplar. Nevertheless, these two publishing houses are characteristic of the apparently two different positions in the publishing field.

4.2.1.3. *Denemeler. Pyrrhus ile Cinéas* [Appendices 6, 7]

The translation of *Pyrrhus et Cinéas* was first published in 1963 by De Yayınevi. This translation was then published by Payel Yayınevi in 1976 and had two reprints (1982, 1989). The front cover of the first edition in 1963 includes just the name of the author Simone de Beauvoir on the top, the title of the book “Pyrrhus ile Cinéas” in the middle, and the name of the translator Asım Bezirci under it, with no picture and no illustration.

However, in the following three reprints by Payel Yayinevi the front cover has been changed and depicts a close-up picture of a young woman seen from side view, looking up with eyes closed, as if she is stargazing. The woman in the picture does not look directly at the viewer, and she is the object of the viewer's gaze, the "other", i.e. "the object of the viewer's dispassionate scrutiny" (Kress and van Leeuwen 2006: 119). The title and the name of the author are placed on the top of the front cover. The fact that essays on philosophy form the content of the book and that the book is promoted within the "Science and Philosophy Books Series" by the publisher appear to be in contradiction with the picture of woman on the front cover, yet more seem to somewhat sexualize the book.

There is a short notice on Bezirci's other translations before the author's preface: this inclusion of the notice may have to do with the recognition of the translator who is one of the prominent figures of the literary circles of the 1960s, both as a writer and translator. His name seems to be used in a sense to promote the book and to guarantee the translation quality, which may be considered as a peritext carrying a factual value for the target reader (Genette 1997: 7).

The back cover contains on the top a black-and-white close-up photograph of Beauvoir, her name, the title of the book. The blurb on the back cover presents Beauvoir as a popular writer in Turkey and all over the world, lists her earlier translations published by Payel Yayinevi, and introduces the present book as a literary and philosophical work.

The woman picture on the front cover is inconsistent with the blurb in which the work is presented as a book consisting of philosophical essays; the only explanation for this picture may be that it evokes the author of the book. Thus, it can be said that the illustration on the front cover is used for its connotative value, evoking Beauvoir herself; the back cover, on the other hand, serves as the description of the work (Genette 1997: 4).

4.2.1.4. *Bir Genç Kızın Anıları* [Appendix 8]

This is the translation of *Les mémoires d'une jeune fille rangée*, which was first published in 1971 and had four reprints in 1972, 1976, 1989, and 1994. It was translated by Seçkin Selvi. The book was published within the "Contemporary Woman's Books Series" like the first two books above. The front cover of the book includes on the top the title literally meaning "the memoirs of a young girl", the name of the translator, and

the name of the author in larger font. It is worth remarking that it is only in the last edition published in 1994 that the name of the translator appears on the front cover. As for other aspects of the front cover, it is dominated by a color close-up photograph of a beautiful young girl with dark hair; the young girl, as in the previous cases, is looking directly at the viewer; but this time, her gaze is not seductive, but thoughtful and somewhat sad. This image probably evokes the young girl who is the protagonist, i.e. Simone de Beauvoir.

The back cover contains on the top a black-and-white photograph of Beauvoir and her name. The blurb presents Beauvoir as the most significant of all contemporary women writers and adds that she is also a well-known and widely read writer and philosopher in Turkey as all over the world. It also mentions her earlier translations published by Payel Yayinevi and introduces the present book as a book that treats in details the problems of the maidenhood age. Although the blurb does not mention the genre of the work as autobiography, it does say that it can be read as easily as a novel, implying that it is not fictional.

In this example, as there is no direct contact with the viewer in the close-up photograph of the young girl on the front cover, probably representing “the young girl” who wrote this book, we may call this image an “offer” (Kress and van Leeuwen 2007: 119). It offers Beauvoir to the (male) viewer as an object of contemplation, which is reinforced by the information in the blurb implying the autobiographical aspect of the text. Another aspect of the book as mentioned in the blurb, i.e. the treatment in details of the problems of the maidenhood age, may further serve to pull the female reader to the core text. In this case, again, the connotative value and temptation function of the peritexts (Genette 1997: 4) are employed by the publisher, evoking Beauvoir’s femaleness and her “unconventional” life and relationships.

4.2.1.5. *Konuk Kız* [Appendix 9]

One of the most popular translations of Beauvoir’s work in Turkish, the translation of *L’invitée*, was first published in 1971 and had three reprints in 1972, 1979, and 1989. It was translated by Bertan Onaran, who had also translated *Le deuxième sexe*. The front cover contains on the top the title of the book and under it the name of the author. The black-and-white close-up photograph of a beautiful young girl in her early twenties with lips slightly open on the front cover is looking directly at the viewer. Despite the innocent appearance of the girl — which may have to do with her young age — her

gaze and her lips seem to evoke sensuality. The direct look of the represented participant towards the viewer indicates that it is a “demand” image; the viewer may then be asked to desire her like the male protagonist of the novel (Kress and van Leeuwen 2007: 118).

The back cover contains on the top a black-and-white photograph of Beauvoir, the name of the author, the mention of receipt of a translation award, “Türk Dil Kurumu Çeviri Ödülü” [The Turkish Language Association Translation Award], and the name of the translator. Receipt of an award is an example of factual paratext (Genette 1997: 7), which is probably used to guarantee the translation quality. The blurb presents the comments of the “famous” French critic Maurice Nadeau on the book which function as the guarantor of the book’s importance. In the light of the information provided on the plot of the novel by Nadeau, the reader seems to be directed to associate the girl on the front cover with the character Xavière in this love triangle. Moreover, the (male) viewer of the young girl image on the front cover is potentially subject to associate himself with the male protagonist of the novel and asked to desire her. The peritextual material here is used to describe the work for the reader and to tempt the reader with an emphasis on the story itself, which is a love triangle.

4.2.1.6. *Başkalarının Kanı* [Appendix 10]

The translation of *Le sang des autres* was published within the “Contemporary Fiction Series” in 1990. The front cover contains on the top the title, the name of the translator İpek Babacan— a prolific literary translator — and the name of the author in larger font. The front cover carries a color photograph of a young woman standing in the corner of a rather dark and empty room near the window and looking directly at the lens. However, as the photograph is taken at middle distance, we cannot clearly see her eyes; this, in turn, gives a sense of mystery to the scene. As mentioned earlier, the object which is represented at middle distance is “within the viewer’s reach, but not actually used” (Kress and van Leeuwen 2006: 128); this shift from close-up image to middle distance one in 1990 might be the result of a shift in the presumed reader — a reader who would receive Beauvoir’s work as serious literature — on the part of the publisher.

It is worth remarking here that a very short biographical and bibliographical notice on Beauvoir appeared on the first page of almost all her translations published and reprinted by Payel Yayınevi in the 1970s and 1980s. The short notice in this book, however, differs from the previous ones because, in this one, two new adjectives were

used to identify Beauvoir, “humanist” and “feminist”, which reflect her new image in Turkey in the 1990s and which seems to lead the reader to read the text in a specific way. Furthermore, the use of these two adjectives seems to make sense with the layout of the front cover.

The back cover contains on the top a black-and-white close-up photograph of Beauvoir and her name. The blurb introduces the book to the reader as the story of lives and love affairs of a younger generation in the struggle for existence; the characters of the novel, rising against their families and social circles, are trying to find a way out in the capitalist world and to deal with questions of freedom and responsibility. Thus, the girl in jeans and t-shirt on the front cover may represent one of the characters from the novel.

The change in the authorial image of Beauvoir and thus in the presumed reader of Beauvoir’s work in the 1980s seems to be reflected in the peritextual material used in this book. Nevertheless, the photograph of a young woman alluding to one of the female characters of the novel is used on the front cover.

4.2.1.7. *Olgunluk Çağı I & II* [Appendices 11, 12]

La force de l’âge was translated by Betül Onursal and published in 1991 within the “Contemporary Woman’s Books Series”. The Turkish edition of the work is comprised of two books under the generic title “Olgunluk Çağı” literally meaning “maturity age”. The descriptive function of the title comes to the forefront in this example, as the Turkish title implies the genre and content of the original work, which is the second volume of Beauvoir’s autobiography, covering her adulthood age (Genette 1997: 94).

The front cover of the first volume contains on the top the title, the name of the translator, and then the name of the author in larger font. It reprints a black-and-white photograph of Beauvoir from side view, sitting on a chair and writing on a piece of paper put on a book she holds on her lap; she seems serious and focused. Another black-and-white photograph of Beauvoir from side view, this time a close-up one, dominates the front cover of the second volume; the layout of the title and of the names is the same as in the first volume. The use of Beauvoir’s photographs on the front covers is probably used to reinforce the autobiographical aspect of the text.

The same biographical and bibliographical notice on Beauvoir describing her as a humanist and feminist writer as the one in the previous book is also used on the first page of this translation.

On the back cover of each volume, there is a black-and-white close-up photograph of Beauvoir and her name on the top. The blurb is the same in both volumes. After mentioning the translation of the first volume of Beauvoir's autobiography published by Payel Yayinevi, the blurb presents the work to the reader as the second volume of the autobiography, stating that it covers the first years of Beauvoir's unconventional relation with Sartre; it then announces the next volume which will be published by Payel Yayinevi, the translation of *La force des choses*. Therefore, the photographs of Beauvoir on the front covers might have been used to reinforce the autobiographical status of the text. A statement about her in the blurb deserves special attention: she is praised for her impact on contemporary literature and philosophy as well as on women studies. Thus, in the 1990s, her links with feminism started to become more apparent on the level of peritexts.

The peritextual material used in these two volumes in 1991 has more than one indication to a different reception of Beauvoir's work: the series label, the short notice, the blurb, and the lack of images of women on the front covers.

4.2.1.8. *Koşulların Gücü I & II* [Appendices 13, 14]

The Turkish translation of *La force des choses* — which was originally published in two volumes — was published within the “Contemporary Woman's Books Series” in 1995 and 1996 in two volumes both of which were translated by Betül Onursal. The generic title used for both volumes is “Koşulların Gücü” which literally means “the force of circumstances”; the title was probably inspired by that of the English translation of the work, “Force of Circumstance”, published earlier. The front covers of these two volumes differ from the previous translations of Beauvoir published by Payel Yayinevi. The front cover of the first volume contains on the top the title, the name of the translator, and then the name of the author in larger font. The front cover carries a reproduction of a painting Vincent van Gogh depicting a middle-aged woman dressed in black sitting at a desk reading a book. Another reproduction of painting by Jean Béraud is used on the front cover of the second volume; a woman dressed in black standing on the sidewalk in an empty street. The way of dressing of both women seems to refer to the late-nineteenth century Western fashion. The use of paintings instead of photographs may be used to attribute a high value to the texts; they are now to be read as a work of art, and not as a tabloid literature. The layout of the title and of the names is the same as in the first volume.

The same biographical and bibliographical notice on Beauvoir used in the previous two cases described above is also used in these volumes.

The back cover of each volume carries on the top a black-and-white photograph of Beauvoir and her name. The blurb is the same in the two volumes. After mentioning the previous translations of Beauvoir's autobiography published by Payel Yayinevi, it introduces the work to the reader as the third volume of Beauvoir's autobiography, giving some details with respect to the content of the book, with an emphasis on Beauvoir's relationships with Sartre and Algren.

The peritexts of these two volumes do not attempt to tempt the reader as in the translations published and reprinted in the 1970s and 1980s, but they imply the importance of the work.

Concluding Remarks on Payel Yayinevi and Peritextual Functions

It seems from the above descriptions that peritexts of Beauvoir's translations by Payel Yayinevi were used most extensively for the purposes of identifying and placing the work, illustrating it substantially, giving background information about it with an emphasis laid on the author's person and gender, and advertising other works by the same publisher. Among the four functions of paratext as distinguished by Genette (1997: 93), "temptation" is the key word in the above peritextual descriptions: the photographs on the front covers, the emphasis on Beauvoir's "unconventional lifestyle" and on her "unconventional relationship with Sartre", mention of the scandalous aspect of *Le deuxième sexe* and of autobiographical aspects of her works, all are used to tempt the potential reader and to pull them closer to the text. Who was the presumed reader then? The above analysis demonstrates that the book covers of the translations published in the 1970s and 1980s are expected to trigger the initial interest of readers, to whom sexual content is of high priority or who are interested in exposed female bodies, towards the translation through the patriarchal representation of woman. The use of women's faces and sexuality as the constitutive element of front covers illustrates a case in which peritextual elements function as an invitation, as one of the marketing's methods of appeal, primarily to the potential reader. However, those translations first published in the 1990s are marketed with different marketing strategies; the photographs on the front covers are replaced by those of Beauvoir herself or by reproductions of paintings probably evoking the high value of the text. Beauvoir is further represented as a humanist and feminist, and stress is placed on her impact on

women studies besides literature and philosophy. Furthermore, the inclusion of Beauvoir's translations in the "Contemporary Woman's Books Series" is another clue about how the reading of Beauvoir's work is controlled beginning from the late 1980s. This shift in the use of some peritextual material accompanying Beauvoir's work in the 1980s runs parallel to that we observed in the epitexts in the previous section.

The photographs of women used especially on the front covers of the translations and reprints published in the 1970s and 1980s by Payel Yayinevi deserve special attention. This type of publishing strategies does not generally conform to that of a leftist publishing house which publishes translations of distinguished world literature; it is not either compatible with the discourse of the publisher. As for the photographs on the front covers of three-volume translation of *Le deuxième sexe*, Öztürk argues that, since the work of Beauvoir is about women, they thought that these photographs each of which was in accordance with the subtitle of the respective volume would not contrast with the content of the book (Öztürk 2007a). Nevertheless, these photographs seem to be rather in accordance with the traditional gender roles, according to which women attract men by their beauty. As it is also mentioned by Bourdieu, they represent women as constituted by masculine domination as symbolic objects; they are welcoming, attractive, and available objects (Bourdieu 2001: 66). This patriarchal view of women as represented on the covers, in turn, seems to present a strong contradiction with the content of the book. Consequently, as told by the publisher, he was criticized on some occasions at book fairs by some Turkish Marxist feminist women on the grounds that these front covers were irrelevant to Beauvoir's works and were reflecting "bourgeois" values (Öztürk 2007b). On the other hand, these criticisms were never expressed in writing, as also stated by Öztürk (ibid.). Three explanations may account for this attitude: it may be related with the peripheral status of translation, the critics' being insensitive to the role of peritexts in the reception of a work, or their reluctance to confront the publisher on a more formal level. Eventually, these photographs tend to reduce women to the status of contemplation object asking to be watched by men, in contrary to the discourse of the publisher. Furthermore, Beauvoir's photograph on the back cover of each edition might have been used to draw attention of the reader to the gender of the author and to reinforce that the writer is Beauvoir, a well-known figure, in the pursuit of material profits on the part of the publisher.

Unlike Ferdinand de Saussure who states that the relation between the signifier and the signified in the sign is arbitrary and conventional, Kress and van Leeuwen argue

that this relation is “always motivated and conventional” in the case of visual images. In that sense, individual agents may play a transformative role besides the social effects (2006: 12-13). Therefore, sign-makers choose the aspects of the object to be represented in accordance with their interests in the most apt way at a given time (ibid.: 13). Likewise, as Gillian Rose remarks, it is possible to analyze visual images as signs. Like in a semiological analysis, first you decide what the signs are, and then you decide what they signify in themselves, and finally you explore the connections to wider systems of meaning, i.e. to the wider cultural context of which they are part, as they do not exist in a vacuum (2007: 98). According to Rose, visibility can be viewed as a kind of discourse as well (ibid.: 143). She defines discourse a group of statements structuring the way a thing is thought, which in turn influence the way we act (ibid.: 142). Discourses are further expressed “through all sorts of visual and verbal images and texts” (ibid.). Thus, a special attention is to be paid on images, their social production and effect as they are parts of the universe of discourse (ibid.: 147). In this sense, intertextuality comes out as an important issue, since the meaning of any discursive image or text depends not only on this particular image or text but also on the meanings of other images and texts in a certain field (ibid.: 142). As mentioned earlier, although Payel Yayınevi occupies a different position than Altın Kitaplar in the publishing field, the peritextual strategies used by these two publishing houses reveal similar interests in marketing Beauvoir’s work to the Turkish reader; they both take advantage of the gender of the author and her “unconventional” way of life, almost neglecting at the same time her feminist aspect; in this way, they reinforce each other’s strategies, which shows us, then, that in the publishing field “no cultural product exists by itself, i.e. outside the relations of interdependence which link it to other products” (Bourdieu 1983: 314). For all the peritexts explored above not only determine to a great extent the position of Beauvoir and her work within the Turkish literary, cultural, and editorial system and contribute to the Turkish perception of her and her work but also create the first impression on the part of the reader.

4.2.2. *Altın Kitaplar [Golden Books]*

Altın Kitaplar is the second most prominent publishing house of Beauvoir’s works in Turkish after Payel Yayınevi; out of thirty-six translations and/or retranslations published in book form from 1962 until the present day, four have been published by Altın Kitaplar, and out of forty-three reprints one belongs to this publisher. Among the

(complete and/or partial) translations published by Altın Kitaplar are those of *Le deuxième sexe*, *Les mandarins*, and *Tous les hommes sont mortels*.

Altın Kitaplar is a publishing company established in 1956 and active mainly in the field of translated bestsellers, which are marketed and received as popular literature (Tahir-Gürçağlar 2005: 133). The company is owned and run today by Batu Bozkurt. Bozkurt emphasizes the leading position of the company in the field of translated bestsellers, and he notes that many writers and translators began their career in Altın Kitaplar (ibid.: 136). However, for Bozkurt, the cultural mission of the company is seen in the secondary place when compared to its commercial success; he underlines that there are only five or six big publishing companies from the 1950s still surviving today in Turkey (ibid.). Among the authors whose works are published in Turkish by Altın Kitaplar are Agatha Christie, Barbara Cartland, Wilbur Smith, Danielle Steel, Harold Robins, Isaac Asimov, Stephen King, and Dan Brown. Bozkurt describes the mission of the company as “to offer the best to the reader” (ibid.).

The peritextual strategies used by Altın Kitaplar in Beauvoir’s works in Turkish appear to be in line with its publishing policy: it channels the books’ readings as love stories with an emphasis of Beauvoir’s feminine status on the front covers, so that the books would attract a large audience and sell better. These strategies, on the other hand, sacrifice those features of the works that serve to distinguish them from simple love stories (Siwak 1997: 132). Needless to say, the publisher’s approach to the works of Beauvoir was primarily commercial, as it was with other bestsellers, which appeared in translation by Altın Kitaplar. Indeed, since the earlier years of the publishing house, the success has been defined in commercial terms (Tahir-Gürçağlar 2005: 136). Thus, we might conclude that Altın Kitaplar published these translations probably with the aim to accumulate “economic capital” in Bourdieu’s terms; this shift from the symbolic value that the works had with the publishers such as Gallimard — a publisher endowed with a high amount of symbolic capital in France — in the source field of production to an economic one, combined with the image of woman in the domestic culture amended completely the nature of the original works, and launched them as a romance written by a woman.

In the following section, the peritextual features of Beauvoir’s works published in Turkish by Altın Kitaplar will be explored.

4.2.2.1. *Kadın Bu Meçhul* [Appendix 15]

This book is an excerpt translation from *Le deuxième sexe* published in 1965. The translator is Canset Unan.³² The translation covers selected chapters from the second volume of the original text.

A wish to stress mysterious aspects of women — from men’s perspective — is detectable in the very title: “Kadın Bu Meçhul” [Woman, the Unknown]. Most probably, this title was inspired by the subtitle “La femme cette inconnue” [woman, the unknown] of the first edition of the first volume of *Le deuxième sexe* published in France (Reid 2008: 212). The title has a description value implying that the content of the book is about women and a temptation value triggering curiosity on the part of the reader. The name of the author appears on the bottom left corner of the front cover, in smaller font than the title, under the statement “the woman writer who gives love and inspiration to J.P. Sartre”. The statement is a peritextual element carrying factual value; the relationship of Beauvoir with Sartre is a fact known to the public and has an impact of the reception of the text by the reader (Genette 1997: 7). The front cover is dominated by a color picture of an “attractive” woman who has raised her naked arm over her forehead and eyes, and who is holding a flower between her slightly separated red lips, all evoking sensuality. The back cover just includes the title once again on a colored background, as a reminder of the title of the work (ibid.: 25).

As for the introductory texts “consisting of a discourse produced on the subject of the text that follows” (ibid.: 161), a short note on Beauvoir precedes a preface written probably by the publisher.³³ This introductory note associates “the famous writer” Beauvoir clearly with existentialism and states that she is a friend of Sartre who is “the founding father” of this movement. The second paragraph on Beauvoir’s literary career presents *Les mandarins* as her most famous novel with which she won the Prix Goncourt, and ends with a quotation from Philip Wylie, a U.S. author, who says, “*Le deuxième sexe* is one of the most important books of our era”. Hence, the potential reader is reminded that Beauvoir is the author of *Les mandarins*, and Wylie is used as guarantor of the book’s importance. We might say that this paragraph functions as a guarantor of the book’s quality and as a reassurance to the potential buyer they are not just buying a cheap read. Turning to the preface titled “Kadınların Dünyası” [The Realm

³² I could not find any information about him or her; according to the information I got from the publishing house, it is probably a pseudonym used by a female or a male translator, although Canset is a female name in Turkish.

³³ There is not a clear indication as to who wrote it.

of Women], although it is not stated, it is the translation of the passage that appears in the opening page of the Four Square Edition (1960) of *The Second Sex*. The passage somewhat draws a different picture of Beauvoir's text:

Here is a woman in all her aspects — the young girl, the married woman, the lesbian, the prostitute, the woman in love, the independent woman. Above all, in her relation to man. For man can think of himself without woman, but woman cannot think of herself without man. (Beauvoir 1960)

These sentences evoke a patriarchal view of woman dependent on man; paradoxically, it was what Beauvoir was criticizing. Eventually, those readers who approach *Le deuxième sexe* via an introduction like this are led to read Beauvoir in a negative, phallogocentric way. Another aspect of the book emphasized by the preface is that Beauvoir “is a typical French woman”. The message seems clearly to be that this text is distinctly un-Turkish, but its very foreignness or otherness makes it an object of desire, just like the picture on the front cover, which seems to be associated with the French model of woman, perhaps with Simone de Beauvoir herself. It is worth remarking that this paragraph positions the author in a cultural other. Furthermore, the emphasis on the fact that the author is French and a woman is probably meant to reinforce the stereotype that France is a sexually permissive culture.

It can be said that, the title, the illustration and the statement on the front cover attempts to promote the book as a romance, moving it away from its source genre.

4.2.2.2. *Kadınlığın Kaderi* [Appendix 16]

Another excerpt translation from *Le deuxième sexe* is published one year later in 1966 by Altın Kitaplar and translated by Canset Unan once again. This book includes the translation of selected chapters from the first volume of the original text, and it is published within the “Woman's Books Series” as indicated on the top of the front cover.³⁴

The peritextual features look similar to the previous book, since the publisher is the same. The title of the translation evokes this time something dark and despairing: “Kadınlığın Kaderi” [The Fate of Femininity]. The name of the author appears on the

³⁴ The publication of translated literature under various series names was a common practice in the 1960s Turkey. These series names were used as a marketing strategy informing the reader about the genre to which the book belongs, because the reader of popular literature was making his/her choice not on the basis of the author but of the genre (Tahir-Gürçağlar 2005: 149).

bottom of the front cover, again in smaller font than the title, under the statement “the woman writer who gives love and inspiration to J.P. Sartre”, just as in the previous translation. The front cover includes a profile color picture of an “attractive” woman again, this time lying down; her head, her naked arms, her hands with long red nails and some part of her breast can be seen; she has raised her left hand, and her right hand is over her forehead; her eyes are nearly closed and her lips are slightly separated. Her appearance evokes sensuality, just as the picture of the previous book.

The back cover contains on the top mention of *Kadın Bu Meçhul* — the previous excerpt translation from *Le deuxième sexe* published by the same house — which is presented as “a work shedding light to the depths of the woman world”. Then the potential reader is reminded of the title of the present book, which “depicts the social status and peculiar destiny of woman, and the reasons behind these”. One last statement on the back cover presents the book as “the best intellectual novel ever written about women”.

The translation is this time promoted by the publisher as a book describing the social status of woman, which seems a more serious subject than that of the previous translation; this is the reason why the book is presented as an intellectual novel and published within the “Woman’s Books Series”, merely implying perhaps the philosophical aspect of the original work. However, the title, the illustration, and the statement on the front cover still serve to promote the book as a romance.

4.2.2.3. *Mandarinler* [Appendices 17, 18]

The translation of Beauvoir’s semi-autobiographical work *Les mandarins* was translated by Nihal Yeğinoğlu — a prolific literary translator and writer — and first published in 1966; it had a second reprint in 1972 with a different peritextual layout. The front cover of the first edition contains on the top the name of the author and then the title “Mandarinler” in larger font. On the vivid and glittery dark pink background, an illustration of a woman’s face from side view, with precisely defined facial features, dominates the front cover. The back cover of the first edition contains an illustration of a couple kissing passionately, with a note on it, under the title and the name of the author, indicating that all characters in the book are based on real people — people from Beauvoir’s own life among who are J.P. Sartre, Albert Camus, and Nelson Algren. In line with this, the illustration and the note on the back cover of this edition present the book as a love story. As for the peritextual features of the second reprint of 1972, the

title of the first edition “Mandarinler” is replaced by another title “Kadınca” literally meaning “womanly” followed by the original title “Les Mandarins”. It is worth noting that the use of the source language title evokes the French otherness of the text. There is a color photograph of an attractive woman who is not looking at the lens, with blond hair, wearing a heavy makeup, with lips slightly open, dressed in white; she has a melancholic expression on her face half of which is covered with a piece of white cloth. This is an “offer” image offering the represented participant as an object of contemplation (Kress and van Leeuwen 2006: 119); however, as the object is represented at middle distance, it cannot be used by the viewer (ibid.:128). This distancing is compatible with the use of the source language title implying the imported status of the text. On the back cover of this edition, we just see a blurb on the life and works of Beauvoir, and on the present book with an emphasis on the Prix Goncourt Beauvoir was awarded for this work; this mention of award has a factual value (Genette 1997: 7), and functions as the guarantor of the book’s value. The book is defined as “the most interesting novel by Beauvoir in which she talks about all women and intellectuals”.

There is a translator’s note or preface in each edition; Yeğınobalı, referring to Beauvoir’s love affairs with Sartre and Nelson Algren, notes that the characters in this novel are based on real people.

To conclude, the peritextual strategies launch the work as a romance and try to draw the attention of the reader by presenting it as a real love story; the title in French and the photograph on the front cover are used to evoke the French context, reinforcing the book’s nonfictional aspect.

4.2.2.4. *Sevenler de Ölü* [Appendix 19]

This translation of Beauvoir’s novel *Tous les hommes sont mortels* translated by Güzin Sayar — an advice columnist famous with her column “Güzın Abla” from the 1960s till the 1990s — was published in 1971. The front cover contains on the top the name of the author and on the bottom the title “Sevenler de Ölü” literally meaning, “Lovers die too”, which is a typical title of a cheap romance. On the front cover, there is an illustration depicting three snapshots of a couple embracing each other passionately. The couple on the front cover might plausibly represent characters from the novel. On the back cover, under the name of the author in large font on the top and next to a smaller replication of the illustration of the front cover, we see a blurb on the life and

works of Beauvoir; she is presented as “the most prominent, even the leader of woman literature” whose “novels reflect the social and intellectual dilemma of existential thought and, in particular, of French intelligentsia, besides “women’s emotional and sexual experience”; “her works are bestsellers and sell much more than those of her male colleagues”; finally, “twentieth century-women are lucky because they have someone like Beauvoir to defend their rights”.

The title and layout of the front and back covers present the book as a romance, probably with commercial concerns; furthermore, the blurb refers to the prestigious status of the book with an aim to demonstrate its difference from other bestseller romances published by the publisher.

Concluding Remarks on Altın Kitaplar and Peritextual Functions

The peritextual strategies in Beauvoir’s translations by Altın Kitaplar launched the works as popular literature, especially as romances, and tried to draw the attention of the reader by presenting the author as “the woman writer who gives love and inspiration to Jean-Paul Sartre”; in other words, Sartre serves as a pass for her to be published. As observed in the above descriptions, the peritexts of Beauvoir’s translations by Altın Kitaplar were used most extensively for purposes of identifying and placing the works as popular literature, illustrating them accordingly, giving background information on them with an emphasis laid on the author’s gender, her relationship with Sartre, and on the foreign aspects of the story. In all these peritexts, temptation function becomes salient with an aim to bring the reader closer to the text. However, the presumed reader in this case, as different from the Payel Yayınevi case above, seems to be women primarily; the verbal and illustrative peritextual features evoking Beauvoir’s relationships with Sartre and Algren and insisting on the autobiographical aspect of the story attempt to pull the woman reader towards the text. It is worth noting that, these peritexts, which imply the dependence of Beauvoir on Sartre present Beauvoir to the reader from a patriarchal perspective and guide the reader to a certain reading of the text other than that of the source text.

4.2.3. *Doğan Yayınevi [Doğan Publishing] vs. Kaynak Yayınları [Kaynak Publishing]*

In this section, the translations of two different works by Beauvoir, *Les belles images* and *La femme rompue*, translated by the same translator, Harika Sirel Şeren³⁵ but published by two different publishers are analyzed in terms of peritextual material. Although the two publishers, Doğan Yayınevi and Kaynak Yayınları, seem to maintain more or less the same left-wing political stance and publishing ideology, they ended up with different front covers alluding to different things in two different periods in Turkey, in the 1970s and 1980s.

Doğan Yayınevi was established in 1968 in Ankara by Hasan Erdoğan and was finished in 1980. The publisher published translated and indigenous works and studies on politics and political and social theory — written from a left-wing ideological perspective — and literary works. The company published two translations of Beauvoir's works, *Les belles images* and *La femme rompue*, in 1972 and 1973, respectively.

Kaynak Yayınları was established in 1982 and published seven hundred books until the present day. The publishing company defines itself on its webpage as “the publishing company of the Turkish Reforms”. Their mission is “to follow a publishing policy embracing both the past and future of humanity”. The company publishes works on a wide range of subject matters such as enlightenment, origins of religions, sociology of religions, utopias, history of culture, literature, art, contemporary politics, political organizations, origins of materialism in Turkey, and modern Turkish history.

Therefore, in the light of the political stances of the companies and the kind of books they publish, it seems that the translation of Beauvoir's work is most probably related with the symbolic value that the work presents for both of them.

4.2.3.1. *Güzel Görüntüler [Appendix 20]*

Les belles images was translated by Harika S. Şeren and published by Doğan Yayınevi in 1972. The title is on the top of the front cover, and the name of the author is placed under the title. The front cover carries two of the same close-up color photograph of a blonde woman from side view, one copy right on top of the other. However, the background of the photograph on the top is somewhat fuzzy and light blue, perhaps

³⁵ I could not find any information about her, other than one other translation by her published in 2005, the translation of *Brûlée vive* (2004) by Souade. Besides various Turkish publishing houses' websites, I also checked the Index Translationum.

alluding to clouds. The image has sensual connotations, depicting a woman in the clouds, perhaps having an orgasm.

The back cover contains on the top the title, and the name of the author, and then a black-and-white photograph of Beauvoir. The blurb contains two comments praising the book by the British magazines *Observer* and *Queen*, used as guarantors of the importance of the text. The book is described as “moving”, “profound”, “serious”, and “disturbing”, and Beauvoir as “a meticulous observer of social details” and “a courageous writer”.

As observed in most of the previous examples, there is also an inconsistency between the verbal and illustrative epitextual elements in this case; while the blurb designates and places the text within distinguished literature, the photograph on the front cover is meant to direct the reader to a different perception of the text.

4.2.3.2. *Yıkılmış Kadın* [Appendix 21]

La femme rompue, which was translated by Harika S. Şeren, was first published by Doğan Yayınevi in 1973. The reprint of this translation was published with another cover layout in 1983 by Kaynak Yayınları. The front cover contains on the top the name of the author and then the title. The illustration on the front cover of this translation differs from all other translations of Beauvoir in Turkish in the way it is dominated on the background by an illustrated woman image and a generic symbol for feminism connoting emancipation. This reflects the new stance to the woman question in the 1980s in Turkey. The feminist activist Şirin Tekeli wrote an eighteen-page preface to the text (Tekeli 1983). She states at the beginning that ten years ago when the first edition of the book was published, in Turkey we had not heard the echoes of feminism yet (ibid.: 1). She goes on to say that the idea of feminism is still under discussion (ibid.). She then gives information on the life of Beauvoir, her works, and her place within the feminist movement (ibid.: 2-14). The preface fulfills the function “to ensure that the text is read properly” (Genette 1997: 197) within the feminist framework. The connotations of the cover illustration and the preface by Tekeli overlap with the new stance to the woman question in Turkey at the time. On the back cover, under the name of the author and the title on the top, we see a black-and-white close-up photograph of Beauvoir, and a commentary on the book by Beauvoir herself.

Finally in this translation published by Kaynak Yayınları, the verbal and illustrative peritexts present a consistency and direct the reader to a feminist reading of the book.

Concluding Remarks on Doğan Yayinevi vs. Kaynak Yayınları and Peritextual Functions

On the basis of the general publishing policies of these two publishers, it can be said that they primarily published the translated works by Beauvoir out of concern for the intellectual aspect of the work, or to put it another way, for the symbolic capital of the book. However, the difference at the peritextual level between the translation of *Les belles images* by Doğan Yayinevi in 1972 and that of *La femme rompue* by Kaynak Yayınları in 1983 deserves special attention. While the front cover of the translation in 1972 carries a close-up woman photograph with sensual implications, that of the translation in 1983 is dominated by a generic symbol for feminism connoting emancipation; in other words, while the front cover of the first translation seems to somewhat sexualize the book, the second one underlines its feminist perspective eagerly. Furthermore, this difference at the peritextual level is consistent with the shift in the images of Beauvoir and her work from the 1970s to the 1980s, as observed at the epitextual level in the first section.

4.3. Summary and Conclusion

It may be assumed that all these epitextual and peritextual elements explored in this chapter influenced Beauvoir's reception in Turkey and helped to construct an image for her, which significantly contrasts, at least until the 1980s, with her image in France, as result of the time lag in the reception of her feminist side in the Turkish cultural system.

As far as her situation in the Turkish cultural milieu is concerned, there appear to be two distinct images of Beauvoir on the basis of the epitextual material in question. Beauvoir's first authorial image reflected into the Turkish cultural environment before 1980 cannot go beyond a woman writer and the partner of Sartre. However, we cannot ignore here that Beauvoir's original image in the source system, i.e. the fame coming from her relationship with Sartre and the linking of their names in the public imagination, may have influenced her image in the target system. In the target system,

this image has been further reinforced probably by the same cultural agents who introduced Sartre into the Turkish field in the 1960s. Not surprisingly, Beauvoir's mediators who were not probably familiar with women's literature and feminism at the time put her ties with existentialism in the forefront, on the one hand, and suppressed her feminist aspect, on the other. They have perhaps further tried to legitimize her authorial success emphasizing her kinship with Sartre and implying that her writing was indebted to Sartre. It can be argued that, although much respect for the authorial skill of Beauvoir has been expressed, the reader is somewhat urged to identify herself/himself with a patriarchal interpretative stance. After all, we observe a shift in this image in the early 1980s, when Beauvoir is eventually approached by the feminist circles within the feminist movement in Turkey.

As far as the peritextual level is concerned, most of Beauvoir's works published in France are not "embellished" with photographs or illustrations of woman; Beauvoir is intellectually visible in France, whereas she is "sexually" visible in Turkey, as observed in the front covers of her translations, especially before the 1980s. These shifts between source and target peritexts are the evidences of how the cultural mediators direct readers at a particular interpretation. By concentrating on her relationship with Sartre, critics, publishers, and translators have aligned themselves along a patriarchal front that distorts the philosophical nature of her text, from the very beginning, as evidenced in the peritexts and epitexts. Their attitude trivialized the work, thus somewhat discouraging those potential readers to whom Beauvoir and her work were unknown from discovering its feminist content. What is more, the publishing houses who occupied different positions in the Turkish cultural field, such as Payel Yayınevi and Altın Kitaplar, approached Beauvoir and her work in a more or less similar way as far as the ideological and commercial implications of the peritextual features are concerned. As observed in a number of examples, they could not all elude the patriarchal point of view towards woman, and they even benefited unconsciously or deliberately from this perspective in promoting the book. Especially the photographs of attractive women on the front covers by Payel Yayınevi and Doğan Yayınevi seem to be used to pull the reader, to whom female sexuality is of interest, towards the text. The front cover by Kaynak Yayınları in 1983, on the other hand, stands certainly as an exception, which may be assumed as a courageous attempt to bridge the gap between the distinct images of Beauvoir in the source and target systems.

It is worth mentioning here that depicting traditional gender roles on the front covers, especially attractive women illustrations, was somewhat a marketing strategy for romance novels in the 1960s and 1970s in Turkey, as argued by Rana Tekcan (Tekcan 2008: unpaginated). In her article “Jane Austen in Turkey” (2008), which problematizes the reception of Austen in Turkey and the role of translations and their paratexts in this reception, Tekcan draws attention to the similarity between the book covers of Austen translations by Nihal Yeğınobalı and those of the famous romance writers of the time (2008: unpaginated). Another study on the analysis of the front covers of Austen’s translations has been carried out by Ayşe Sırma Yalçındağ in her MA thesis titled “Jane Austen in Turkish Context: A Critical Study of Re/Translations and Their Reception” (2014), which problematizes the role of translations-retranslations in the reception of Austen in Turkey. As revealed in the analysis of twenty-one front covers of Austen’s *Pride and Prejudice* translation-retranslations-reeditions published between 1945 and 2006, the front covers of the translations published until the 1980s contain rather romantic connotations (Yalçındağ 2014: 98) depicting an attractive woman or a tender caress between the hero and heroine (ibid.: 143). On the other hand, a new trend, depicting two women or scenes from the story, is observed on the front covers beginning from the 1980s (ibid.: 98). Thus, these two trends appear to be compatible with the front covers of Beauvoir’s translations explored in this study. As a remark, it might be an interesting topic to discuss the conventions of covers over the periods, and this would necessitate reviewing all the covers of Beauvoir’s work in Turkish published by twenty-three different publishers. However, as the aim of this study is to explore the reception of Beauvoir and her work in Turkey at different levels focusing on the differences before and after the emergence of a Turkish feminist discourse, such an analysis on the conventions of covers is not included within the scope of the study.

Recalling Bourdieu’s theory, the term “the field of cultural production” includes producers (e.g. writers, artists) as well as artistic mediators who contribute to the works’ meaning and value (e.g. publishers, critics, agents, galleries, academies, and so forth) (Johnson 1993: 9). As can be observed in the epitextual and peritextual data above, representation of an author or work determines the conduct of all agents involved in the process, including the publishers and the critics (Bourdieu 2008: 124). Furthermore, as Bourdieu defines it, the literary and artistic field is not only “a field of forces” but also “a field of struggles tending to transform or conserve this field of forces” (Bourdieu 1993: 30), which is contained within the larger field of power (ibid.: 37). Thus, I would

argue that these peritextual and epitextual materials used to shape the image of a feminist woman writer in Turkey act as parts of a larger discourse and may give us clues about cultural, social, patriarchal, and ideological stances on “the woman question” within the Turkish cultural climate. The Turkish cultural agents first recognized Beauvoir through Sartre and then defined her through Sartre beginning from the 1950s; as revealed in the epitexts especially produced before the 1980s, she was regarded as less than Sartre or secondary to Sartre. If we consider that she was promoted by the same cultural agents who promoted Sartre, she was first read and launched by the left-wing Turkish intellectuals of the 1960s and 1970s. However, as mentioned earlier, in the 1970s, even though the left-wing ideologies in Turkey offered women a space in the fight against the class exploitation, they hindered the development of an independent feminist discourse (Tekeli 1986a: 191). By the same token, the feminist side of Beauvoir seemed to be rejected by her left-wing Turkish mediators who, on the contrary, tried to reinforce her ties with Sartre and existentialism, perhaps with the aim of hiding Beauvoir’s emotional autonomy and intellectual independence as a woman in relation to Sartre. Furthermore, by the use of sexy women illustrations on the front covers of her works in Turkish, some sort of femaleness or gendering was imposed on her; this, in turn, might have functioned as a justification of the biological difference between the male and female bodies, and “it can thus appear as the natural justification of the socially constructed difference between the *genders*” (Bourdieu 2001: 11). In other words, women who are represented as stereotypically heterosexually feminine on the front covers of her translations might have functioned to reinforce the dominant patriarchal view of women in the Turkish society at the time. In conclusion, Beauvoir’s authorial fame was “refracted” and marketed in terms of scandal and via the creation of the author as a celebrity, thus while her gender was marketed, her feminist side was suppressed.

This view of paratexts as significant tools for ideological manipulation leads us to see them as “powerful interpretive frames” because they shape the reader’s approach to the core text (Summers 2013: 9); this is why attention should be paid to the transmission of ideology at the paratextual level. Peritextual and epitextual materials are used to contextualize the translated texts and to explore implicit traces of ideological and socio-cultural motivation of translation agents. Hence, aside from textual analysis of the translated text itself, the peritextual and epitextual data may contain vital clues for the researcher to understand the translational phenomena implicit in the translated text

(Kung 2013: 59), as like all translations, they are marked by the ideology of whoever produces them. A textual analysis is necessary then to contextualize the analyses at the epitextual and peritextual levels and to explore whether the same strategies prevail in the text itself.

The following chapter investigates what happens to the text of Beauvoir when it appears in a patriarchal cultural environment, which lacks a distinct feminist tradition. Normally, one would expect that translation would disarm Beauvoir's feminine voice in Turkish.

Chapter V

A Textual Analysis: *Le deuxième sexe* in Turkish

The re-reading of Beauvoir and her work in Turkish through epitextual and peritextual elements in the previous chapter has furnished some valuable information on to what extent the epitextual and peritextual data mirror the shift in the authorial image of Beauvoir in parallel with the changing stance towards the woman question and feminism in Turkey during the 1980s. While the epitexts and peritexts produced before the 1980s — when feminism and women's writing were peripheral issues in Turkey — underline Beauvoir's kinship with Sartre, in conformity with the patriarchal view of woman as someone whose identity is based primarily on the man to whom she is related, it is only in the 1980s and onwards that texts questioning this relationship appeared in Turkish periodicals. Furthermore, it is also in the 1980s that the feminist aspect of Beauvoir has become apparent in the epitexts and some peritexts. The peritextual material has been further contextualized, from a feminist perspective, to track back the concerns and interests at stake on the part of the publishers in accordance with their position in the publishing field. The use of peritextual material by the social agents further demonstrated how the cultural mediators benefited from the temptation function of the peritexts, reinforcing the gender of the author, rendering it salient, and perpetuating at the same time the stereotypical views of women within the dominant discursive gender frameworks. To summarize, the fourth chapter of this study has explored both on the epitextual and peritextual levels the refracted and constructed images of Beauvoir and of her work in the Turkish context; Beauvoir's image as a woman writer is refracted because it is shaped in accordance with the concerns and interests of the cultural mediators, on the one hand, and with the stereotypical views of woman in the Turkish society, on the other. Therefore, the way Beauvoir is (mis)represented visually in the Turkish context has been explored with a gender-conscious perspective in the previous chapter.

The purpose of this chapter is to re-assess the findings of the previous chapter through a different methodology, i.e. textual analysis, to investigate to what extent the results of the textual analysis would justify them. In other words, in this part of the study, it is intended to re-validate Beauvoir's (partial) (mis)representation in the way

she speaks in Turkish through her text, with an emphasis on her gender and a negligence of her feminist side. Is her female voice strong? Is her critique of patriarchy evident in the Turkish version? Is her explicit use of terms referring to female sexuality censored? Is she speaking about lesbianism with a sympathetic and respectful attitude in the translated text as in the source text?

In pursuit of the answers to these questions, this chapter attempts to analyze passages selected from Beauvoir's text in Turkish. Through this illustrative analysis, the text's trajectory in a patriarchal cultural environment, which lacks a distinct feminist tradition, is expected to be explored. After the exploration of epitexts and peritexts, this chapter will be the last textual station of Simone de Beauvoir's journey in Turkish within the limits of this study. As stated in the previous chapter, the translated texts of Beauvoir's works are considered in the study as indigenous texts produced within the target literary field. However, their production process is shaped by both the conditions and constraints prevailing in the source and literary fields, i.e. by some sort of negotiations between these two fields. For this reason, the textual properties of both the source and target texts will be dealt with in this chapter.

Beauvoir's text is important in that it presents tangible data for the analysis of the relation between gender and language-use. It can be argued that different vocabularies of different languages often reveal attitudes towards women; thus, in the case of translation, these data become more complex if one takes into account the lack of feminist discourse in the receiving cultural space, besides the cultural and social differences in the source and target contexts. In her work *The Resisting Reader*, Judith Fetterley considers the importance of gender in reading; she argues that everyone, both men and women learn to read like a man, i.e. to side with the male-centered perspective and "to accept as normal and legitimate a male system of values" (Schweickart 1986: 42). As stated by Bourdieu in *Masculine Domination*, however, these gender roles are constructed, naturalized, and maintained through the use of symbolic channels of communication, and in this way masculine/feminine oppositions are imposed on both men and women (Bourdieu 2001: 27). In a similar vein, Monique Wittig says that the only gender is the feminine, because the masculine is not a gender but the general (Wittig 1983: 64). This perspective is shaped by and reflected in the language, through which the dominated and the "muted", i.e. women, must speak as well, in order to be heard. In this way, the asymmetrical relationship between men and women is maintained through the language, which is a key component of feminist politics. As

long as the culture and language are patriarchal, “women’s discourse is double”, as Barbara Godard remarks (1995: 88): women writers often experience this conflict between the dominant discourse and their own language (ibid.). As a result, “feminist discourse is translation in two ways”: first because translation makes obvious “a muted discourse” and second because it repeats the dominant discourse with the aim of displacing it consequently (ibid.: 90). Thus, with language analysis from a gender-conscious perspective, it is possible to be aware of ideologies of gender difference, which are oppressive, and to see how language contributes to create power (Mills 1998: 2). Nevertheless, it is worth remarking that ideologies of gender are not simply imposed on women by men but that both men and women construct their own sense of self within dominant discursive frameworks, which end up being “real” (ibid.). Therefore, analyses of images and texts representing gender difference enable us to think of the ways how different roles are represented and constructed (ibid.).

This kind of representation, in Mills’ opinion, is particularly important in feminist stylistics where “woman” is used as the object of many discourses (ibid.: 17). In this regard, it is worthwhile to explore the ways in which “woman” as an object of a philosophical treatise written by a woman are represented both in the source and target texts in this study. Beauvoir’s use of “le deuxième sexe” as the title of her work implies the object of her study and at the same time the hierarchy between male and female sexes in society from the very beginning. In the title of the Turkish translation, “Kadın. İkinci Cins”, the word “kadın” [woman] appears before “ikinci cins” [le deuxième sexe]; thus, from the very title and in an explicit way, the reader is made aware of the object of the book and then of this hierarchy. In the same vein, the object of the discourse in the epitexts on Beauvoir discussed in the first section of the previous chapter was a woman writer or the representation of a woman writer by her Turkish critics. The gender of Beauvoir was foregrounded on the epitextual level especially before 1980, partly due to the fact the Turkish cultural space was not familiar with women writing and partly due to her ties to Sartre. Furthermore, she was somewhat compared to Sartre as she was introduced to the Turkish cultural field by the same cultural mediators who introduced Sartre. Likewise, in the second section of the previous chapter, it was explored that the object of the discourse on the peritextual level was again “woman”. This was observed on the book covers of Beauvoir’s works in Turkish, where women’s photographs along with Beauvoir’s photographs were frequently used, evoking the gender of the producer of the text. All these discourses,

furthermore, were involved in and interrelated with another larger discourse on “woman” in Turkey. Even though discussions on the woman question in Turkey came to the agenda of Ottoman and Turkish states since the nineteenth century, as discussed in the second chapter it was only in the 1980s, that Turkish women came to protest against oppression and criticize patriarchal system. This further explains the shift in the authorial image of Beauvoir in the epitexts and some changes referring to the feminist side of Beauvoir in the peritexts of her translations. To re-emphasize, the object of discourses so far explored in this study was Beauvoir as a *woman* writer.

Following the same path, the reasons why Beauvoir has preferred to express herself in certain ways and the effects achieved in this way through language in *Le deuxième sexe* will be the subjects of a textual analysis in this chapter. Furthermore, this textual analysis aims at determining the meaning of a text in its social context (Mills 1998: 10), with a wider concern with the way readers interpret the text depending on their gender identity (ibid.: 8). It is worth mentioning that the term “gender” is used in a very wide sense, as stated by Mills, acknowledging differences within the terms “woman” and “man” (ibid.: 18). Thus, the way women are oppressed by patriarchy can be considered in relation to the way men are oppressed by the same system (ibid.). In this sense, “gender” is a useful term because it emphasizes that men and women are produced different, and, as used by Mills, “gender” means this difference not in an oppositional way but a relational way (ibid.). For this reason, Mills makes clear that “*anyone* can read using a feminist critique” (ibid.).

Le deuxième sexe, so-called the Bible of modern feminism, is Beauvoir’s most popular work in Turkey as the number of reprints and retranslations indicate; it is further an important work with respect to its contribution to the feminist theory and to the journey of feminism into Turkey as well as all over the world, which constructs the reason why this book has been selected for textual analysis. *Le deuxième sexe* is the first work of Beauvoir selected for translation by Turkish cultural mediators. The first partial translation by Orhan Suda was published in 1962 by Düşün Yayınevi; it was followed by two partial translations by Canset Unan in 1965 and 1966 by Altın Kitaplar. In 1969, another partial translation by Orhan Suda was published by Payel Yayınevi. In 1970, the only complete translation of *Le deuxième sexe* by Bertan Onaran was published by Payel Yayınevi in three volumes. The textual analysis will cover four passages selected from four different chapters of the second volume of *Le deuxième sexe*, namely, “La jeune fille” [the girl], “L’initiation sexuelle” [sexual initiation], “La lesbienne” [the

lesbian], and “La mère” [the mother]. The aim of this study is to explore the refractions of Turkish society’s attitude towards the woman question in Beauvoir’s text through language-use, on the grounds that attitudes towards women or, in general, ways of thinking about gender roles are coded in the language (Mills 1998: 103). Thus, the passages, which focus more on women, have been specifically chosen to deal with in order to be able to trace this attitude more clearly in language-use. For this analysis, the only complete and currently valid Turkish translation of the work — first published in 1970 — will be used; the other four translations are only partial translations of the work, each covering only approximately fifteen percent of the whole work.

Before moving forward with the textual analysis, it is worth recalling that *Le deuxième sexe* is an example of feminist writing. This identification is important and will be used to allocate a proper textual analysis model, which includes a feminist perspective. Feminist writing can be defined as texts written by women writers that “show, in content or form or both, a critical awareness of women’s role and status in society” (Clausen 1984: 33). To put it another way, feminist writing “does not merely help to disseminate feminist ideas, but is fundamental to the construction and radicalization of feminine consciousness” (Forsås-Scott 1991: 2). In this sense, *Le deuxième sexe* is a piece of feminist writing because it is written by a woman on female experience to help women become aware of their situation among other concerns. Furthermore, it is “a ferocious assault on patriarchal power structures” (Moi 1994: 185). However, when it was translated into Turkish in 1970, the text encountered a patriarchal society and a cultural milieu lacking a distinct feminist discourse. Therefore, a close reading of the source and target texts is necessary at this point to explore how this problematic has been handled in the translated text. Besides the lack of a feminist discourse in the receiving culture, another factor to be considered in this translation is the translator, as “reader-turned-writer” (Henitiuk 1999: 474). “If female authorship is fundamental to the message of a work”, which is the case with *Le deuxième sexe*, the male reader who is often an inadequate reader as far as women are concerned may alter the essential nature of the text (ibid.: 473). The reading experience and hence the translation of a male translator may be twice as much a partial and subjective interpretation of a piece of literature written by a woman writer. Henitiuk calls “phallos translator” a male translator who is an inadequate interpreter of women’s writing (ibid.: 473). The feminist reader, on the other hand, “takes the part of the woman writer against patriarchal misreadings that trivialize or distort her work” (Schweickart 1989:

29-30). However, not all women read as feminists (Henitiuk 1999: 474). Thus, it is clearly wrong to claim that only a female translator can accurately translate the voice of a woman author (ibid.: 474). Nevertheless, an awareness of gender issues seems to be necessary to fully make sense of any text in which “the author’s life *as a woman* is a paramount theme” (ibid.). The close readings and textual analysis of the passages selected from the text will demonstrate how Beauvoir as a feminist woman writer is present and presented in the translation.

The following section will cover the textual analysis model, proposed by Sara Mills in her book *Feminist Stylistics* (1998), which will be adopted as the model of the textual analysis.

5.1. Sara Mills’ Feminist Model of Textual Analysis

In a traditional model of text, which is based on a model of language and linguistic communication, it is assumed that the author takes the role of the speaker and is the producer of ideas, which are encoded in the text (Mills 1998: 28). The reader plays a passive role in this model as the receiver and decoder of the ideas in the text. The text is treated in its own right and analyzed with little reference to factors outside of it. It is further assumed that the author is in complete control of his/her material. Language in this model is recognized as having a material identity only when the author plays with the medium itself by conscious choices (ibid.). However, there are several problems with this model such as the constraints and prevailing literary conventions restricting the writer to express himself/herself within a limited set of parameters at a given time, little reference to context in this model, among others (ibid.: 29). In her book *Feminist Stylistics* (1998), Sara Mills proposes a feminist model of text with the aim to avoid some of the problems in the traditional models (ibid.: 31).

The feminist model of text proposed by Mills has two facets and embraces the factors (such as general language/discourse constraints, sociohistorical factors, literary conventions, current literary trends, affiliations, publishing practices, author, and so on) on the side of production of the text along with the factors on the side of reception (such as intended audience, actual audience, implied reader, sociohistorical factors, and so on) (ibid.: 31-33). On the side of production, there exist large-scale language and discourse constraints which limit the range of ideas to be expressed within a given sociohistorical

conjuncture (ibid.: 32). Another constraint on the production side is related with literary conventions governing the form under which these ideas are expressed. Literary trends also affect which writers and what types of writing are to be published. One other factor as suggested by Mills is that of affiliations; in other words, the conscious ties to which individuals position themselves. Some affiliative statements in the text may serve as clues for “gatekeepers” of literature, and in this way, they come to consider the text as a text written by “one of ‘our kind’”. On the production side, Mills also refers to publishers who decide what they can market and what can be sold. Moreover, the kind of publicity made by publishers may guide the way a book is read (ibid.).

On the reception side of the model, on the other hand, the first factor to be dealt with is the intended audience, i.e. the group of readers to whom the book is to be marketed (ibid.: 33). This factor, however, finds its place on the production side as well. As Mills states, the implied reader represents the position to which the text is oriented, and this “projected dialogic other” is critical because it determines the shape and style of the text itself. On the other hand, the actual audience may not overlap with the intended audience in some cases. Sociohistorical factors on the reception side also influence the way a text is received or read (ibid.).

As for the advantages of Mills’ model, the first one is that, with this model, it is possible to describe the processes of discrimination, which have an impact on the production of a text; for instance, some women writers may feel constrained to write in particular ways or on particular subjects because of their perception of society’s expectations of them as women and as writers (ibid.: 34). The second advantage is that the author is not seen to be the sole responsible for the content of the text (ibid.); it follows that, in this study, the translator is not to be seen the sole responsible if, for example, the text is translated in such a way that it contains elements of sexism. Third, the reader in this model is not isolated from his/her affiliations, which will inevitably affect his/her reading of a certain text. Fourth, the text is not regarded just as a container of fixed meanings but as a site of negotiation. Thus, the meaning in the text is seen as a negotiation between the assumed knowledge of the reader as posited by the author and the actual possible interpretations of the text by the readers (ibid.: 34-35). The above-mentioned advantages, in addition to the essential fact that this model takes into account a feminist perspective, construct the baseline why Mills’ feminist model of text will be adopted in this study.

Mills' model needs two kinds of information to construct the possible readings of text (ibid.: 35). The first step is to make a close textual analysis of the text, identifying certain features of form such as literary conventions, syntax, lexis, genre, and so on, which leads to "the cues of interpretation" (ibid.). The second step is related with making some generalized predictions about the readers' background knowledge of language, of literary conventions, and of "their models of the world" (ibid.). Thus, this model makes it possible that textual production and reception are studied together; reception is explored through charting a range of possible readings of the text, which makes it part of the context (ibid.). It is in this way that the interactional relation between the text and its context is taken into account (ibid.: 37). This model is particularly open to gendered analysis, since gender, being part of both text and context, is a factor, which might influence the work being marketed and read in different ways (ibid.: 39). In this sense, as the textual production is also included in the analysis, the feminist stylistic analysis is not only concerned to describe sexism in a text but to explore women's writing practices in a text with a gender-conscious perspective (ibid.: 1), as gender in this case is an integral part of its structure (ibid.: 39). To put it another way, feminist stylistic analysis takes into account the set of discursive parameters of both the author in the production process of the text and the reader in the reading process, while being aware of the fact that, with different conceptual frameworks and different expectations, people end up with different conclusions about the meaning of the same text (ibid.: 66). Furthermore, the feminist critic foregrounds herself in such an analysis "drawing attention to the political necessity of this type of analysis" (ibid.).

With an attempt to construct the possible readings of the selected passages from *Le deuxième sexe*, which will give clues about the reception of the author on the textual level, the first step is a close textual analysis of the text on the production side. This analysis will cover word and phrase/sentence levels; in other words, in order to reach the semantic structure of the text and to go down to the deep structure, the textual analysis will start from the surface structure, i.e. from the word and phrase/sentence levels; in this way, connotations will be reached through denotations. To be more specific about the analysis at the level of word, this part of the study will be fragmented into two sections, namely terms of female genitalia and words related to tabooed subjects. The analysis at the level of phrase/sentence will cover three aspects, which are respectively presupposition, metaphors, and transitivity choices, all reflecting Beauvoir's feminist ideology. The second step of the analysis is related with the

reception side, i.e. background knowledge of readers and their “models of the world” (ibid.: 35). The starting point of the second step is an overview of the reception of the text in France, i.e. in its original context, which makes it possible to observe the shifts the text underwent in the target context on the reception level. The next point is an overview of the author and reader position in *Le deuxième sexe* both in the source and target contexts. The third and final step of the analysis is carried out at the level of Turkish discourse/context; by uniting the above mentioned two sets of information from production and reception sides of the source and target texts, one can draw a picture of some possible readings of the text. It is in this final discursive analysis that all the connotations on the word and phrase/sentence levels will be contextualized within the Turkish cultural space, following Mills’ model and taking into consideration sociohistorical factors, literary conventions, affiliations, publishing practices, author, and so on, which will enable the construction of the production and reception sides of the translated text. This final discursive analysis will further open the text onto other texts, i.e. epitexts and peritexts, since the readings of the translated text are likely to be affected by them. The findings will be compared to see to what extent these different types of text are compatible with each other or in which ways they oppose to each other. To finalize the discourse analysis, the intertextuality between the epitexts, peritexts, and the translated text, will then be put in the larger social and cultural context of the translating culture, with a special emphasis on the attitudes towards the woman question within the Turkish society.

The following section about the textual analysis on the production side will cover, in the first place, the analysis of individual words in the selected passages.

5.2. Textual Analysis on the Production Side

5.2.1. Analysis at the Level of Word

According to the theory of linguistic determinism, language does not mirror reality but reflects the different views societies have of the world (Mills 1998: 84). Hence, it is suggested that people name the world depending on what is most relevant to their way of life. Linguistic determinism further argues that language, in turn, creates our perception of the world. This argument about how language produces our perception of reality is significant to feminists for a number of reasons (ibid.: 85). Many feminist

critics have dealt with sexism in language, and some other feminists have written about lexical gaps related to women's experiences in the language as far as the English language is concerned (ibid.). It is mostly argued that the sexist usages in language reveal to what extent the society is sexist (ibid.). This debate has actually two sides: some feminists who accept the linguistic determinism are in favor of language reform, since the circulation of this sexist language-use perpetuates sexism in society; other feminists, on the other hand, claim that language reforms are pointless as long as society remains sexist (ibid.). Mills defines sexist language as the language-use, employed either consciously or unconsciously by the speaker, which may alienate females (and males), which may cause women to view themselves in a negative or stereotyped way, and which may inhibit communication and effective social interactions (ibid.: 86). That language-use in a variety of texts can present and perpetuate a particular view of woman, and it can further reinforce certain stereotypical visions of women and men in the society (ibid.: 83).

As observed in the previous chapter, on a different textual level, i.e. on the peritextual level, the general marketing strategy used in Beauvoir's works in Turkish was to perpetuate the stereotypical views of women in a patriarchal society, among others; in such a cultural context, what is more likely to be expected is that the language-use would also reflect patriarchal attitudes towards women in the translated text. This may be especially traced in the translation of the words closely linked to female experience. For this reason, the first step of the textual analysis is the analysis at word level of the selected passages and is related with the fact that there are few words for certain women's experience, which leads women to see their experience from a male perspective through the use of male-oriented terms. This masculine point of view is also present in the vocabulary available for describing female genitalia, and it reflects the definition and construction of women's bodies in relation to male bodies (Mills 1998: 104; Ergun 2008: 14).

Four passages from four different chapters of the second volume of *Le deuxième sexe*, namely "La jeune fille", "L'initiation sexuelle", "La lesbienne", and "La mère", are selected for textual analysis. The purpose of choosing these chapters and passages is that they are the passages within which woman as the object is foregrounded. Furthermore, as Chaperon points out, the chapters on the sexual initiation, lesbianism, and motherhood "figurent sans aucun doute parmi les textes les plus radicaux jusqu'alors écrits sur ces thèmes" [appear undoubtedly among the most radical texts

written so far on these subjects] (Chaperon 2000: 162). As far as the Turkish socio-cultural milieu is concerned, female sexuality and lesbianism are taboo subjects, and motherhood constitutes a sacred mission for women. The passage selected from the chapter on girlhood deals with menstruation, which is also a taboo subject in the Turkish context. It is worth remarking that the issue of women and sexuality remains a strong taboo in Turkey (İlkkaracan and Seral 2000: 187). Strong codes of conduct to define women's sexual behavior are used as a means to keep women under control by their fathers or husbands (ibid.: 189). As a result, beginning from the 1990s, women and sexuality has been one of the priority areas in the work of Women for Women's Human Rights (WWHR), which is an autonomous human rights NGO in Turkey (ibid.).

The Turkish translation comprises of three volumes, which will be referred to as TT [vol. I], [vol. II], and [vol. III] in the analysis. The source text is *Le deuxième sexe* I and II, published by Gallimard in 1949, which will be referred to as ST [vol. I] and [vol. II]. With the aim to contextualize the passages analyzed in this section, it is worth mentioning that they are from the second volume of the book titled "L'expérience vécue" [lived experience], which deals with women's experiences from childhood to old age. The first three passages are from the first section of this volume titled "Formation", which traces the formation of woman from her childhood to her adolescence; this section then accounts for women's experiences of sexual initiation and lesbianism. Denying the existence of a feminine nature, Beauvoir attempts to illustrate that women, at each stage, are socially constructed; they are deprived of transcendence and authentic subjectivity by the educational system and patriarchal culture and, thus, forced to accept passivity and thereby alienation. The fourth passage is from the second section titled "Situation", which explores various situations or roles of women, as wife, mother, and prostitute. The section further shows how women are led to immanence, i.e. to monotonous existences of having children and doing housework, instead of transcending through creativity.

Passage 1

ST [vol. II]

A 16 ans, une femme a déjà traversé de pénibles épreuves: puberté, règles, éveil de la sexualité, premiers troubles, premières fièvres, peurs, dégoûts, expériences louches, elle a enfermé toutes ces choses dans son cœur; elle a appris à garder soigneusement ses secrets. Le seul fait d'avoir à cacher ses serviettes hygiéniques, à dissimuler ses règles, l'entraîne déjà au mensonge. (1949b: 114)

TT [vol. I]

Bir kadın, daha 16 yaşında, çok sıkı sınavlardan geçmiştir: erginlik, aybaşı rahatsızlığı, cinselliğin uyanışı, ilk sarsıntılar, ilk ateşler, korkular, tiksinnmeler, sapık yaşantılar gelip gelip birikmiştir içinde; büyük bir titizlikle bunları herkesten gizlemeyi öğrenmiştir. Sırf aybaşlarında kullandığı bezleri ve hastalığını gizlemek zorunda kalışı bile onu yalana alıştırır. (1970a: 390)

[At the age of sixteen already, a woman has gone through tough experiences: puberty, monthly periods disease, awakening of sexuality, first troubles, first fevers, fears, disgust, pervert experiences, all these have accumulated inside her; she has learned to hide them meticulously from everybody. The mere fact that she has to hide her sanitary napkins and her illness inclines her to lies.]

Passage 2

ST [vol. II]

L'érotisme de la femme est beaucoup plus complexe et il reflète la complexité de la situation féminine. On a vu qu'au lieu d'intégrer à sa vie individuelle les forces spécifiques la femelle est en proie à l'espèce dont les intérêts sont dissociés de ses fins singulières; cette antinomie atteint chez la femme son paroxysme; elle s'exprime entre autres par l'opposition de deux organes: le clitoris et le vagin. Au stade infantile, c'est le premier qui est le centre de l'érotisme féminin: quelques psychiatres soutiennent qu'il existe une sensibilité vaginale chez certaines fillettes, mais c'est une opinion très controuvée; elle n'aurait en tout cas qu'une importance secondaire. Le système clitoridien ne se modifie pas dans l'âge adulte et la femme conserve toute sa vie cette autonomie érotique; le spasme clitoridien est comme l'orgasme mâle une sorte de détumescence qui s'obtient de manière quasi mécanique; mais il n'est qu'indirectement lié au coït normal, il ne joue aucun rôle dans la procréation. C'est par le vagin que la femme est pénétrée et fécondée; il ne devient un centre érotique que par l'intervention du mâle et celle-ci constitue toujours une sorte de viol. (1949b: 131).

TT [vol. I]

Kadının cinsel yaşamıysa çok daha karmaşıktır ve dışının içinde bulunduğu durumun karmaşıklığının aynasıdır. Yukarda dışının, birtakım özel güçleri yaşamına katacak yerde, çıkarları kendi özel erekleriyle çatışan insan türünün kurbanı olduğunu görmüştük; bu karşılık, kadında, en yüksek noktasına erişir; özellikle iki organın, bızırda dölyolunun çatışmasında ortaya çıkar. Çocukluk döneminde, kadının cinsel yaşamının merkezi bızırdır; kimi ruhçözümcüler, bazı küçük kızlarda dölyolunun da duyarlı olduğunu öne sürmekte, ama bu görüş biraz fazla yakıştırmadır; varlığı kabul edilse bile, pek önemli olamaz. Kız çocuğu büyüdüğü zaman bızırsal dizge değişmez ve kadın, bu cinsel özerkliği ömrü boyunca saklar; bızırın kasılması, erkeğin boşalması gibi, yarı mekanik bir yolla elde edilen bir çeşit gevşemedir; ama olağan çiftleşmeye ancak dolaylı olarak bağlıdır, üreme işinde rolü yoktur. Kadına dölyoluyla girilir, döllenışı de bu

yolladır; dölyolu, ancak erkeğin oraya girmesiyle bir cinsel haz merkezi haline gelir, erkeğin oraya girmesiyle, kadın için, hemen her zaman bir çeşit ırza geçmedir. (1970a: 410-411)

[Woman's sexual life is far more complex and is the mirror of the complexity of the situation of the female. It has been seen above that instead of integrating some specific forces into her life, the female is the victim of the human species, whose interests clash with her own targets; this antinomy reaches its height in woman; it especially manifests itself in the opposition of two organs, the clitoris and the vagina. At the infant stage, the clitoris is the center of woman's sexual life; some psychiatrists uphold the existence of vaginal sensitivity in little girls, but this is a very inaccurate opinion; even if there is an agreement on its existence, it is not of importance. The clitoral system does not change with adulthood and woman preserves this sexual autonomy her whole life; like the male ejaculation, the clitoral spasm is a kind of relaxation that occurs quasi-mechanically; but it is only indirectly linked to normal coitus, it plays no role in procreation. The woman is penetrated through the vagina, her impregnation is also through this way; the vagina becomes a center of sexual pleasure uniquely through the intervention of the male, and this always constitutes a kind of rape, for the woman.]

Passage 3

ST [vol. II]

On se représente volontiers la lesbienne coiffée d'un feutre sec, le cheveu court, et cravatée ; sa virilité serait une anomalie traduisant un déséquilibre hormonal. Rien de plus erroné que cette confusion entre l'invertie et la virago. Il y a beaucoup d'homosexuelles parmi les odalisques, les courtisanes, parmi les femmes les plus délibérément "féminines"; inversement un grand nombre de femmes "masculines" sont des hétérosexuelles. Sexologues et psychiatres confirment ce que suggère l'observation courante: l'immense majorité des "damnées" sont constituées exactement comme les autres femmes. Aucun "destin anatomique" ne détermine leur sexualité. (1949b: 170)

TT [vol. I]

Sevici kadın, genellikle, kafasına çok soğuk bir fötr şapka oturtmuş, kısa saçlı ve boyunbağlı biri gibi gelir gözümüzün önüne; erkeksiliği, hormon bozukluğunu dile getiren bir garipliktir. Sapık kadınla erkeksi kadını karıştırmaktan daha büyük bir yanlışlık olamaz. Odalıklar, saray yosmaları ve "kadınlık"larını bile bile öne çıkaran kadınlar arasında yığınla eşcinsel vardır; buna karşılık, "erkeksi" kadınların çoğu karşı cinse dönüktür. Cinselbilim uzmanlarıyla ruhçözümcüler, en beylik gözlemi doğrularlar: "tu kaka ilân edilen" kadınların büyük çoğunluğu tıpatıp öbür kadınlar gibidirler. Cinselliklerini belirleyen bir "cinsel yazgı" yoktur. (1970a: 455)

[We think of the lesbian as someone wearing a plain felt hat, short hair, and a necktie; her mannishness is an anomaly indicating a hormonal imbalance. Nothing could be more erroneous than this confusion of the pervert woman and the masculine woman. There are many homosexuals among odalisques, courtesans and the most deliberately "feminine" women; by contrast, a great

number of “masculine” women are heterosexual. Sexologists and psychiatrists confirm the common observation; the immense majority of the “slandered” women are quite like other women. Their sexuality is not determined by a “sexual destiny”.]

Passage 4

ST [vol. II]

Certains prêtres de la Vie et de la Fécondité prétendent mystiquement que la femme reconnaît à la qualité du plaisir éprouvé que l’homme vient de la rendre mère: c’est un de ces mythes qu’il faut mettre au rebut. Elle n’a jamais une intuition décisive de l’événement: elle l’induit à partir de signes incertains. Ses règles s’arrêtent, elle épaisit, ses seins deviennent lourds et lui font mal, elle éprouve des vertiges, des nausées; parfois elle se croit tout simplement malade et c’est un médecin qui la renseigne. Alors elle sait que son corps a reçu une destination qui la transcende; jour après jour, un polype né de sa chair et étranger à sa chair va s’engraisser en elle; elle est la proie de l’espèce qui lui impose ses mystérieuses lois et généralement cette aliénation l’effraie: son effroi se traduit par des vomissements. (1949b: 309-310)

TT [vol. II]

Kimi Yaşam ve Doğurganlık papazları, kadının, cinsel birleşme sırasında duyduğu zevkin niteliğinden, erkeğin kendisini gebe bırakıp bırakmadığını anladığını öne sürerler; kaldırıp kubura atılacak efsanelerden biridir bu. Kadın, gebe kalma olayını hiçbir zaman kesinlikle sezemez; birtakım belirsiz ipuçlarından çıkarır onu. Adetten kesilir, şişmanlar, memeleri ağrılaşıp sızlamaya başlar, başı döner, miğdesi bulanır; kimi zaman düpedüz hastalandığını sanır ve gebe kaldığını hekimden öğrenir. O anda, vücudunun kendini aşan bir yön aldığını bilmektedir; etinden çıktığı halde kendisine yabancı olan bir polip, karnında her geçen gün biraz daha palazlanacaktır; o giz dolu yasaları kendisine zorla uygulatan insan türünün pençesine düşmüştür ve bu yabancılaşma, genel olarak ürkütür onu; korkusu, kusma biçiminde dışa vurur. (1970c: 130)

[Some priests of Life and Fecundity claim that woman knows the man has just impregnated her by the quality of the pleasure she experiences in the sexual intercourse: this is one of the myths to be put into the trash heap. She never has a decisive intuition of the impregnation event: she deduces it from the uncertain signs. Her periods stop, she thickens, her breasts become heavy and hurt, she has dizzy spells and is nauseous; sometimes she thinks she is simply ill and it is the doctor who informs her that she is impregnated. Then she knows her body has been given a destination that transcends it; day after day a polyp born of her flesh and foreign to her is going to fatten in her; she has fallen in the clutches of the human species that impose its mysterious laws on her, and generally this alienation frightens her; her fright manifests itself in vomiting.]

The following section will explore how terms relating to female genitalia are used in the source and target texts and how the scientificity on the part of Beauvoir in treating female genitalia is handled in the Turkish translation.

5.2.1.1. *Terms for Female Genitalia*

Beauvoir's work has been repeatedly criticized and problematized regarding issues of sexuality and female eroticism (von Flotow 2000: 16). Furthermore, the focus on sexuality has become an important theme in women's writing after Beauvoir, which then leads to discussions on translation difficulties and cultural differences in the domain of erotic writing by women. Thus, the translation of sexually explicit language is a difficult area of translating activity "for reasons of cultural and generational differences" (ibid.).

As Mills points out, many feminists have argued that the vocabulary available to describe male and female genitalia demonstrates how attitudes towards women and women's sexuality are reflected in the linguistic resources of English (1998: 104). As argued by Mills, in English, other than the formal words for female genitalia associated with medicine and science, the vocabulary available for describing female genitalia is sexist and involves a masculine point of view. Actually, even the word "vagina" is derived from the Latin for "sheath" meaning a place to keep a sword, so, it was originally named in its relation to penetrative sex with men (ibid.: 105). A controversial term in Turkish is "kızlık zarı" used as an equivalent to "hymen"; it literally means "the girlhood membrane" and is the most widely known and commonly used term for the hymen in Turkish (Ergun 2013: 277). However, as argued by Emek Ergun, the use of this term and the discourse around it reduce the existence of woman to a tiny membrane; furthermore, to become a woman is defined "in terms of termination of virginity" "via penile penetration" (ibid.). This type of language-use implies that a woman is not really in control of her own body and that she has to see her experience "through the filter of the male view" (Mills 1998: 104-105). For this reason, naming has played a significant role in feminist discussions of language, since naming the world requires a certain point of view, which in turn, may shape our view of the world (ibid.: 103).

The second passage above comprises explicit references to female sexuality and use of medical terminology to describe female genitalia such as "le clitoris" [clitoris] (1949b: 131), "le vagin" [vagina] (ibid.), "une sensibilité vaginale" [vaginal sensitivity]

(ibid.), “le système clitoridien” [the clitoral system] (ibid.), “le spasme clitoridien” [the clitoral spasm] (ibid.), and “la procréation” [procreation] (ibid.); all these references are also explicitly used in the Turkish translation: “bızır” [clitoris] (1970a: 410), “dölyolu” [vagina] (ibid.), “dölyolunun da duyarlı olduğu” [vaginal sensibility] (ibid.), bızırsal dizge” [the clitoral system] (ibid.: 411), “bızırın kasılması” [the clitoral spasm] (ibid.), and “üreme işi” [procreation] (ibid.). For Beauvoir, female sexuality is a significant part of the formation of woman and is at the heart of lived experience (Hawthorne 2000: 5). Thus, Beauvoir, putting female eroticism at the center of philosophical enquiry, discusses its development, and in this way builds significance for it. She further uses medical terms for female sexuality, which serve as a signification of scientificity and authority (Mills 1998: 73). These terms referring to female sexuality are difficult to transfer from one culture to another because of different culture sensibilities and traditions (von Flotow 2000: 16). Although being beyond the scope of the analysis in this chapter, it is worth remarking that not only the second passage referred here in this study but also the passages on the female body and female sexuality in the entire work in Turkish remain almost intact. What is more likely to be expected in a patriarchal and relatively conservative society is to omit or at least soften this explicit language and silence Beauvoir in her use of female sexuality terms. It can be argued that one of the reasons of the translation of these terms into Turkish without omitting or softening them might be related with the popular interest in texts on female sexuality in Turkey in the 1970s. Another reason might be related to the positioning of this work by the publisher. As discussed in the previous chapter, despite the symbolic capital Beauvoir seems to carry for the publisher, almost all the front covers of Beauvoir’s translations published by Payel Yayınevi carry photographs of sexually inviting women. If this marketing strategy of the publisher on the peritextual level is taken into consideration, it is doubtful whether the aim on the part of the publisher of translating these references to female sexuality without any omission is related with an attempt of giving them value and thus putting them at the focus of a philosophical enquiry about the formation of woman as it was the case in the source context. It seems that these passages on female sexuality might contribute to the same marketing strategy on the peritextual level, which aims at tempting the reader. It can be also argued that the work was launched as a book communicating information on female sexuality in the Turkish context.

Another issue at the word level is related with the use of female genitalia terms described from a masculine point of view in the translation of the second passage. The

translator Bertan Onaran, instead of using loan medical terms to describe female genitalia, opted for the use words of Turkish origin, which are used both colloquially and medically. The reason behind his choice of Turkish origin words is probably related with his ideological stance in the 1960s. The Language Reform of the 1920s, among a series of reforms initiated by Mustafa Kemal Atatürk after the establishment of the Turkish Republic in 1923, was born out of the need to make Turkish a rich language capable of expressing all the nuances of philosophy, literature, science, art and technology in line with the social and cultural developments in Turkey (Korkmaz 1985: 653). For this reason, efforts were undertaken at purification of the language from loan words from Arabic, Persian, and French and at producing terms of Turkish origin (Başkan 1973-1974: 173). In the 1960s, the puristic approach was again adopted as a language policy by Turkish left-wing intellectuals (İmer 1976: 54). However, the terms “dölyolu”, literally meaning “sperm path” [vagina], as exemplified in the second passage, and “döl yatağı” elsewhere in the book (1970a: 410), literally meaning “sperm bed” [uterus] define female genitalia in relation to sperm (Ergun 2008: 14) and reflect stereotypical views of fertilization “where the egg is seen as static and the sperm as the active element” (Mills 1998: 105). This type of usage further suggests that these parts of woman’s anatomy are primarily not for her own use, but for the use of a man, which is relevant with the patriarchal view of woman (ibid.). This language-use seems to be also relevant with the place of Turkish women in society in the 1970s against an anti-feminist discourse, as already referred to in the second chapter of the study.

The following section deals with the use of words related to tabooed subjects with regard to female experience in the Turkish translation.

5.2.1.2. *Words Related to Tabooed Subjects*

Some experiences in women’s lives may be difficult to express, except “in androcentric terms” which describe the experience from a masculine perspective (ibid.: 117); this type of language-use may be considered as a sign which reflects the sexism of the society, shaped with “androcentric patterns of thought” (ibid.: 127). The translation of the two taboo words in Turkish society selected from the first passage and the third passage demonstrate to what extent a neutral word in the source text may be loaded with negative connotations in the translating language as a result of cultural and ideological sensibilities.

The term “menstruation” is one of the tabooed subjects in many cultures, which has generated many euphemisms (ibid.). In Turkish as well, especially in colloquial language, there are a full range of euphemistic terms to avoid mentioning menstruation directly. Beauvoir refers to it as “le cycle menstrual” (1949a: 63), “menstruation” (ibid.: 64; 1949b: 60), and “règles” (1949b: 61 and 114). As it may be observed in the translation of the first passage, menstruation is referred to in negative terms and described as a disease and injury in Turkish as “aybaşı rahatsızlığı” [monthly periods disease] and “hastalık” [illness]. The insistence of the translator on using the word “rahatsızlık” [disease] to refer to “menstruation” throughout the text is in perfect contradiction with Beauvoir’s account of “menstruation” in which she complains about the negative associations of the term in the man’s world and language, and again reflects a patriarchal approach to it in the Turkish context.

Another taboo subject is lesbianism within the Turkish context. The codes of sexual choices such as homosexuality and lesbianism were labeled as weird and unacceptable even in the 1970s in Turkey (Işıklar Koçak 2007: 264). In *Le deuxième sexe*, however, the fact that Beauvoir devotes a whole chapter to lesbianism after studying the girl’s initiation into heterosexual sexuality implies a desire to “de-demonize” homosexual preference and give it some sort of legitimacy (Lecarme-Tabone 2008: 112). With respect to this chapter, Moi states, “in France in 1949, it took courage even to raise the subject” (Moi 1994: 203). For Beauvoir, lesbianism is one of the ways to overcome women’s erotic passivity. In other words, she sees this preference as a “protestation virile” [masculine protest] (1949b: 177) against patriarchal sexual oppression. However, the positive attitude and tone of the author toward lesbianism is somewhat manipulated in the Turkish version if the whole chapter is taken into consideration; as illustrated in the third passage, for “invertie” [homosexual] the translator opted to use the word “sapık kadın” [pervert woman]. Throughout the chapter, for “inversion” [inversion] (ibid.: 172), the translator opted to use the word “sapıklık” [perversion] (ibid.: 457). This use of vocabulary in Turkish conflicts with Beauvoir’s attitude towards lesbianism and reflects in a sense the understanding of homosexuality as abnormal and unacceptable and as contrastive with the stereotypical view of woman on the part of the Turkish reader of the time.

If the connotations which emerge from language-use on word level in the translations of the first, second, and third passages are referred to, the use of “dölyolu” [sperm path] for “vagin”, “hastalık” [illness] for “menstruation”, and “sapık kadın”

[pervert woman] for “invertie” in the Turkish translation reflect notably a patriarchal view to women’s experiences and loaded with patriarchal associations, while the French words seem to be more neutral. It can be argued that these words further show the link between society and language and they demonstrate how language is used as a form of social control, particularly in the case of the translation of the word “invertie”.

Although the analysis at the level of words shows that language-use can present and perpetuate a particular view of women, Mills argues that words make sense in relation to their co-text, i.e. “the words which they co-occur”, and their context (Mills 1998: 128). She further notes that the process of meaning-production may not be accessed at the level of the words and, in a feminist analysis, sentences, as patterns of background knowledge, “which are presupposed when texts address a female audience”, are needed to be explored as well. Thus, the following section is an analysis of the source and target texts at the level of phrase/sentence.

5.2.2. *Analysis at the Level of Phrase/Sentence*

Beyond the level of the word, this study attempts to analyze in this section presupposition or patterns of background knowledge, metaphors, and transitivity choices in the first, third, and fourth passages. These uses of language at the level of phrase/sentence are significant in Beauvoir’s text in that they can be interpreted only within their ideological context.

5.2.2.1. *Presupposition*

If the author and reader position is taken into account, it is assumed that the reader of a text will share certain information or knowledge with the producer of this text (ibid.: 131). As argued by Mills, particularly the texts which address a female audience or in which gender issues are discussed contain presupposed patterns of background knowledge (ibid.), which is the case with Beauvoir’s text. In the first place, this background or presupposed knowledge can be located at the level of shared experience in this case, which asserts that the addressee of the work is a female reader. In other words, this background knowledge in the case of *Le deuxième sexe* is related with the positioning of the female reader into the discourse through shared lived experience. The presuppositions then help women observe their own experience and make them aware that their situation is shared by other women. One can locate these sentences at the level

of ideology because these presuppositions, which work on the basis of assumed background knowledge can have a strong ideological impact in persuading women about their own situation. This type of presupposed knowledge can be observed throughout Beauvoir's work as exemplified in the first passage:

“puberté, règles, éveil de la sexualité, premiers troubles, premières fièvres, peurs, dégoûts, expériences louches, elle a enfermé toutes ces choses dans son cœur ; elle a appris à garder soigneusement ses secrets” (1949b: 114).

“erginlik, aybaşı rahatsızlığı, cinselliğin uyanışı, ilk sarsıntılar, ilk ateşler, korkular, tiksinnmeler, sapık yaşantılar gelip gelip birikmiştir içinde; büyük bir titizlikle bunları herkesten gizlemeyi öğrenmiştir” (1970a: 390).

[puberty, monthly periods disease, awakening of sexuality, first troubles, first fevers, fears, disgust, pervert experiences, all these have accumulated inside her; she has learned to hide them meticulously from everybody]

As can be observed in the above statement, some troubles that a woman may have experienced in her girlhood are named one after another and, thus, made tangible, at which the female reader is supposed to nod her head. The woman reader, then, accepts the statement as self-evidently true as it consists an example of lived experience shared among most women.

The following group of sentences is from the fourth passage taken from the chapter about the motherhood.

“Elle n'a jamais une intuition décisive de l'événement: elle l'induit à partir de signes incertains. Ses règles s'arrêtent, elle épaissit, ses seins deviennent lourds et lui font mal, elle éprouve des vertiges, des nausées; parfois elle se croit tout simplement malade et c'est un médecin qui la renseigne” (1949b: 310).

“Kadın, gebe kalma olayını hiçbir zaman kesinlikle sezemez; birtakım belirsiz ipuçlarından çıkarır onu. Adetten kesilir, şişmanlar, memeleri ağırlaşır sızlamaya başlar, başı döner, miğdesi bulanır; kimi zaman düpedüz hastalandığını sanır ve gebe kaldığını hekimden öğrenir” (1970c: 130).

[She never has a decisive intuition of the impregnation event: she deduces it from the uncertain signs. Her periods stop, she thickens, her breasts become heavy and hurt, she has dizzy spells and is nauseous; sometimes she thinks she is simply ill and it is the doctor who informs her that she is impregnated.]

The physical changes in a woman's body during pregnancy are depicted in the above sentences by Beauvoir; actually the negative aspects are stressed and are demonstrated as symptoms of a disease, as the situation is subsequently diagnosed by a physician. This is again related with lived experience shared among most women; however, the inference to be made is that pregnancy is a sort of a disease. Beauvoir's text implies that pregnancy is not something good for a woman's body. These sentences work on the basis of assumed background knowledge, and they can make sense if connected with the feminist critique of patriarchy by Beauvoir throughout the book, as Beauvoir considers motherhood as one of the monotonous existences leading women to immanence and alienation. This critique of motherhood within Beauvoir's feminist ideology will be further illustrated on metaphor level in the following section.

The following statement is from the third passage, which is related with lesbianism and contains as well assumed knowledge working on the ideological level.

“Aucun “destin anatomique” ne détermine leur sexualité” (1949b: 170).

“Cinselliklerini belirleyen bir “cinsel yazgı” yoktur” (1970a: 455).

[Their sexuality is not determined by a “sexual destiny”]

The background knowledge necessary to make sense of the above statement is embedded within the feminist ideology of Beauvoir; this sentence evokes the maxim of existentialism “existence precedes essence”, and it is a basic argumentation used by Beauvoir throughout the book to point out that there is no such thing as feminine essence or feminine nature. In this sense, Beauvoir implies that lesbianism is not an anomaly but is an individual choice; thus, this sentence evokes her unprejudiced attitude towards lesbianism. However, the use of “sapık kadın” [pervert woman] to refer to a lesbian as mentioned in the previous section is in contradiction with this statement in the translated text.

The above statements taken from the first, third, and fourth passages illustrate the background knowledge that the author assumes the reader has in order to fully make sense of them. In Beauvoir's text, this assumed knowledge is both related with women's shared experience, existentialist philosophy, and feminist ideology. The issue with the Turkish context seems to be related with the lack of a feminist discourse, which might have constrained both the production and reception sides of the translation. As far as

existentialism is concerned, on the other hand, it was a popular philosophical trend among the Turkish writers and intellectuals of the 1960s and 1970s (Koş 2010a: 151).

The subject of the following section is the study of metaphors, which are treated as “the building blocks of our thinking” by Mills (1998: 136).

5.2.2.2. *Metaphors*

Mills argues that metaphors are to be analyzed at the level of the phrase because they act as “the building blocks of our thinking” (ibid.). As she argues, when using a metaphor, one actually draws on a body of thought or background knowledge (ibid.). In the second and fourth passages, Beauvoir uses two metaphors to reinforce the background knowledge. The use of metaphors by Beauvoir is significant in that these metaphors may influence the reader to think about certain scenarios in a radically different way and thus to accept the ideological message.

The first metaphor to be analyzed is taken from the second passage; it is the phrase “une sorte de viol” [a kind of rape] is used by Beauvoir to refer to sexual intercourse, in particular to penile penetration. In the chapter on sexual initiation, Beauvoir describes the girl’s initiation into heterosexual sexuality as a traumatic event; she frequently implies the violent aspect of male sexuality and refers to male brutality as the cause of women frigidity. Thus, the metaphor is connected to this general idea in the book. As for the Turkish translation, in the phrase “kadın için, her zaman bir çeşit ırza geçme” [a kind of rape, for the woman], the brutality of the affair is made clear; however, the addition of “kadın için” [for the woman], which draws attention to the female point of view, restricts its area, weakens the impact of the metaphor; the implication seems to be that it is a kind of rape from the point of view of the woman but not from the point of view of the man, which may aim to demonstrate man as less or even not guilty. This addition seems to change furthermore the perspective of the narrator; the narrator is no longer a woman who communicates with other women, positioning them into a discourse through shared lived experience.

Another metaphor used by Beauvoir is “un polype” [a polyp] to refer to the embryo in the fourth passage. The chapter on motherhood occupies a strategic place in the argumentation of Beauvoir because, for Beauvoir, motherhood is the key element of patriarchal ideology, which assigns a determined role to woman in society (Lecarme-Tabone 2008: 119). Her portrayal of motherhood is rather negative; she describes the negative aspects of pregnancy, breast-feeding, and motherhood throughout the chapter

and, in this way, attacks the myth of maternity. Her aim seems to be to demonstrate that there is no such thing as maternal instinct and the maternal role is not the only mission for women. Beauvoir's use of this metaphor reduces the embryo to a polyp, i.e. to an abnormal growth of tissue, to something pathological, and it may be seen as an attack to the significance built on motherhood by society. In the Turkish translation of this metaphor, the same medical term "polip" is used to refer to embryo. This might be considered as a courageous act on the part of the translator because motherhood is regarded as a sacred mission of women in the Turkish society; it is worth mentioning that this sacredness attributed to motherhood is partly stemming from the Islamic religion.

These two metaphors might be used by Beauvoir to influence her readers to think about certain scenarios not in stereotyped ways as imposed on them by society. Although the same metaphor "polip" [polyp] is used by the translator to refer to embryo in the target text, the other metaphor "kadın için, bir çeşit ırza geçme" [a kind of rape, for the woman] seems to become weakened with respect to the source one and to change the perspective of the narrator. It can be further argued that the translator did not manipulate the metaphor with regards to "polype", because it is related to an exclusively female experience framework; even the cultural and religious sensibilities of the receiving culture did not affect the translation decision apparently. On the other hand, as for the metaphor "une sorte de viol" with regard to penile penetration, he consciously or unconsciously manipulated it, implicitly by taking a side in this experience.

The third item to be studied at the level of phrase/sentence is transitivity choices, which give us clues about how actions are represented in the text.

5.2.2.3. *Transitivity Choices*

The study of transitivity concerns the way actions are represented in the text, i.e. in the types of actions, the subjects of the actions, and the objects of the actions (Mills 1998: 143). When the author makes choices between different types of actions and between different roles to be attributed to different participants in these actions, these decisions are demonstrated syntactically through transitivity choices (ibid.). Therefore, with an analysis of the patterns in transitivity choice in a text, it is possible to make some general statements about how participants view their position in the world and their relation to others, since choices made by the author on a syntactic level contribute to the representation of the participant (ibid.: 144). One of the concerns of feminist stylistics is

related with the representation of a character “as a passive ‘victim’ of circumstance” or as a person actively in control of the environment (ibid.).

Through transitivity choices, Beauvoir presents woman in her text as a passive victim of the patriarchal society, not actively engaged in controlling her environment. Actually, by emphasizing this background knowledge, Beauvoir aims to mirror women’s situation in society and invite the reader to see her position as a woman. In Beauvoir’s text, then, these transitivity choices, which seem to reinforce women’s passive roles in patriarchal society, are actually used to help women be aware of their own situation and act to be emancipated. Thus, transitivity choices on the syntactic level carry ideological background knowledge as well. The following sentences taken from the first, second, and fourth passages illustrate Beauvoir’s deliberate use of transitivity.

- (1) “On a vu qu’au lieu d’intégrer à sa vie individuelle les forces spécifiques la femelle est en proie à l’espèce dont les intérêts sont dissociés de ses fins singulières” (1949b: 131).

“Yukarda dişinin, birtakım özel güçleri yaşamına katacak yerde, çıkarları kendi özel erekleriyle çatışan insan türünün kurbanı olduğunu görmüştük” (1970a: 410).

[It has been seen above that instead of integrating some specific forces into her life, the female is the victim of the human species, whose interests clash with her own targets.]

- (2) “elle est la proie de l’espèce qui lui impose ses mystérieuses lois et généralement cette aliénation l’effraie” (1949b: 310).

“o giz dolu yasaları kendisine zorla uygulatan insan türünün pençesine düşmüştür ve bu yabancılaşma, genel olarak ürkütür onu” (1970c: 130).

[she has fallen in the clutches of the human species that imposes its mysterious laws on her, and generally this alienation frightens her.]

In the first statement taken from the second passage and the second one from the fourth passage, the woman is presented as the victim and “prey” of the human species; although her interests do not coincide with those of the patriarchal system, the woman is forced to obey to its rules which are imposed on her. These transitivity choices in Beauvoir’s text and the representation of women as passive participants, which are acted upon, reflect the building block of her feminist understanding. Another example of transitivity choices is taken from the first passage:

- (3) “Le seul fait d’avoir à cacher ses serviettes hygiéniques, à dissimuler ses règles, l’entraîne déjà au mensonge” (1949b: 114).

“Sırf aybaşlarında kullandığı bezleri ve hastalığını gizlemek zorunda kalışı bile onu yalana alıştırır” (1970a: 390).

[The mere fact that she has to hide her sanitary napkins and her illness inclines her to lies.]

As observed in this statement, beginning from her girlhood age, the woman is forced to lie by the patriarchal society; thus, it is not her who deliberately or actively chooses to lie, but she is forced to lie. From the early age, she learns that she has to hide some female experience which is considered taboo by the society and feel ashamed of her own body. Again, these are basic argumentations of Beauvoir’s feminist approach. In the following examples taken from the second and fourth passages, respectively, the same argumentation by the transitivity choices can be followed:

(4) “C’est par le vagin que la femme est pénétrée et fécondée” (1949b: 131).

“Kadına dölyoluyla girilir, döllenışı de bu yolladır” (1970a: 411).

[The woman is penetrated through the vagina, her impregnation is also through this way.]

(5) “la femme reconnaît à la qualité du plaisir éprouvé que l’homme vient de la rendre mère” (1949b: 309).

“kadının, cinsel birleşme sırasında duyduğu zevkin niteliğinden, erkeğin kendisini gebe bırakıp bırakmadığını anladığını” (1970c: 130).

[woman knows the man has just impregnated her by the quality of the pleasure she experiences in the sexual intercourse]

The female is represented as passive recipient of the male’s action as in the above examples; she is penetrated and impregnated, and the man impregnates her. Thus, the female is simply the recipient of male sexual action and not sexually active in her own right. As illustrated in the following example from the fourth passage, sometimes woman’s body parts are the actor:

(6) “Ses règles s’arrêtent, elle épaisit, ses seins deviennent lourds et lui font mal” (1949b: 309).

“Adetten kesilir, şişmanlar, memeleri ağırlaşır sızlamaya başlar” (1970c: 130).

[Her periods stop, she thickens, her breasts become heavy and hurt.]

As in the example, her breasts take the control, which implies that she is alienated from her body, which is in the service of the patriarchy and human species.

As it can be observed, there is a strong correlation between the transitivity choices in Beauvoir’s text, i.e. the representation of women as passive participants

which are acted upon, and the assumed knowledge related with her feminist argumentation. As Mills points out, this type of analysis of transitivity choices gives us important clues about the ideological messages, which circulate in texts (1998: 149), which is the case in the examples. In Beauvoir's case, the stress placed on the representation of women as passive objects of society seems to be used to elucidate the situation of women in society and to create a consciousness-raising among women of her time. The translator follows almost the same strategy as the source text author in his transitivity choices, as observed in the above examples. This translation strategy on the part of the translator will be later contextualized in the discourse analysis section.

As it is observed in the above analysis at the word and phrase/sentence levels, the use of language in Beauvoir's text is significant in that the linguistic and syntactical items explored can be interpreted within their ideological context, which is established throughout the book. As *Le deuxième sexe* is a philosophical treatise, translation of the work in its entirety is particularly significant in order for the reader to be able to follow the argumentation of Beauvoir. Therefore, it can be argued that omissions would have a considerable impact on the discourse because they end up breaking the ideological discourse created over the various parts of Beauvoir's text. Thus, the following section on the omissions in the translation of *Le deuxième sexe* is important for this study to be dealt with in the textual analysis.

5.2.3. Omissions

As a result of the comparison of the source text (both volumes) with the Turkish translation, some omissions, which might be meaningful, are noted.³⁶ They are as follows.

Some omissions were made in the second part of the first volume on women's history. In the chapter three, some thirteen pages covering the condition of women within the customs of Arabs, Jews, and Greeks (1949a: 134-147) were omitted in the Turkish translation. Another thirteen pages from the chapter four covering the condition of women under Christianity in the Middle Ages (ibid.: 160-172) were also omitted.

The translator or the publisher opted for vast omissions in the third part of the first volume on myths about women; only the first chapter was translated (1970a: 173-261);

³⁶ The first English translation of *Le deuxième sexe* underwent some omissions, as claimed by Simons in 1983; as she writes, the translator deleted "fully one-half of one chapter on history" (Simons 1983: 560).

the second and third chapters covering the analysis of the feminine myth in literature (1949a: 311-395) are missing. Thus, out of a total of 165 pages, 80 pages have been translated, and approximately half of the part on myths about women has been deleted.

In the first chapter of the first part of the second volume on “childhood”, a direct quotation from Jung about the case of a little girl who was inquisitive about her mother’s pregnancy and the role played by the father (1949b: 30-32) has been omitted. In the second chapter on “the girl”, another case cited by Minkowski on daydreaming of a girl (ibid.: 94-96) has been left out. Another omission is in the third chapter on “sexual initiation”: five cases of women cited by Wilhelm Stekel exemplifying the impact of the partner’s brutality on the woman’s frigidity (ibid.: 150-154). These examples are significant for the integrity of the book because they are real life examples of women with a traumatic experience of sexual initiation. These omissions are all in the first volume of the Turkish translation.

With an account on women’s history and myth, Beauvoir demonstrates the various steps, which led women to their secondary status in patriarchal society. If the reader is aware of this historical background, it will be easier for him/her to make sense of the contemporary condition of women. However, the above-mentioned omissions in the history and myth parts are likely to break Beauvoir’s discourse on the part of the reader. As for the omissions of women’s accounts of their traumatic sexual initiation, it can be argued that the female voice seems to be silenced at least in this part of the book.

Furthermore, the omissions in the parts on women’s history and myths about women in the first volume of the translation seem consistent with the peritextual strategies of the publisher, i.e. with the splitting of the original text into three volumes with “relevant” subtitles and front covers (“maidenhood age”, “marriage age”, “towards liberation”) as illustrated in the fourth chapter. This splitting was made just on the basis of the second volume of the original text in which the lived experience of the modern woman is treated. This publishing strategy has diminished, then, the entire text — a philosophical treatise — to its second volume; this strategy has been further reinforced by the omissions in the translated text itself of the history and myths parts.

Now that the substance of text at the word and phrase/sentence levels has been explored in the above section of textual analysis on the production side, the next section will be a textual analysis on the reception side. The first step of this analysis is an overview of the reception of *Le deuxième sexe* in France. The second step of the

analysis on the reception side will be an overview of author and reader position in *Le deuxième sexe*.

5.3. Textual Analysis on the Reception Side

5.3.1. Reception of *Le deuxième sexe* in France

Le deuxième sexe is an important philosophical treatise not only for its contribution to feminist theory but also to existential philosophy and to “our understanding of the social construction of knowledge” (Simons 2001: 101). It is a groundbreaking philosophical work, which not only critically appropriates philosophers such as Hegel, Nietzsche, and Marx, but also uses psychoanalysis and existential phenomenology in its transformation of feminism (ibid.: 103). Margaret Atack points out that *Le deuxième sexe* is “an intellectual milestone of the century”, which criticizes mythological, literary, and scientific discourses on the role and nature of women and accounts from a philosophical perspective, the situation and subordination of women in society (Atack 1991: 172).

As already mentioned, in *Le deuxième sexe*, Beauvoir analyzes the condition of women in Western society from different perspectives. The first volume of the book considers woman as object in a male constructed world, and in the second volume, on the other hand, women, as subjects, describe this world from their own perspective (Sandford 2007: 53). Put another way, Beauvoir confronts woman’s lived experience with the image imposed on her by the society (Duchen 2013a: 71). In the text, Beauvoir analyses the development of women’s oppression throughout human history, and she comes to the conclusion that woman has ended up being the other, the second sex, since man has been accepted as the norm.

As Martine Reid describes, if you are interested in the reception of a work, you think about the work not from inside but from outside, as viewed in “the other’s look” — one of the main concepts of existentialism (Reid 2008: 208). In *La force des choses*, Simone de Beauvoir talks about her own reception of the reception of *Le deuxième sexe*:

Quel festival d’obscénité, sous prétexte de fustiger la mienne! Le bon vieil esprit gaulois coula à flots. Je reçus, singés ou anonymes, des épigramme, épîtres, satires, admonestations, exhortations que m’adressaient, par exemple, des “membres très actifs du premier sexe”. Insatisfaite, glacée, priapique, nymphomane, lesbienne, cents fois avortée, je fus tout, et même mère clandestine. On

m'offrait de me guérir de ma frigidité, d'assouvir mes appétits de goule, on me promettait des révélations, en termes orduriers, mais au nom du vrai, du beau, du bien, de la santé et même de la poésie, indignement saccagés par moi. [...] Cependant, dans les restaurants, les cafés — qu'avec Algren [alors à Paris] je fréquentais plus qu'à mon habitude — il arriva souvent qu'on ricanât en me désignant du regard ou même du doigt. Pendant tout un diner [...] une tablée voisine me dévisagea et s'esclaffa. [...] La violence de ces réactions et leur bassesse m'ont laissée perplexe. (1972a: 260-261)

[What a festival of obscenity on the pretext of flogging me for mine! The good old *esprit gaulois* flowed in torrents. I received — some signed and some anonymous — epigrams, epistles, satires, admonitions, and exhortations addressed to me by, for example, “some very active members of the First Sex”. Unsatisfied, frigid, priapic, nymphomaniac, lesbian, a hundred times aborted, I was everything, even an unmarried mother. People offered to cure me of my frigidity or to temper my labial appetites; I was promised revelations, in the coarsest terms but in the name of the true, the good and the beautiful, in the name of health and even of poetry, all unworthily trampled underfoot by me. [...] Nevertheless, in restaurants and cafés — which I frequented much more than usual because of Algren — people often snickered as they glanced toward me or even openly pointed. Once, during an entire dinner [...] a table of people nearby stared at me and giggled. [...] The violence and level of these reactions left me perplexed. (1965a: 187)]

Le deuxième sexe was published by Gallimard in two volumes; the first volume appeared in June 1949, and the second volume in November 1949. Before the publication in book form, three excerpts from the first volume were pre-published between May and July 1948 *Les Temps modernes*, a journal founded in 1945 by Beauvoir, Sartre and Merleau-Ponty. The first volume, which sold more than 20,000 copies in its first week in France, was soon translated into German, English, and Japanese and read by millions of readers, in particular by women (Chaperon 2002: 359).

The book was first published in a conservative, pronatalist France, not ready at all that a woman freely talks about sexuality, sexual pleasure, lesbianism, abortion, and contraception, attacking at the same time marriage and family institutions (Rodgers 1998: 15; Card 2003: 8). Thus, the references to sexuality in *Le deuxième sexe* received a lot of criticism when the book appeared; actually, Simone de Beauvoir had broken “a triple taboo”: she was talking about sexuality, and she was doing it without limiting herself, and she was doing it as a woman (Lecarme-Tabone 2008: 199). Eventually, *Le deuxième sexe* created a considerable stir, yet it enjoyed “a real success of scandal” from the moment it was first published in France (Rodgers 1998: 15). It attracted heavy criticisms from literary, political and religious circles. Following its publication, Simone

de Beauvoir was attacked by both the communist Left and catholic Right: “the Left accused her of dissociating women’s struggle from revolutionary struggle, while the Right called her writing pornographic because of its explicitness of women’s sexuality” (Duchen 1983: 36-37). The book was further banned by the Vatican (Moi 2004: 156). Eventually, the publication of the book in France provoked a scandal and heated debates; as Beauvoir states, “it provoked public controversy and lectures [...] Misread and misunderstood, it troubled people’s minds” (Beauvoir 1965a: 191).

Even though the subject was not new and that it was already written on the woman question and the oppression of women at the time when *Le deuxième sexe* was published, many critics admitted the originality of the book, mostly because of its philosophical background (Lecarme-Tabone 2008: 194-196). As far as its philosophical perspective is concerned, the book was rather “more atypical than provocative” (Imbert 2004: 5). In other words, the book was the first of its kind, unable to find a place for itself at the time of its publication. Likewise, Jo-Ann Pilardi considers *Le deuxième sexe* a classic, since it creates a new paradigm — a new way of viewing an object or a concept (Pilardi 1995: 29). Beauvoir, in this book, raises the question of consciousness and existence with respect to the situation of women (Imbert 2004: 13). As Stella Sandford states, “Beauvoir was probably the first Western woman to ask this question [what is a woman?] seriously and without prejudice, that is, without knowing the answer in advance” (Sandford 2007: 52). What was new in this book was the perception of woman as the Other; Beauvoir’s central thesis is that women are forced into immanence by the patriarchy; in other words, women are patriarchally made passive objects and their freedom as subjects are denied (Pilardi 1995: 30). Thus, the intention of Beauvoir in writing *Le deuxième sexe* was not to begin a struggle, but to elucidate a situation (Le Dœuff 2004: 28). She states: “I wrote this book out of interest in the whole of women’s condition, not just to understand women’s situation, but also to fight, to help other women understand themselves” (Duchen 2013b: 188).

Indeed, in spite of its scandalous public reception, the testimonies of women published in the press at Beauvoir’s death demonstrate that many women read *Le deuxième sexe* individually, i.e. isolated from any feminist organization in the 1950s (Rodgers 2013: 61), and many of them stated that *Le deuxième sexe* was “the turning-point of their awareness of women’s oppression and their own questioning of their lives” (Duchen 2013b: 188) and that it “opened a door” for them (Rodgers 2013: 61). Furthermore, most of French women writers who read the book with enthusiasm

expressed their gratitude and debt to Beauvoir (Duchen 1983: 37). As Beauvoir states, “your book was a great help to me”, “your book saved me” are the words she has read in letters from women of all ages (Beauvoir 1965a: 192). For this reason, Beauvoir herself states, “at least I helped the women of my time and generation to become aware of themselves and their situation” (ibid.). On the other hand, there were also many women who disapproved of her book.

When *Le deuxième sexe* was published, feminism was not yet a live issue (Kaufmann McCall 1979: 209), or to put it another way, the feminist debate was limited in France (Rodgers 2013: 61). That is why Beauvoir refused to join “feminist” groups of the time, which, in her opinion, were too bourgeois and conformist. Furthermore, she stated that she was not a feminist at the time of writing the book, but her denial had rather to do with the connotations of the term “feminism” at that time, which was thought to be an issue-oriented activism with a major focus on changing the law (Duchen 2013b: 186-187). As a consequence, with some exceptions, feminist associations of the time preferred to remain silent about the book (Chaperon 2000: 188-190). As a matter of fact, those ideas such as oppression within marriage, women’s lack of control over their own bodies, analysis of domestic labor, the social construction of gender seemed too revolutionary for the postwar feminists and threatening for the 1950s (Rodgers 1998: 19; Duchen 2013b: 188). In other words, the book was ahead of its century with respect to two topics Beauvoir dealt with; first she revealed that woman was a product of the civilization, and secondly, she established a terminology, drawing upon phenomenology, to introduce taboo subjects to the public discourse (Galster 1999: 20).

It is widely accepted that *Le deuxième sexe* exerted a profound influence on the second-wave feminism movement in France, and in this sense, it contributed to the rise of feminism in the late 1960s and 1970s (Rodgers 1998: 23; Engel 2003: 1; Moi 2004: 159). In the opinion of many feminists and Beauvoir herself, it provided a theoretical framework for the discussion of women’s oppression (Rodgers 2013: 63). As Catherine Rodgers points out, almost all the leaders of Mouvement de libération des femmes [Women’s Liberation Movement] (MLF) had read *Le deuxième sexe* in the 1950s or 1960s (ibid.: 64). By the 1970s, some of them had absorbed Beauvoir’s ideas to further radicalize them (materialist feminists), and some others had had time to object to them (ibid.). Some concepts touched upon in *Le deuxième sexe* — the right to abortion and contraception, equality at work, independence, critic of the marriage institution, refusal

of sexual violence — which sounded rather shocking for the 1950s and 1960s were somewhat internalized within the feminist circles of the 1970s, and they even started to disseminate within the society (Rodgers 1998: 25-26). As Rodgers states, in Le Dœuff's words, *Le deuxième sexe* served to constitute “the movement before the movement” (Rodgers 2013: 61).

In parallel with this, prior to the emergence of the feminist movement in the 1970s, the number of books and articles on *Le deuxième sexe* is few (Pilardi 1993: 52). It is just twenty years after its publication that scholarly articles started to be written on the work (ibid.: 52). In other words, Beauvoir's book did not catch attention in the academic sense either in France or in the United States prior to the feminist movement of the 1970s (Pilardi 1995: 29). Since then, however, studies are being carried out by primarily feminists, in particular feminist philosophers, and by biographers, critics and writers in the literary tradition (ibid.: 30). Moreover, in the feminist anthologies, *Le deuxième sexe* is still considered a must-read (Rodgers 1998: 9).

As “the feminist bible”, *Le deuxième sexe*, after more than 60 years following its first publication in France, is still being discussed today by scholars and writers. Numerous conferences are organized in honor of Simone de Beauvoir and her work. One of the first conferences in 1979 celebrated thirty years of publication of *Le deuxième sexe*; another one in 1999 in Paris was organized for the fiftieth anniversary of the book; a more recent one was held in 2008 in Paris at the centennial of Simone de Beauvoir (Bogic 2011: 152).

The next step of the analysis on the reception side is the author and reader position in *Le deuxième sexe*, which will touch upon the discursive parameters of the author and the reader in the source and target contexts. As the model proposed by Mills puts an emphasis on the interaction between the text and the reader in the generation of interpretations (Mills 1998: 66), linguistic elements which are used in the text to position the reader as a particular type of reader will be traced.

5.3.2. *Author and Reader Position in Le deuxième sexe*

As Mills points out, each text is presumed to be in dialogue with “an idealized figure”, i.e. an implied reader (Suleiman et al. in Mills 1998: 67); however, this interpellation may appear in the text in the form of direct or indirect address. The text addresses the reader as a member of a group, and the reader negotiates this process of address to

choose which position to adopt (Mills 1998: 69). It is worth mentioning that, in this process, although the reader is an active agent in relation to the text, s/he can take up only the positions determined by the text and not choose whatever reading(s) s/he wants from the text (ibid.: 69).

As mentioned earlier, Beauvoir's aim in writing *Le deuxième sexe* is to elucidate the situation of women, and thus to help women become aware of their condition (Duchen 2013b: 188). For this reason, with a concern to address a larger audience and convey her thoughts and ideas to them, Beauvoir uses an explicit language and presents her arguments under the form of an essay. Although she bases her arguments on facts, her prose has a poetic aspect, and her literary prose is visible in sentences like "On a vu qu'au lieu d'intégrer à sa vie individuelle les forces spécifiques la femelle est en proie à l'espèce dont les intérêts sont dissociés de ses fins singulières" [it has been seen that, instead of integrating the specific forces into her individual life, the female is the prey of the species, the interests of which are dissociated from her own ends] as in the second passage and "jour après jour, un polype né de sa chair et étranger à sa chair va s'engraisser en elle" [day after day, a polyp born of her flesh and foreign to her flesh is going to fatten in her] as in the fourth passage. Beauvoir speaks in her text as a "woman", i.e. as a member of "le deuxième sexe", who succeeded in the patriarchal system, thus from a powerful position to produce knowledge (Foucault in Mills 1999: 22); therefore, her female voice can be heard in her writing. Nonetheless, she does not speak in the first person, as also observed in the passages in question, which may further add some objectivity to what she conveys. As it has been already noted, the presumed readers of Beauvoir are women; she writes about her experience as a woman, and she also accounts for other women's experiences. However, Beauvoir enacts a particular relationship to her female readers. She accounts for the object which is woman and which overlaps with her identity; therefore she is identical to her object. Nevertheless, she does not address the reader or tell her story directly, but she depicts it in an indirect way, through the story of her object; this, in turn, renders her an observer narrator. As a result, as it can be observed in the passages above, the text refers to "une femme" [a woman] (1949b: 114), "l'érotisme de la femme" [woman's eroticism] (ibid.: 395), "la complexité de la situation féminine" [the complexity of her situation] (ibid.), "la femelle" [the female], "elle" [she] (ibid.), "la femme" [woman] (ibid.), and in the same vein, the lesbian and the mother are referred to as "la femme" and "elle" (ibid.: 309-310). Beauvoir keeps the same distance to her object in Turkish as well, as observed in

“kadının cinsel yaşamı” [woman’s sexual life] (1970a: 410), “dişinin içinde bulunduğu durumun karmaşıklığı” [the complexity of the situation of the female] (ibid.), “dişi” [the female] (ibid.), the use of the third person singular form for woman, and the reference to the mother as “kadın” [woman] (1970c: 130) give clues about the concern on the part of the translator to use an addressing style conforming with that of Beauvoir in the source text.

As a matter of fact, the gender of the author was already reinforced and rendered salient by the epitextual and peritextual elements in the Turkish context. Thus, the reader was made aware that a woman author was talking to them about women. On the other hand, the lack of a direct addressing to women or of a use of the first person singular by the author both in the source and target texts also paves the way to some possible relations of the text with male readers as well; thus, the male reader who suffers from the same constraints of the patriarchal system may read this text as voyeur and agree or not with its content.

Moreover, indirect address to the reader may be established by the use of a range of statements which poses themselves as an information that “everyone knows”; thereby, these statements can be preceded by phrases like “we all know that” or “it is evident that” (Mills 1998: 70). Thus, readers choose which position to adopt; they may consider that they are being addressed, or they may be in the position of overhearing, or they may resist the address (ibid.: 68). To put it another way, each text carries an ideological message, and the reader is supposed to accept or reject this message, which s/he finds obvious, i.e. self-evidently true within that culture (ibid.: 69). If the reader agrees with this information indirectly, s/he assumes a role and becomes the type of people to whom the information would appear to be obvious (Barthes in Mills 1998: 70). This self-evident information is related to what Norman Fairclough terms “members’ resources” which is background knowledge that the reader is assumed to have (Mills 1998: 70). This knowledge is, however, different from the obvious information and belongs to only certain readers; the text, in this sense, delimits its audience (ibid.: 70-71). As it has already been mentioned, *Le deuxième sexe* is a severe criticism of the patriarchal society and the construction of woman according to its values; it thus communicates a new perspective and treats the patriarchal system as responsible for and even culpable of the situation of women. This criticism is evident in phrases like “la femelle est en proie à l’espèce dont les intérêts sont dissociés de ses fins singulières” [the female is prey to the species, whose interests are dissociated from her

own ends] in the second passage and “elle est la proie de l’espèce qui lui impose ses mystérieuses lois” [she is the prey of the species that imposes its mysterious laws on her] in the fourth passage. It is in the presentation of this information that the text maps out a position for its readers, which is open to negotiation of course, because there will be many women who will not feel that their set of expectations maps on to the information which hails them in this text, as this was the case in the reception of *Le deuxième sexe* in France as noted earlier in this chapter; many women disapproved of Beauvoir’s book, whereas the book helped many others become aware of their situation. However, the fact that the female reader does not agree with certain information does not necessitate that she is not drawn to the text, because the text may contain other information with which she agrees or which she finds interesting (Rivkin in Mills 1998: 76), as this was again the case in France with respect to the reception of *Le deuxième sexe*: the book attracted the attention of masses whereas it was severely criticized. This further demonstrates that gender, which is an important element in the construction of the reader’s position, cannot be considered as the only factor in the construction of the reading position and in the reader’s response to that positioning (ibid.: 79).

As far as the Turkish context is concerned when the translation was published in 1970, it can be argued that it was an early work for the Turkish cultural space which was lacking a feminist discourse at the time; nevertheless, in the 1960s and 1970s, in women’s fiction, there was a tendency to question the place and identity of woman in Turkey only implicitly (Paker 1991: 294). However, as mentioned by the publisher of the Turkish translation, Turkish women readers showed much interest in the book, and even some famous Turkish women referred to it as “the book that changed my life” (Öztürk 2007a). It can be argued that this book might be placed among others in the Turkish cultural space, which contributed to a feminist consciousness-raising among some women before the 1980s. On the other hand, as argued in the previous chapter, especially in the 1970s, the presumed reader of the publisher seems to be male readers, as well, who might be interested in female sexuality.

After having explored how *Le deuxième sexe* addresses its readers and how readers might be positioned in an interactive framework by the text, the following final section is the textual analysis at the level of Turkish discourse/context which will focus on discursive factors, outside the text, likely to influence both the production and reception sides of the translated text. Accordingly, the following part of the analysis

needs to deal with larger structures and patterns which determine the use of individual lexical and syntactical items.

5.4. Analysis at the Level of Turkish Discourse/Context

Referring to the feminist model of text proposed by Mills, the aim of the analysis in this section is to link the word and phrase/sentence to a larger discursive context, which may be seen as a structure, which determines the choice of language items on the production side in the receiving context (Mills 1998: 159). The analysis is also concerned with the effect of these items and larger structures on readers, i.e. with the reception side in the receiving context. However, as mentioned earlier as one of advantages of this model, textual production and reception will be studied together; the features of form identified in the close textual analysis of the text, i.e. “the cues of interpretation” will be united with some generalized predictions about readers and a range of possible readings (ibid.: 35). With this vantage point, then, it is possible to see the reception of the text as part of context (ibid.). Therefore, the aim of this section is to contextualize the findings of the word, phrase/sentence levels analysis referring to some observable factors such as sociohistorical factors, literary conventions, affiliations, publishing practices, author, and the reading public in the Turkish context.

Before continuing with Mills’ model, it is worth remarking here some connections of this model with Bourdieu’s concept of the field of cultural production. In the previous chapter, the analysis of the epitextual material has demonstrated that the critics of Beauvoir created and recreated discourses around the author and her work, which can be viewed as “one of the conditions of the production of the work” (Bourdieu 1983: 317) and which, in turn, may shape its reception to a great extent. Thus, in Bourdieu’s model, as well, the production and reception sides are regarded as interconnected because the value and meaning assigned to a certain author or work by cultural mediators will inevitably lead to different readings of the text in its consumption process.

Among the factors affecting the production and reception of texts, the first factor to be dealt with is sociohistorical factors. The period when Beauvoir was first introduced into Turkish cultural space was the 1960s. In this decade, after a despotic ten-year government of a single right-wing party (1950-1960), Turkey witnessed a

lively intellectual climate (Zürcher 1993: 267). Thus, as stated in the second chapter of this study, there was a steady increase in the publication of books on the social sciences in Turkey in the 1960s (Landau 1974: 21), and this paved the way for the introduction of Sartre, and then, of Beauvoir, into the Turkish cultural field as representatives of existentialism. Sartre's texts carrying a political significance and related to his political stance as a committed writer attracted Turkish leftist intellectuals who were trying to catch up with the contemporary critical and philosophical literature of the West (Koş 2010b: 76).

This leads to another factor of Mills' model, which is that of affiliations (Mills 1998: 32). This affiliation factor played a crucial role in the translational journey of Beauvoir into Turkey through Sartre. Because of her ties to existentialism and Sartre, Beauvoir was also introduced to the Turkish cultural space by the cultural mediators of the time who affiliated with Sartre's political ideas; thus Sartre served as a pass for her in her journey to the Turkish cultural space. For this reason, especially until the 1980s, she was promoted as a colleague of Sartre and most probably read as an existentialist writer; eventually, her feminist side was to a large extent ignored or rejected. Thus, it can be argued that a reader who identifies himself/herself close with existentialism is likely to read the text of Beauvoir in a different way — for instance, overhearing her feminist message — from another reader who identifies himself/herself close with feminism does.

As mentioned in the previous chapter, the most prominent publisher of Beauvoir's work in Turkish is Payel Yayınevi, which is also a prominent publisher of Sartre's work. The owner of the publishing house, Ahmet Öztürk, is one of the leftist Turkish intellectuals of the 1960s, just like the translator of *Le deuxième sexe* in Turkish published by Payel Yayınevi, Bertan Onaran — who is at the same time a prolific translator of Sartre. The affiliation of the Turkish intellectuals of the 1960s with the political views of Sartre and Beauvoir is also evident in the discourse of Öztürk when he explains his motive in publishing Beauvoir's *Le deuxième sexe*: “As we were against all types of oppression, we were also opposed to the oppression and exploitation of women species.” (Öztürk 2007a). It is for this reason that, as observed in the above-mentioned passages from the translation, the phrases and sentences which refer to the oppression and exploitation of women in the patriarchal society through the use of presuppositions and transitivity choices and which are embedded in the background knowledge with a strong ideological impact were translated into Turkish without any significant

refractions or deletions. This demonstrates that the translator, as one of the leftist intellectuals of the 1960s, was aware of the constraints of patriarchal society on women, since Beauvoir's critique of patriarchy through the use of presuppositions and transitivity choices is observed in the translation. Furthermore, the metaphor "un polype" for the embryo by Beauvoir was translated into Turkish as "polip", using the same medical term, even though motherhood is seen as a sacred mission in the Turkish society.

However, as pointed out in the second section of the previous chapter, Beauvoir's work in Turkish was marketed by rendering the gender of the author salient by the use of attractive women photographs along with Beauvoir's photographs on the book covers, probably for commercial reasons, although this strategy seems to contradict with the symbolic capital that Beauvoir is said to present for the publisher (Öztürk 2007a). One could further argue that these photographs are also in strong contradiction with the leftist position of the publisher and with the translation strategies uncovered in the textual analysis. Furthermore, as already mentioned, a special emphasis is placed on Beauvoir's ("unconventional") relationship with Sartre both on the epitextual and peritextual levels. Therefore, especially the way these translations were packaged probably led some different readings of Beauvoir's works in the receiving culture. The translation of the terms of female genitalia in the second passage and of Beauvoir's explicit language-use of female sexuality without deletions throughout the book into Turkish offers some clues about some different readings of the book. As stated in the previous chapter, women's sexuality was a popular subject in the Turkish cultural space in the 1970s. If the popular interest in texts on female sexuality in Turkey in the 1970s and the front covers of the book carrying photographs of sexually inviting women are taken into consideration, it can be argued that one possible reading of the work was to treat this philosophical treatise as a book offering information on female sexuality in the Turkish context.

As stated in the second chapter, another sociohistorical factor of the 1970s in the Turkish context was that, against a highly politicized background, an anti-feminist socialist ideology prevented the development of a distinct feminist discourse in Turkey. For this reason, the woman question was not treated as an important issue before the 1980s. It is also worth recalling that it is only in the 1980s that the patriarchal system was first criticized by the Turkish feminists. Therefore, in the 1970s, these left-wing movements in Turkey just allowed women to take active roles in political mobilization

(Sirman 1989: 16). Thus, when the translation of *Le deuxième sexe* was first published in 1970, there was not a distinct feminist discourse in Turkey. Referring to the notion of “dominant reading”, Mills describes it as a position or positions a certain text offers to its readers with a particular sociohistorical moment; this dominant reading is likely to be realized as a result of “the range of ideological positions available which make that text understandable” (Mills 1998: 73). This also recalls Bourdieu’s statement about the texts circulating without their contexts when they move from one linguistic culture to another (Bourdieu 1999: 221). Thus, within the cultural context of the time, the feminist discourse or the feminist message of this text was likely to be received partially or with difficulty. However, the number of reprints of the book in the 1970s indicates that there was a high interest in the text. Therefore, it may be assumed that some Turkish women considered that they were being addressed by the discourse of Beauvoir through shared lived experience and through the restrictions imposed on them by the Turkish patriarchal society. In addition, as argued by Saliha Paker, in the women’s short stories and novels of the 1960s and 1970s in Turkey, there is a tendency to explore female experience, consciousness, and individual/social identity, which may evoke a questioning attitude toward an emancipation of women in Turkish society (1991: 294). Therefore, the 1970s can be considered a decade in which a consciousness-raising process among some Turkish women started to develop, which might have paved the way to feminist readings of the Turkish version of *Le deuxième sexe*, even before the development of a Turkish feminist discourse in the 1980s.

Nevertheless, there are some parts in the above passages that set the reader of the translation a number of problems. Actually those parts are examples of language-use, which show the link between a patriarchal society and language. Referring to a lesbian as “sapık kadın” [pervert woman] or talking about menstruation in negative terms labeling it as an illness or disease demonstrate how language reflects cultural sensibilities on the one hand and how it is used as a form of social control on the other. If the translator is to be positioned in relation to the text, one can argue that he is in the position of overhearing rather than resisting the address in these parts. For this reason, the message of the text is “refracted” in some instances referring to lesbianism as perversion, talking in negative terms about menstruation, and weakening the metaphor “une sorte de viol” by reducing it to the female perspective and implicitly taking a side. The translator’s preference for the use of Turkish terms for female genitalia describing these female body parts from the masculine perspective further refracted the feminist

message of Beauvoir. Therefore, these manipulations in the translation at the word and metaphor levels contrast with the translator's strategy adopted in the presupposition and transitivity choices. All in all, the findings overlap with the general attitude to the woman question of the Turkish society at the time; some shifts in consciousness with regard to the role of woman in society, her identity, her emancipation started to be realized, yet these awakenings were not completely freed from the influence of some patriarchal beliefs. It would take another ten years that these awakenings culminate and lead to the emergence of an independent feminist movement in Turkey.

5.5. Summary and Concluding Remarks

Following the feminist model of text proposed by Sara Mills in her book *Feminist Stylistics* (1998), an illustrative textual and discursive analysis has been carried out in this chapter at the levels of word and phrase/sentence of the Turkish translation of *Le deuxième sexe*; furthermore, omissions are dealt with as breaking points of the discourse created throughout the book; the observations at these levels then shed light on "the cues of interpretation" (Mills 1998: 35) of both source and target texts. The target text, then, is to be evaluated in its own context considering some sociohistorical conditions, affiliations, publishing practices, literary conventions, author, and so on, which allows to make some generalized predictions about the Turkish readers' positioning in relation to the text within their discursive frameworks.

As argued by Mills, it is these discursive forces that determine the choice of language items; in other words, cultural agents such as authors, translators, publishers, critics, among others, are all subject to interaction with these discursive frameworks. As a result, texts are invaded by these forces like sociocultural norms, ideologies, history, economic forces, gender, and so on (ibid.: 198). Furthermore, as demonstrated in this study, in the case of translation, these texts are not restricted to the translated text alone, but cover epitexts and peritexts as well, which are all interrelated. Accordingly, some of the findings at the textual level are aligned with those at the epitextual and peritextual levels, yet some of them are in contradiction with them. As observed in the epitexts and peritexts before the 1980s, the feminist aspect of Beauvoir was neglected; she was promoted as an existentialist writer and a colleague of Sartre. At the textual level, on the other hand, her critique of patriarchy can be heard through the translated text via

presupposition and transitivity choices. The reason resides in the fact that her translator, Bertan Onaran, a leftist intellectual of the 1960s and a prolific translator of Sartre, was also against the constraints of the patriarchal system. Nevertheless, some of the findings coincide with those of the epitextual and peritextual findings. Due to a lack of a distinct feminist discourse in the Turkish cultural context and as a result of the influence of the patriarchy in the Turkish society, Beauvoir's text was refracted in some parts, and as seen in the examples above, she was made to refer to a lesbian as a pervert woman, to talk about menstruation in negative terms labeling it as a disease, and to implicitly take a side when describing penile penetration as a kind of rape.

It is worth mentioning that the relation between discursive forces and language, thereby texts, is not a unidirectional type of relation, but it is an ongoing process; these discursive forces or these social forces determine language, and language, in turn, has an impact on society (ibid.: 13). This is perhaps, in this way, that Turkish women who read *Le deuxième sexe* in Turkish in the 1970s might have been able to play active roles in the development of a feminist discourse in Turkey in the 1980s.

Conclusion

I started my research for this thesis in order to explore and problematize the translational journey of Simone de Beauvoir and her work into Turkey beginning from the 1950s to the present. This research was carried out on several levels to answer some general questions such as “How does a culture absorb a foreign author?”, “Which aspects of her and her work remained unwritten in her ‘rewriting’ process?”, “Which values of the source text prove to be culturally and ideologically specific and which are transferable and to what degree?”, “What are the factors at work in the target cultural construction?”, among others. Thus, this study takes as a premise that it is necessary to analyze a wide range of factors whilst analyzing the “rewriting” process of an author and his/her work in the receiving culture; it is in this way that it is possible to consider the relationship between the observable data related to the author and his/her work and the discourse developed around them.

This study considers how a feminist woman writer travels from one cultural and linguistic system to another that has little or no feminist tradition. As we cannot consider translation outside the socio-cultural space in which it emerges, it is likely that her cultural mediators either consciously or subconsciously would screen out feminist propositions of her work, to play according to the rules of the game in the field of cultural production of the time, in Bourdieu’s terms. Bourdieu’s concept of the field of cultural production enabled me to become aware of the network of relationships between different agents and to view how these agents assigned different meanings and values to Beauvoir and her work, constructing actually an authorial image for her in the Turkish cultural space. In the end, all these attempts affected and shaped the reception of Beauvoir, leading to different readings of her work. Therefore, exploring the reception of an author in a target culture involves analyzing his/her presence and the response to his/her work in sources as disparate as press reviews and academic criticism. Of equal importance for such research are translations of the author’s work, as they provide perhaps the most crucial and the most tangible evidence of what occurs during such cultural transfer. In this study, besides the translated text itself, the paratextual data accompanying translations have been also explored to uncover this process. It may be also argued that this production and reception process is not

unidirectional; it may, in turn, influence the selection of the source text to be translated along with translation and paratranslation strategies.

This study problematized the translational journey of Simone de Beauvoir into Turkey from the 1950s onwards through the paratextual and textual data, with a gender-conscious perspective. Throughout my study, I tried to explore her (in)visibility in the Turkish cultural milieu with the aim to trace how she was absorbed as a foreign writer. I found out that although Beauvoir's works were extensively translated and read since the 1960s in Turkey, to my knowledge, almost nothing has been written on the translations of her works or on her reception in Turkey, even by the feminist circles that referred to her as a feminist icon since the 1980s. In other words, while her role in the advent of feminism in Turkey through translation has been merely acknowledged, it has not been discussed in depth neither by Turkish feminists nor by translation studies scholars. Furthermore, the popular interest in her did not create an interest by the academic circles either. This led me to locate my study within the framework of feminist translation studies under the area of research devoted to the analysis of translations of women writers.

Another problematic in Beauvoir's translational journey, and hence in her "rewriting" process, was related to one significant aspect of her, her feminist side, which remained unwritten in the Turkish cultural space until the 1980s. As she was introduced by the same cultural mediators who introduced Sartre in the 1960s, she was primarily categorized as an existentialist writer and a colleague of Sartre. As observed in the discourse generated around her in the epitexts before the 1980s, much emphasis was placed by her mediators on the factual value such as her gender and her relationship with Sartre, which would inevitably assign some meanings to her text, creating "implicit contexts" (Genette 1997: 7). The lack of a feminist discourse in the receiving culture and the patriarchal structure of the Turkish society further contributed to this "implicit context", which came to promote Beauvoir as less than Sartre. This one-sided image of Beauvoir which prevailed roughly until the 1980s — when feminism as a movement and ideology was developed — demonstrates the time-lag in her reception in Turkey due to the contextual differences between the source and target cultural spaces.

This unwritten part in Beauvoir's authorial image led me to problematize the way her mediators presented her work at the peritextual level. In this analysis, Bourdieu's model of the field of cultural production enabled me to place (para)translational data and social agents within a wider context in which I could pursue the relations between

the observable data and different attitudes of social agents within the field of cultural production. As a result of my research, I discovered that publishers occupying different positions in the Turkish cultural field pursued similar strategies in marketing her work, benefiting from her relationship with Sartre, from the scandalous status of her life and works, from the persona and gender of the author, and from the autobiographical features of her work to engage the readers' attention and interest. Furthermore, especially in the case of her most prolific publisher, the use of attractive women photographs on the front covers seems to contradict with the symbolic capital that Beauvoir is said to present for Ahmet Öztürk who was a leftist intellectual of the time (Öztürk 2007a). In these peritexts, the values, beliefs, and interests of the publishers found their expression, which, in turn, were shaped by the dominant discursive frameworks in the receiving cultural context. As observed in a number of examples, her publishers could not elude the patriarchal point of views towards woman, and they took advantage from this perspective in promoting the books "embellished" with sexually attractive women on the front covers, for commercial purposes. Nonetheless, a shift was observed in the use of some peritextual material accompanying Beauvoir's work in the 1980s, which runs parallel to that observed at the epitextual level.

Therefore, by concentrating on her relationship with Sartre, critics and publishers aligned themselves along a patriarchal front, which was likely to distort the philosophical nature of Beauvoir's text, just from the very beginning, from the paratextual level, even before the reader had access to the text itself. The research directed me then to the translated text itself with the aim to explore to what extent Beauvoir's language-use in the Turkish translation contradicts with or complements the findings at the paratextual level. Following an illustrative textual analysis based on the feminist model of text proposed by Sara Mills in her work *Feminist Stylistics* (1998), the findings of the word and phrase/sentence levels analysis of four passages from *Le deuxième sexe* were contextualized within the Turkish cultural space. With this final discourse analysis, the text opened onto other texts, i.e. epitexts and peritexts, since the readings of the translated text were likely to be affected by them.

What we rewrite is restricted with what is considered appropriate within a given society at a given time; in other words, the context determines to a great extent the production and reception of a text (Mills 1998: 29). This inter-relational way of thinking leads us to bind all these texts into a coherent text, i.e. to "intertextualize" them into a context, with the aim to see the reason lying behind these constructed images of reality.

It is in this way that we can figure out why Beauvoir was introduced in the Turkish cultural space through Sartre, why her ties with existentialism and not with feminism were emphasized, why women were represented as stereotypically heterosexually feminine on the front covers of her translations, and why Beauvoir used a patriarchal language in some parts of the Turkish translation of *Le deuxième sexe*. The lack of a distinct feminist discourse, the patriarchal paradigm, and the cultural mediators' concerns and interests, among others, all played a role in shaping this "rewriting" process. On the other hand, Beauvoir's critique of patriarchy was present in some parts of the translated text via the use of presupposition and transitivity choices, which contradicts with the front covers. The reason is likely to be related with the fact that her translator, being a leftist intellectual of the 1960s and a prolific translator of Sartre, was also against the constraints of the patriarchal system. If the relation between discursive forces and language, thereby texts, is regarded as an ongoing process (ibid.: 13), it can be argued that, in this way, the Turkish women who had read *Le deuxième sexe* in Turkish in the 1970s might have been able to play active roles in the development of a feminist discourse in Turkey in the 1980s, because these discursive forces shape language, and language, in turn, has an impact on society (ibid.).

The present study is the first critical analysis on the translational journey of Beauvoir in Turkey and her reception through paratextual and textual data. It further offers some insight to the stance against a woman writer in specific and woman in general of the Turkish cultural agents over the periods. The corpus and analysis in this thesis may be helpful for future researchers who, no doubt, will complement my findings. This study may help to create a renewed interest in Beauvoir's work in Turkish, especially an academic interest in her reception in Turkey, triggering other studies on the translations of Beauvoir's oeuvre such as analysis on the translation patterns with regard to text-selection, retranslations, time-lag in the translations, and profile of the translators. It may further make way to new translations or retranslations of Beauvoir's works from a gender-conscious perspective.

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Appendices

- Appendix 1:** The front and back covers of *Kadınlığımın Hikayesi* (1969) published by Payel Yayınevi. <http://goo.gl/VnWrR8>
- Appendix 2:** The front and back covers of *Kadınlığımın Hikayesi* (1972) published by Payel Yayınevi. <http://goo.gl/OY5Rj4>
- Appendix 3:** The front and back covers of *Kadın. İkinci Cins. Genç Kızlık Çağı* (1970) published by Payel Yayınevi. <http://goo.gl/O4vRPY>
- Appendix 4:** The front and back covers of *Kadın. İkinci Cins. Evlilik Çağı* (1970) published by Payel Yayınevi. <http://goo.gl/VmTCg2>
- Appendix 5:** The front and back covers of *Kadın. İkinci Cins. Bağımsızlığa Doğru* (1970) published by Payel Yayınevi. <http://goo.gl/Rt7eFS>
- Appendix 6:** The front and back covers of *Pyrrhus ile Cinéas* (1963) published by De Yayınevi. <http://goo.gl/ZKYzc7>
- Appendix 7:** The front and back covers of *Denemeler. "Pyrrhus ile Cinéas"* (1976) published by Payel Yayınevi. <http://goo.gl/LQ1E0k>
- Appendix 8:** The front and back covers of *Bir Genç Kızın Anıları* (1971) published by Payel Yayınevi. <http://goo.gl/X0EBHs>
- Appendix 9:** The front and back covers of *Konuk Kız* (1971) published by Payel Yayınevi. <http://goo.gl/tY195N>
- Appendix 10:** The front and back covers of *Başkalarının Kanı* (1990) published by Payel Yayınevi. <http://goo.gl/y5RgVx>
- Appendix 11:** The front and back covers of *Olgunluk Çağı I* (1991) published by Payel Yayınevi. <http://goo.gl/6A2Zva>
- Appendix 12:** The front and back covers of *Olgunluk Çağı II* (1991) published by Payel Yayınevi. <http://goo.gl/NsF74I>
- Appendix 13:** The front and back covers of *Koşulların Gücü I* (1995) published by Payel Yayınevi. <http://goo.gl/N8Ehmg>
- Appendix 14:** The front and back covers of *Koşulların Gücü II* (1996) published by Payel Yayınevi. <http://goo.gl/qcpwtr>
- Appendix 15:** The front and back covers of *Kadın Bu Meçhul* (1965) published by Altın Kitaplar. <http://goo.gl/d9rLFG>

Appendix 16: The front and back covers of *Kadınlğın Kaderi* (1966) published by Altın Kitaplar. <http://goo.gl/KZwCqR>

Appendix 17: The front and back covers of *Mandarinler* (1966) published by Altın Kitaplar. <http://goo.gl/Wvylv9>

Appendix 18: The front and back covers of *Kadınca. Les Mandarins* (1972) published by Altın Kitaplar. <http://goo.gl/6E4rPN>

Appendix 19: The front and back covers of *Sevenler de Ölür* (1971) published by Altın Kitaplar. <http://goo.gl/g64L6e>

Appendix 20: The front and back covers of *Güzel Görüntüler* (1972) published by Doğan Yayınevi. <http://goo.gl/4lsKBE>

Appendix 21: The front and back covers of *Yıkılmış Kadın* (1983) published by KaynakYayınları. <http://goo.gl/l3SHs3>