A Gender Discourse Analysis on *Dede Korkut Hikâyeleri* and Its English Translation

DR. **ESRA ÜNSAL OCAK***

Abstract

Dede Korkut Hikâyeleri is an epic significant in Turkish history, literature, and culture. It comprises a prologue and twelve epic stories that tell the lifestyles, customs, and traditions of Oghuz Turks. Up to the present, *Dede Korkut Hikâyeleri* has been translated into English three times, firstly by Sumer, Uysal, and Walker (1972), secondly by Lewis (1974), and lastly by Mirable (1990). It is a work rich in gender roles such as heroism, bravery, manhood, womanhood, fertility, and maternal instincts. The present study utilizes Norman Fairclough's three-dimensional Critical Discourse Analysis (CDA) model to highlight the deviations in translating the examples involving gender roles in six stories out of twelve in total. The corpus consists of *Dede Korkut Hikâyeleri* by Orhan Şaik Gökyay (1938/1976) and its English translation by Geoffrey Lewis in 1974. The research findings have been evaluated within the scope of Gideon Toury's (1995) translation norms. While the narration in the epic is mostly in prose, the dialogues, including gendered discourse are mostly in verse. In this study, repeated phrases in dialogues are excluded, and merely 11 examples are analysed in detail. The findings show that the translator mainly performs the translation act with a target-oriented approach through the text. Additionally, this study clearly indicates that language and society are intertwined, and Turkish norms, values, and traditions are reflected in discourses.

Keywords: *Dede Korkut Hikâyeleri,* gender, critical discourse analysis, translation norms, deviations in translation

DEDE KORKUT HİKÂYELERİ VE İNGİLİZCE ÇEVİRİSİ
ÜZERİNE CİNSİYET SÖYLEM ANALİZİ

Öz

Dede Korkut Hikâyeleri, Türk tarihi, edebiyatı ve kültürünün önemli bir destanıdır. Oğuz Türklerinin yaşam tarzlarını, gelenek ve göreneklerini anlatan bir önsöz ve on iki destansı öyküden oluşur. *Dede Korkut Hikâyeleri* günümüze kadar önce Sümer, Uysal ve Walker (1972), ikinci olarak Lewis (1974) ve son olarak da Mirable (1990) tarafından üç kez İngilizceye çevrilmiştir. Kahramanlık, yiğitlik, erkeklik, kadınlık, doğurganlık, annelik içgüdüsü gibi cinsiyet rolleri açısından zengin bir eserdir. Bu çalışma, on iki öyküden altısında toplumsal cinsiyet rollerini içeren örneklerin çevirisindeki sapmaları vurgulamak için Norman Fairclough'un üç boyutlu Eleştirel Söylem Analizi (CDA) modelini kullanmaktadır. Derlem Orhan Şaik Gökyay'ın (1938/1976) *Dede Korkut Hikâyeleri* ve 1974 yılında Geoffrey Lewis tarafından yapılan İngilizce çevirisinden oluşmaktadır. Araştırma bulguları Gideon Toury'nin (1995) çeviri normları

kapsamında değerlendirilmiştir. Destandaki anlatım çoğunlukla nesir iken, cinsiyetçi söylem içeren diyaloglar çoğunlukla manzumdur. Bu çalışmada diyaloglarda tekrarlanan ifadeler çıkarılmış, sadece 11 örnek ayrıntılı olarak incelenmiştir. Bulgular, çevirmenin metin boyunca ağırlıklı olarak erek odaklı bir yaklaşımla çeviri edimini gerçekleştirdiğini göstermektedir. Ayrıca bu çalışma, dil ve toplumun iç içe olduğunu ve Türk normlarının, değerlerinin ve geleneklerinin söylemlere yansıdığını açıkça göstermektedir.

Anahtar sözcükler: *Dede Korkut Hikâyeleri,* toplumsal cinsiyet, eleştirel söylem analizi, çeviri normları, çeviride sapmalar

INTRODUCTION

A Turkish epic, *Dede Korkut Hikâyeleri* comprises a prologue and twelve stories, each of which is significant for Turkish literature and culture. The work is one of the oldest sources about the lifestyles, customs, and traditions of Oghuz Turks. It is known to be transmitted to written language in the 15th and 16th centuries. Gender-oriented themes such as heroism, bravery, manhood, womanhood, fertility, maternal instincts, and the relations between father-son, mother-son, and wife-husband are discussed throughout all twelve stories in the epic. The work was not translated into English until the 20th century. The research conducted by Küçükebe (2015) indicates that *Dede Korkut Hikâyeleri* has been translated into 15 different languages such as German, Estonian, Persian, Dutch, French, English, Italian, Japanese, Letonian, Lithuanian, Hungarian, Portuguese, Romanian, Russian, and Serbian. To date, the book has been translated into English three times. The first English translation was performed by Faruk Sumer, Ahmet Uysal, and Warren Walker in 1972 and published under the title of *The Book of Dede Korkut: A Turkish Epic* by the University of Texas Press. Secondly, it was translated by Geoffrey Lewis as *The Book of Dede Korkut* in 1974 by Penguin Publishing and became the first English translation text published in the UK. The third English translation entitled *The Book of the Oghuz Peoples or Legends Told and Sung by Dede Korkut* was performed by Paul Mirable in 1990 and published by Voies Itinerantes in Paris. Considering the reason for performing the third English translation in spite of the previous two translations by Sumer-Uysal-Walker and Lewis, Mirable explains that it was a philological study that was thought to be interesting for English readers and to preserve the original beauty of the book in the English language. Additionally, he remarks that his translated text is a "hybrid work" where a literal translation is preferred rather than a meaning-based translation in order to convey the poetic style of the book to the target readers (as cited in Aliyev, 2004, p. 124). Mirable's work is excluded from the scope of the present study because the meaning was kept in the background of Mirable's work in the translation process. In this context, it seems a hard task for a researcher to conduct a study on gender discourse from a socio-cultural perspective. Accordingly, regarding the gender discourses, it has been observed that there is a tendency towards a source-oriented translation in Sumer-Uysal-Walker's text, so it is probable that the deviations between the two languages are not considered very noticeable. For these reasons, the current study prefers the English translation by Geoffrey Lewis because of its target-oriented translation approach.

The present study aims to examine the data selected from the first six epic stories out of twelve in *Dede Korkut Hikâyeleri* and reveal the discursive features of the gender discourse during the process of translating the data into the English language. For that purpose, the deviations between these two languages will be identified and explained within the framework of Norman Fairclough's (1989) three-dimension Critical Discourse Analysis (CDA) model. Additionally, the translator's preferences will be interpreted in line with Gideon Toury's (1995) initial norms in order to find out whether the translator adheres to the norms in the source culture or the norms in the target culture. In this context, this study aims to analyse the English translation of particular gender roles detected in *Dede Korkut Hikâyeleri* in the light of Norman Fairclough's three-dimensional CDA model. In addition, the present study deals with the English translation of gendered discourses in *Dede Korkut Hikâyeleri* in terms of 'adequacy' and 'acceptability' within Toury's translational norms.

There is much research on gender studies, which contributes to the struggle against gender inequality or female oppression. These studies need the identification of social categories in order to highlight the main intention hidden in words and other linguistic features. Discourse analysis is frequently used in numerous different fields to uncover the language beyond the words that are necessary for successful communication. However, the present study focuses on the English translation of gender roles detected in the initial six stories of *Dede Korkut Hikâyeleri* that covers all areas of social life, from the day they were born to their old age, from daily life to the struggle for the independence of their homeland. Thus, this study is based on CDA to explore the connections between the language and social and cultural contexts in which it is used. Accordingly, in this study, we can see that Turkish norms, values, and traditions are reflected in the discourse, and behaviours and thoughts are shaped by language. To this end, all the discourses containing gender roles in the six stories out of the 12 in total were detected in ST and comparatively examined with their English translations within a socio-cultural perspective. All data has been put in tables and relative lexical words, including gendered discourse have been indicated in bold.

Dede Korkut Kitabı comprises poetry with prose. It has been observed that the dialogues are repeated several times throughout the stories. Thus, in order to avoid repetition in this study, only 11 examples are listed in tables in the section of *Data Analysis* and analysed in terms of the translator's lexical choices and explained considering the socio-cultural structure of Turkish society. Considering the discourses containing sexist roles throughout the 12 stories, it is seen that the translator performs the translation action in the focus of the target culture throughout the text. Since there is a similar trend in the rest of the stories in the epic, the study is limited to 6 stories and 11 examples.

THEORETICAL BACKGROUND

This section focuses on the theoretical background of the present study for a better understanding of gendered discourse and CDA and their relations to Translation Studies. Critical Discourse Analysis, which deals with the language beyond the word, phrase, and sentence is the basis of this study, of which aim is to uncover the hidden meanings in the translation process of

gender roles in *Dede Korkut Hikâyeleri*. The term, 'discourse analysis', firstly introduced by Zellig Harris in 1952 was used to analyse the connected speech and writing. By doing so, Harris was concerned with the language beyond the level of the sentence and the relationship between linguistic and non-linguistic behaviour. There are specific ways of using language in particular situations that describe 'discourse'. Depending on these situations, discourses have common meanings and characteristic linguistic features. Therefore, the focus of discourse analysis is on finding out what these meanings are and how they are perceived in a language.

There are many different views on discourse analysis as it is used in particular ways for particular purposes. Fairclough (2003, p. 2) grasps more social theoretical orientation compared to other theoreticians on discourse analysis as he states that "language is an irreducible part of social life" that is directly related to different elements of social life, therefore, social research and analyses should be done within the scope of account language. Just as Fairclough, Cameron and Kulick (2003) argue that data taken from a language that is analysed under a text-based view of discourse should also be discussed in terms of its social functions and social meanings. This kind of view of discourse sees a text as communicative units embedded in cultural and social practices. According to this view, not only text but also discourse is shaped by these practices. In other words, they are shaped by the people who use the language that entails cultural and social differences in perceiving the world around them. The main proponents of the theory of CDA are Norman Fairclough, Teun A. van Djik, Ruth Wodak, Rebecca Rogers, Gunther Kress, James Paul Gee, and Thomas N. Huckin. The role of context is highlighted in this approach. CDA aims to reveal some hidden and 'out of sight' values and perspectives and find an answer for what and why the discourse is used in a particular way. It examines the use of discourse, especially concerning social and cultural issues such as race, politics, gender, and identity. From CDA's perspective, language use is assumed to be always social and as Rogers (2004, p. 5) states "discourse both reflects and constructs social world." Huckin (1997) explains that CDA differs from other forms of textual analysis in six major aspects. First, texts are produced or read not in isolation but in the real-world context. Thus, it gives great significance to contextual factors such as historical ones, which help to interpret a text. Second, it unites three different levels of analysis: the text, the discursive practices, and social context of the text, which embraces both. In so doing, CDA tries to show how these levels are interrelated. Third, it deals with social issues so that the context in which the text is embedded includes not only its narrow environment but also a wider one such as its cultural, social, political, and other facets. Thus, CDA theorists prefer to choose texts, which have real results in the lives of a great number of people. Fourth, an ethical stance is generally taken into consideration to draw attention to power imbalances, social injustice, and similar topics in order to encourage the readers to reformative action. This is the reason for the usage of the term *critical*. Fairclough (1995, p. 132), one of the founders of CDA, describes the aim of using the term 'critical' as "to systematically explore the often opaque relationship of casualty, and determination between discursive practices, events and texts and wider social and cultural structure relations and processes." By so doing, the analysis examines how such practices or events are ideologically shaped by power relations. Moreover, while CDA describes the inequitable practices, it also

explicitly criticizes them. As the fifth aspect, discourse constructs the society. Accordingly, CDA researchers follow the poststructuralists' approaches of Michel Foucault, Michael Bakhtin, and others to the term *reality* which is never stable and always constructed through the interaction with others through language use. Therefore, the scholars aim to show the dominant forces in society and uncover the unjust practices and so encourage the victims to resist such practices. Finally, CDA followers try to minimize the use of scholarly jargon in their works thus, reaching as many readers as possible.

On the other hand, Fairclough and Wodak (1997, pp. 271-280) summarize the levels of CDA as follows:

a) CDA addresses social and political problems

b) Power relations are discourse

c) Discourse constitutes society and culture

d) Discourse is historical and can be understood in relation to context

e) The link between text and society is mediated through CDA

f) Discourse analysis is interpretive and explanatory

g) Discourse is a form of social action that can be used to make transparent the hidden power relation

In regard to these aforementioned views, it can be said that the meaning of a text does not only come from the words but also from how the words are used in a specific social context. The meaning changes depending on who uses the words or in what context they are used.

Since the present study compares how gender discourse detected in the source text (ST) is transferred to the target text (TT), it will be helpful to give information about how CDA is used in Translation Studies. CDA combines cultural, social, and political approaches to analyse source and target texts. As it focuses on translation as a social action, it aims to answer who translates for whom, what is being translated, and how translation affects the target culture.

The relationship between CDA and Translation Studies can be considered a new phenomenon. Basil Hatim and Ian Mason, Jeremy Munday, and Maria Calzade Pérez are among the linguistics interested in CDA within Translation Studies. Hatim & Mason (1990; 1997) have published two works that provide detailed information about how CDA can be applied to Translation Studies. The recent studies on CDA within the field of translation have been based on their two works. Researchers generally choose an existing CDA theory and apply it to Translation Studies. Fairclough's (1989) CDA model includes three stages that are *description* (text analysis), *interpretation* (processing analysis) and *explanation* (social analysis). In this regard, CDA in Translation Studies as a research tool helps to find the linguistic deviations and the sociocultural conflicts between languages. To make it more detailed, the first stage, *description* is the linguistic description of the formal characteristics of a text. Fairclough (2003, p. 3) argues that a close look at the text is the first and most significant part of social analysis. This stage presents a linguistic analysis on morphological and grammatical levels, including vocabulary, grammar, and textual structures. In so doing, linguistic elements and grammatical features of the text are revealed. In this context, the types of words used to describe particular gender roles in the selected examples

within the scope of this study are identified in this step. Furthermore, deviations in the process of translation are detected. Secondly, *interpretation* is the relationship between discursive processes and the text. Fairclough (1989, p. 42) argues that this step concerns the understanding of meaning embedded in texts by combining the two processes of interpretation that are of text and contexts. According to Gee (1999, p. 17), background knowledge such as the knowledge of language, values, and beliefs helps to recognize ideological constructions. Therefore, the main focus is on the way how participants comprehend the discourse according to their cognitive, social, and ideological resources. Accordingly, research findings are interpreted through process analysis, by so doing, the translator's choices are analysed to interpret the textual features found in the first step. Thirdly, *explanation* seeks possible explanations depending on social, cultural, and historical context through sociocultural practice. In other words, this stage considers discourse as a part of social struggle and power relations that determine social structures. It also explains how the connections between texts and the wider social and cultural context shape the way of interpretation of a text.

Since the present study analyses gender-oriented extracts, it is helpful to touch on the relationship between language and gender in Translation Studies. Although the concept of gender is interpreted in terms of psychoanalytic theory in the works of theorists such as Jacques Lacan, Sigmund Freud, and Simone de Beauvoir, the Latin word 'gender' was first used as a scientific term in *Sex and Gender* (1968) by Robert J. Stoller. As Taşdan (2018, p. 320) states, "the relationship between translation and gender dates back to the 17th century" with the term 'Les belles infidels' introduced by a French rhetorician, Ménage. According to this view, translations should be either beautiful or faithful like women. In this regard, the term "positions fidelity as the opposite of beauty, ethics as the opposite of elegance" (Simon, 1996, p. 10). In other words, the common point between feminism and translation studies is their "secondariness" (ibid. p. 8). Both of them are considered tools to do critical analysis to figure out the deviations between languages. Therefore, gender in Translation Studies deals with how social and sexual differences are reflected in the language, and how they are transferred to the target languages. In this context, the process of reproducing the original meaning in the target language can be a hard task for translators to make the implied meaning explicit to a second language public. Accordingly, differences in lexical and grammar structures of the languages probably constrain translators from conveying the main intentions of the authors in the original texts to the target language, especially in the process of translation between genderless and gendered languages (Taşdan, 2018, p. 319). In this case, translated text cannot be neutral. Bulut (2008, p. 65) states that "every text is ideological in line with the aims, values, identities, and norms of those who produce them since it serves its own purposes". In this regard, texts on gender discourse can be evaluated within the scope of ideological texts. In these types of texts, the aim of reproducing the intentional messages of the author as "interesting and attractive" and "persuading" a second language public comes to the fore (Bulut, 2008, p. 66). Therefore, in the translation process of these texts, translators tend to take a 'target-oriented' approach and fulfil the function of *persuading* the target readers.

Considering all the points above, it will be appropriate to mention that Toury's translational norms are divided into three types: *initial norms, preliminary norms,* and *operational norms.* Within

the scope of the present study, as aforementioned, the translator's choices are interpreted considering Toury's initial norms. Regarding the initial norms, Toury (1980) puts forward that translator's basic preferences are between two polars, so states that the translator "subjects himself either to the original text, with its textual relations and the norms expressed by it and contained in it, or to the linguistic and literary norms active in TL and in the target literary polysystem, or a certain section of it" (1980, p. 54). Accordingly, rather than fidelity or lack of fidelity to the source text, translation equivalence can be seen as 'adequacy' or 'acceptability' that are tightly interwoven. In other words, if the translator's tendency is toward the pole of adequacy, the TT will be closer to the source system, if it is toward the pole of acceptability, the TT will be closer to the target system. In addition, these poles are on a "continuum" as there is no totally acceptable or totally adequate translation (Munday, 2016, pp. 178-179). In this study, taking Toury's translational norms into account, analyses of the translator preferences in the triangle of Translation Studies, discourse, and gender shed light on to what extent the translated text closes to the target norms.

DATA ANALYSIS

As mentioned above, this study deals with the examples in six of the twelve stories, in which gender roles are highlighted, and their English translations in the context of eleven examples.

Example 1

ST	TT
"Dirse Han, **hatunun sözüyle** ulu toy eyledi, hacet diledi" (Gökyay, 1976, p. 6).	"Dirse Khan, **at his wife's word**, made an enormous feast and asked what he wanted" (Lewis, 1974, p. 29).

The first example is taken from the first story entitled *Boghach Khan Son of Dirse Khan*. It opens with the feast Bayındır Khan gives to the Oghuz beys. He orders the guests to be hosted in the three separate tents, each of which has a different colour: 'white, red, and black'. The white tent is for 'the beys who have sons', the red tent is for 'the beys who have daughters', and the black tent is organized for 'the beys who have no sons or daughters'. Unaware of Bayındır Khan's order, Dirse Khan is seated in the black tent since he has no children. He gets angry at this ill-treatment and returns home to ask his wife why they do not have a child. She advises her husband to give a feast and feed the poor in order to make his wish come true. It is clearly understood from the example that Dirse Khan respects his wife and obeys her word. Additionally, she is often mentioned as "Khan's daughter" in the story. Taking the English translation of the example above into consideration, the word "hatun" in ST is rendered as "wife" in TL. According to Turkish Language Association, "hatun" has four definitions, three of which can be considered the equivalent for the English word "wife". However, taking this epic into consideration, it is obviously seen that the word "hatun" is used as a title given to women in a high position in Turkish society that is presented as the fourth definition (Turkish Language Association). Furthermore, it can be understood throughout the twelve stories that "hatun" refers to the respect

that the man has for the women in the epic. It can be stated that TT is deprived of the meaning which was achieved in ST since "wife" preferred by the translator might not reflect the word in ST, which refers to a high-ranking woman in TT. Thus, it is probable to say that the epic style of the ST is not preserved in TT in the example in question.

Example 2

ST	TT
"Senden midir, benden midir, yüce Tanrı bize bir erdemli oğul vermez, nedendir, dedi" (Gökyay, 1976, p. 3).	**"Is it your fault or my fault?** Why does God Most High not give us a fine hefty son?" (Lewis, 1974, p. 28).

Once again, the passage above is extracted from the story *Boghach Khan Son of Dirse Khan*. The question is asked by Dirse Khan to his wife in order to learn the reason why they do not have a son. When all the stories in *Dede Korkut Hikâyeleri* are examined in terms of gender, it seems that the significance of having a child has been repeatedly emphasized, and a child, a son, in particular, strengthens the bond between husband and wife. Moreover, a woman with a son has a respectable status in society. On the contrary, those who do not have children are considered unlucky and cursed by society, and alienated from society. Such an unequal attitude increases the degree of sex discrimination while it also "affects the place of women in society" (Aşçı & Nenni, 2018, p. 52). In the example above, the translator transfers infertility as a defect by the extra word "fault" in TT although not mentioned in ST. In other words, he prefers to make the statement explicit to the target readers by adding his interpretation. This intervention in TT shows the translator's patriarchal attitude by highlighting the phenomenon of infertility.

Example 3

ST	TT
"Böyle deyince hânım, o **namertlerin** yirmisi daha çıkageldi ve bir kov da onlar getirdiler" (Gökyay, 1976, p. 9).	"At that moment the other twenty **unmanly scoundrels** appeared and they too brought a lying tale" (Lewis, 1974, p. 32)

It has been observed that for the English translation of the word "namert" repeated in different stories of the epic, the translator uses several adjectives such as "treacherous," "coward" or "scoundrels." In the example above extracted from the story of *Boghach Khan Son of Dirse Khan*, the extra word "unmanly" has been utilized with "scoundrels" referring to a person, especially a man, who has no principles and treats other people very badly. By so doing, the translator emphasizes how despicable the enemies are. However, "un-manly" attributes the concept of bravery only to men and dedicates the lack of bravery to not being a man via the prefix *un-* which adds the meaning of *not* or *lacking* to the adjective. It is probable that the translator's lexical choice foregrounds the power dominance attributed to men and causes the gender discrimination in TT.

As in the previous example, the addition to the translated text demonstrates the typical patriarchal attitude of the translator since masculinity is deliberately brought to the fore by the translator.

Example 4

ST	TT
"**Kırk baş kul, kırk kırnak**, oğlu Uruz başına azat eyledi" (Gökyay, 1976, p. 46).	He freed **forty male slaves and forty female** as a thank-offering for his son Uruz (Lewis, 1974, p. 57).

The second story, *How Salur Kazan's House Was Pillaged*, in which themes such as masculinity, warfare, and bravery are handled in depth, opens with Salur Kazan's going hunting. During his absence, Kazan's house is pillaged, the enemies raid his tent, and his wife Burla, his son Uruz and his mother are captured. In another saying, Salur Kazan, who is respected by society as a noble, causes a disaster due to his passion for hunting. As in the other stories of the epic, the nomadic Turkish culture of the relevant period is very evident in this story. The present example taken from the second story touches on the feast he organizes for his son Uruz after he saves his family. While the word "kırnak" used in the example above refers to *a female slave,* the word "baş" is utilized in the sense of *people* (Zahidoglu, 2016, p. 291). As seen in the passage extracted, the translator renders "kırk baş kul" as "forty male slaves" and "kırk kırnak" as "forty female" into the English language. The translator's lexical choices make the original expression more understandable to the target readers. However, it is obviously seen that the addition made by the translator strengthens the sexist discourse in TT.

Example 5

ST	TT
"Dokuz kara gözlü, güzel yüzlü, saçları ardına örülü, **göğsü kızıl düğmeli**, elleri bileğinden kınalı, parmakları niğarlı, sevimli kâfir kızları soylu Oğuz beylerine sağrak sürüp içerlerdi" (Gökyay, 1976, p. 21).	"Nine lovely infidel maidens, black-eyed, beautiful of face, their hair plaited behind, **with red buttons at their breasts,** their hands dyed with henna from the wrists down, their fingers adorned with henna patterns, were giving the nobles of the teeming Oghuz cups of wine to drink" (Lewis, 1974, p. 42).

Once again, the fifth example is extracted from the second story, *How Salur Kazan's House Was Pillaged.* When the types of female figures in Dede Korkut epic are examined, it is possible to say that the traces of nomadic Turkish culture are also observed in women. Women are expected to be heroic, brave, and fearless, to ride horses, take on swords, and fight the enemy like men. As Kaplan (2010, pp. 109-100) puts it, "lust, which occupies an important place in the literature of the settled civilization, is not explicitly included in *Dede Korkut Hikâyeleri*". Furthermore, unlike settled civilizations, a woman is not an object of pleasure and lust; on the contrary, woman is intertwined with men in terms of heroism, strength, and courage. Regarding the fifth example, it is clearly seen that the expression "göğsü kızıl düğmeli" is utilized merely to describe the shape of the girls'

clothes. It is rendered as "with red buttons at their breasts" into the English language. The word "göğüs" refers to the upper part of the body; therefore, another English word "chest" can be considered an exact equivalent for the translation of the word in question. According to Gökyay (1975, p. 7415), "there is chastity from beginning to end in Dede Korkut stories, but there is no lust at all". In this regard, it is probable to state that the translator's preference "breast" reminds the target readers of lust, and so contradicts the intention of the ST.

Example 6

ST	TT
"**Kızlar vardılar**, yemek getirdiler. **Beyrek'in karnını doyurdular**" (Gökyay, 1976, p. 77).	"**The girls went** and brought food and **filled Beyrek's belly**" (Lewis, 1974, p. 78).

The example above is extracted from the third story, *Bamsi Beyrek of The Grey Horse*. As Erkul (2002, p. 61) states, women were given important duties in Turkish states so that they could fight like soldiers with their enemies. In epics, on one hand, we encounter a valiant woman who is able to wield a sword and shoot arrows. On the other hand, women take care of their husband and children. Shedding light on woman's heroism and motherhood, *Dede Korkut Hikâyeleri* deals with both issues. As Kaplan (2010, pp. 111-112) puts it, "the woman is responsible for cooking and cleaning inside the house". The relation between women and men in the family within the framework of traditional social patterns and the invisible work of women at home characterize women as being dependent on men who are powerful in economic, social, and cultural ways. Regarding the translator's preference in Example 6, it is observed that the translator tends to a source-oriented translation by conveying the sentence structure and word choices into the TT as they are in the ST.

Example 7

ST	TT
"Kazan **helalini** tanımadı. Han kızının, Kazan üzerine geldi" (Gökyay, 1976, p. 116).	"Kazan did not recognize **his wife**; he advanced on her" (Lewis, 1974, p. 103).

Example 7 is taken from the fourth story, *How Prince Uruz Son of Prince Kazan Was Taken Prisoner* in *Dede Korkut Hikâyeleri.* The Turkish word "helali," in the example above can be analysed within gender discourse since it is a religious term referring to the lawful wedded wife who is legal and suitable for her husband after marriage. It is possible to state that the word reveals the loyalty of the woman to the man from a cultural and religious perspective. Moreover, it is a common Turkish expression used as a man's way of addressing women in Turkish society. Regarding the English translation of the example in question, it is probable to state that the translator prefers to utilize a more neutral word "wife" for the English translation of "helali." By so doing, it is not probable for the translator to reproduce the same effect intended by the author to

convey to the target reader with the word "wife" in TT since it does not carry religious and cultural references unlike the word "helali".

Example 8

ST	TT
"Gözlerini kaldırdı, Kazan'ın yüzüne doğru baktı. Sağına, soluna göz gezdirdi, oğlancığını, Uruz'u göremedi. **Kara bağrı sarsıldı**, tüm yüreği oynadı, kara çekik gözleri kan yaş doldu" (Gökyay, 1976, p. 105).	"She raised her eyebrows and gazed full at Kazan's face; she looked to right and left but did not see her young son Uruz. **Her inward parts quaked**, her whole heart pounded, her black almond eyes filled with tears of blood" (Lewis, 1974, 95).

Example 8 presents an example of the strong emotional bonds a mother feels towards her son. It is taken from the fourth story, *How Prince Uruz Son of Prince Kazan Was Taken Prisoner*, which begins with Kazan's feelings of regret that his son Uruz has not fought and shed blood even though he turns sixteen. Uruz asks his father to teach him how to fight, and they go out to hunt together. The infidels take advantage of Uruz's inexperience in fighting and attack him and his father. Kazan tells his son to run away, however, he does not obey his father's word and starts fighting with the infidels. In the end, Kazan defeats the enemy and returns home happily, unaware that the enemy holds Uruz captive. Kazan's wife gets worried when she does not see her son. Throughout *Dede Korkut Hikâyeleri*, the word "kara," one of the most frequently used words, is both utilized as a title for nobles and to describe their physical appearance in positive and negative ways. As understood, the word "kara" does not have a single meaning, on the contrary, several meanings depend on the context of the stories in the work. Considering the example in question, "kara" is used with the word "bağır" in Turkish to describe how sorrowful the mother is. Thus, the example in question highlights the compassion and sadness felt by a mother for his son. As Gökyay (1975, p. 7415) states in his article dealing with the English translations of *Dede Korkut Kitabı,* the word "bağır" means "karaciğer" which has an English equivalence as "liver." Likewise, there is an idiom "ciğeri yanmak" used in the Turkish language for the meaning of suffering a great deal of pain (Turkish Language Association). The translator utilizes the expression "her inward parts" for the English translation of "kara bağrı", as he prefers to transfer the meaning given in the ST to the TT rather than the word structure.

Example 9

ST	TT
"**Koç yiğidim, şah yiğidim!**" (Gökyay, 1976, p. 131)	"**My heroic warrior, my kingly warrior**" (Lewis, 1974, p. 113)

Example 9 presents a conversation between Deli Dumrul and his wife in the fifth story, *Wild Dumrul Son of Dukha Koja.* This story in which the themes of bravery and heroism are handled shows the holiness motif of motherhood has shifted from the mother to the wife. Deli Dumrul defies Azrael, who wants to take his life. Allah orders that he will be forgiven as long as he can find another life for himself. Thereupon, Deli Dumrul goes to his father, his mother, and his wife, respectively, to ask their lives. His parents do not accept but his wife agrees to give her life for him.

In the end, Allah forgives Deli Dumrul by taking the lives of his parents and giving Deli Dumrul and his wife a hundred and forty years of life. When the translation of the example above is analysed, it is obviously seen that the translator prefers to convey the sense of bravery and valour attributed to men in the ST to the target readers via a target-oriented translation. Highlighting male superiority, the expression written in verse form is used to show how strong and brave a man is. Considering the sociocultural structure of the period, the woman's admiration for the man's bravery and his superior position both in society and in the family is not surprising. In addition, the possessive adjective used in ST and directly conveyed to TT by the translator draws a figure of a possessive wife who devotes herself to her husband. As Berktay (2012, p. 160) states, "in the patriarchal discourse in which women are coded, their reason for being is motherhood in line with the Aristotelian theory". Furthermore, patriarchal society oppresses women so much that when women go beyond the norms of society, they feel lonely and excluded from society (Adıgüzel and Görmez, 2017). In this context, the "good woman" refers to a devoted wife and a devoted mother, the "bad woman," on the other hand, refers to the woman who rejects the role of motherhood by acting against her nature. In other words, while Deli Dumrul's mother, who avoids sacrificing her life for her son, goes against the sacred sense of motherhood and points to the "bad woman," Deli Dumrul's wife, willing to sacrifice her life for her husband without hesitation, is a sign of the "good woman." Considering the translation of the example in question, the translator utilizes the English word "warrior" for the word "yiğit" used to address men, especially to highlight manhood.

Example 10

ST	TT
"Oğuzdan Kanturalı derler, bir yiğit varımış, kızını dilemeğe geliyor, dediler. Kâfirler yedi ağaç yer karşı geldiler. -Neye geldiniz, yiğit beyler? dediler. Bunlar: -**Verişmeye, alışmaya** geldik dediler" (Gökyay, 1976, p. 139).	"'There is a young man of the Oghuz named Kan Turali,' they said, 'who is on his way to seek your daughter's hand.' The infidels met them seven miles from the city, and asked, 'Warrior princes, what have you come for?' **'To buy and sell,'** said they" (Lewis, 1974, p. 120)

The example above is extracted from the sixth story, *Kan Turali Son of Kanli Koja* which begins with Kanli Koja's desire to marry his son and sheds light on the heroism of women in society. In regard to this epic in *Dede Korkut Hikâyeleri*, the father is responsible for his son getting married, and afterward he provides financial support to his son. Marriage is a phenomenon that concerns the whole society as well as the individual as it is shaped considering cultural, traditional, and historical structures of the societies. In this context, the tradition of asking for the girl's hand is of great sociocultural importance in Turkish society. As can be seen in the example presented in Example 10, the expression "verişmeye, alışmaya" is rendered as "to buy and sell" into the English language. In this regard, the translated text causes the marriage phenomenon to appear as if it was

a *commercial exchange* due to the translator's preference. On the contrary, it is very significant in the way that carries cultural, social, and traditional values of Oghuz Turks. It is clearly stated that the phrase preferred by the translator is highly discursive since it reflects the action of asking for the girl's hand as an *exchange of goods* for Turkish society to the target readers. Thus, it is obviously understood that women are objectified in this example above.

Example 11

ST	TT
"Kanlı Koca: - Yarenler, **atam öldü**, ben kaldım; yerini yurdunu tuttum; yarınki gün ben ölürüm, oğlum kalır" (Gökyay, 1976, p. 133)	"Kanli Koja said, 'Friends, **my father died** and I was left; I took his place, I took his lands. Tomorrow I shall die and my son be left'" (Lewis, 1974, p. 117)

Once again, the example above is extracted from the epic, *Kan Turali Son of Kanli Koja.* Even though the word "ata" emphasizes patriarchy in Turkish society, it is a word that does not specify gender at the word level. In addition, there is an exact equivalence and a genderless term "ancestor" for the English translation of the word in question. However, as can be understood in the translated text of the example given in the example above, the translator renders it as "my father," into English, in so doing, prefers a sexist approach in TT. In other words, the patriarchal attitude of the translator is very clear through his lexical choice in the process of translation.

DISCUSSION AND CONCLUSION

Dede Korkut Hikâyeleri, a Turkish epic of the Oghuz, is one of the oldest sources that provides rich data on gender roles in Turkish society. It cannot be expected to be easy for a translator to transfer a masterpiece with such a high cultural, historical, and literary value by preserving the source values to the target language. In this study, the sentences and dialogues involving gender roles have been detected in *Dede Korkut Hikâyeleri* and comparatively analysed with their English translations within a critical perspective. It is understood through the analyses that the selected data in ST does not always point to a sexist approach as seen in Example 3, Example 4, and Example 11, on the contrary, it presents women as superior to men as in Example 1, in which the man respects the woman's opinion is discussed. However, it is observed that the TT often brings gender to the fore due to the translator's lexical choices such as "my father" for the English translation of "atam" and "male slave" for the Turkish word "kul." Accordingly, the analyses demonstrate the difficulties the translator encounters during the translation process. Transmitting gender-specific items to the TL becomes a challenging task for the translator due to gender differences between Turkish and English societies. In other words, it is obvious that the act of translation becomes a challenge at the level of lexemes and grammar for the translator to find the appropriate equivalences for gender-oriented items that carry social, cultural, and historical aspects of the Oghuz Turks.

In Example 5, the Turkish word "göğüs" is rendered as "breast" in the English language. This change in lexical level highlights the feeling of lust in a way that does not overlap with Turkish norms and traditions reflected in the epic. In Example 10, the lexical choice in TT causes the act of asking for a girl to be reflected as a commercial purchase due to the English phrase "to buy and sell," which makes the target text appear more sexist, unlike the original work. Likewise, in Example 2, even though it does not exist in ST, the word "fault" which can be added to make the discourse related to "infertility" more explicit to the target reader, strengthens the relationship between language and power, making the translation text more sexist and discursive. Thus, it can be stated that the translator's preferences sometimes support gender inequality. In addition, this study has shown that gender plays a significant and crucial role in the construction of identities in the translation process. Even the slightest interventions to the translation may cause great change both in the implied message of the work and in gender balance. Fairclough's three-dimension model is a helpful research tool to detect the deviations between the two languages and explain these deviations within the framework of social, cultural, and historical context. Despite all the deviations analysed in this study, the analyses have shown that the translator, in most cases, subjects himself to the norms that are active in the target culture. This tendency can be defined as his effort to make the original text more explicit and understandable to the target reader.

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FEMİNİST EDEBİYAT KURAMI BAĞLAMINDA
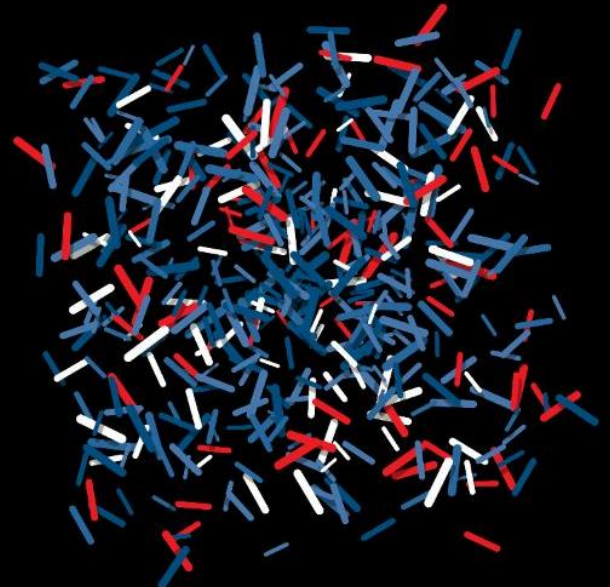# GÜLTEN AKIN ŞİİRİ

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FRANSIZCA VE TÜRKÇENİN SÖZDİZİMİ
KARŞITSAL VE DAĞILIMSAL BİR ÇÖZÜMLEME

Dr. Yusuf Topaloğlu

Günce Yayınları