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MASTER'S THESIS

ENCOUNTERS WITH FEMINIST SPECULATIVE FICTION THROUGH TRANSLATION IN TURKEY: IMPORT AND/OR TRANSFER

Güliz AKÇASOY

Supervisor

Assist. Prof. Dr. Müge IŞIKLAR KOÇAK

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Adı ve Soyadı : Güliz AKÇASOY

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Danışmanı : Yrd.Doç.Dr.Müge IŞIKLAR KOÇAK

JÜRİ ÜYELERİ

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Güliz AKÇASOY

ABSTRACT
Master's Thesis
Encounters with Feminist Speculative Fiction
Through Translation in Turkey: Import and/or Transfer
Güliz AKÇASOY

Dokuz Eylül University
Graduate School of Social Sciences
Department of Translation and Interpretation
English Translation and Interpretation Program

Speculative fiction, where woman's presence and visibility has been limited until recently, serves to question and find alternatives to the existing world order via such narrative techniques as estrangement, extrapolation and speculation. Feminism, as a social and ideological struggle for rights, deconstructs the patriarchal system that traps women in socially-, culturally- and ideologically-constructed gender roles, and develops ideas and discourses to fight against patriarchy. Therefore, speculative fiction, with its thematic and narrative tools, enables women writers to deconstruct patriarchal constructions of gender and sexuality and to offer new alternatives within the realm of literature. The first and foremost examples of feminist speculative fiction in Western cultures were produced in the 1960s and 1970s. The translation of these texts have increased during the 1990s in Turkey, in parallel with the Turkish women's movement of the late 1980s and early 1990s, and continued in the 2000s until today. The first translation, introduced to Turkish "culture repertoire" as an "option" (Even-Zohar, 2002) is Marge Piercy's *Zamanın Kıyısındaki Kadın* (1992) [Woman on the Edge of Time, 1976], translated by Füsun Tülek. In addition to translations, there have been produced indigenous texts (such as by Buket Uzuner, 1998 and Ayşe Kulin, 2015) that embody feminist speculative features. This thesis aims to answer the questions whether the feminist speculative texts "imported" through translation into Turkish culture repertoire have become "transfers" (Even-Zohar, 2002) and how this

import and transfer (if any) have been conducted by whom and in what ways, through close examinations of paratextual (Genette, 1997) elements of the imported feminist speculative texts.

Keywords: Feminist Speculative Fiction Translation, Gender, Culture Repertoire, Import and Transfer

ÖZET

Yüksek Lisans Tezi

Türkiye'de Feminist Spekülatif Kurgularla
Çeviri Üzerinden Karşılaşmalar: Dışarıdan Alım ve/veya Aktarım

Güliz AKÇASOY

Dokuz Eylül Üniversitesi
Sosyal Bilimler Enstitüsü
Mütercim-Tercümanlık Anabilim Dalı
İngilizce Mütercim-Tercümanlık Yüksek Lisans Programı

Kadın varlığının ve görünürlüğünün yakın zamana dek sınırlı olduğu spekülatif kurgu metinler yadırgatma [estrangement], dış kestirim [extrapolation] ve spekülasyon gibi tekniklerle mevcut dünya düzenini sorgulamak ve alternatif üretmek işlevi görürler. Feminizm ise sosyal bir hareket ve ideoloji olarak kadınların sosyal, kültürel ve ideolojik temelli cinsiyet rollerine hapsedildiği ataerkil düzeni çözümleyen, ona karşı fikir ve söylem geliştiren bir hak mücadelesidir. Bu sebeptendir ki tematik ve anlatısal özellikleriyle spekülatif kurgu, kadın yazarların toplumsal cinsiyet ve seksüel kimliklerin patriyarkal inşalarını yazınsal çerçevede yapıbozuma uğratmasına ve buna çeşitli alternatifler üretmesine imkan tanır. Feminist spekülatif eserlerin batıdaki ilk ve önemli örnekleri 1960'lar ve 1970'lerde üretilmiştir. Türkiye'de bu eserlerin çevrilmesi ise 1980'lerde hız kazanan ve 1990'larda devam eden kadın hareketine paralellik gösterir. Tür ilk olarak Marge Piercy'nin *Zamanın Kıyısındaki Kadın* (1992) [Woman on the Edge of Time, 1976] romanının Füsun Tülek çevirisiyle Türk "kültür repertuarına" [culture repertoire] bir "seçenek" [option] (Even-Zohar, 2002) olarak girmiştir. Piercy ile başlayan ve günümüze dek süregelen çevirilere ek olarak Buket Uzuner (1998), Ayşe Kulin (2015) gibi yazarlar bu türde telif eserler vermiştir. Bu çalışma, Türk kültür repertuarına çeviriler yoluyla "ithal edilen" [import] feminist spekülatif kurguların "aktarıma" [transfer] (Even-Zohar, 2002) dönüşüp dönüşmediği ve bu faaliyetlerin kimler tarafından ve ne şekilde

yürütüldüğü sorularına, söz konusu feminist spekülatif eserlerin "yan metin" [paratext] (Genette, 1997) öğeleri ölçeğinde cevap aramaktadır.

Anahtar Kelimeler: Feminist Spekülatif Kurgu Çevirileri, Toplumsal Cinsiyet, Kültür Repertuarı, Dışarıdan Alım ve Aktarım

ENCOUNTERS WITH FEMINIST SPECULATIVE FICTION THROUGH TRANSLATION IN TURKEY: IMPORT AND/OR TRANSFER

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ABBREVIATIONS

DKÖ	Damızlık Kızın Öyküsü
TG	Tutsak Güneş

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INTRODUCTION

According to *Science Fiction Encyclopedia*, the first known use of the term "speculative fiction" dates back to nineteenth century when M. F. Egan referred to Edward Bellamy's novel *Looking Backward, 2000-1887* as "speculative fiction" in 1888.[1] Science fiction author Robert Heinlein defines speculative fiction as a subset of science fiction, an extrapolation from known science and technology to offer a new perspective, a new idea to the world as we know it.[2] Adding to Heinlein's definition the human agency, science fiction anthologist, critic and author Judith Merril gives a detailed account of speculative fiction as,

> *[S]tories whose objective is to explore, to discover, to learn, by means of projection, extrapolation, analogue, hypothesis-and-paper-experimentation, something about the nature of the universe, of man, or 'reality' ... I use the term 'speculative fiction' here specifically to describe the mode which makes use of the traditional 'scientific method' (observation, hypothesis, experiment) to examine some postulated approximation of reality, by introducing a given set of changes – imaginary or inventive – into the common background of 'known facts', creating an environment in which the responses and perceptions of the characters will reveal something about the inventions, the characters, or both.*[3]

Merril's definition deemphasizes the technological side of speculative writing and emphasizes its sociological aspects that had mostly been lacking in the traditional science fiction writing. The reason could be her choice of word for the genre. While science fiction foregrounds the scientific aspect of the genre, the word speculative emphasizes rather its humanitarian aspects, adding a sociological and psychological flavour to the text. Thus, one can say that the wording "speculative fiction" has brought new blood to what we perceive conventionally as science fiction. Accordingly, speculative fiction has been granted much broader definition among writers and scholars so that it encompasses science fiction as a subset of

[1] "Speculative Fiction" retrieved from: http://www.sf-encyclopedia.com/entry/speculative_fiction (28th September 2016).
[2] Ibid.
[3] "Definitions of SF", retrieved from: http://www.sf-encyclopedia.com/entry/definitions_of_sf (28th September 2016)

speculative fiction (Samuel R. Delany in his Original Anthology series QUARK[4]), not the vice versa as it was believed to be so before. Although some critics and scholars find the term as unnecessary since it does not clarify but mystify the generic boundaries, academician and writer Gary K. Wolfe (1986) finds these blurred boundaries as beneficial for it allows writers and editors freedom from generic rules.[5]

Moreover, speculative fiction as a superset includes fantasy literature as well. What brings science fiction and fantasy together under one single umbrella term is, among others, the concept of "novum" (Suvin, 1972). In the *Science Fiction Encyclopedia*, novum is given by reference from Suvin as "a new thing – some difference between the world of the fiction and what Suvin calls the 'empirical environment', the real world outside".[6] According to Peter Nicholls, science fiction abides by the natural law thus is disposed to cognitive explanation, whereas fantasy withholds the natural law thus is disposed to supernatural explanation rather than the cognitive one.[7] Yet, what these two genres share in common is the novum they both have, regardless of the means and the way this novum is created and exposed.[8] Thus it seems that both science fiction and fantasy depend on the novum, whether it be a werewolf, dragon or an alien species from some distant galaxy or a spaceship colonizing the planets in the neighbouring galaxy. The novum can only be created through speculation on the known reality. Therefore, it would not be wrong to suggest that the genres of science fiction, fantasy literature and other related genres such as utopian/dystopian fiction, alternate history, horror fiction, the common point of which is speculation through the novum, all exist as subsets under the umbrella term of speculative fiction. While these subsets intersect at some point from time to time, they mostly remain as separate subsets under the superset of speculative fiction.

As Chapter 2 will show, the bibliographies I have compiled include works of the genres of science fiction, fantasy literature, utopian/dystopian writing, alternate history and horror fiction, that fall under the umbrella term of speculative fiction but with differing percentages. The common point of all these genres is that they make

[4] "Speculative Fiction" retrieved from: http://www.sf-encyclopedia.com/entry/speculative_fiction (28th September 2016).
[5] Ibid.
[6] "Definitions of SF", retrieved from: http://www.sf-encyclopedia.com/entry/definitions_of_sf (28th September 2016).
[7] Ibid.
[8] Ibid.

speculations in varying degrees, e.g. dreaming of embarking on outer space expeditions in a space ship, extrapolating what happens in the year 3195 when the artificial intelligence stakes out a claim to his/her rights, envisaging the complex interaction between a human being and an ocean-planet which play the God and can penetrate into one's mind, or speculating on the possibilities of sexual orientations and gender constructions adopted in a far-off galaxy. Thus, in this present study, the umbrella term speculative fiction will be used in general when referring to the fiction under discussion. Moreover, it is inconvenient to cite the name of each one of these genres when referring to them for it will cause a confusion in the minds of the readers of this thesis. Thus, for the sake of convenience, I will refer to all of these genres as "speculative fiction" unless I quote from a source that uses the specific genre name, such as science fiction or utopian/dystopian writing, or when the specific genre name of the work must be emphasized.

When the percentage of the specific genres in my corpus is considered, it can be said that the majority of the texts included in the corpus is science fiction and utopian/dystopian writing. There are works of fantasy literature, magic realism, horror fiction and alternate history included in my corpus as well, but in small percentages when compared to science fiction texts. When the scholarly studies on science fiction and speculative fiction are examined, it appears that there is a scarcity in the studies on speculative fiction. The reason might be that the terms science fiction and fantasy have been in circulation longer than the term speculative fiction which has only begun to be used in the last thirty years and is still not common in both literary and academic circles when referring to the speculative genres. The main focus in this research will be on feminist speculative texts, which can be classified as a sub-genre of speculative fiction. The bibliographies of source, translated and indigenous feminist speculative texts I compiled for this thesis (See Appendices 1, 2 and 3) have disclosed that the number of source texts (in English) that were presented and accepted as feminist speculation is 273, whereas the number of translated texts is 43 and indigenous texts is 11.

This small portion of feminist speculative fiction texts has not attracted much attention from scholars of literary studies, women studies and translation studies. Besides, there is hardly any study that brings feminism and fantasy literature together

with an aim to make a feminist discussion through an examination of the fantastic traits of the work under discussion. Thus, in this thesis, the academic sources that use the keywords "feminist science fiction" or "feminist utopia/dystopia" are selected and used in literature review, but I will mostly employ the term feminist speculative fiction when describing the generic features of feminist science fiction, utopia/dystopia, fantasy, horror and magic realism. To this end, I will pay strict attention to ensure that the generic information gathered from the academic sources focusing on science fiction is inclusive of other speculative genres as well. I will occasionally make reference from fantasy literature, with nearly no mention of the other genres of speculative fiction such as magic realism, horror fiction and alternate history when giving a portrayal of the generic features of feminist speculative texts. As will be seen in Chapter I, most of the feminist science fiction features examined can also be applied at least to a certain degree to feminist fantasy, horror and magic realist works with regard to how they handle feminist issues within their generic limits. Therefore, it does not injure the inclusiveness of this present study to refer to studies that focus exclusively on "feminism and science fiction" excluding other subgenres of feminist speculative fiction.

To my knowledge, many academic studies have been conducted globally so far on the translation of science fiction on textual, cultural and ideological levels (Gouanvic 1997; Aniko, 1999; Inggs 2003; Hong-man, 2010). Among the studies that focus on the translation process of science fiction and fantasy texts, without going further than the textual level, Judith Inggs' article "From Harry to Garri: Strategies for the Transfer of Culture and Ideology in Russian Translations of Two English Fantasy Stories" maps the strategies that were used when translating the cultural items in fantasy literature into Russian context and questions whether translators maintained the cultural connotations of these items in Russian. In a more recent study entitled "Fantasy in Translation: A Study of Two Chinese Versions of *The Lord of the Rings"* (2010), LI Hong-man explores the problems encountered and solutions found when translating these novels for Chinese readers. However, Inggs and Hong-man do not delve into the reception or presentation of these translated cultural items by the target text readers, thus remaining within the boundaries of the text itself. The reception aspect of the issue was addressed by Wen-Chun Lian in his

sociological research entitled “A Descriptive Study of Translating Children’s Fantasy Fiction” (2007), where target readers’ responses to the translated cultural items in specified works of children’s fantasy literature were obtained and examined through questionnaires.

Additionally, many studies have been conducted on the cultural aspect of the translation of speculative fiction. In his article “Translation and the Shape of Things to Come – The Emergence of American Science Fiction in Post-War France” (1997), Jean-Marc Gouanvic investigates the importation of American science fiction into French culture repertoire in the 1950s through translation. He argues that American science fiction was successfully translated and adopted in French culture for there was a foundation in French culture that was ready to adhere to American science fiction and the cultural goods it drags along. In a similar vein with Gouanvic, Aniko Sohar investigates in her book *The Cultural Transfer of Science Fiction and Fantasy in Hungary 1989-1995* (1999) the cultural importation and transfer of science fiction and fantasy texts into Hungary and question whether these texts are relevant within a repertoire that is in the process of a transmission from communism to market economy. In addition to repertoire studies focusing on the importation of the cultural goods of speculative fiction, there are studies that focus on the agency aspect of such importation and transfer. Wayne Wen-chun Liang addresses the social agents and their activities within the socio-cultural contexts that determine the production of fantasy literature in Taiwan in his PhD dissertation *Constructing the Role of Human Agents in Translation Studies - Translation of Fantasy Fiction in Taiwan from a Bourdieusian Perspective* (2010).

In Turkey, some academic works were conducted on the translation of speculative fiction only after the 2000s, but they focus mostly on fantasy literature (Demirci, 2008; Kaçar, 2008; Uğur-Aslankabaklı, 2009; Göktaş, 2010; Coşkun, 2015; Taş, 2015). Şebnem Çiçek Demirci, Naile Kaçar and Gülçin Uğur-Aslankabaklı examine in their theses the strategies used when translating fantasy literature texts such as *The Chronicles of Narnia* and *Harry Potter* series into Turkish. Beside these text-based studies, Serkan Göktaş approaches, in his master thesis, the translation of *The Lord of the Rings* trilogy from a polysystemic approach, making a criticism of the translations and determining the impact of these

translations on the target culture (2010). Although Göktaş's study puts the translation of fantastic literature under a polysystemic light, it does not problematize the phenomenon within the broader context of speculative fiction production in Turkey nor does it question whether the imported fantastic literature texts became transfers in Turkish culture repertoire.

As far as feminist speculative fiction is considered, although there is hardly any study carried out in Turkish context that handle the issue under the heading "feminist speculative fiction", many academic studies in the field of literary studies, women's studies and translation studies have been carried out recently on its sub-genres (Gültekin, 2006; Ertung, 2007; Anlı, 2013; Buran, 2014). The literary studies mainly explore the gender issues and their representations in feminist science fiction and feminist utopian texts in general. Zeynep Anlı, in her master's thesis for instance, explores the gender relations in three major gynotopian texts and questions in what ways gender roles are represented in such works and what solutions these works offer for the gender troubles (2013). There are other studies that focus more on the feminist aspect of such texts rather than their speculative nature. For example, Seda Pekşen-Yanıkoğlu explores bisexuality and otherness in the works of such speculative writers as Angela Carter, Marge Piercy, and Ursula Le Guin, and argues that these themes culminate in a form of écriture féminine[9] in these works. From women's studies, Yasemin Temizarabacı's Ütopyanın Kadınları Kadınların Ütopyası (2016) [Women in Utopias, Utopias of Women] presents a comparison between modern women utopias and the utopias written by male writers and make a discussion of in what aspects these two differ from each other. Yet, none of these studies from literary studies and women's studies focus on the place of these texts in Turkish context, how they react with what already exists in and is going to be imported into the repertoire, and question whether they change the way the local feminist speculative texts are produced.

[9] Ecriture Feminine is a branch of the feminist literary theory emerged in France in the 1970s by Helene Cixous, Monique Wittig, Luce Irigaray and Julia Kristeva. The term was first coined by Cixous in her seminal essas "The Laugh of the Medusa" where she argues that "woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies." (1976: 875). According to this feminist literary theory, language determines reality thus ecriture feminine "surpass the discourse that regulates the phallocentric system" by means of non-linear and cyclical narratives (ibid.: 883).

Yet, there exists a huge gap in translation studies as regard to the examination and questioning of the translation of feminist speculative fiction on textual, cultural or ideological levels both globally and in Turkey. To my knowledge, there is none in the world and in Turkey, except for Nil Özçelik's PhD dissertation entitled *Translation and Reception of Feminist Speculative Fiction in Turkey: A Multiple-Foregrounding Analysis* (2010) that tackles the translation of feminist speculative texts. Özçelik examines the production, translation and reception of linguistic creations and neologisms (nova) in three feminist speculative novels that have become the classics of the genre, i.e. *The Handmaid's Tale* by Margaret Atwood (1985), *Woman on the Edge of Time* by Marge Piercy (1976) and *The Female Man* by Joanna Russ (1975). To this end, she makes a cognitive/empirical research that employs foregrounding theory, and makes a comparative reading test among Turkish- and English-speaking readers so as to comprehend how certain feminist nova of these texts have been received by their respective readers. Besides, through the interviews made with translators and editors, Özçelik offers a background knowledge as to the production, marketing, and the cultural agents involved in the editing and translation of these specific texts in Turkey. She adds a short bibliography comprised of women's speculative fiction translated into Turkish in the end of her dissertation which is the first attempt to compile a list of speculative fiction produced by female authors and translated into Turkish. Yet she does not delve into the importation of feminist speculative fiction and the interaction of these texts with the other imported texts as well as the local production of feminist speculation in Turkey.

In this present thesis, as differently from Özçelik's, I will explore the introduction of feminist speculative fiction as a genre into Turkish context through translations. My focus is not on the texts written mostly by women that focus on women and their roles as a general category, but rather on the speculative texts that are protestly and manifestly feminist on textual level or considered by most critics/scholars/readers as feminist. My main aim is to problematize the place and future prospects of feminist speculative fiction within the "culture repertoire" (Even-Zohar, 1997, 2002) in Turkey, i.e. whether feminist speculative fiction consolidated its place by means of translations and indigenous production in Turkey. To this end,

Even-Zohar's concept of "culture repertoire" will be employed so as to be able to make a discussion of the texts introduced into repertoire through translation as "options" (Even-Zohar 2002), whether these options remained as "imports" or became "transfers" in the repertoire (Even-Zohar), the "agents" (Toury 2002) of translators, editors and writers as well as the publishing houses involved in the production and presentation of feminist speculative fiction in Turkey.

Data obtained from the compiled corpus of source, translated and indigenous feminist speculative fiction together with peritextual (cover pages, prefaces) and epitextual (reviews, advertisements and criticisms) analysis were used as secondary sources in this research. These paratextual (Genette, 1997) elements of the translated and indigenous feminist speculative texts in my corpus demonstrate what has been presented to readers, how they have been presented, what information is included and excluded in the blurbs, prefaces, titles, sub-titles, etc. As a result, my research and corpus have revealed that translation played the major role in the introduction of the genre into Turkish culture repertoire. Although indigenous production began concurrently with the entrance of the first translations of feminist speculative fiction, they are neither paratextually visible nor insufficient in amount to boost the local production. I further aim to explore the agency in the production of feminist speculative fiction in Turkey, through the interviews made with translators, editors and writers producing this genre, thus casting light on the motives of these agents in translating/editing/writing these texts, the translational/editorial norms they adopted, as well as their views in regard to the place of these texts in Turkish culture repertoire. Interviews together with the paratextual data will display the actual state of feminist speculative fiction and their agents in Turkish culture repertoire.

My ultimate aim in this thesis is to find an answer to the problem of whether feminist speculative fiction which was first "imported" (Even-Zohar 1997, 2002) into the target repertoire in the early 1990s has become a "transfer" (Even-Zohar1997, 2002) or not. Paratextual examination proves that the genre has gained a ground for itself in the repertoire in the course of time, beginning from the early 1990s. Considering the production of translated and indigenous texts within the repertoire, one might suppose that the genre has become a transfer in Turkey. Yet, the amount of translations and the existence of indigenous production does not

necessarily mean that feminist speculative fiction has become a transfer in terms of textual features. Although the translated feminist speculative texts have been presented to Turkish readers in pretty much the same way as the source texts, one cannot speak of a full transfer both on paratextual and textual level. So as to question whether the genre has become a transfer in Turkey in terms of textual features, this study will include a comparative textual analysis between Margaret Atwood's translated feminist dystopia *Damızlık Kızın Öyküsü* [The Handmaid's Tale, 1985] (2017) and an indigenous text *Tutsak Güneş* [Captive Sun] (2015) written by Ayşe Kulin. This present thesis claims that feminist speculative fiction has not become a transfer in Turkish culture repertoire in that it is not produced by the local writers in the same sternly protesting way as it is produced by the Western authors.

In the first chapter of this thesis, a detailed account of the themes and tropes of feminist speculative fiction will be provided. This account will be made through a close survey of the selected descriptive, historical/bibliographical and critical studies made on the most prominent examples of the genre, as produced in Britain and the United States. The themes and tropes range from the language use and narrative technique to the themes of family, love, sexuality, relationships and technology. While I strive to define what feminist speculative fiction is, I also delve into the complexity this definition embodies, the debates and discussions held within the circles dealing with this genre together with its historical developments**.** Theoretical and methodological framework employed throughout the study will also be given at the end of this chapter.

In the second chapter, the translated and indigenous texts included in the bibliographies I compiled will be examined critically, foregrounding only the most significant examples of them. So as to back up my findings, interviews made with translators, editors and writers will be analysed in a way that shed light on whether the genre gained itself a concrete ground within the repertoire or not. The first and the second chapters where secondary and tertiary sources are used will be backed up by the comparative textual analysis made with primary sources in the third chapter. The comparative textual analysis is done so as to find out whether paratextual transfer did actually take place in the text as well.

CHAPTER ONE
LITERATURE REVIEW AND THEORETICAL FRAMEWORK

In this chapter, I will draw a historical and thematic picture of feminist speculative fiction as is examined and discussed in the academic studies conducted by Western scholars, people of letter and authors. I will illustrate the journey of feminist speculations from the female gothic tradition of the 19th century until the post-modern feminist science fiction of the 1990s and afterwards. I will also present the themes, tropes and narrative used most frequently in feminist speculations. Afterwards, I will insert the theoretical and methodological framework of this thesis.

1.1. THE GENRE OF FEMINIST SPECULATIVE FICTION

There have been many academic works conducted on the genre of feminist speculative fiction. A considerable number of scholars has been attracted to the field from various disciplines as women's studies, literary studies and linguistics, for the genre comprises two distinct fields of study as feminism and science fiction. My research reveals that these scholarly works can be classified into three areas: (i) works that focus on how women, either as writer or character, are positioned within the traditional genre of science fiction that has been practiced mainly by men. These works mostly focus on female dystopias and women's-rule stories; (ii) works that trace the historical background leading to the formation/practice of feminist science fiction genre in a retrospective approach. These studies primarily focus on the thematic features of female gothic writing; (iii) works that examine the thematic features of feminist science fiction, fantasy, utopia/dystopia, alternate history, and horror fiction.

In this chapter, I will follow the order of the above classification and offer a review of the scholarly works on feminist speculative fiction together with the generic features of the genre. To this end, I will basically refer to literary studies that are dedicated exclusively to the depiction and discussion of the genre. However, none of the studies that have been excavated in my research gives an explicit answer to the question of what makes up the genre of feminist speculative fiction. Rather,

they offer an implied definition through a historical and generic mapping as well as thematic examination of singular texts. Thus, one arrives at the conviction of the roots and characteristics of the genre only through a general understanding of the academic works in question.

In this regard, I will include in this chapter a selected corpus of academic works, chosen first and foremost for their generality, comprehensiveness and accessibility. They are general for they cover all the classifications above. They are comprehensive for they delve into the genre from a multifaceted perspective of both historical, thematic and critical standpoints, backed up by both theory and case studies. And they are easy to access for they are the mostly-cited scholarly works in a number of academic and non-academic books/articles/theses that I have found during my research. These works can also be considered as "guides" as Sarah LeFanu puts it in her introduction to her seminal work *In the Chinks of the World Machine: Feminism & Science Fiction* (1988: 9). In the light of these guides, I will later question the translation of these texts in the second and third chapters.

Besides, I divide this literature review part into three sections that go through the genre by following a thematic route together with a historical one. Since speculative fiction as a genre had been dominated by male writers and defined by male perspective for a long time, firstly the place of women within the genre produced by men will be described. Then the reactions of female writers to this domination and how they found their own narrative voice and wrote their own stories that eventually led to the birth of a new genre will be delineated. In this regard, scholarly works that shed light on the subject, starting from female gothic writings until contemporary feminist speculative writing together with all its sub-branches will be critically examined. Alongside this historical review of the genre, I will simultaneously provide a detailed depiction of the thematic features of feminist speculative fiction that enable a questioning of the sexist and gendered biases of the speculative fiction genre and the world, both of which are male-dominated.

1.1.1. The Place of Women in Science Fiction during the Pulp and Golden Eras (from the 1930s until 1950s)

Feminist speculative fiction was born as a response to the traditionally sexist depiction of woman and woman-related issues in the traditional speculative fiction produced by speculative writers, who were overwhelmingly male. Concordantly, many scholarly studies have been done so far on the place of women within science fiction and fantasy literature both as a character and as a writer. In her critical article "The Image of Women in Science Fiction", science fiction author and scholar Joanna Russ depicts how gender/sexual roles have thus far been treated in science fiction spanning from the 1940s to 1960s, and criticizes how unrealistically "evil", "beautiful", "weak", "passive" and "involuntary" women have been impersonated all along (1972: 83). She argues that only images of women, not themselves in flesh and bone, have appeared in science fiction so far (ibid.: 91). Russ further concludes that women could not break free from being mere images in the patriarchy-driven narratives, even though there had been many active women until then, contributing to the genre as writers (ibid.: 88). She acknowledges the presence of women in the genre, however, she questions the actual nature of this presence. Russ argues that the already scarce and barren sub-genres where women write science fiction stories (namely "ladies' magazine fiction", "galactic suburbia", "space opera" and "avant-garde fiction" as classified by Russ) do not necessarily provide women writers with the necessary tools to overcome the male-defined narrative structure and the stereotypical women imagery and characterization to the point of misogyny that were hallmarks, so to speak, of the golden age science fiction (ibid.).

So as to discuss this misogyny against women in science fiction narratives during and after this period, Russ focuses in another critical article "Amor Vincit Foeminam: The Battle of Sexes in Science Fiction" (1980) on female dystopias and women's-rule stories, ranging from the 1920s up until 1970s, written overwhelmingly by male writers (in 1995: 41-59). The reason why her corpus covers such a wide period as this must be to proclaim an ongoing problem in the genre that is still vibrant in the 1970s by which time women had already made their own ways into the genre. According to Russ, the common point of these stories is that roles are

reversed between sexes at first, i.e. women are the ones who hold the power, thus coded in a masculine way, and men are the weak, foreigner, thus coded in a feminine way, i.e. alien; yet, in the course of the actions, men dethrone women from their privileged positions (ibid.: 42). Russ problematizes the motives behind the unchanging plot in these role-reversal novels[10], thus helps to figure out both narrative tools and plot devices which feminist speculative writers do or will later deconstruct and reconstruct in their own works (ibid.). She formulates the possession of male genitalia as the one possible guarantor of victory in the battle of the sexes, which forms the core basis of these stories in these words:

> *This victory is … a victory of nature, and so the battle may be won without intelligence, character, humanity, humility, foresight, courage, planning, sense, technology, or even responsibility. So 'natural' is male victory that most of the stories cannot offer a plausible explanation of how the women could have rebelled in the first place. […] The conflict is resolved – either for all women or for an exemplary woman – by some form of phallic display, and the men's victory (which is identical with the women's defeat) is not a military or political event but a quasi-religious conversion of the women. (1980 in 1995.: 43)*

Russ seems to criticize the essentialist view that men win over women just because they have the phallic symbol that stands for power, which is substantially appropriated in these novels. According to her, such presumptions become even more apparent in the male writers' conviction of female domination over men as unnatural, just as they deemed lesbianism as against the nature; since a life without men and a sexuality without admiring and worshipping the phallus either could not be possible or would eventually be gloom and doom (1980 in 1995: 51-52). Furthermore, she points out another commonality among these novels that they cannot explain why women were aggressive to men in the first place. According to what Russ claims, these stories accuse, in their course of narrative, not the patriarchal mindset but feminists (or something seen as much radical as this) to have caused a female rule which assumedly aimed to wipe out men from the surface of the earth for good (ibid.: 49). In another way to justify their accusations of feminists, according to Russ, these writers create a binary opposition between women's world as brutal and

[10] Sarah LeFanu calls these stories as "amazons stories" (1988: 34) while Robin Roberts refers to them as "female dystopias" (1993: 25); however, Joanna Russ names them as "The Flasher" (1980: 57), denoting the phallic display of male genitalia that plays a key role in the final victory of men in such novels.

decaying and men's world as scientifically developed and constructive; hence the failure of women to rule over men for they lack a penis (ibid: 48-52). Although these novels are not indicative of the whole "speculative fiction 'repertoire'" (Even-Zohar, 1997a) of the 1920s and 1930s, they represent a mentality that enslaved women to mere images/symbols in the genre through a set of prejudices and stereotypes. Yet, in this regard, they also point out to women what to change and in what ways to change it.

In parallel with Russ, Sarah LeFanu purports in her critical work *In the Chinks of the World Machine: Feminism & Science Fiction* that gender roles were reversed in female dystopias, so that Amazons (aka savage-female rulers) possessed masculine characteristics such as strength, aggression, and assertiveness, whereas men were weak and victimized (1988: 33). She asserts that, for many male science fiction writers, these masculine traits of Amazons served "as a symbol of all that is most feared and loathed as Other, the castrating mother wreaking vengeance for her condition on her male offspring"; and demand male heroes to punish these women for their "Otherness" (ibid.: 33-36). For an objective overview of the issue, LeFanu adds to Russ' work by looking into role-reversal Amazon tales written by women science fiction writers during the late 1970s. These writers offered two seperate, yet convergent, responses to sexist portrayal of women: they depicted Amazons as free from traditionally sexist descriptions and appear much more like humans than monsters, by way of creating tough and witty as well as loving and nurturing, thus fully independent female characters with their masculine and feminine sides well balanced[11]; or they rendered the sword-and-sorcery stories[12], a genre long under male rule (ibid.: 34-35). According to LeFanu, although some women writers still settled for role reversals which maintained, instead of challenging, the gender stereotypes inherent in the genre[13]; a few other women writers created female characters who were both strong, rational, independent and feminine with a sense of how their

[11] See Marion Zimmer Bradley's *The Shattered Chain* (1978); Suzy McKee Charnas' *Motherlines* (1978); Joanna Russ' *When It Changed* (1972) and *The Female Man* (1975).
[12] Sword and sorcery is a subgenre of fantasy fiction that depicts heroic battles, with a touch of romance, magic and supernatural (V. McCullough, A. Joseph, "Demarcation of Sword and Sorcery", Black Gate: Adventures in Fantasy Literature, https://www.blackgate.com/the-demarcation-of-sword-and-sorcery/ (Last Access: 13.03.2016)).
[13] As an example, LeFanu cites the stories included in Jessica Amanda Salmonson's two *Amazons!* anthologies (1979; 1982).

femininity was being constructed socially, culturally and linguistically[14] (ibid.: 35-36). Thus, LeFanu considers these female characters as "feminist heroines" who successfully subvert the socially inured convictions of gender (ibid.).

Slightly different from Russ and LeFanu, Robin Roberts argues in her critical study *A New Species: Gender and Science in Science Fiction* (1993) for the active presence of women characters and writers within the genre as early as pulp magazine era of the 1930s to 1950s. She advocates that women were already writing science fiction stories actively, and both women and men writers have already allocated room for female characters in their fiction. She covers a range of magazines from this period, where women are depicted on the covers with their strangeness, femininity and maternal powers grotesquely emphasized in a way to spread fear to male opponents or invaders who are powerless and desperate in the face of sexually and physically aggressive female aliens, which altogether was to the advantage of women. Yet, as Roberts later states, what seems to be a role-reversal on the magazine cover that foreshadows women's empowerment later turns out to be a total defeat on textual level, and women characters remain subordinated to men because they have caused sexual and physical threat to mankind in the story (ibid.: 62). In this regard, Roberts takes sides with Russ in her conviction that "[m]ale science fiction writers did exclude female human from their texts, but they represented the feminine through the female alien" (ibid.)., thus it became difficult for female speculative writers to challenge the patriarchal conventions of science fiction storytelling while writing still within the male-defined boundaries of the genre. Yet, Roberts gives credit to pulp stories for they served as a device through which the majority of the feminist utopian and science fiction writers of the 1960s and 70s have been introduced to the genre as readers[15] (ibid.: 45). And not all but a good many of these women readers later became writers of feminist science fiction stories. Roberts asserts that the female

[14] See Joanna Russ' *The Adventures of Alyx* (1983) and Tanith Lee's *Northern Class* (1979).

[15] Susan Wood, in her article "Women and Science Fiction" (1978), tackles the question of women's whereabouts in science fiction from a reader-oriented point, by way of acknowledging the consumer status of women. She draws attention to the fact that women were among the consumers (i.e. readers) of science fiction, as contrary to what most people believe, by quoting from a female reader's letter to a pulp magazine (Wood, 1978: 11). Thus, it can be concluded that although women did contribute to the field both as readers and writers, the genre still rendered them as invisible or passive characters who had been shaped mostly by male writers. The implied aim of both Russ and Wood is to emphasize that such a genre in which women occupy a place larger than one could primarily imagine had to take a new different hold that would lead to ever growing activity and visibility of women.

aliens drawn in pulp stories as physically, thus symbolically, different from men with all their sexual allure, reproductive and maternal powers later became models to be deconstructed and reconstructed by feminist utopian and science fiction writers (ibid.: 64).

To further back up Roberts' argument, Jane L. Donawerth purports, in her critical study "Science Fiction by Women in the Early Pulps, 1926-1930", that early pulp female writers of the 1920s took after the female authors of technological utopias of the 19th century[16] rather than male science fiction writers of this period[17] (1994: 138), by revising women's roles in two ways: either in a Victorian feminism with an emphasis on female power that is administered in separate spheres from that of men, or in an early equal-rights feminism foreseeing a total equality between (not among) sexes (ibid.: 143-144). They imagined such worlds where domestic duties of women were lessened or eliminated with the help of technology and science (ibid.: 138-140), or created exceptionally successful and smart women who became active agents in the scientific world of men (ibid.: 142), or depicted women who act as much heroic as men since they rule or save mankind from diseases or disasters while they retain their conventional feminine roles like mother, wife and nurse as separate from manly roles (ibid.: 143), or divided social roles equally and reversely among sexes, e.g. women doing mechanics while men doing housework, and guaranteed sexual equality by creating androgynous characters (ibid.: 145). Yet, as Donawerth concludes, the conventional social and sexual roles resurface at the end of the stories when powerful and independent women are rescued by a man, or man gets rewarded while women do all the work (ibid.). Moreover, Donawerth points out that the narrative voice of these stories was mostly male, told through male point of view (ibid.: 146). She argues that although women pulp writers rarely gave voice to women characters, they mostly used male narrators while keeping female experience in the story to allow for resisting reader in the story (ibid.). Moreover, women's limited voices are not of a kind that will change the course of events in the story or explain the big idea beneath the drama (ibid.: 152). By making a contrast between male narration and the silence or indirect voice of women, they wanted to attract

[16] Such as Mary Griffith.
[17] Such as Jules Verne and H.G. Wells.

attention to the subordination of women as if to say that "female narration is *[only]* possible in a dream, in the future, or in an alternate universe" (ibid., my emphasis).

The nominal presence of women as characters and the near absence as protagonist is further elaborated on by Brian Attebery in his historical-critical work *Decoding Gender in Science Fiction* (2002). He suggests a general framework for a typical pulp science fiction story, with exceptions: A Frankenstein-like professor in a selfish search of immortality and creation of life, an assistant (or a rival) young male scientist who helps professor attain his goals and marries in return with his daughter (ibid.: 45). Attebery designates this daughter's fictional roles in the story as such: (i) being explained the complicated and implicit parts of the story, (ii) making coffee to the principal guys of the story, (iii) getting rescued when necessary and (iv) marrying the hero at the end (ibid.), thus offering a gendered drama where women are coded as passive and indifferent. Attebery further specifies another staple of these stories as the priority of men-to-men bound to men-to-women bound (ibid.: 46). This shows that men can league a male fraternity among themselves while women cannot form such a bond for they are marginal, alien and small in numbers in these stories. Besides touching upon such literal apparitions of gender, Attebery explores symbolic gender in these stories, "the ways of invoking femininity and masculinity other than the direct representation of male and female characters" (ibid.: 49). To this end, he relates the eyes of male characters in these stories to the eye looking through the lens of a microscope in a laboratory, which altogether symbolizes the male gaze on the scientific object, looking insatiably for absolute knowledge and power (ibid.). According to Attebery, this also symbolizes the fact that microscope belongs to men not to women, and while men gazes it is women who are seen, thus eye becomes both "a marker of sexual difference and a sign of scientific prowess" (ibid.). Yet, he purports that pulp stories were more open to novelty than we think them to be by giving coverage to some stories that were written to subvert such prejudicial display of gender[18] both in and outside the pulp magazines of the 1930s where the eye metaphor was taken from male monopoly and the denotations of scientific and sexual prowess were reversed to the advantage of women and feminine values (ibid.: 58-

[18] A few examples Attebery gives coverage to are John Edward's *The Planet of Perpetual Night* (1937) and Don A. Stuart's *Forgetfullness* (1937) and Murray Constantine's *Swastika Night* (1937).

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In a similar vein with Roberts, Attebery and Donawerth, science fiction author and editor Pamela Sargent, in her introduction to her short story anthology *Women of Wonder: Science Fiction Stories by Women about Women* (1974), gives a historical coverage of the presence of women as writers and characters in the genre of science fiction. In this anthology of twelve science fiction stories by women writers, Sargent claims that women have always been as ardent and prolific as men in the genre writing. However, she explicates how women writers practicing in the male-dominated field of science fiction were misunderstood from time to time for their non-conventional ideas and quotes from a discussion between two connoisseurs Stanislaw Lem and Ursula K. Le Guin about her novel *The Left Hand of Darkness* (1969) where androgynous people living on a planet, different from earth, enter into kemmer, a sexual state entered into at certain times each month when they have sexual intercourse with each other either as males or as females (ibid.: xxxii). Lem responded that everybody would choose the dominant masculine role in a sexual intercourse, thus missing the main point of the novel which aims to problematize our gendered assumptions of sexuality and our hierarchal thinking about sexes that assumes a power relation structure among sexes(ibid.). By way of citing this discussion, Sargent in fact formulates the biased mentality of male science fiction writers.

Such difference in terms of mentality between male and female science fiction writers, as well as readers, were problematized in sociological studies as well. In his article "Women in Science Fiction", William S. Bainbridge displays and discusses the results of his sociological study carried out on the ideological orientations of female science fiction writers and readers. He shows that female writers of the genre[19] do not write hard science fiction stories[20] and that women

[19] A few of those included in the study are Anne McCaffrey, Raccoona Sheldon (James Tiptree Jr.), Ursula K. Le Guin, Marion Zimmer Bradley, C. L. Moore, Vonda N. McIntyre, Judith Merril and Joanna Russ, among a total of 16 female science fiction writers (Bainbridge, 1982: 1086).

[20] Bainbridge defines hard-science science fiction as a genre of the 1950s that is "based on the physical sciences and often concerns new technology" (1982: 1085). According to his definition, scientific knowledge and extrapolation play the key role in these fictions where "the ideal protagonist is cool, unemotional, and intelligent" (ibid.). Hard science fiction is thought to derive from hard science rather than soft science. In her 1975 article "Towards an Aesthetic of Science Fiction", Joanna Russ explicates "hard" sciences as physics, chemistry, etc., while "soft" sciences as psychology, sociology, etc. (in 1995: 4). Robin Roberts further purports that this binary draws upon a gender

readers read hard science fiction less than men do (1982: 1089-1090). He analyses the responses given to questionnaires which explore the preferences of each sex for various types of stories, the popularity of some specified women science fiction authors and the correlation between preferences for some specified women authors and literature types (hard-science, sword-and-sorcery, new-wave and feminist fiction). Bainbridge's results are that writers associated exclusively with feminist fiction are mostly engaged in sword-and-sorcery genre[21] and new-wave movement[22] (ibid.: 1089). Compared to these two types, Bainbridge finds that women experiment less, even hardly, in hard-science science fiction genre than men (ibid.: 1982: 1092). By this mode of writing, according to Bainbridge, women science fiction authors included in this study could easily make social activism, rather than technological innovation, in their alternate worlds in which traditional sex/gender roles were abolished in a way that projected somehow the desired state of sex/gender relations (ibid.). Bainbridge's study is significant in completing those by Russ, LeFanu, Roberts and others referred above in that women found shelter both in a traditional fantasy genre as sword-and-sorcery and in a revolutionary movement as new-wave science fiction, and opened up a free space for themselves where they could challenge the established notions of gender roles in science fiction, as will be discussed in the following chapters.

In the light of the above studies, it might be suggested that female speculative fiction writers, if not all of them, reacted to the sexist portrayals of women in stories, thus paving the way to a feminist rendering of the genre. However, this upstream struggle of feminist speculative fiction writers date back to the 19th century female

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dichotomy (1993: 5). She states that hard sciences are considered as "ostensibly more objective and rigorous", whereas soft sciences are "supposedly more subjective and easier to master" (ibid.). In her study The Science Question in Feminism, Sandra Harding argues that the softness and the hardness are attributed to the sciences in regard to the gender of their potential practitioners, i.e. 'hard' becomes associated with masculinity and 'soft' with femininity (1986: 36-37).

[21] Bainbridge defines sword-and-sorcery as a type of heroic fantasy where "the protagonist is often a sword-wielding barbarian who battles fiends armed with magic spells" and converging to supernatural and occult literature now and again (1982: 1984).

[22] This period, 1960s and 1970s, is marked by a change in the way of writing as well as the subject matters of science fiction works, which was later named as the New Wave Movement. According to what George Mann tells about this period in his encyclopedic survey *The Mammoth Encyclopedia of Science Fiction*, writers adopted a more philosophical attitude towards the stories in a way that focused mainly on the human existence (2001: 17-19). A shift from outer space travels to inner travels that aim to explore human mind and psychology, together with an ever-growing experimental writing, marked the movement. Writers utilized non-linear storylines and satirical depiction of characters with keen attention to the psychological impact of their ideas (ibid.)

gothic tradition, more specifically to Mary Wollstonecraft Shelley's *Frankenstein; or, The Modern Prometheus* (1818). The next section will be devoted to female gothic tradition as the progenitor of feminist science fiction genre before moving on to feminist utopias.

1.1.2. Female Gothic Tradition and Mary W. Shelley's *Frankenstein* (1818)

Gothic fiction of the late 18th and early 19th century is considered to incorporate the famed "what if" question in itself, which has later been adopted by science fiction writers so as to speculate over what is here and now. These two genres share much in common with regard to themes and modes they make use of frequently. In their seminal article "On the Origins of Species: Mary Shelley" (1986), Brian W. Aldiss and David Wingrove offer an overall definition of science fiction as "the search for a definition of mankind and his status in the universe which will stand in our advanced but confused state of knowledge (science), and is characteristically cast in the gothic or post-gothic mode" (in 2005: 164). After making a comprehensive analyses of the points where gothic tradition and science fiction converges, they draw parallelisms between *Frankenstein* and the modern-day science fiction writing. Since Shelley questions what it means to be human in *Frankenstein*, they state explicitly that *Frankenstein* is the first science fiction text and Shelley is the first science fiction author (ibid.: 164-168).

In his introduction to the historical account of science fiction *Trillion Year Spree: the history of science fiction* (1986), Aldiss claims that the roots of modern science fiction lie in the gothic literature of the 18th and 19th centuries. According to Aldiss, gothic tradition and science fiction all share some significant traits as the alienation of human species to its humanity; isolation of human species from its immediate environment, the nature; heroic quests in search of a true identity; and a good mastery of such narrative devices as suspense and mystery (ibid.: 151-153). Aside from finding the generic origin of the genre, Aldiss identifies the first novel that marked the birth of science fiction. He claims that Mary W. Shelley's gothic novel *Frankenstein; or, The Modern Prometheus* (1818) is the first science fiction

novel (ibid.: 153). The reason Aldiss offers for his claim is that *Frankenstein*, comprising all the typical features of gothic novel, "betokens an inescapable new perception of mankind's capabilities" (ibid.).

In parallel with what Aldiss did with science fiction, there are academic studies from women's studies, feminist studies and science fiction circles that follow the roots of contemporary feminist speculative fiction genre to the 19th century female gothic novels (Sarah LeFanu, 1988; Robin Roberts, 1993 and Jane Donawerth, 1997). What is common among these studies is that they all start their chronology from Shelley's *Frankenstein*. Yet, in her critical work *In the Chinks of the World Machine* (1988), LeFanu focuses on female heroism in the female gothic stories by gothic writer Ann Radcliffe, with a special focus on *The Mysteries of Udolpho* (1794). The reason why female gothic narratives are included within the context of feminist science fiction is, as LeFanu puts it, that they are considered as feminist, if not science fiction, in their depiction of strong and curious female protagonists, which ultimately served as a model for the contemporary female science fiction writers to create feminist protagonists to their feminist stories (1988: 25).

Additionally, LeFanu examines the feminist aspects of female gothic narratives in a chapter that is devoted exclusively to this subject in her book (1988). Her examination is based on the concept 'travelling heroinism' as coined by Ellen Moers in her critical work *Literary Women* (1986) where she probes female writing as separate from the male-defined mainstream literary history (1988: 26). LeFanu argues that the 19th century female gothic narratives are different from the mainstream male gothic in that they depict women characters as tough, curious as well as virtuous and independent, whereas male gothic authors depicted them as passive, fragile and fearful (ibid.: 25). As she further claims in line with Joanna Russ[23], this difference between female gothic writing and the mainstream gothic can also be found in the pulp science fiction[24] of the 1930s, 1940s and 1950s, which

[23] "Amor Vincit Foeminam: The Battle of the Sexes in Science Fiction" (1980 in 1995).

[24] Pulp science fiction, in general, refers to the science fiction magazines published from the 1930s to 1950s approximately. The name pulp is derived from the paper quality on which these magazines were published. This period, especially the 1940s and 1950s, is also marked by many as the golden age of science fiction (Lester Del Rey 1980 and Peter Nicholls, 1981). The reason is that many renowned writers of the genre had their first stories published in those magazines. In the course of

habitually depicted women between two extreme poles of pious women who were boring and evil women who had sex-appeal, thus contributing even more to the alienation of female characters (ibid.: 26).

Although LeFanu does not pay exclusive attention to Shelley's *Frankenstein* but focuses on other gothic narratives as well, Robin Roberts begins her historical-descriptive work entitled *A New Species: Gender and Science in Science Fiction* (1993) from the basement of frequently used gothic/science fictional tropes such as the female alien and the fear of femininity, which were subtly handled in *Frankenstein*. In a similar vein with Aldiss who diagnosed Frankenstein as offering a new perception of human capabilities, Rosemary Jackson argued that *Frankenstein* and *The Last Man* are "fantasies of absolute negation or dissolution of cultural order" (1981: 63). In *Frankenstein*, Shelley tells the story of a young scientist who creates a deadly human-beast which eventually becomes such a threat to the future of humankind that the creator feels obliged to kill the monster's female mate so that the monster would not reproduce. According to Roberts, the negation and dissolution of the cultural order, as asserted earlier by Jackson, begins right here with the male protagonist's aspiration to imitate female reproductive ability (1993: 17). From that point of view, Robert further asserts that the novel highlights a fear of that reproductive power of women, which indeed resulted in the birth of a death-dealing creature, and which all together resulted in the ambivalent discourse of the novel towards woman's reproductive ability (ibid.: 18).

However, Roberts further asks what makes a story feminist that does not even have a female protagonist or any visible female characters at all (1993: 18). As she explains, Shelley was so much occupied with discussing such concepts as reproduction, birth, mothering, etc. which are deemed as feminine, thus alien, by men that one could easily assert that the novel has a subtext which subverts the actual text (ibid.: 24). This subtext is evident in the feminist voice of Mary Shelley, as opposed to the patriarchal voice of the young scientist. As Roberts puts it, "through the character of Victor Frankenstein, Shelley provides a voice for the female alien who never gets a chance to speak" (ibid.).

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time, these magazines served as a platform for promising writers to be introduced to the genre (Robin Roberts, 1993: 41).

According to Roberts' argument, Shelley's female alien speaks for a prevalent misogyny in the 19th century gothic writing towards women (1993: 20). This sexist attitude which was later adopted too by the late 19th century male science fiction authors demonstrates, as Roberts puts it, "a heightened anxiety about women and science and exposes what nineteenth-century writers thought were the sources of female power: reproduction and alternative social structures based on models of mothering" (ibid.: 26). Hence, it can be articulated that the depiction of women as witches, female monsters, amazon savages and female rulers who spread terror among people, mostly men, owe their existence to the gothic trope of female alien. These tropes were later adopted by the 20th century male science fiction authors, as the previous section has shown. Yet, as the following sections will reveal, firstly feminist utopias and then feminist science fiction challenged the notion of female alien and "expose[d] sexism and condemn[ed] female exclusion from science and science fiction" (ibid.: 24).

The academic studies reviewed in this section have covered the generic background of contemporary feminist science fiction, shedding light on how female characters were handled in male and female gothic tradition of the 19th century and the male-dominated pulp science fiction of the 1930s and 1940s. In the next section, I will delve into the unique genre of feminist utopias which take over the heritage of the gothic tradition but bring in novelties to the feminist expedition in speculative realm at the same time.

1.1.3. Feminist Utopias: Finding the Voice of One's Own

Academic studies conducted on utopian writing and feminism, and feminist utopian writing vary in their approach to the subject, from historical to thematic and critical works, or all in one. While historical works probe the actual texts in a chronological-bibliographical fashion, with a bit of a background information provided (Carol F. Kessler, 1984; Nan Bowman Albinski, 1990; Carol A. Kolmerten, 1994; Tatiana Teslenko, 2003), the thematic works endeavor to draw a picture of this particular mode of writing through close examination of actual texts and writers

(Carol Pearson, 1981; Lee Cullen Khanna, 1994; Chloé Avril, 2006)[25]. Additionally, there are works that offer a general view of feminist utopias within a critical framework, with a theoretical/conceptual emphasis on the bibliographical information and thematic features of the novels (Carol Pearson, 1977; Joanna Russ, 1981; Marleen S. Barr and Nicholas D. Smith, 1983; Libby Falk Jones and Sarah Webster Goodwin, 1990; Jane Donawerth and Carol Kolmerten, 1994; Lucy Sargisson, 1997)[26]. In this section, I will make use of the most comprehensive studies in order to delineate an overall picture of feminist utopian writing.

In her article "Recent Feminist Utopias" (1981) where she surveys the thematic features of feminist utopian writing, Joanna Russ divides attitudes to sex in science fiction genre within a chronological order: (1) status quo; (2) role reversal; and (3) equality (in 1995: 130). Russ posits that the first two stages were totally exploited in the Amazon stories of the 1930s and 1940s by male science fiction writers; and the third stage, expanding from 1965 to 1975 historically, was actually a vacuum, for the novels of this period did not resolve the problem of who was going to fill in the void (e.g. doing housework, child-rearing, etc.) that has been left from women who were now equals of men (ibid.: 135). These concerns were also the concerns of the liberation movements of the 1960s, which paralleled the rise of second-wave feminist movements (Rory C. Dicker, 2008: 65). Thus, as Russ reveals in her article, women's utopian writing of the 1970s, which sought remedies to the same concerns as those of second-wave feminists, portrayed societies "that are conceived by the author as better in explicitly feminist terms and for explicitly feminist reasons" (1981 in 1995: 136).

Russ, in her article that follows suit with Carol Pearson's "Women's Fantasies and Feminist Utopias" (1977) not only focuses on the 1970s' feminist utopias, but also includes those from the late 19th and the early 20th centuries (1981 in 1995). In full command of a diverse spectrum of feminist utopias, Pearson (1977) and Russ (1981) offer in their respective works a general picture of the themes used

[25] For further literature, see Patai Daphne, 1982; Margaret Miller, 1983; Patrocinio Schweickart, 1983; Lynn F. Williams, 1985; Lee Cullen Khanna, 1994; Michelle Erica Green, 1994; Naomi Jacobs, 1994; Wendy Pearson, 1996; Kathy Rudy, 1997; Jennifer Burwell, 1997; Jeane Delrosso, 1999.

[26] For further literature, see Lee Cullen Khanna, 1981 and 1990; Anne K. Mellor, 1982; Ruby Rohrlich and Elaine Hoffman Baruch, 1984; Susan Gubar, 1986; Annette Keinhorts, 1987; J. Pfaelzer, 1988; F. Bartkowski, 1989; Nan Bowman Albinski, 1990; Robin Silbergleid, 1997; Jennifer Burwell, 1997; Tatiana Teslenko, 2003; Claire P. Curtis, 2005.

in these feminist utopias. These themes can be sketched out into categories of science and technology; reproduction, mother-child relationship; social and governmental structures; sex, gender, sexuality and love; war and violence; ecology and nature; and lastly the narrative techniques.

As for the first category, **"**science" has always been a subject of debate for feminist speculative fiction writers. In her article "Towards an Aesthetic of Science Fiction" (1975), Russ formulates the types of sciences in three categories: "hard" sciences (physics, chemistry, etc.), "soft" sciences (psychology, sociology, etc.) and "descriptive or speculative" sciences (history, political sciences, etc.) (in 1995: 4). In parallel with Russ' formulation, Roberts explicates the implication behind this categorization, and states that hard sciences are considered as "ostensibly more objective and rigorous", whereas soft sciences are "supposedly more subjective and easier to master" (ibid.: 5). In a similar line with Roberts' comparison, Sandra Harding argues that the softness and the hardness are attributed to sciences in regard to the gender identity of their potential practitioners, i.e. 'hard' becomes associated with masculinity and 'soft' with femininity (1986: 36-37). And since, according to Harding, women were historically excluded from the practice of hard science which had always been under the control of men, soft sciences became something to be despised of and not worthy of consideration (ibid.). Thus, it can be said that, as a response to such trivialization, women utopian writers exerted to make use of soft science in their works, as opposed to hard sciences that were under the total monopoly of men. So, it can be further deduced that although feminist utopian narratives did not deconstruct the whole binary of soft vs. hard sciences, they at least strengthened the underrated side of the equation.

Feminist utopian fiction writers reacted to this gendered view of scientific practice, as Pamela Bedore contends in her master's thesis, by way of presenting "intuitive or experienced knowledge as a foil to scientifically discovered or invented knowledge, often privileging the former" (1999: 25). Although this is not always the case for all feminist utopias, for there are feminist utopian novels that advocate feminist technologies (such as reproductive technology) explicitly, majority of these works are more inclined to soft sciences, with less technology, or no technology at all. As Jenny Wolmark points out, in her *Aliens and Others – Science Fiction,*

Feminism and Postmodernism, the technophobia inherent in most feminist utopias could well be observed in the accusation of patriarchal society and its technology fetishism that caused the post-apocalyptical environment of the only-female utopian societies (1993: 91). This hatred towards technology in feminist utopias can be explained either by a counter position against the male dominated hard science or by the influences of the New Wave Movement of the 1960s which is characterized by a move from outer worlds to inner worlds. In his comprehensive encyclopedic work *The Mammoth Encyclopedia of Science Fiction* (2001) where he offers a historical/bibliographical and thematic survey of the genre, George Mann describes this shift of focus within science fiction which was marked by a parallel move towards soft sciences of psychology and sociology, accompanied with the inclusion of experimental ideas (taboo themes such as gender and sexuality) and stylistic experiments (such as non-linear narrative); thus resulting in a novel mode of science fiction writing (2001: 17-18).

LeFanu suggests that feminist utopian writers went even further than the scope of soft sciences and portrayed utopian societies in which women could practice "Psi Powers"[27], which include a range of mental powers as telekinesis, telepathy, and teleportation (1988: 88-89). These powers are reflected through excessive development of the sixth sense beside the five senses, as well as the ability of entering into the consciousness of both animate and inanimate beings (ibid.: 64). Roberts adds to these mental powers the future-telling, the ability of speaking to animals and moving afloat by mind power (1993: 8).

Science and technology have also been important for the second category, which is reproduction practices in feminist utopias. In her radical feminist book *The Dialectic of Sex: The Case for Feminist Revolution* (1970) where she provides a historical account of feminism and a discussion of radical feminism in the wake of the second wave feminism, Shulamith Firestone pinpoints the reproduction practices as the source of women's oppression who were both child-bearers and child-rearers

[27] Psionics, first adopted into speculative writing by speculative writer and editor John W. Campbell during the "psi boom" boosted by him in Astounding Science Fiction in the 1950s, is a term that is considered as "the full spectrum of mental powers studied by the Pseudoscience of parapsychology, and a common item of SF Terminology", including telepathy, telekinesis, psychokinesis, teleportation, clairvoyance, precognition as well as healing, pyrolysis, hypnosis, and the like. (Peter Nicholls, Brian M. Stableford, David Langford, "Psi Powers", The Encyclopedia of Science Fiction, 03.04.2015, http://www.sf-encyclopedia.com/entry/psi_powers (Last Access: 12.06.2017)).

at the time (1970: 211). She offers the reproductive technologies as a remedy for the repressive consequences of reproductive policies on women's liberation (ibid.). However, there has been strong resistance from the difference-based feminists of the 1970s to the victimization of female reproductive powers for the sake of women's liberation. Helene Cixous, among others, argued for the appreciation of female reproduction as a power, not a weakness (1986: 196). According to Bedore, despite the prevalent acceptance of Cixous' ideas among feminist utopian writers at the time, a few feminist utopian writers still adopted Firestone's ideas of exogenesis in their narratives, e.g. Marge Piercy's *The Woman at the Edge of Time* (1976) where children were born and raised collectively by the society and the conception and genetic inheritance were planned by the government itself or by a team assigned for that specific purpose (1999: 138).

Another aspect of the feminist utopias that is closely related to female reproduction is the mother-child relationship. Following suit with Pearson and Russ, Roberts surveys the thematic features of the feminist utopian narratives in her *A New Species* (1993). Roberts asserts that, contrary to traditional private mother-child bond depicted in mainstream science fiction, separatist feminist utopias of the 1970s (including the examples from the early 20th century, e.g. Charlotte Perkins Gilman's *Herland* (1915)) transform the privacy of mother-child relationship to a community of women and children (1993: 66). Separatism from patriarchal world plays a major role in this transformation from privacy to community, for only through separatism could feminist utopias rewrite the patriarchal myths about mothering, from *Mizora* of the 1890s to *Motherlines* of the 1970s; and thus, value femininity with a special emphasis on women's rule, community and family (ibid.: 66-67). In this way, mothering becomes the responsibility of the whole society, hence no longer restrictive and oppressive for women. This major change in mothering also bears some important consequences for other social institutions like family and child rearing. In her "Women's Fantasies and Feminist Utopias", Carol Pearson underlines "family" in feminist utopias as social structures that are "unowned, non-patriarchal … (and) headed by nobody" (1977: 52). As Russ depicts, in the feminist utopias, children are co-mothered by more than two parents (the parents could be of any sex) and raised by the community (thus the nuclear family is abolished); children are

respected as individuals from the first moment of birth because they are not raised as strictly dependent on mother or father; there are women-only and men-free communal families; and sometimes these communal families include even thirty persons who are somewhat relatives to each other, and they all together form a world-wide kinship (1981 in 1995: 136).

Another common thematic category of feminist utopias is the social and governmental structures. Russ designates that feminist utopian societies are "communal, even quasi-tribal", with no proper government – sometimes to the degree of anarchism – which is substituted by an occasional council that does the work assignments among people, where decisions are often made by consensus (1981 in 1995: 136). Roberts further describes that people are neither exploited for their labor, nor are there any hierarchy/discrimination among people, sexes and races, in direct opposition to the 19th century feminist utopias that were racist in their exclusion of women of color (1993: 71). Moreover, as Russ states that, most of these utopic worlds of women are classless which is demonstrated by "informality in tone, the shifting of jobs from person to person, the free choice of jobs whenever possible" (1981 in 1995: 137).

Another thematic category of feminist utopias is the notions of sex, gender, sexuality and love. According to Russ' portrayal, sexual permissiveness is a distinguished aspect of feminist utopias; and monogamy is mostly out of the question, with exceptions such as Marion Zimmer Bradley's *The Shattered Chain* (1976), whereas homosexuality, lesbianism and bisexuality are mostly the norms, with bisexuality in Marge Piercy's *Woman on the Edge of Time* (1976), and all three together with promiscuity in Ursula Le Guin's *The Dispossessed* (1974) (1981 in 1995: 142). In consideration of the plurality in sexual relations, Russ verbalizes that all these sexual practices denote that "women are erotic integers and not fractions waiting for completion" (ibid.). As Russ suggests, in a few rare examples of the genre, erotic specializations like sadism is also explored, e.g. Samuel R. Delany's *Triton* (1976) (ibid.). These utopias also divorce sex from affection and welcome sex-change surgery (considered as cosmetic surgery instead of trans-genderism for these utopias are genderless in nature) (ibid.: 139-140). Taking the reproductive practices and social structures pertaining to these feminist utopias into account, Russ

contends that the reason for such utopian renderings of sexuality is "not to break taboos but to separate sexuality from questions of ownership, reproduction and social structure" (ibid.: 76).

Sexual intercourse is another aspect of the transformation in sexual behaviors in feminist utopias. Marleen S. Barr states that sexual intercourse, as depicted in feminist utopias, "is never linked to abuse and power" (1993: 43). The unconventional examples can be found in Sally Gearhart's *The Wanderground: Stories of the Hill Women* (1979) where women have sex with the trees, the bushes and the Moon as well as with each other; and in Suzy McKee Charnas' *Walk to the End of the World* (1974) where women do not mate with men but rather with the horses, as a way of parthenogenesis (Barr, 1993: 43-45). The reason for such preference of mating, as Barr suggests, is that "women and men cannot yet, may not ever, love one another without violence; they are no longer of the same species" (ibid.). In this way, it can be concluded that the primacy of genital sex is abolished and women's sexuality is freed from unequal power relations between men and women (Lefanu, 1988: 58). Furthermore, Roberts points out that, due to the eradication of men, these utopias also eliminate sexual rivalry among women, which has become a patriarchal trap for women that carves a patriarchal doll out of women, rather than giving them freedom to develop a genuine personality (1993: 67).

Another theme of feminist utopias that is related to developing a genuine personality is the critical stance of feminist utopian narratives towards the patriarchal exaggeration of the women's bodily changes that are related to female sexuality, e.g. menstruation. Feminist utopian authors welcome menstruation in a matter-of-factly manner, as identified by Barr in her analysis of Suzy McKee Charnas' *Motherlines* (1978), that there is an "appropriate attitude toward menstruation", for it is not veiled "in myth, secrecy or blue and white flowered, unmarked cardboard boxes" (1993: 46).

Aside from sexual practices in feminist utopias, another recurrent sub-theme is the rescue of the female child, which is mentioned just by few scholars as Russ (1981) and Barr (1987[28] and 1993). Russ cites from Simone de Beauvoir's *La*

[28] Marleen S. Barr, *Alien to Femininity: Speculative Fiction and Feminist Theory*, Greenwood Press, Westport, Conn., 1987.

Deuxieme Sex (1961) where she argues that puberty is a stage when "the prison bars of femininity, enforced by law and custom, shut the girl in for good" (in 1995: 143). Russ suggests that feminist utopias "not only rescues the girl from abuses that are patriarchal in character; they provide something for her to go to, usually an exciting and worthwhile activity in the public world", such as being a healer, a Free Amazon, or a wild woman or a poet (ibid.). Thus, girls in these utopian worlds do not undergo "sexual awakening" in order to develop a "reactive sexuality", but on the contrary, these utopias "allow the girl to move into a full and free adulthood" (ibid.).

Another recurring thematic category in feminist utopias is war and violence. According to LeFanu, these notions have a peripheral existence in feminist utopias, in a way that reflects women's actual relation to war and violence in real world (1988: 54). Yet, there are a few examples that depict war and violence but in a different way from mainstream speculative fiction novels. Russ asserts that war and violence are given as restricted to "ideological skirmish, natural disaster, social collapse, and/or something that may have occurred in the past but is not happening in the present" (1981 in 1995: 138). According to what Russ offers as a portrayal of these narratives, the wars are given in various contexts as either sabotages that have the same impact as a natural disaster; or fight over border violations; or war between utopian and dystopian worlds; or war between women and men (ibid.). Although women of pro-violence feminist utopias can be aggressive towards men, "violence seldom occurs and is taken seriously when it does occur", and violence has "emotional consequences and is certainly not presented as adventure or sport" (ibid.: 139).

Russ further accounts that there are feminist utopias that depict fully peaceful worlds in which no war (neither ethnical nor territorial) is fought between sexes; or even between such distinct poles as anarchism and capitalism (1981 in 1995: 139). This non-violent and non-exploitative attitude of feminist utopias are also observable in their depictions of the relations between women and the ecology and nature. As Russ further states, the environment-friendliness of feminist utopias could well be traced in a number of outdoor scenes in the stories, in the habit of talking to trees and animals, in the hatred against patriarchal customs that rape not only women but also mother earth, and in the harmonious relationship with the nature through solidarity

and cooperation (ibid.). Additionally, LeFanu states that this harmony with nature is also distinctively observable both in women's embracement of wild life as it is and in their transcendental ritual of welcoming death in the wild tranquility of nature (1988: 64-68).

And last but not the least, feminist utopias are also non-conformist in their use of narrative modes, narrative tones, neologism and plot configurations, contrary to the conventional forms of the traditional utopian writing. LeFanu confirms that, although there are utopias constructed on a linear basis, the more experimental feminist utopian writers choose to adopt non-linearity in their works (1988: 69). LeFanu (1988), Barr (1987 and 1993), Wolmark (1993) and Roberts (1993) maintain that, as part of this experimental attitude in narration, most feminist utopias do not consider it as necessary to narrate stories that revolve around a central character or a single narrative point of view of a single character. Wolmark suggests that the story-line of Sally Miller Gearhart's *The Wanderground* (1979), for instance, is comprised of "interwoven chapters devoted to the individual stories of particular women" (1993: 85), implying that this multi-protagonism emphasizes the collective nature of these utopian worlds; or, as LeFanu puts it more subtly, they portray "a culture rather than individuals" (1988: 65). Neologism, on the other hand, emphasize the all-female formation of these future worlds, as can be seen in the examples, "to enwomb", "to enwrap", and "softtouch" (ibid.: 68). LeFanu indicates that these words, by way of their formation and connotations, represent gentleness, loving, caring and non-invasiveness, which together denote that "communication means merging, not penetrating" (ibid.).

Any account of feminist utopias would be lacking without a few words on women's dystopias. Many academic studies on feminist dystopias have been conducted, both from a historical perspective (Jane Donawerth, 2000), from thematic perspective (Raffaella Baccolini, 2000; Anna Gilarek, 2012) and from critical perspective (LeFanu, 1988; Barr, 1993; Wolmark, 1993). In an attempt to provide a portrayal of feminist dystopias, I will make use of a few of these critical works that offer a comprehensive view of this particular mode of writing.

What marks feminist dystopias as different from others within the broader genre of feminist speculative fiction is their depiction of a highly hierarchical society

that is structured on the premise of gendered inequalities among sexes, in a way that would be the direct opposite of the feminist utopian ideals. LeFanu devotes a whole chapter to the discussion of "women's dystopias [sic]" in her critical work *In the Chinks of the World Machine* (1988). She asserts that women are depicted as "trapped by their sex, by their femaleness, and reduced from subjecthood to function", thus denied their sexual autonomy, having no control over their bodies (ibid.: 71-72). They are mostly reduced to their biological functions, to mere reproductive machines; and strictly forbidden to read and write (ibid.). LeFanu cites a number of women's dystopias such as Katherine Burdekin's *Swastika Night* (1937), Zoe Fairbairns' *Benefits* (1979) and Margaret Atwood's reputed *The Handmaid's Tale* (1986), where the narrative goes to extremes by denying even a name for women, thus denying an individuality of her own (1988: 73). In another respect, this reduction to mere animals, supported with grand patriarchal rules and rituals, oftentimes works to reinforce the already-ossified alienation of women by ascribing femaleness to the void and chaos (ibid.: 151).

What is another remarkable aspect of women's dystopias is their lack of a resolution in relation to the notions they deal with. In a similar vein to Lefanu, Jenny Wolmark devotes a whole section to the discussion of the "critical dystopias [sic]" in her *Aliens and Others* (1993: 100-107). She cites Atwood's *The Handmaid's Tale* (1986) as an example for dystopian narratives that do not resolve the problems that are being discussed in the story, for she considers critical dystopias as having an ambiguous tone that is characteristic of the post-modern science fiction writing (1993: 105). For instance, an evident example of this open-endedness can be found in *The Handmaid's Tale*, which takes place in a dystopian world that is extrapolated to the far future. In the end of the novel, the readers are made aware of the fact that all the story is narrated from a tape-recorder in a historical conference that takes place in a far future. Wolmark calls this as self-reflexivity of the story that ultimately serves to make a metaphor of the narration itself, by means of which the writer denotes to the readers that the dystopian misfortunes of the story projects a possible future of today's world. The readers are not given the information as to whether the female protagonist could escape the dystopian world or not; so there exists an uncertainty as to the fate of the female hero (ibid.: 105). However, according to

LeFanu, there exists a utopian streak in women's dystopias (1988: 75). The utopian hope is brought about by the uncertainty of whether the troubles in the dystopian world are resolved, will be resolved, or not (ibid.). Wolmark claims that this merging of utopian and dystopian streaks, together with the "provisionality", i.e. temporality, instead of "permanence", of the narrative makes feminist dystopias as convergent to post-modern science fiction writing (1993: 105-107).

Coinciding with the second wave feminism in the West, feminist utopias of the late 1960s and early 1970s were written in response to a whole tradition of speculative writing where women have mostly been absent both as writers and as characters/protagonists. Through a series of themes and tropes devised to make a feminist criticism of the patriarchal gender roles as well as sexual and economic relations among sexes, it can be said that feminist utopias opened a niche for feminist writers within the realm of speculative writing which has long been closed to women. It can further be suggested that this niche enabled not only the entrance of more female authors and feminist characters into the play, each bringing a feminist light to the speculative fiction in a harshly protesting way, but also the development of the genre into something more elaborate, critical and post-modernist, as will be discussed in the next section.

1.1.4. Feminist Science Fiction - A Move towards Post-Modern Writing

Several studies have been carried out that focus on the differences between feminist utopian writing of the early 20th century, the 1960s and 1970s, and feminist science fiction writing of the 1970s and onwards. These two modes of writing diverge in the solutions they come up with to deconstruct the prevalent gender/sexual relations in the real world. Literary scholars such as Barr (1992), Wolmark (1993, 1999), Roberts (1990, 1993), Veronica Hollinger (1993), Robin Silbergleid (1997) have been contemplating on the differences between these two writing modes, and re-contextualizing the feminist science fiction texts in a different light, namely of post-modern writing.

As an explanation to the divergence between feminist utopian writing and

feminist science fiction, Wolmark points out that feminist utopian writing has been strongly criticized for its assumption that "women can be free only in the absence of men", i.e. for their separatist nature (1993: 84). However, as she further explicates, this separatism does not serve feminist utopian ideology that initially set out to subvert patriarchal constructions of gender-related issues; on the contrary, it becomes a short-cut tool that "leave[s] gender relations intact and posit[s] an unproblematic relation between women and the category of Woman" (ibid.). Therefore, it can be posited that, in feminist utopias, the foundations of such problems as gender biases and inequalities, and power relations that result in women's oppression have not even been discussed properly, but rather confronted with a fait accompli.

According to Wolmark, this lack of a discussion has caused a move in feminist utopian vision from "female as the patriarchy's other" to a "more complex and ambiguous set of gender relations in which the representations of masculinity (and femininity) are perceived to be in some sort of crisis", hence a search for the new definitions of female self within a diversity of identities and sexualities through a depiction of "societies and subjects which are in a state of flux and uncertainty" (1993: 87-89).

In a complementary fashion to Wolmark, Roberts provide a solid base for this diversity of female identities. According to Roberts, this diversity and uncertainty in feminist science fiction texts echo "the shift within feminism itself from Feminism to feminisms or from women's rights to issues of gender, race, and class" (1993: 90-91). This parallelism between shifting ideologies of feminism and the diversity in feminist science fiction is subtly pointed out in the "feminism" entry of the online The Encyclopedia of Science Fiction:

> *While feminism has been incorporated into the field to the extent that active female characters are more common, it is harder to identify a core group of contemporary texts that are "representative" of feminist sf than was the case in the 1970s. This is, in part, due to the proliferation of political positions now encompassed by feminisms, and an increasing focus on the ways Gender intersects with race, class, sexuality and age.*[29]

[29] Helen Merrick, Lisa Tuttle "Feminism", The Encyclopedia of Science Fiction, 04.04.2016, http://www.sf-encyclopedia.com/entry/feminism, (Last Access: 21.03.2017).

As it can be seen in the above quotation, feminism has historically undergone an evolution. The monolithic white-middle class feminism of the first wave (the late 19th and early 20th centuries) seems to have given way to a more eclectic/pluralistic feminism of the second wave (the 1960s onwards), which encompasses such debated issues as race, class and age as well as gender. This evolution has found its way to the actual texts of feminist science fiction of the period, making them appear more ambiguous, thus more post-modern in nature. Teresa de Lauretis describes this ambiguity as "doubled vision" (1987), while, likewise, Linda Hutcheon names it as "double encoding" (1987). This double encoding can be considered as enabling the traditional feminist utopian texts to become the new feminist science fiction texts. For, according to Wolmark, these texts "confront the structures of patriarchy which restrict and exclude women and then subvert those structures, firstly by reversing the process to exclude men, and then by questioning the validity of such exclusions" (1993: 89). Thus, it appears that contemporary feminist science fiction writing has developed a double-vision of both utopian and dystopian worlds, thus becoming even closer to post-modern writing.

Thus, following from what Wolmark sees as double-vision, the underlying reasons behind the postmodernity of contemporary feminist science fiction stories can be summoned up as such: (1) they do not meet the genre expectations of either utopian or dystopian writing, but rather offering a mixture of both two, and (2) they challenge the totalitarian viewpoints of both feminism and science fiction writing, and make use of the diverse possibilities of post-modern writing (1993: 91).

Before delving into generic features of feminist science fiction, a brief account of the characteristics pertaining to an intermediate form of writing, which is the post-modern feminist utopias, will be provided. Wolmark examines such transient post-modern feminist utopias as Pamela Sargent's *The Shore of Women* (1987) and Sheri Tepper's *The Gate to Women's Country* (1989), where women are still separated from men, but to a certain degree (1993: 92). In the 1970s' utopias, women would live in the wilderness while men would reside in the cities as civilized people; whereas, in these contemporary utopias, men are left to the wilderness whereas women occupy the cities that are technologically developed (in contrast to the primitiveness of the 1970s' utopias) and walled up so as to exclude men (which

signify the ideological boundaries between gendered subjects) (ibid.: 92-93). Yet, men are not as excluded as they were in the 1970s for they participate, though limitedly, in the decision-making process that is actually carried out by women, which means that they have a relative autonomy in women's society (ibid.: 92). So, it can be suggested that these narratives ultimately pinpoint a sense of equality between sexes just as the post-modern feminist science fiction promises.

Wolmark further ponders on Sargent's and Tepper's post-modern feminist utopias from the standpoint of the double-vision. The post-modern utopian sense of equality mentioned in the previous paragraph is juxtaposed in these stories to the deliberate indoctrination of women with a hatred towards men and to the questioning of that indoctrination by women protagonists of the story (1993: 97). Wolmark argues that this act of questioning empowers the characters in the story; and thus, both female and male characters in the stories who have long been estranged to each other gradually overcome their prejudices against one another (ibid.: 98).

To conclude the relationship among feminist utopian writing, feminist science fiction and postmodernism, it can be of benefit to return to the evolution of feminism to feminisms. As Russ indicates "utopias are not the embodiment of universal human values, but are reactive; that is, they supply in fiction what their authors believe society […] and/or women, lack in the here and now" (1981 in 1995: 144). But, as I reviewed heretofore in this section, what women lack or have in the here and now changes and diversifies quickly in concordance with the current world trends, thus the feminist ideology and its ability to meet women's ideals change, too. Despite ambiguity and diversity, it can be said that what is common to all feminisms now is a genuine female identity. LeFanu implies that women still lack a genuine identity that is liberated from the male oppression, imagining a woman who has achieved to find her self is itself quite liberating (1988: 54).

In parallel with what Wolmark endeavors to do in her critical study, Roberts makes a subtle distinction between feminist utopian writing (except the intermediary post-modern utopias) and contemporary feminist science fiction writing, pointing out the specific points at which these two modes of writing diverge:

> *Feminist science fiction […] rejects the essentialism and simplicity of the feminist utopian strategy […], incorporates the strategy of utopia but always includes the possibility of men and women successfully integrating in a non-sexist, nonracist, nonclassist society. Rather than attempt to step outside the patriarchy, these books hold out the promise of an internal coup to the benefit of men and women. Feminist science fiction exists in a dialogue with female utopias. It rejects the underlying separatist premise of the female utopia and suggests alternatives to isolationism. (1993: 87)*

So, it can be argued that feminist science fiction writing was born in response to feminist utopian writing so as to replace the latter's essentialist depiction of women's world and its ignorance of the underlying reasons for male dominance of women from both gender, race and class aspects. In the following section, I will delve into generic features of feminist science fiction.

1.1.5. Generic Features of Feminist Science Fiction

In her *Feminist Fiction: Feminist uses of generic fiction* (1990), Anne Cranny-Francis discusses the ways feminist writers use fictional genres to explore about society and gendered social roles, with a special emphasis on the fictional genres, one of whom is science fiction. Cranny-Francis argues that the narrative structure of science fiction stories is "extremely problematic for feminist science fiction writers since it encodes a patriarchal discourse which contradicts the feminist discourse operating in the text" (1990: 74). As a solution to the narrative problem, Wolmark propounds that gender constructions (and other concerns of feminism, as well) could be subverted by means of an appropriation of the narrative conventions of science fiction by feminist speculative writers (1993: 54). Yet, she reminds that this does not guarantee an interrogation of the way gender is constructed. The genuine interrogation of gender constructions could only be done through rewriting the conventional narratives from the alien position of the female subject (ibid.). This is in parallel with what LeFanu asserts for role-reversal Amazonian tales (1988). In an attempt to finalize the question of whether women's taking up the sword or the gun in fantasy and science fiction narratives is an act of revolution or not, considering that our own society is predominantly ruled by men, LeFanu states that "in literature, […] an act of revolution can be achieved only through a subversion of the narrative

structure that holds the protagonist in place […]" (1988: 35). So, it seems that what will make a feminist revolution through science fiction is not only a change in the narrative voice and tone but also a change in what is being narrated.

Indeed, feminist appropriation of the science fiction narratives cannot be done outside the realm of patriarchal narrative tradition, since it is much prevalent in all kinds of fictional writing. For such a revolution on narrative as well as content level to take place, feminist science fiction puts a number of strategies into practice. In the next section, strategies that feminist science fiction writers employ in their narratives will be discussed in detail.

1.1.5.1. Spatial Experience – Changing Positions

In his scholarly article "Science Fiction as a Spatial Genre" (1987) where he makes a generic examination of the spatial elements in Vonda McIntyre's novels, Fredric Jameson suggests that post-modern science fiction narratives are spatial in that they destabilize the notion of temporality that provides a sense of historical consciousness and the belief that everything has hidden structures of meaning deep down (1987: 58). So, it can be deduced in simple wording that spatial experience dislocates one's own position in a specified time and place; thus, it means that any kinds of structure, including the binary oppositions, become at once dislocated and disintegrated. However, according to Wolmark what is missing in Jameson's argument is the destabilization of the gender relations (1993: 57). She explains that the destabilization can be achieved by "spatial experience", as it is deployed in feminist science fiction narratives, depicting a center and a periphery (literally or metaphorically) which represents the dominant ideology of today's world and the marginalized groups that are oppressed under the current dominant ideology, respectively; whereas all the novelties as per social and sexual relations take place outside the center, at the margins" (ibid.: 58). Thus, according to Wolmark, the spatial dislocation which enable periphery to generate alternatives can be interpreted as spatial heterogeneity, which is an attempt on the part of the feminist science fiction writer to portray marginalized groups as great advocates of change and as the genuine power holders for a concrete revolution (ibid.: 60).

What else spatial experience achieves in feminist science fiction narratives, as Wolmark indicates, is a relativistic position in regard to the discussion of gender and power relations (1993: 62). And relativism on the narrative level could only be achieved by a rejection of the authoritative position (ibid.). In fact, science fiction has not traditionally been a literature of authority for it was marginal, compared to the more mainstream and realistic literary genres, in that the first and most frequent form of science fiction writing was short stories, contrary to the form of mainstream fiction which was the novel (ibid.: 63). Nevertheless, as Wolmark points out, the traditional science fiction stories have rather been conservative in their insistence on close-ended narratives (ibid.). As a result, it can be claimed that they exerted a sort of authority over open-ended and ambiguous narratives, which have later become the trademarks of the New Wave movement of the 1960s and 1970s, which has been widely practiced by feminist science fiction writers who subverted the male authority within the genre.

1.1.5.2. Heroism

The theme of heroism has been discussed by Barr (1987 and 1993), LeFanu (1988), Roberts (1993) and Wolmark (1993) in multiple ways. Accordingly, feminist speculative writers appropriated the convention of "heroic quest", which denotes a strong central character embarking on a quest in a post-holocaustic society, under a different light in their speculative works. Barr asserts that feminist science fiction narratives, with a few exceptions, employ not a man but a woman who goes on a quest, in a way that undermines the traditional science fiction trope of man's heroic quest (1987: 62-63). Yet, this change of roles can only be justified by a changing definition of heroism. Lee R. Edwards (1984) ponders on why notions of power and heroism are almost always attributed to men, rather than to women; and re-defines heroism from a deconstructive perspective:

> *[…] For if heroism is defined in terms of external action alone and heroic actions are confined to displays of unusual physical strength, military prowess or social or political power, then physiology or a culture that limits women's capacities in these areas thereby exclude women from heroic roles. But if action is important primarily for what it tells us about knowledge, then any action […]*

> *is potentially heroic. Heroism thus read and understood is a human necessity, capable of being represented equally by either sex. (1984: 11)*

As Edwards states, once we change our perception of what a hero does or must do, then heroism can be equally attributed to both sexes. That said, feminist speculative fiction writers appropriate the trope of heroism in many different ways. Barr specifies that one possible way is that male characters may remain in the shadows as secondary characters who are not much willing to display heroic characteristics (1987: 71-77). However, this does not mean that men are depicted as ineffective and uninfluential as to have no major impact on the story. They accompany women characters in their heroic quests as a father figure or as a guide or a supervisor (ibid.: 70-72).

Another possible way to make a feminist appropriation of the heroic quest is the anti-humanist heroism, as depicted by Barr (1993) in her critical discussion of Ursula K. Le Guin's short story *Sur* (1985). In the story, women explorers embark on an expedition to the South Pole, but do not leave any mark behind as to their exploration nor do they make any publicity out of this expedition. All they aim for is to make a good story of this expedition to be told to their grandchildren, not to thousands of people publicly interested in such an expedition. What is significant about such an anti-altruistic short story as Sur is, as Barr puts it, that it "redescribes men's stories and calls for respecting narratives that do not conform to patriarchal conceptions of importance" (1993: 163). Thus, the male narratives of sublime heroic quest are subverted through an anti-humanistic conception of female heroism by a feminist science fiction writer. Or more generally, as Wolmark concludes, male heroism can be deconstructed in a way that will dislocate the generic conventions of science fiction by crossing over the established gender boundaries, as it can be seen in the juxtaposition of female ambition to the male characters who lack heroic violence and favors their dependence on female characters (1993: 69).

As for the other possible ways of creating tales of female heroism, feminist science fiction stories (re)appropriate patriarchal myths and tales in a completely different light. Barr designates that feminist science fiction narratives can, and does, defy the female passivity that saturates the story of "Pandora" or "Sleeping Beauty" in which female protagonists are delicate but hysterical, waiting to be rescued by

their male heroes (1993: 53). In the same line with Barr, LeFanu points out that feminist science fiction writers exert much effort in their fight against these gendered prejudices, sometimes going so far in their excursions as depicting women protagonists as much active and powerful as to rule a colony of planets across the galaxy (1988: 76-78). As she righteously contends, there are many literary models for science fiction writers to create male protagonists while there are almost none for women science fiction writers to create female protagonists (ibid.: 148). In this respect, it can be suggested that even the attempt at imagining powerful heroines, on the part of women science fiction writers, becomes all the more subversive and revolutionary.

In a slightly different perspective from the contention of feminist appropriation of patriarchal myths about women, LeFanu gives a considerable coverage to female protagonists who are depicted with a violent temperament, mostly indicated by their savage features such as animal claws, beast-like teeth and a powerful burning desire (1988: 99). As she indicates further, this violence is not only against men in person but also against the language and the social codes that were constructed and used by men to enclose women to their femininity (ibid.). So, it can be suggested that feminist science fiction writers can also take advantage of their monstrous side, which ultimately breaks down the essentialist definitions of femaleness and femininity as patriarchal constructions; hence resulting in a sort of "male heroinism" in Barr's words (1987: 72).

In addition to the feminist subversion of feminine constructions of femaleness, as employed by such feminist science fiction writers as Octavia Butler, Chelsea Quinn Yarbro, and Angela Carter (LeFanu 1988: 99), there is also a contrary trend among feminist science fiction writers to reclaim nurturing and mothering as part of the female experience. Barr argues in her discussion of "heroic fantastic femininity" that the writers from this latter trend challenges the conviction that a woman cannot be both a hero and a mother, since heroism requires selfishness whereas mothering requires sacrifice (1987: 88). To this end, according to her, feminist science fiction writers bestow both heroism and mothering on their women protagonists, in a way to prove that a woman does not have to sacrifice her femaleness, or femininity, to become a female hero (ibid.: 86).

1.1.5.3. Cyborgs and Human-Machine Relationship

Just as the feminist utopias, feminist science fiction narratives make frequent use of reproductive technologies and genetic engineering. Although these practices are mostly allocated to making divisions of labor in the society, they have other functions as well as labor division. Wolmark shows that feminist science fiction writers use science and technology to destabilize the human-machine dichotomy, by way of depicting main characters who have undergone genetic alterations or mutations so as to adapt to new living conditions (1993: 68). In search of a definition of the human beings who have undergone such alterations, Donna Haraway came up with the concept "cyborg", which not only destabilizes human-machine relation but also "makes very problematic the statues of man or woman, human, artefact, member of a race, individual identity, or body" (1991: 97). This destabilized humanity can also be observed in another dichotomy that is human-alien binary. According to Wolmark, feminist science fiction novels centralizes the non-human, thus alienated, female character while the human male character remains peripheral in the narrative (1993: 75).

1.1.5.4. Sexuality

Despite the sometimes-inevitable homosexuality in feminist utopias which is due to their separatist nature, some examples of feminist science fiction tend to visualize sexual desire as occurring not between women and men, but between women and robots or cyborgs. Barr (1987) and LeFanu (1988) discuss the various depictions of sexuality in feminist science fiction narratives. Their studies reveal that female characters of these stories prefer cyborgs as their sexual mates, for they fulfill a wide spectrum of sentimental needs of women that could only be met otherwise by their fathers, brothers, and male lovers (1987: 103-104; 1988: 77-78). According to Lefanu, what cyborgs further offer for feminist science fiction writers is the possibility that romantic relationships might be freed from gendered substructures that are deeply rooted in the patriarchy (1988: 78).

This preference of unearthly creatures over male humans is a rather frequent trope of feminist science fiction novels. However, LeFanu asserts that such a metaphor does not have to be deployed necessarily within the context of sexual desire, but rather it can be used to denote the alienation of one sex from another, or more specifically the alienation of women from men (1988: 108). Therefore, in James Tiptree Jr.'s novelette *The Women Men Don't See* (1973), according to LeFanu, female characters becoming alien towards men in this world take the next alien ship to a distant planet or galaxy so as to escape the world and its male inhabitants (1988: 122-127). According to her, this story is significant in that women consider aliens from some distant galaxies as closer to themselves than men, and choose to live with aliens in a hostile environment of some distant planet, rather than living with men in this world which promises nothing but violence, oppression and discrimination (ibid.).

In addition to, but in a slightly different light from, the above examples which take cyborgs and aliens as central in dealing with female sexuality, there are examples of feminist science fiction narratives that appropriate the traditional fairy tales through fantastic and gothic elements, to vindicate and explore female sexual desire. LeFanu makes a discussion of these appropriations and refers to the appropriation of the vampire figure, for instance, as having great significance since it is traditionally known as a gothic figure who abuses sexual passivity of his female victims (1988: 80). In Suzy McKee Charnas' *The Vampire Tapestry* (1980), for example, the vampire is not a phallic symbol anymore; instead, he has become such a figure through which the social codes and sexual taboos that inhibit libertarian sexuality for women can be transgressed (LeFanu 1988: 83).

1.1.5.5. Language

The importance attached to language and speaking in feminist science fiction texts can be derived from the idea of "humanizing power of language" that permeates the feminist science fiction narratives in a way that liberates its speakers, i.e. women. In this regard, it can be said that there are two layers of language and communication in feminist science fiction narratives, the one that is within the text

such as neologisms and the other that is on the discourse level which signifies the author's general view of language as inscribed in his/her word choice or sentence formation.

As per the language and communication that take place within the text, LeFanu makes an extensive survey of the ways in which feminist science fiction writers make use of neologisms, even new languages with their unique dictionary and grammar, that are developed for the better and liberated communication of women in their narratives (1988: 156-157). LeFanu futher argues that since women are either not allowed to speak as they wish or not welcomed with the way they speak the language in patriarchal world, feminist science fiction writers, such as Charnas (1974 and 1978) and Suzette Haden Elgin (1984 and 1986), choose to create a special language exclusively for women (1988: 156). She suggests that this new language of the oppressed becomes a tool to exclude and defy the oppressor, and moreover constructs the subjectivity of women that has long been sunk into oblivion (ibid.).

Aside from the language in feminist science fiction narratives, the discourse of the feminist science fiction writers is also quite distinctive in terms of its shocking effect to the reader. Barr (1993) includes examples from the contemporary feminist science fiction texts such as Ursula K. Le Guin's *The Left Hand of Darkness* (1969) and Elizabeth A. Lynn's *The Northern Girl* (1980). She quotes from the novels such trademark statements as "The king was pregnant" and "She loved her", respectively (1993: 52). Although these utterances are not startling especially when it is considered that they represent the gender politics that are being discussed in the novel by the writer herself, it must be noted that they are the direct results of a discursive choice that is made by the writer herself.

In this literature review, a detailed account of the thematic and narrative features of feminist science fiction texts was provided. Given the historical development of feminism in speculative writing practice, it can be suggested that feminist utopias and later feminist science fiction mark a precise difference from the tradition that enabled their birth in the long run. Moving towards a post-modern state of being, feminist speculations have come a long way and now they can enter into dialogue both with tradition and among themselves in the meantime. In this way,

they open room for more concrete and stimulating discussion of the woman issue in a speculative setting. In the next section, I will present the theoretical and methodological framework of this thesis.

1.2. THEORETICAL FRAMEWORK

This present study is based upon Itamar Even-Zohar's polysystemic approach (1996; 1997a; 1997b; 1997c; 1997d; 2004). The "culture repertoire", as is coined by Even-Zohar (1997a in 2010:17) and employed in this present study, refers to "the aggregate of options utilized by a group of people, and by the individual members of the group, for the organization of life" (2002 in 2010: 70). According to Even-Zohar, the size of the group can range from an individual person to a whole society, named as cultural entities (ibid.). Even-Zohar explicates how repertoires are made in the following words:

> *Culture repertoires, although sensed by the members of the group as given, and mostly taken by them for granted, are neither generated nor inherited by our genes, but need be made, learned and adopted by people, that is the members of the group. This making is permanent and continuous, although with shifting intensity and volume. It may take place inadvertently or 'spontaneously', that is by anonymous contributors, whose names and fortune may never be known, or deliberately, that is by known and sometimes remembered members who openly and dedicatedly are engaged in this activity. (ibid.)*

What actually makes and shapes the culture repertoires is the individuals who either willingly or in a self-generated way introduce the options to the repertoire that are needed for the organization of the said culture. According to Even-Zohar, these makers of culture repertoires can either be individuals or "institutions". Defined as "the aggregate of factors involved with the control of culture", the institution designates who introduces what options in to a certain repertoire according to what norms, thus serving as a selective factor in the shaping of any repertoire (1997a in 2010: 32). The institutions can be governmental offices or publishing houses or the press that accepts or rejects certain activities that take place within the repertoire. For Even-Zohar, the deliberate introduction of new options into repertoire by the

individuals or institutions as either “power holders” or “free agents” amounts to “culture planning” (1997b in 2010: 98).

The making of any repertoire is made possible by either “invention” or “import” and “transfer”, if the import is of any success (Even-Zohar, 1997c in 2010: 72). Invented options, according to Zohar, “may be carried out via import, though it also may relate to the labor involved in the making within the confines of the home system without any link to some other” (ibid.). Thus, it can be suggested that imported options have an extraneous source outside the receiving culture, and that these options are imported for they must have a differing function from others pertaining to the target culture. According to Even-Zohar, the reason why individuals and institutions choose to import is to “[bring] in goods to fill in certain functions which are absent in the target repertoire” (ibid.: 73). He further explains that

> *[…] import may occur whenever the goods that are imported are not available on the target market and a willingness to consume them is somehow aroused among the members of the targeted groups. This applies to the so-called ‘material’ as well as to ‘semiotic’ goods. For example, importing black pepper, certain fabrics, or food, may be as complicated, from the point of view of marketability, as importing hygienic habits, explicit laws, tellable stories, and the like. (ibid.)*

This quotation indicates that imported options serve to compensate for certain gaps in the receiving culture. These gaps do not have to be tangible all the time; they can also be intangible as well. Yet, not all goods imported into a culture repertoire becomes transfers. Transfer takes place only after the imported options become integral parts of the receiving repertoire to the degree that they are “obvious, self-evident, for the target group, indeed indispensable for life (1997c in 2010: 72). Furthermore, it is not only the materials but also the need for them that is being transferred (ibid.: 73). Thus, whether a certain good of culture is transferred can be known by the fact that whether there happens to be a need to consume and, maybe, produce the specified culture good.

The options imported or transferred may also have an impact on the current production within the target culture, causing stimulation among the individuals and institutions operating therein. An option imported into repertoire by way of translation, for instance, may later become a model for an indigenous production

within the same repertoire. Apart from these, the new options may encounter active or passive resistance from the repertoire (Even-Zohar, 1997b in 2010: 102). While in passive resistance the individuals or institutions ignore the options introduced, while in active resistance they enter into a manifest struggle against the options (ibid.: 103). And the ultimate response given to the options presented to a certain repertoire determines the success of the groups that actually present the said options. For Even-Zohar, success is "the ability of groups to provide, or generate – with the help of any accessible means – new or alternative options" (2003 in 2010: 189).

Even-Zohar further refers to a specific group of people, who create either by invention or import new or alternative options for the repertoire, as "idea-makers" (2003 in 2010: 185). He defines these people as a "'small dedicated group of thoughtful' people (to use Margaret Mead's famous expression) to get engaged in the business of thinking, generating or providing alternative or unprecedented new options" (ibid.: 192). Without these "agents of transfer" (Even-Zohar, 1997c in 2010: 75), cultures "harbor in perilous situations, where they either are reduced to survival strategies of existence or fall in danger of cultural and physical dissolution" (2003 in 2010: 185).

Gideon Toury borrows the theory and concepts of polysystemic approach from Even-Zohar and applies them to translation studies. As for the role of translation in culture planning, repertoire making and initiating change in a given society Toury states that;

> *Once any intervention with a cultural repertoire is regarded as a possible act of planning, translation emerges as a candidate par excellence for (re)viewing in these terms. Most important of all, translation activities not only can, but very often do cause noticeable changes in current states of cultural affairs, up to the repertoires themselves. Many of these changes are clearly not involuntary either. After all, the act of translation is purposeful in its very nature, a teleological activity where success (or failure) are key notions; success and failure in terms of the requirements of the recipient culture, that is, which is precisely where planning may be said to actually take place. (2002: 153)*

This quotation shows that translation can be considered as a planning activity in itself since it brings in changes to the target repertoire via the options it imports and transfers. Thus, in parallel with Even-Zohar's contemplation on import and transfer, Toury claims that "[c]ultures resort to translation as one possible way of

filling in gaps in them" (2002: 153). Furthermore, the introduction of new options through translation is always "norm-governed" and "fulfill[s] certain needs of the recipient culture" (ibid.). In a similar vein to Zohar's material and semiotic goods, Toury suggests that models that can be used as guides for future production may be brought in the repertoire; for instance, "text types, or models for the representation of reality, or for linking episodes in a story, even modes of language use" (ibid.). As Toury argues, translation is one of the best ways to introduce novelties into an existing repertoire for "it is not unusual for a translation to be quite distinct from non-translational entities and even advertise its foreignness, including the deviations (or potential novelties) themselves" (ibid.: 154). Moreover, for Toury, cultures mostly tend to tolerate abnormalities when encountered in a translated text in comparison to an indigenous text (ibid.). In this case, translation becomes a handy tool for planning any given culture.

In the light of the concepts contemplated above, Toury further indicates in parallel with Even-Zohar's agents and idea-makers that translators are agents actively taking part in the shaping of a certain culture repertoire, sometimes even becoming "agents of change" (2002: 151). In a similar vein with Toury, Rakefet Sefa-Sheffy identifies translators as "cultural trend-setters" who serve as "enrichment agency" responsible for "innovations and updating" (2008a: 5), since they act as pioneering and revolutionary agents in regard to what options they import to target repertoire, for what purposes and in what ways. Researching exclusively on translators in Hebrew culture, Sefa-Sheffy purports that

> *[T]ranslators speak about the need to open up to world cultures through translation, so as to carry on the task of building the Hebrew culture and rescue it from provincialism and petrification. […] others define their job as that of an 'enrichment authority' (Zvi Arad in Moznayim 1983: 26), whose task is to open new horizons for the local culture. (2008b: 613)*

As Sefa-Sheffy's argument indicates, translators who wish to enrich the culture they originally belong to choose to be trend-setters for they introduce to the home repertoire alternative ways to apprehend the world so as to rescue it from drying up.

This present study is built on Even-Zohar's concept of "culture repertoire" for it sets out to describe and problematize both translated and indigenous feminist

speculative fiction texts in Turkey. In this regard, the translated feminist speculative texts will be regarded as options introduced into Turkish culture repertoire. Whether these imported options have successfully become transfers will be problematized in reference to concepts of "import" and "transfer". While the individuals that have actualized this import and transfer will be handled as agents, publishing houses will be handled as institutions. This present thesis is a tripartite study that comprises of feminist speculative texts as in their respective original culture repertoires, as translated texts and as indigenous texts in Turkish culture repertoire. Translation of feminist speculative texts will be approached as a fill-in-the-gap activity that produces models for the future import and production of the same texts in the repertoire. The questions I will explore answers to are centered around the translation phenomena: What has been translated from among feminist speculative fiction texts? Who initiated the translations? Who translated what, when and why? How have these texts been presented to Turkish consumers? What is the function of these texts in Turkish culture repertoire? How have these texts been received by Turkish readers? Has the genre feminist speculative fiction been just imported or transferred into Turkish culture repertoire? Have these options had an impact on indigenous writers and encouraged them to write indigenous feminist speculative fictions? Is there any parallelism between translated and indigenous feminist speculative texts either on the book cover or within the text itself?

1.3. METHODOLOGY

Anthony Pym suggests the concept of "translation archeology" to question "who translated what, how, where, when, for whom and with what effect?" (1998: 5). In this research, to find answers to these questions, I prepared three bibliographies: the list of source novels, the list of translated novels and the list of indigenous novels of feminist speculative fiction. Accordingly, in Chapter 2, I will describe critically the quantitative information that these bibliographies offer, in a way to picture the current situation of feminist speculative fiction production within the Turkish culture repertoire. In this way, I will not only be able to determine the distribution of the genre through three decades but also demonstrate the fluctuations

that can be observed in feminist speculative production in Turkey. Thus, the bibliographies will eventually help me contextualize the introduction and production of the genre in Turkey starting from the 1992 and continuing until 2017.

In order to further analyze these texts, both "paratextual" (Genette, 1997) and "extratextual" materials (Toury, 1995: 65), surrounding each text will be employed. Concentrated exclusively on translation studies, first Toury makes a division of textual and extratextual features that together make up a translated text. He defines the latter as:

> *[s]emi-theoretical or critical formulations, such as prescriptive 'theories' of translation, statements made by translators, editors, publishers, and other persons involved in or connected with the activity, critical appraisals of individual translations, or the activity of a translator or 'school' of translators, and so forth. (ibid.)*

Yet these extratextual materials could as well be used to make sense of the generic features of a translated text, i.e. whether it is presented as a feminist speculative text or not. Genette's concept of paratext can also be employed to the same purpose. His concept is a combination of "peritext" which has a location around the text and either within the same volume or at a more respectful (or more prudent) distance (1997: 4); and "epitext" which is located "outside the book, generally with the help of the media (interviews, conversations) or under the cover of private communication (letters, diaries, and others) (ibid.: 5). Thus, paratextual analysis will be employed in this research to analyze the way feminist speculative fiction options are introduced into Turkish culture repertoire and in better understanding the reception and position of feminist speculative fiction as a genre within the repertoire. In Chapter Two, the peritextual elements of the translated texts (titles, sub-titles, blurbs, etc.) as well as epitextual materials produced on them (reviews, interviews, etc.) will be examined comparatively with their original counterparts in the source culture. In doing so, the lists of awards granted specifically to feminist speculative texts, publisher's catalogues that pin down such texts as well as academic sources that examine and discuss speculative texts that feature feminism will be examined. Hence, the scope of paratextual material is enlarged in this study so as to cover academic sources as well. What's more, paratextual examinations will

serve to uncover discourses on the feminist content of the specified speculative works, on how this feminism is introduced to readers and what kind of a relationship there is between the feminist and speculative traits of the works in question. So, while the relationship among translators, writers and the texts introduced into repertoire are uncovered, efforts are also made to shed some light on the genre-related features of this traffic.

With an aim to portray the mechanism of presentation and marketing of these texts in Turkey, the outcomes of paratextual examinations will be classified in order to keep track of the trends governing the practice of translation and writing of feminist speculative fiction within Turkish culture repertoire from the early 1990s until today. Besides, I will also make an effort to give an account of both negative and positive reactions to some specific texts from reviewers/readers, and find out if there happened to be any resistance to or acceptance of such texts in the repertoire.

Yet, mere inventory of bibliographical and paratextual data cannot yield any further information as regard to the underlying dynamics that are at work in feminist speculative fiction production in Turkey. These dynamics are mostly related to agency factor, i.e. cultural agents that are translating, writing and publishing these texts, and the network they establish among themselves. Yet, the reasons that lead translators, writers and publishers to produce and publish such texts and the small network they form among themselves. So, I will resort to the agents themselves who actively produce this genre in Turkey. To this end, I made qualitative face-to-face interviews with three translators, four writers and four editors to disclose the motivation that lies behind their activities within the repertoire. Since these interviews were aimed to retrieve the necessary information that would be utilized when analyzing and discussing the dynamics of feminist speculative fiction production in Turkey, the questions were designed as qualitative and open-ended in a way that would enquire the in-depth accounts of each activity of translation, writing and editing. The open-ended questions, besides offering qualitative data, enables the interviewee to touch upon a multitude of issues from which the interviewer may ask additional questions spontaneously. The results of the interviews will be discussed in Chapter Two in a way to answer such questions: What were the motives behind translating/writing/editing a feminist speculative text? How was their relation with

feminist speculative fiction either as writer/translator/editor or as readers or fans? How have the texts introduced into repertoire been received by readers in general? Have indigenous writers ever been affected by the translated feminist speculative texts already present in the repertoire? Is there any parallelism between the translated and indigenous texts? What are the exceptions? Are feminist speculative texts just imports or have they become transfers?

Paratext of a given literary work is important for it is met with the consumers firstly through its cover, back cover, its title and blurb. However, it can be assumed in a general perspective that a certain literary work of a certain genre is presented and received at its best not outside but inside the text itself. Aside from the fact that a certain novel is presented as speculative fiction on the cover or in a preface, it is actually the inside material, the plot, the characters, the discourse, etc. that makes us infer that the work in question is indeed speculative. Thus, in order to find out whether feminist speculative fiction has become a transfer in the repertoire, a comparative textual analysis will be made in the last chapter with regard to the textual similarity between a translated feminist dystopian novel, i.e. Margaret Atwood's *Damızlık Kızın Öyküsü* (2017) and an indigenous one, i.e. Ayşe Kulin's *Tutsak Güneş* (2015).

1.4. CONCLUSIONS

In the first chapter, a survey of the generic features of feminist speculative fiction was provided. Having descended from the gothic literature by female authors in the 19th century and gained momentum with the feminist utopias of the 1960s and 1970s, the heyday of the second-wave feminism in the West, feminist speculations have never lost their actuality and are still being written today. This survey revealed that thematic and narrative features of feminist speculations evolved in time from the all-female separatist world of feminist utopias to the polyphonic, dialogic, all-inclusive and negotiating feminist science fiction of the 1980s and 1990s, ultimately assuming a post-modernist characteristic in the 21st century. So, it can be asserted that through a number of thematic and narrative novelties and transgressions, feminist speculative fiction aims to deconstruct what constitutes our patriarchal

worlds and frames of mind while subverting at the same time these patriarchal institutions and conventions that advantage one sex over the other.

This chapter also introduced theoretical and methodological framework of this thesis. Based on Itamar Even-Zohar's polysystem theory, this study employs his concepts of "culture repertoire", "agency", "import" and "transfer" so as to understand the dynamics of feminist speculative production in Turkey. As for the methodological tools, paratextual analysis of the texts that have been produced and presented to Turkish readers will be made and backed up by the interviews made with the cultural agents involved in this production.

CHAPTER TWO
ANALYSIS OF THE IMPORTED FEMINIST SPECULATIVE FICTION TEXTS IN THE TURKISH CULTURE REPERTOIRE

In the first chapter, a picture of what constitute feminist speculative fiction was drawn together with the generic features and the historical development of the genre in the world. This present study aims to go further than defining the genre and explore the position of the genre and the dynamics of its production within Turkish culture repertoire. To this end, in this chapter, I will analyze the distribution of the source, translated and indigenous feminist speculative novels over the years between 1666-2017. These texts will be analyzed in regard to how they have been presented to Turkish readers with a depiction of the paratextual elements of these texts both in the source repertoires and in Turkey. I will make this examination under four broad categories, authors and novels, indigenous authors and novels, publishing houses and translators. Subsequent to paratextual examination of the most outstanding feminist speculative texts, in the second part of this chapter, I will explore the dynamics of the production of feminist speculations in Turkish culture repertoire, through interviews made with the agents engaged in this production such as translators, editors and indigenous authors.

2.1. SOURCES AND SELECTION CRITERIA

So as to take a picture of the place the genre occupies within the repertoire and to make deductions about the genre and the repertoire on a large scale, close bibliographic analysis will be the first step. Accordingly, three bibliographies of source texts, translated texts and indigenous texts have been compiled; the translated text list was formed over the source text list which is comprised of feminist speculative texts written in English. The translated and indigenous text lists were formed via searching through online library catalogues, later the novels included in these lists were obtained in paperback and put through peritextual examination. Together with the epitextual material obtained from magazines and supplements that review and criticize feminist speculative texts, data received from the paratextual

examination of the actual texts inform us about the dynamic of the introduction and production of the genre in Turkish culture repertoire. Beside the numeric data that provide an overall outline of feminist speculative fiction production, qualitative deductions help us see the ways the genre was presented, received and represented/reproduced in the repertoire in Turkey. This chapter will also offer comparative paratextual analysis on the indigenous feminist speculative texts to look for any parallelism or divergence between the paratextual features of translated and indigenous feminist speculative texts. I will also attempt to find out whether the imported goods of feminist speculative fiction have become transfers on the paratextual level, in terms of the visibility of the genre term, the recognition of feminist speculative fiction as a literary genre as well as the recognition of the themes and tropes of such texts and what they serve to in general.

2.1.1. The Corpus of Source Novels

I first collected a corpus of feminist speculative novels written in English (See Appendix 1)[30]. While preparing source text list, the first challenge was to ensure that the novels included therein were feminist speculative fiction indeed. The main selection criterion was to look for texts that embody thematic features that have been covered in the first chapter. As it was discussed, these texts can either be manifestly protest in that they pursue a certain feminist ideal/philosophy, utilizing any thematic and narrative tool to make feminist discussion, or be mere speculative texts which include feminism as one of the many supporting ideas. Thus, I divided the source text list into two; one is the proper list[31], as comprised of feminist speculative fiction that is manifestly protesting and centered only on feminism as a manifesto, and the other is the fuzzy list[32], as comprised of texts that incorporate feminist aspects yet not wholly dedicated to make a feminist discussion. The second challenge was the incompleteness of the source text list since it cannot encompass all the books that are or considered as feminist speculation. It becomes even harder to pin down the texts

[30] As I do not know languages other than English, I could not read reviews about the feminist speculative texts that have probably been written in other languages nor could I examine the paratextual elements of such texts. So, I could not add texts in other languages to my corpus.
[31] Comprised of the proper feminist speculative fiction texts.
[32] Comprised of the fuzzy feminist speculative fiction texts.

especially when feminist speculative fiction is not recognized as a genre on its own terms but rather as a subcategory of feminist literature or speculative fiction. Only after having formed the list of English novels that might fall under the category of feminist speculative genre, Turkish translations of all the novels in the source text list could be compiled. The sources that have been used to detect the source text novels are as follows:

a. Academic sources
b. Awards
c. Publishers' Catalogues
d. Bibliographies/Lists

Academic sources range from historical to theoretical studies that are either devoted to the exploration of one or two aspects of feminist speculative texts or largely inclusive in their attempt to cover a wide scale of such texts and their thematic examination. Since the genre under discussion is an ideological one, these sources are mostly critical studies that pay attention to how a certain theme or an ideology is employed in a certain way, combined with the recognition and discussion of certain speculative elements in the text in question. Within the scope of feminist speculative fiction, a number of genres come to the fore such as science fiction, fantasy, horror, alternative history and magic realism. In order to bring together contextual information about novels and authors of each genre as much as possible, I have scanned surveys, guide books and encyclopedias that aim to provide both historical and theoretical overview of the whole genre with regard to authors and novels. For the genres other than science fiction such as fantasy, horror and magic realism, which comprise a comparatively smaller part of the thesis in comparison to science fiction, surveys and encyclopedias of gothic literature as well as of fantasy literature, together with the general works that focus on the overall literature have been examined. However, the majority of the works included in this corpus is extracted from detailed academic studies that concentrate on certain texts from certain authors, focusing on (a) certain theme(s) of the text in question. Since they are academic to the degree of applying a sort of methodology in their discussion of a

text/author, and referring to other studies so as to back up their arguments, these sources are of the top credibility for my thesis.

The only problem regarding the credibility of academic studies is the fact that two studies may have contradictory views as for what makes a certain text feminist speculation. Since there are many interpretations of feminism which differ from culture to culture, even from person to person, one text that is seen as feminist by one scholar may not be as much feminist for another; or they can name the texts differently, e.g. while one names it feminist dystopia, the other names it feminine dystopia. As I stated in the first chapter, the themes that are mostly used in feminist speculative fiction are reflective of differing feminist perspectives of the feminist speculative authors. Also, these themes are open to interpretation of the readers who might hold differing feminist perspectives. So, a difference-based feminist mentality may find a strong female protagonist as a projection of the masculinization of women, thus contemptuous of women, whereas a similarity-based feminist may find it liberating, maintaining that women and men are not much different from each other and women must celebrate the men inside of them. Yet, at such points of contradiction, for the sake of ensuring that the text in question is a feminist speculative fiction, other sources listed above have been checked as well.

Today, there is no literary award that is conferred to the works of feminist speculative fiction, nor to genre fiction that includes feminism as a theme. However, there is one single award that honors science fiction and fantasy literature that explore the notion of gender, which is James Tiptree Jr. Award, "an award encouraging the exploration & expansion of gender" [33] in science fiction and fantasy works. Founded in 1991 by American science fiction and fantasy authors Karen Joy Fowler and Pat Murphy, the award is given to works that are "thought-provoking, imaginative, and perhaps even infuriating", rewarding writers and artists "who are bold enough to contemplate shifts and changes in gender roles, a fundamental aspect of any society".[34] However, it is explicitly noted that each year jurors revises their own definition of gender, which means that the motherboard regards the subject of

[33] "The Process – How is the Tiptree winner chosen?", James Tiptree, Jr. Literary Award, https://tiptree.org/about-the-award/the-process (Last Access: 17.07.2017).
[34] "Main Page – What is the Tiptree Award?", James Tiptree, Jr. Literary Award, https://tiptree.org, (Last Access: 17.07.2017).

gender as shifting and flexible so as to leave room for varied interpretations of gender and its deconstructions[35]. So, one must not expect to find a consistent notion of gender that affects jurors' justifications when they are selecting a text as the winner.

The name of the award takes after the Alice Sheldon's penname that she had deliberately acquired and used throughout her career. The true identity of Sheldon was later discovered and caused a heated debate about whether science fiction writing is gendered or not, resulted in the acceptance of the view that women could also write science fiction as expressively and authoritatively as men. Accordingly, the motive behind choosing the name James Tiptree Jr. for an award given to gender-bending literature, is stated in the website of the award as Sheldon "helped break down the imaginary barrier between "women's writing" and "men's writing […] The name "Tiptree" was selected to illustrate the complex role of gender in writing and reading"[36]. The award also grants fellowship to authors who cannot get enough attention because they come from underrepresented communities and write on underrepresented issues of power, sex, sexuality, race, age, etc. The jurors state that they are "open to broad understanding of gender, especially in its intersections with race, nationality, class, disability, sexuality, age, and other categories of identification and structures of power"[37].Thereby, it is aimed that not only the boundaries of gender but also those of science fiction and fantasy writing are expanded.[38]

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[35] "Main Page – Who is the Tiptree Award?", James Tiptree, Jr. Literary Award, https://tiptree.org, (Last Access: 17.07.2017).
[36] "Main Page – Why the Name "Tiptree"?", James Tiptree, Jr. Literary Award, https://tiptree.org, (Last Access: 17.07.2017).
[37] "Fellowship – How to Apply", James Tiptree, Jr. Literary Award, https://tiptree.org/tiptree-fellowships/how-to-apply, (Last Access: 17.07.2017).
[38] The selection is carried out on a two-folded basis. A permanent board, which is called the "motherboard", assigns five jurors to discuss among themselves to choose the "gender bending fiction" of the previous year[38]. Aside from deciding on the winner, each year, jurors also prepare a long list, short list (or honor list), jurors' list and recommendations list. In 1995, a retrospective award was given to the gender-bending novels/short stories written prior to 1991. The corpus of novels/short stories from which jurors are expected to choose the winner is created by the recommendations of readers. Readers fill in a form that specifies the novel or short story that they wish to be considered by the jury. However, it is not clearly stated whether the selection corpus is comprised only of readers' recommendations or if the jury makes a separate corpus of their own. The current motherboard in 2017 is comprised of science fiction and fantasy authors Ellen Klages, Pat Murphy, editor Debbie Notkin, fan Jeanne Gomoll, and scholar Alexis Lothian as well as Jeffrey D. Smith, close friend and literary executor of Alice Sheldon, all of which can be considered as active agents taking part in the production of science fiction and fantasy literature.

Tiptree award is a credible source to crosscheck the information I gathered from scholarly studies when compiling my source text list of feminist speculative fiction[39]. Although one may doubt the credibility since the concept of gender can be interpreted variedly, each text that is the winner or the shortlisted are given a justification by jurors or a blurb that addresses what makes the text exclusively gender-expansive. The majority of the novels that I have included in my corpus are identified as gender-bending both in the academic sources and in the cumulative list of James Tiptree Jr. Award.

The third source that has been used in the compilation of the feminist speculative corpus was the online catalogues of the publishing houses that publish feminist speculative fiction.[40] There is only one publisher, as far as I could find, that dedicated itself to publishing feminist science fiction texts: Aqueduct Press. Additionally, dedicated to feminist purposes or not, or devoted to publishing science fiction and fantasy or not, most publishing houses such as Random House and Penguin Books include science fiction & fantasy series/categories that include feminist works. There are also publishers such as HarperCollins which include feminist speculative works by both mainstream authors such as Margaret Atwood and the genre authors such as Ursula K. Le Guin. However, it was not easy to track down the feminist speculative books published by these publishers either because they have extensive collections whose generic boundaries are fuzzy (e.g. HarperCollins), or because they do not have a catalogue to rummage about in the first place (e.g. Tor Books). The fact that most feminist speculative texts published by these houses (except Tor, perhaps) are not presented as feminist proper made it even harder to discover such books. Thus, although my initial spectrum was wide enough to include both science fiction and feminist publishers, I grew more selective in the process; and the publishers I particularly concentrated on do not exclusively publish science fiction and fantasy but are exclusively feminist in vision and mission. The feminist publishers I have searched through also include categories/series of science fiction and fantasy so that I could rely on the fact that every single book of these publishers is unhesitatingly feminist in a way that will fit well with my corpus.

[39] I searched the Tiptree award lists on April-May, 2016.
[40] I searched online catalogues of the publishing houses on April-May, 2016.

Aqueduct Press, for instance, founded in 2004, states its mission as "bringing challenging feminist science fiction to the demanding reader". We promise to bring our readers work that will stretch the imagination and stimulate thought"[41]. It is further stated that only a small coverage is given to feminist speculative texts in the whole publishing arena; so, by way of publishing the feminist works that are not mainstream enough, they aim to open up a place for feminist speculative authors to speak out[42].The two major feminist publishing houses that helped me most were Feminist Press and The Women's Press. Feminist Press, founded in the United States in 1970, announces their aim as to "advance women's rights and amplify feminist perspectives […] and elevate silenced and marginalized voices in order to support personal transformation and social justice for all people"[43]. Both publishing houses have the category of "Science Fiction & Fantasy" which surely contains feminist books, since the mission of both publishers is to publish feminist fiction. Feminist Press displays its science fiction & fantasy books with extensive introductory information and reviews/praises on each one of them[44] from which I could assess whether the book is feminist speculation or not. As for The Women's Press, since it ceased functioning, I could access its feminist science fiction series via a blog called "SF Mistressworks", in which the whole series published from the mid-1980s to the early 1990s is listed[45]. What makes this list of great benefit for my corpus is that most of the books listed are given with their respective reviews by prominent science fiction editors, authors and fans, thus making it easier to ensure that the book is a feminist speculation.

The websites of Penguin Books USA and Random House Books (both companies of Penguin Random House) have also been checked, which embody a number of established science fiction and fantasy publishers such as DAW Books, Ace Books and Del Rey[46]. Although these publishers are not exclusively dedicated to

[41] "Our Mission", Aqueduct Press, http://www.aqueductpress.com/mission.php (Last Access: 17.07.2017).
[42] Ibid.
[43] "Mission and History", The Feminist Press, http://www.feministpress.org/mission/ (Last Access: 17.07.2017).
[44] "Categories – Science Fiction & Fantasy", The Feminist Press, http://www.feministpress.org/books-a-m?category=Science+Fiction+%26+Fantasy (Last Access: 17.07.2017).
[45] "The Women's Press SF", SF Mistressworks, https://sfmistressworks.wordpress.com/womens-press-sf/ (Last Access: 17.07.2017).
[46] http://global.penguinrandomhouse.com (Last Access: 17.07.2017).

feminist works, they do publish feminist speculative works indeed. However, since the book collection of Penguin Random House is comprised of a great number of science fiction and fantasy books, it is not easy to read the blurbs of each single book and decide if they fit in my corpus.

Online reading catalogues are another group of sources that I used particularly to double check the books I have gathered from academic sources, James Tiptree Jr. award lists, and publishers' collections.[47] While making up my corpus, I have only referred to Goodreads. Although not credible, Goodreads served as a final-check source by which I made sure that the books in my corpus are also regarded as feminist speculative by the readers of the genre. Established in 2007, Goodreads aims to create a platform for people to find, share and talk about books.[48][49] Readers can comment on the lists, participating in the discussions over the books/lists with other readers, giving an opinion to other readers about the content of the book under discussion. Thus, I have searched every single book in my corpus on Goodreads' database and run through the tags and comments attached to each book, which helped me to make sure that the books in my corpus are also regarded as feminist speculative by the readers.

2.1.2. The Corpus of Translated Novels

So as to find the translations of the novels included in the corpus of source texts, three catalogues have been searched: (i) Turkish National Library's online catalogue, (ii) Ulakbim's National Online Collective Catalogue, and (iii) the online collective catalogue of the booksellers (mostly second-hand booksellers) across Turkey, Nadirkitap. The mission of Turkish National Library is to collect every

[47] I searched Goodreads and the online bibliography mentioned herein on April-May 2016.
[48] "About Us – A Message From Our CEO and Co-Founder", Goodreads, https://www.goodreads.com/about/us (Last Access: 17.07.2017).
[49] On Goodreads, bookshelves of other people can be seen and books can be recommended in return, reviews/comments can be made on books, books can be voted, and books can be tagged, thus everybody has a reading trend of his/her own and finds the books that fit their tastes[49]. Users can create lists of books with specific titles and scopes. The creator explains the criteria upon which the list is created in the first place, so that other readers can add books to the list according to the specifications. The added books are voted by readers and the total sum of votes determines the rank of a book on the list. It can be seen who voted for each book, as well as how many votes each book has received and what tags each book or the list as a whole is given.

single work that is being produced in Turkey.[50] I have made my preliminary search through its catalogue for it seems to have the most extensive collection of books. The books are given with their name, writer's name, translator's name, publisher's name, publishing year, etc. However, in order to check all the editions of each book, The Turkish Academic Network and Information Center's [Ulakbim] National Collective Catalogue [TO-KAT] has also been searched through[51]. TO-KAT provides users single interface through which they can search books, periodicals, articles, films, etc. that are in the collections of the libraries across Turkey. The materials are displayed with their publication details, subject categories and the lists of library collections in which they can be found. Lastly, Nadirkitap, the online collective catalogue of the second-hand booksellers across Turkey, has been searched.[52] Compared with the first two catalogues Nadirkitap is the least credible one, since the books are not given with as much detail as in the previous catalogues, such that they sometimes lack publication date or edition number, or might even contain misinformation. But, these three catalogues have compensated for each other, one is filling up the gaps opened up by the other.

2.1.3. The Corpus of Indigenous Novels

As for the indigenous feminist speculative texts, I have searched through the catalogues of the publishing houses emerged in the corpus of translated texts. My contemplation was that if one publishes translated feminist speculative texts, they might be publishing indigenous texts as well. Since I have not come across any feminist speculative novel published in Turkey[53] prior to the first translation from the genre, which is *Zamanın Kıyısındaki Kadın* [Woman on the Edge of Time] by Marge Piercy (1992), I limited the indigenous text research to the period after 1992. Since the number of publishers I resort to is necessarily limited and the blurbs might not

[50] "Misyon – Vizyon – Our Values" [Mission, Vision, Our Values], Turkish National Library, http://www.mkutup.gov.tr/tr/Sayfalar/Hakkimizda/vizyon-misyon.aspx (Last Access: 17.07.2017).
[51] http://www.toplukatalog.gov.tr/index.php?cwid=2 (Last Access: 17.07.2017).
[52] http://www.nadirkitap.com (Last Access: 17.07.2017).
[53] There is one short story Erendiz Atasü's short story "Madam Butterfly Ölmeyi Reddederse" (in Dullara Yas Yakışır, 1988) published prior to the first translation of a feminist speculative text in Turkey. Yet, this is not a novel in its own terms but rather a part of a short story collection by Erendiz Atasü that is not presented as "feminist speculative" or "speculative" at all.

always disclose the feminist speculative content of the book, I have also looked for some textual clues in the reviews, praises and criticisms that have been published on online forums, bookclubs, blogs (such as *Kayıp Rıhtım*, *Kayıp Dünya*, *Bilimkurgu Kulübü* and *FABİSAD*). FABİSAD is a society which brings together professionals and fans of fantasy literature, science fiction and horror fiction/cinema in Turkey. Established in 2011, the society grants awards to professionals besides publishing and giving seminars and conferences periodically. The website of the society lists the names of authors and publishers that produce fantasy, science fiction and horror works, as well as the lists of books of the specified genres that have been written by Turkish authors so far. For instance, I came across Sadık Yemni, one of the most prominent author in my indigenous text corpus in the FABİSAD archive.[54] The other three websites publish original stories, some of which are written by Turkish authors but most of them are translated stories; as well as reviews, criticisms, articles, introductory blurbs and interviews about the novels/stories/collections in their streams (only a limited amount of them are about indigenous texts). Only *Kayıp Rıhtım* among these four web sites offer a forum for its users to share ideas, ask questions and make discussions over books, stories, movies, serials, comics, anime, manga and games that belong to the realm of fantastic literature, science fiction, utopian & dystopian writing, horror fiction and other thriller genres.[55] At times, when the reviews and articles published on these web sites did not suffice to determine if a certain text is feminist enough to be included in my corpus or not, I started up a discussion in the forum to ask other users if they think a certain novel is feminist in nature or features any gender-bending aspects or not. Only after I collected information that is enough for me to suspect that a book has a high probability of exploring feminist issues, I have obtained the book. If close examination reveals any feminist content, I added the book to my corpus.

However, I do not claim these corpora to be the ultimate and complete lists of the translated and indigenous feminist speculative texts in Turkey. It is impossible to be able to embark on a corpus-based study that involves the most complete and fully comprehensive list. As it is stated above, the list of English feminist speculative

[54] "Basılı Yayınlar" [Hardcopy Publications] http://www.fabisad.com/yayin-liste/ (Last Access: 17.07.2017).
[55] http://www.kayiprihtim.org/forum/ (Last Access: 05.05.2017).

novels is compiled by the lists and catalogues compiled by authors/editors/scholars in Britain and the United States. One must deduce from this that the sources benefited from when making the corpus of original novels are "selections" in themselves. Since my lists can also be taken as "selections" in their own terms, any possible lacking or deficiency in the lists do not cause any harm to the credibility of this thesis. I prepared the lists taking full account of these facts. Therefore, my three lists of source, translated and indigenous feminist speculative texts can be regarded as preliminary lists that are open to further additions and revisions.

2.2. DESCRIPTION OF THE CORPUS OF TRANSLATED AND INDIGENOUS FEMINIST SPECULATIVE FICTION FROM 1988 TO 2017

Thus far, I have presented the sources that have been used to create three lists of the source, translated and indigenous feminist speculative novels, and the catalogues of the libraries and publishers as well as the websites that have been utilized to find out the translations of such novels. The number of novels and authors included in the source text list is some 264 and 119 respectively (see Appendix 1) while the translated text list is comprised of some 43 books by 26 writers, in total (see Appendix 2). As it is stated before, the corpus is not completed yet, thus expandable and open for further additions. The earliest book in the source text list is Margaret Cavendish's *The Blazing World* (1666). On the other hand, the earliest book in the translated text corpus is *Zamanın Kıyısındaki Kadın* (1992, Ayrıntı) translated by Füsun Tülek.

With Cavendish as the progenitor of the feminist speculative genre[56], and Charlotte Perkins Gilman and Katharine Burdekin from the early 20th century, the source novels extend over six decades, the 1960s, 1970s, 1980s, and 1990s, with

[56] Cavendish's novel, though primitive in its discussion of certain issues, can be considered as the first gender-bending speculative fiction in history. According Steven H. Propp, *The Blazing World* is "the only known work of utopian fiction by a woman in the 17th century, as well as one of the earliest examples of what we now call 'science fiction' - although it is also a romance, an adventure story, and even autobiography." (2004: 383). The novel centers around a woman becoming an empress in a fantastic world. According to Marina Leslie, Cavendish explores the notions of female nature, authority, thus gender, identity and politics among others through a critique of the social norms (1996: 8).

substantial amount of texts published during the 2000s until 2017[57]. The dispersion of the texts especially among these four decades are more or less the same, with a slight density in the 1970s and 1980s. The reason might be that the 1960s was the heyday of the second wave feminism[58] in Western societies, sparking off an accelerating trend in the literary circles as well. Accordingly, the 1970s was the heyday of feminist utopias and the 1980s was the golden era of feminist science fiction, as asserted in previous chapter.

However, in the translation corpus, the production starts with the translation of Marge Piercy's *Woman on the Edge of Time* (1976) as *Zamanın Kıyısındaki Kadın* by Füsun Tülek in 1992. The majority of the books in my target text corpus are spread over the 2000s, with lesser degrees over the 1990s and 2010s. This comparison surely demonstrates a discrepancy between the source and translated text corpora in regard to the existence of the genre in the culture repertoire, calling into mind one of the many possibilities that the feminist awakening as well as the generic readiness of both culture repertoires might not be compatible to each other. As it is a known fact, while second wave feminism emerged in the 1960s in Western world, it only gained full power in the late 1980s and early 1990s in Turkey.[59]

When the corpus of original and translated novels are examined it appears that the publication dates of the translations of older texts diverge with the publication date of the original texts, whereas the dates of the translations of more contemporary texts converge with the publication dates of the original texts in their culture repertoire (see the table below).

[57] The original text list starts with Cavendish's *The Blazing World* in 1666, and extends over the 1960s and 1970s until 2017, leaving a huge gap between the first feminist speculation from the 17th century and the feminist utopias from the second half of the 20th century. The corpus does not include the texts that might have been published in between 1666 and the 1960s. One reason is that there is not sufficient amount of study made on feminist or gender-bending speculative fiction written in this missing period. The other reason is that the texts do not come out on the catalogue search for either they have not been openly presented as feminist speculations or the genre was not widely acclaimed and used at the time. It is only recently the name feminist speculation has been used and the texts that fall under this category have only recently been subject to academic research. Thus, it is difficult to find out such hidden texts, especially when it is not convenient to reach the sources from which these texts will be excavated. Yet, instead of starting the list with the 1960s' feminist utopias, Cavendish's novel is included so as to show the genre dates back to old times actually. What is of interest to this thesis is the texts published as of the 1960s.

[58] Second wave feminism is a period of heated feminist activity throughout the 1960s and 1970s and in the early 1980s in Europe and the United States.

[59] Badran, Margot (2009), *Feminism in Islam: Secular and Religious Convergences,* Oneworld Publications.

Table 1: The Correlation between the Publication Years of the Original and Translated Feminist Speculative Novels

Author	**Novel**	**Year**	**Translation**	**Year**
Charlotte Perkins Gilman	*Herland*	1905	*Kadınlar Ülkesi*	2007
Ursula K. Le Guin	*The Left Hand of Darkness*	1969	*Karanlığın Sol Eli*	1993
Ursula K. Le Guin	*The Tombs of Atuan*	1971	*Atuan Mezarları*	1999
Samuel R. Delany	*Trouble on Triton*	1976	*Triton*	2000
Marion Zimmer Bradley	*The Mists of Avalon*	1983	*Avalon'un Sisleri*	1999
Ursula K. Le Guin	*Always Coming Home*	1985	*Hep Yuvaya Dönmek*	1998

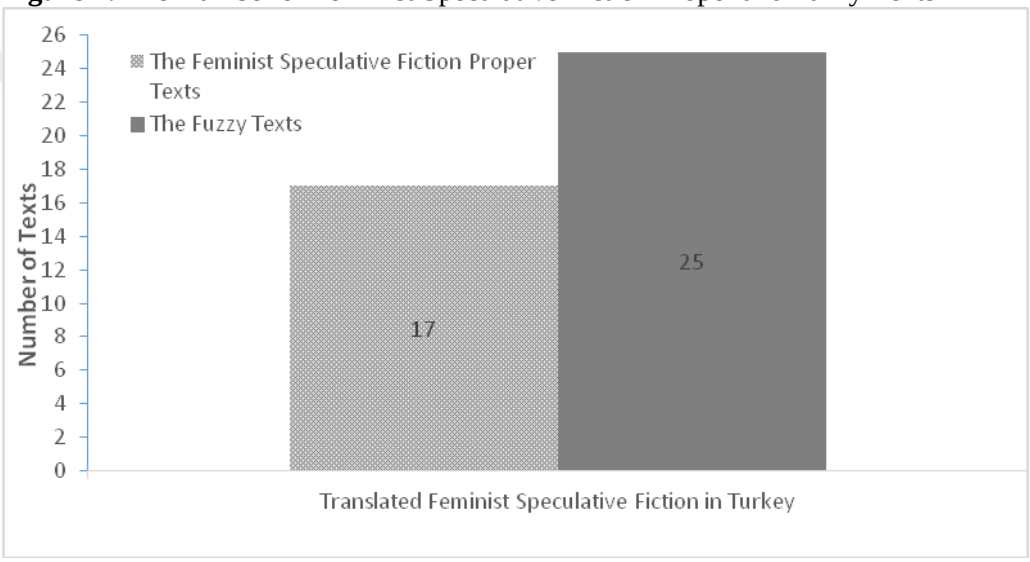
The earliest novels in the above table were translated as late as the 1990s and 2000s in Turkey. When it comes to the original texts produced in the 1970s, it can be seen that their translations were also made mostly during the 1990s and 2000s. The novels published during the 1980s in the Western cultures were only translated in 1999 and 1998 in Turkey. As could be deduced from these numeric data, the gap between the publication date of the original and translated novels closes during the 1970s and 1980s. In the 1990s, it can be seen that both original works and their translations are published mostly within the same decade. This trend continues in the 2000s and 2010s as well. Yet, there are exceptions such as Ursula K. Le Guin's *Wind's Twelve Quarters* (1975) and Connie Willis' *Doomsday Book* (1992) translated in 2011 and 2013 respectively, marking huge temporal gaps between the original and the translated novels. Nevertheless, it can be clearly seen that the bridge between the publication dates of the original and translated works are becoming smaller in time. It can be suggested that editors and publishers are now following the developments in foreign culture repertoires much more closely than in the past.

This decrease in the gap is evident in the fact that there are recently a few translated books that have been published nearly the same time as their originals. This trend has begun since the early 2000s and continued up until recently. Recent examples are Chuck Palahniuk's *Beautiful You* (2014) translated in 2015; and Ann and Jeff Vandermeer's *Sisters of Revolution* (2015) translated in 2016, with only one year apart. There are more examples from the 2000s and 2010s that follow suit with this shift. This shift demonstrates that the feminist speculative fiction has recently gained an increasing popularity in Turkish culture repertoire.

2.2.1. Authors and Novels

The corpus of original novels is separated into two different categories as the proper list and the fuzzy list. The corpus of translated novels is also split into two, accordingly. This separation was done because while all the texts included in the corpus are speculative, not all of them are feminist in the same degree. The following graph shows the number of translated proper and fuzzy texts of feminist speculative fiction published in Turkey.

Figure 1: The Number of Feminist Speculative Fiction Proper and Fuzzy Texts



Source: Prepared by the writer

As can be seen in the graph above, the number of proper texts and fuzzy texts in the list of translated feminist speculative fiction are 17 and 25 respectively. There is nearly a fifty-fifty ratio in this respect. The novels included in the proper list incorporate feminism either in a protesting way, offered as a manifesto to readers which opens issues as gender, woman identity, woman sexuality and body to discussion and finds solutions to such matters through the characters, narrative and the plot, or as a mode of gender-bending through rewriting the patriarchal stories by way of reversing the traditional narratives and characterizations. The novels included in the fuzzy list, on the other hand, do not make a feminist manifesto but rather incorporate feminism as a supporting idea, thus they function as gender-bending

speculative novels but not as protesting and activist as the novels in the proper list. Some of the novels included in each category are given in the below tables:

Table 2: The Proper List of Translated Feminist Speculative Fiction in Turkey

Authors	**Translations**	**Year**	**Publishers**
Marge Piercy	*Zamanın Kıyısındaki Kadın*	1992	Ayrıntı Publishing
Ernest Callanbach	*Ekotopya*	1994	Ayrıntı Publishing
Charlotte Perkins Gilman	*Kadınlar Ülkesi*	2007	Otonom Publishing
Joanna Russ	*Dişi Adam*	2001	Ayrıntı Publishing
Zoe Fairbairn	*Kadınlar Kulesi*	2007	Everest Publishing
Begum Rokeya Hossain	*Sultana'nın Rüyası*	2007	Versus Publishing

Table 3: The Fuzzy List of Translated Feminist Speculative Fiction in Turkey

Authors	**Translations**	**Year**	**Publishers**
Ursula K. Le Guin	*Tehanu*	1996	Metis Publishing
Anne McCaffrey	*Ejder Uçuşu*	1999	Ithaki Publishing
Marion Zimmer Bradley	*Avalon'un Sisleri*	1999	Ithaki Publishing
Chuck Palahniuk	*Bir Haz Markası-A Beautiful You*	2015	Ayrıntı Publishing
Catherynne M. Valente	*Ölümsüz*	2014	MonoKL Publishing
Samuel R. Delany	*Triton*	2000	Metis Publishing
Hiromi Goto	*Yarım Dünya*	2012	İthaki Publishing
Alasdair Gray	*Zavallılar*	2012	Sel Publishing

Such demarcation enables the researcher to make the peritextual and epitextual analyses in a more focused way since one expects to see the novels in the fuzzy list to be presented rather differently from those in the proper list. For instance, Chuck Palahniuk, neither a speculative nor a feminist author, can hardly be presented as a feminist speculative author both in the peritext and in the epitext, whereas Joanna Russ, a renowned feminist speculative author, is most likely presented as feminist speculative author both peritextually and epitextually in Turkey.

As the corpus of translated novels, the proper and the fuzzy, a total number of 26 writers of feminist speculative fiction have been translated into Turkish so far. The most popular ones in Turkish culture repertoire is Ursula K. Le Guin with 11 translated novels and collections, Angela Carter, Marion Zimmer Bradley, Charlotte Perkins Gilman and Katharine Burdekin with 2 novels each. Although two books

might seem quite a few, when it is considered that the rest 20 writers have only one feminist speculative text translated into Turkish so far, the authors with four or two books seem relatively prolific.

Another striking aspect of these numeric data is that the majority of the translated books belong to just one writer, Ursula K. Le Guin. Comparing the total number of writers 26 and the translated books 43, it can be seen that 11 books for just one writer is far above the average. What is even more significant of the translated text corpus is that such renowned feminist speculative writers as Joanna Russ, Octavia E. Butler, and such writers closer to speculative fiction realm as Marion Zimmer Bradley, Anne McCaffrey and Vonda McIntyre have only one or two books translated. This shows that there is no necessary correlation between the number of translated texts and the overall prolificacy of one certain writer. For instance, Russ, McIntyre, Butler, McCaffrey, Delany and Maureen F. McHugh have only one book translated into Turkish, though they have at least two books that might be regarded as feminist speculation in their oeuvres.

Besides, there appears to be a three-folded scenario in respect to the genres which the writers in my corpus generally practice in. Firstly, not all the writers included in this corpus are full-time speculative writers. For instance, Marge Piercy is a well-known feminist writer, only occasionally writing feminist speculative novels, namely *Woman on the Edge of Time* (1976) and *He, She and It* (1991). Secondly, writers who normally write speculative fiction, but are not necessarily feminist, make experiments on feminist speculative fiction for once or twice. For example, Theodore Sturgeon is a prolific science fiction writer who has never been labelled as a writer exploring gender issues, except in his *Venus X Plus* (1960). Thirdly, there are writers who are neither speculative writers nor feminists. To cite an example, Chuck Palahniuk has been an underground fiction writer but recently experimented on a dystopia entitled *Beautiful You* (2014) that explores female sexuality. At any rate, these authors and many more took their places in my corpus with their feminist speculative texts.

As for the presentation of the authors in my corpus, what comes very clearly to the fore in the translated text list is that none have been introduced directly as "feminist speculative writer" in Turkey. Instead of this exact phrase, writers are

mostly introduced with their "speculative" and "feminist" identities separately. In some cases, they are not introduced as such; instead, either as speculative writers with a not-too-strong feminist side or as feminist writers with speculative side not emphasized enough. Even in some cases, they are introduced as mere fiction writers, stripped off all their speculative and feminist characteristics. These cases will be discussed in detail in the below sub-sections.

In this section, I will examine certain authors and certain translated novels under sub-sections, with an aim to show how they are introduced as an option into Turkish culture repertoire by probing into the paratextual information on some specific authors, translated novels and their later editions. I will describe the presentation of these authors and their novels into the repertoire through a comparative analysis of their paratextual information as presented in their respective cultures and in Turkey. The motive behind examining the paratextual presentation of these novels in their respective culture repertoires is to describe how these authors and their novels are known in the West. Yet, since this present study is focused on the translation of feminist speculative fiction texts, the main emphasis will be on the way these authors and their translated novels are presented in Turkey.

2.2.1.1. Ursula K. Le Guin and her gender-bending speculation *Karanlığın Sol Eli (1993)*

Ursula K. Le Guin, actively writing science fiction and fantasy since the early 1960s, is a recognized science fiction and fantasy writer, as well as being a writer of feminist deeds, in the West. This could be traced in a number of academic sources about her fiction and in the biographical information and reviews attached to her books. For instance, PM Press introduces *The Wild Girls* (2011) on its website as follows:

> *Ursula K. Le Guin is the one modern science fiction author who truly needs no introduction. In the forty years since The Left Hand of Darkness, her works have changed not only the face but the tone and the agenda of SF, introducing themes of gender, race, socialism, and anarchism, all the while thrilling readers*

> *with trips to strange (and strangely familiar) new worlds. She is our exemplar of what fantastic literature can and should be about.*[60]

Le Guin is described, in the Western culture, as not only a science fiction but also an author of fantastic literature. Moreover, she is delineated as having caused a change in science fiction writing with the employment of gender and racial issues, as well as a political stance of socialism and anarchism in the text. Although she has always incorporated some element of politics in her works, her writing is saturated with another realm of politics, i.e. feminism. In her critical work *Feminist Fiction*, Anne Cranny-Francis cites her name among "feminist writers of the 1960s and 1970s" (1990: 72). Susan Bassnett describes Le Guin's feminist philosophy in "Remaking the Old World: Ursula Le Guin and the American Tradition" as follows:

> *Through her novels, Ursula Le Guin develops her own brand of feminist philosophy, moving from the moral-crusading sentiments of the late 1960s to the more reflective views of the late 1980s, and that shift reflects a wider process of change going on in American society around her. She began by seeing feminism as common sense, as a mode of perception that had a tradition behind it and consequently did not need to be foregrounded. (1991: 59)*

As can be deduced from these statements produced in the Western epistemology, Le Guin's feminism is not a protesting political stance, rather a part of her nature that is the pure embodiment of feminist ideals in itself. It seems that Le Guin does not feel inclined to make a grand manifesto of feminist ideals in her work; rather she chooses to incorporate feminism as an intrinsic feature of the text.

In a similar vein with her position in the Western culture, Le Guin has gained herself a seat as both a science fiction & fantasy and a feminist author in Turkish culture repertoire. I will explore her place within the Turkish culture repertoire through two different paths, her identity as a speculative and as a feminist author, for she has never been labelled with the exact phrase "feminist speculative author". Out of her 12 books translated thus far, 8 of them have been published by Metis Publishing, with 3 of them by Ayrıntı Publishing and 1 by Versus Publishing. Metis presented Le Guin in the biographical information which is present in all her books and their reprints published by Metis as a science fiction and fantasy author.

[60] "The Wild Girls", PM Press, https://secure.pmpress.org/index.php?l=product_detail&p=322 (Last Access: 17.07.2017).

Mülksüzler (1990, Metis), the first Le Guin translation in Turkey, does not have any biographical information about the author. Yet, it has an "Introduction" by Bülent Somay, chief editor of *Mülksüzler* (1990: 1-4) stating that the most prominent works by Le Guin are science fiction, with a few that are fantasy literature (ibid.). In the later editions of *Mülksüzler* as well as her other novels Metis published[61], Le Guin is described more elaborately, as being a science fiction and fantasy writer until 1974 and since when her writing has assumed a "semi realistic/ semi fantastic" nature. In this introduction, Somay also names the many literary awards Le Guin has been given from science fiction and fantasy circles, as well as mainstream circles (ibid.). However, other than tagging her as a speculative author, with anarcho-socialist tendencies, Somay discusses neither her feminist philosophy nor her approach to gender issues in his introduction, which is published in the later editions of the novel as well. Thus, it can be deduced that Metis presented Le Guin as a speculative author to Turkish readers as in the West, but did not give coverage to her feminist writing practice[62], which can be explained by the fact that Somay does not consider *Mülksüzler* as feminist speculation[63].

In a similar vein with Metis, in the translations published by Ayrıntı such as *Karanlığın Sol Eli* (1993) and *Hep Yuvaya Dönmek* (2002), Le Guin is described in the peritext of both of these novels as "being recognized for masterfully fusing traditional literary techniques with science fictional elements and for building up alternative societies and ways of thinking"[64] **(**1993:1; 2002:1). As different from Metis, Ayrıntı provides in its biographical note details about Le Guin's frequented themes such as psychic powers like telepathy and mind reading, such concepts as unity and wholism from Taoism and Zen philosophy, soft sciences as cultural anthropology, politics and psychology instead of hard sciences as physics and chemistry (ibid.). She is delineated as "a gifted author who established a political vision with her splendid utopias that provoke readers as well as helping science

[61] For instance, the 1999 and 2008 editions of *Mülksüzler* as well as in the translations of other books that have also been published by Metis such as *Dünyaya Orman Denir* (1996), *Bağışlanmanın Dört Yolu* (2001) and *Tehanu* (2011).
[62] Somay uses the word "feminist" among others when describing Le Guin as a literary persona in his introduction to *Mülksüzler*. Yet he does not give any coverage to in what ways Le Guin incorporates her feminist identity into her speculative writing.
[63] Somay made this remark in the interview we made on 2nd August, 2016.
[64] Unless otherwise indicated, all translations throughout this thesis are mine.

fiction earn a reputation for itself as quality literature" (ibid.). In a similar vein, in *Yaban Kızlar* (2011) published by Versus, Le Guin is portrayed as "one of the most dominant authors in science fiction and fantasy literature" (2011: 95). It is further specified that she has been given five Hugo and Nebula awards as well as SFWA Grand Master besides more mainstream awards of literature[65] (ibid.: 96). Furthermore, a quotation was made from Margaret Atwood assigning Le Guin as one the epitomes of "chaotic science fiction writing which produced some of the most successful and influential works of the last century" (ibid.). As can be easily deduced from the above facts, in parallel with her position in the Western culture, in all the three different biographical information by three different publishers, Le Guin is introduced to Turkish readers as a notable science fiction and fantasy writer who have gained herself an established seat within the genre, so has the luxury to often cross the limits and explore areas outside the hard-core science fiction and fantasy.

As I stated at the beginning of this section, authors are mostly introduced as both speculative and feminist writers separately in the peritextual sources. Le Guin is no exception since her feminist identity is not often quoted together with her speculative author identity. Moreover, her feminist identity is not as much emphasized as her identity as science fiction and fantasy writer in the translations and their later editions. This can be seen in the fact that she is cited as "feminist" only twice in the peritextual materials of 61 editions of her 12 translated books. In his "Introduction" to the first edition of *Mülksüzler* published by Metis Publishing, Bülent Somay cites her for the first time as "anarchist, socialist, feminist, Taoist; she is all of them, and none of them at the same time" (1990: 1). Although this introduction has also appeared in its initial form without any omission in the later reprints of the book by Metis as well, Le Guin has never been defined as feminist in the biographical information that has appeared in each reprints of *Mülksüzler* (1990). The same is true for the biographical information in the translations and later editions by Ayrıntı in that she is only visible with her generic abilities and preferences without any hint at her feminist identity in her writing. One of the most recent translations that offer paratextual information about Le Guin's feminism is in *Yaban*

[65] The former two are given to writers who practice science fiction and fantasy writing, and the last one is given for lifetime achievement in science fiction and/or fantasy literature.

Kızlar (2011), where she is said to be "at the centre of political/feminist/literary movement" thanks to her novel *Karanlığın Sol Eli* published by Ayrıntı which explores a genderless society (ibid.: 96). This translation by Versus is published with an essay written by the writer herself, called "Mütevazı Sohbet" X (ibid.: 87-93). While expanding on the concept of "modesty" and what changes it has been through historically and culturally, Le Guin discusses if it is fair to associate modesty with femaleness or femininity (2011: 87-88). This is a deliberate act on the part of Versus Book to introduce Le Guin as a feminist writer by way of publishing this essay that is indicative of her directness to put across her feminist standpoint even when pondering on "modesty". Another recent translation which offers peritextual information about Le Guin's feminism is *Rüzgarın On İki Köşesi* [Wind's Twelve Quarters] (2011), published by Ayrıntı in 2011. In the blurb, it is stated that Le Guin "attacks on power mechanisms and on ideologies that feed them [and] takes sides with the oppressed women, children, outsiders, the displaced and the dispossessed" (2011). However, on the overall, taking into account biographical information in both Metis and Ayrıntı editions as well as Bülent Somay's introduction to *Mülksüzler* by Metis, and plus essays and biographical information in *Yaban Kızlar* by Versus, it can be easily said that Ursula K. Le Guin has been introduced into Turkish readers as both a speculative writer and a feminist writer, separately.

That said about the presentation of Le Guin as an author to Turkish readers, one must also examine the presentation of her novels into the repertoire. As her only novel that is included in the proper list, *Karanlığın Sol Eli* (1993) [The Left Hand of Darkness] will be examined. The novel has first been published in 1969 by Ace Books and later won 1995 Retrospective James Tiptree Jr. award. In the 1987 edition by Penguin Books USA, the novel has been introduced as "a science fiction masterpiece". In the blurb of this edition, it is noted that the novel envisions a society "existing totally without sexual prejudices", with people "who are both male and female in one, and neither". The main point in imagining such a society is given in the blurb as the "lack of fixed gender and the resulting lack of gender-based discrimination", which can easily be considered as a speculation on sexual and gender identities.[66] From academic circles, Attebery, in his critical work *Decoding*

[66] http://www.penguin.com/book/the-left-hand-of-darkness-by-ursula-k-le-guin/9780441478125

Gender in Science Fiction (2002), asserts that the novel, in which there is "a thought-experiment in gender, imagining a world without sexual difference" (ibid.: 107-108), can be considered as "one of the decade's first gender explorations" as produced by Le Guin (ibid.: 110). He further cites the novel, among other feminist utopias as *Female Man* and *Woman on the Edge of Time*, as an example of "a wave of powerfully feminist SF [sic] in the late 1960s and 1970s", which was a trend that led women science fiction writers of the time to question gender constructions in their work (ibid.: 106). Despite such recognition as a gender-bending work, the novel has met with critical acclaim from feminist circles on the grounds that it does not address androgyny as freed from patriarchal practices since Le Guin refers to her androgynous people by using male pronouns as "he" and "his". In response to the criticisms that she narrated her genderless society from a male point of view, Le Guin wrote two articles "Is Gender Necessary" (1976) and "Is Gender Necessary? – Redux" (1987), acknowledging and responding to the criticisms. Yet, this does not shadow the fact that the novel begins with the sentence "The king is pregnant"; so, in spite of Le Guin's neglect of an androgynous discourse in parallel with the androgyny inherent in the text, the novel bends gender constructions more boldly and imaginatively than any other book sets out to achieve at the time.

In parallel with its presentation into its original culture repertoire, the novel is presented as feminist speculation in Turkey as well. Ayrıntı published the novel in 1993 under the name of *Karanlığın Sol Eli*, translated by Ümit Altuğ. Together with this first edition, a total of eight editions of the book have been published by Ayrıntı with Ümit Altuğ's translation, the last one of which is published in 2015. In the 1993 edition, the book is labelled on the back cover as "Ayrıntı-Bilimkurgu" [Ayrıntı-Science Fiction]; however, it is labelled as "Edebiyat" [Edebiyat] in the 2015 edition. In the blurb of the 2015 edition, it is written that the novel has become one of the science fiction classics for it won "Hugo and Nebula awards, which are the two most important awards of science fiction". The book is introduced as telling the story of a society, where "gender identity is not indicative of status or power". In the blurb, it is said that the novel tells the story of androgynous people who "become women or men in certain periods in a year, depending on their hormonal condition at the time". It is further stated that

> A mother of many children can also be a father to other children. […] the duality that pervades human conscious is diminished; so do the foundations that construct other dualities such as strong/weak, protector/protected, dominating/dominated, possessor/possessed, etc. Winter is a society where ignorance, immediateness and presence are favored. (2015)

It can be easily asserted that the novel is presented to Turkish readers as a speculative text that ponders upon the notion of gender which blurs and troubles all forms of relationship between women and men. Besides, the novel is considered as "feminist science fiction" by Seda Saluk in her review article "Feminist Bilimkurgu Yazımında Ursula K. Le Guin" [Ursula K. Le Guin in Feminist Science Fiction Writing] published in the Spring '07 issue of *BÜ'de Kadın Gündemi* [Women's Agenda in BU], a bulletin issued by Boğaziçi University Women's Studies Club[67]. As part of this club, *Literature and Woman Group* of four women aims to read Le Guin's works comprehensively and make reviews of each work from a feminist perspective, with references to both academic and non-fictional sources about the author. As a member of this reading group, Saluk states in her review that *Karanlığın Sol Eli* is "considered by many as [Le Guin's] first contribution to feminism which she always takes seriously"[68]. So, in addition to its presentation through the book pages, *Karanlığın Sol Eli* is also perceived and further re-presented as a feminist speculative text to Turkish readers in epitextual sources.

2.2.1.2. Margaret Atwood and her feminist dystopia *Damızlık Kızın Öyküsü* (1992, 2017)

As different from Le Guin, Atwood is not considered as both a speculative and a feminist writer in the West due to her reluctance to be recognized as such. In *Encyclopedia of Science Fiction*, it is stated that "[a]lthough not regarded specifically

[67] "Feminist Bilimkurgu Yazımında Ursula K. Le Guin" [Ursula K. Le Guin in Feminist Science Fiction Writing], Bacılar Kıraathanesi, (19.03.2015), https://bacilarkiraathanesi.wordpress.com/2015/03/19/feminist-bilimkurgu-yaziminda-ursula-k-le-guin-seda-saluk-2/, (Last Access: 17.07.2017).
[68] Ibid.

as a genre writer, Canadian novelist and poet Margaret Atwood has in fact produced two novels that clearly fall within the borders of the science fiction field. As is the case with most other mainstream writers who have dabbled in SF [sic], Atwood has not acknowledged [these two novels] as being within the genre, although they clearly are" (2005: 20). Moreover, in spite of her constant attempts to elude feminist tag, she is widely seen as a feminist writer, due to her novels *The Edible Woman* (1969) and the dystopia *The Handmaid's Tale* (1985) which are widely acclaimed as feminist fiction in the West.[69] Moreover, The Handmaid's Tale has recently been serialized on Hulu, and premiered on May 2017 in USA, with Margaret Atwood as the producer[70]. Considering that the novel originally published in 1985 is now being serialized in 2017, it can be suggested that the genre of feminist dystopia is now becoming popular once again in the Western culture due to a rekindle of one of the best epitomes of feminist speculative fiction. It might further signify the coming of more feminist speculative novels, movies or TV series in the future.

In Turkey, Atwood has only recently been presented as a feminist and a speculative author on the back cover of the 2017 reprint of her translated novel. Before, in 1992, Afa Publishing published *Damızlık Kızın Öyküsü*, in which there is hardly any biographical information about Atwood aside from the different forms/genres such as novel, poetry and criticism she practices in, which provided a lacking picture of Atwood, with her speculative and feminist aspects unmentioned. However, in 2013, Doğan Kitap published *Tufan Zamanı* (2013); the biographical note therein presents Atwood as a feminist author. It is stated that Atwood is known for her "ustopia" novels which combine utopian writing with dystopian one. In her review article "Science Fictional Secrets of Margaret Atwood" published in *Radikal Kitap*, Aslı Tohumcu presents Atwood's non-fiction book *Başka Dünyalar: Bilimkurgu ve Hayalgücü* (2014), stating that Atwood here tells her journey through science fiction writing, at the end of which she has arrived at "ustopia".[71] Tohumcu refers to five short stories included in this non-fiction book as science fiction stories,

[69] "Margaret Atwood", British Council Literature, https://literature.britishcouncil.org/writer/margaret-atwood (Last Access: 17.07.2017).
[70] see https://www.hulu.com/the-handmaids-tale (Last Access: 31.07.2017).
[71] Aslı Tohumcu, "Margaret Atwood'un Bilimkurgu Sırları", Radikal Kitap, (04.07.2014), http://kitap.radikal.com.tr/makale/haber/margaret-atwoodun-bilimkurgu-sirlari-400149 (Last Access: 17.07.2017).

denoting Atwood's speculative disposition as an author.[72] Moreover, Atwood's feminist disposition as an author has never been manifested to Turkish readers as it has recently been in the reprint of *Damızlık Kızın Öyküsü* (2017) by Doğan Kitap. Differently from the 1993 edition by Afa, Doğan Kitap describes Atwood as "Canadian poet, writer, critic, essayist, feminist and environmental activist" in the blurb. What's more, 2017 edition names the novel as "feminist dystopia" in the blurb on the back cover, while the 1993 edition named it as "a utopia similar to 1984, but this time from the view point of women" on the back cover. Thus, it can be said that although Atwood was not initially presented as such, now she is presented as both a speculative and a feminist author to Turkish readers. As for *Damızlık Kızın Öyküsü*, although it was first presented as a dystopian novel written from the viewpoint of women without using the exact phrase "feminist dystopia", it has later been presented as a "feminist dystopia", with the exact words, to Turkish readers, denoting the fact that the genre has now gained itself recognition in the eyes of the publishers, at the least.

2.2.1.3. Angela Carter and her magic-realist fiction *Kanlı Oda* (2001) and *Büyülü Oyuncakçı Dükkanı* (2002)

Angela Carter is known as a feminist writer in the West, who is engaged in magic realism. In *The Oxford Companion to English Literature*, Angela Carter is defined as a magic realist author thanks to her novels such as *The Magic Toyshop* (1967) (2000: 176) and as a feminist author who rewrites ancestral fairy tales as one of the many way of writing fantasy fiction (ibid.: 351). In *The Bloody Chamber* (1979), Carter is quoted in the blurb as "literary godmother of Neil Gaiman […] J.K. Rowling […] and other contemporary masters of supernatural fiction"[73]. As for her feminist identity, it is stated in a review in *Time* magazine that "Carter's brand of fanciful and sometimes kinky feminism has never been more thoroughly or entertainingly on display", indicating Carter's feminist identity.

[72] Ibid.
[73] "The Bloody Chamber", Penguin Random House, http://www.penguinrandomhouse.com/books/308852/the-bloody-chamber-by-angela-carter/9780143107613/ (Last Access: 17.07.2017)

While Carter is presented to western readers as both a speculative author on the covers and as a feminist author in the reviews, in Turkey, her speculative and feminist authorial identity is not emphasized or even mentioned in the paratext. Everest Publication published Carter's novels in Turkey. In the biographical notes in *Kanlı Oda* (2001) and *Büyülü Oyuncakçı Dükkanı* (2002) Carter is introduced as a mere fiction writer to Turkish readers, with mere mention of her novels and the literary awards that she obtained.[74] Among these details about Carter's authorial status, her feminist and magic realist attributes are not mentioned, thus offering readers an incomplete picture of the writer. Although it is stated in *Kanlı Oda*'s back cover blurb that Carter adds "a pinch of feminism and eroticism" into the fairy tales and legends that we all know, she is not introduced explicitly as a speculative and feminist writer in the reviews. However, the situation changes when one looks for her presentation/reception in the epitext. One such example could be found in Süreyya Evren's review article "Sert, keskin bir hikaye" [A harsh, piercing story] that was published in *Radikal Kitap*, where Carter is depicted as a feminist writer who has made "unorthodox contributions to feminist literature" and has been largely associated with gothic tradition, magic realism, fantasy, surrealism and post-modern writing[75]. This ultimately leads to the conclusion that Carter makes use of the speculative genre to make feminist discussion.

These three authors and their novels are examined so as to show the different approaches adopted when presenting feminist speculative fiction/authors into Turkish culture repertoire. Accordingly, while Le Guin is foregrounded with her identity as a speculative author rather than her feminism, Atwood has come to be known by her feminist and speculative authorial attributions with an equal emphasis on each of them, renowned especially for her feminist dystopia *Damızlık Kızın Öyküsü*. As for the way Carter is presented to readers, it might be deduced that Carter is an author of feminist fiction utilizing the speculative genre tools. Therefore, while Turkish readers might consider Le Guin as a speculative author they might see Atwood and Carter rather as a feminist author. However, while Atwood avoids all

[74] John Llewellyn Rhys Prize, given annually to the best work of literature and Somerset Maugham Award, given annually to the best writer of the past year. These two awards are not exclusively related to speculative fiction in any way. They are given to works of literature regardless of the genre.
[75] Süreyya Evren, "Sert, keskin bir hikaye" [A harsh, piercing story], Radikal Kitap, (25.10.2002), http://kitap.radikal.com.tr/makale/haber/sert_keskin_bir_hikaye-52056 (Last Access: 17.07.2017).

kinds of tagging such as feminist and science fiction author, Carter seems to have no such abstention. In this respect, the authors and novels examined in the next sub-chapter converges with Carter and the peritextual and epitextual presentation of her novels in that they display a protesting feminism, therefore come to fore rather with their feminist identity in Turkey.

2.2.1.4. Novels sternly feminist in a protesting way

The writers who fall into this category are exclusively known as feminist writers, i.e. they either declare themselves as feminist or they are recognized to be so in their respective original cultures. They are also introduced and recognized as speculative writers in the Western culture, inasmuch as that they are listed in the "Internet Speculative Fiction Database", with Begum Rokeya Hossain as an exception who is not included in the said database. However, in Turkey, these writers are introduced as feminist writers with their speculative aspects less emphasized when compared to their feminist traits. So, it seems that they are introduced somewhat as feminist writers who choose exclusively the speculative genre as the most convenient way to put their feminist ideas across to readers. A few of them are namely Begum Rokeya Hossain, Joanna Russ, Marge Piercy, Charlotte Perkins Gilman and Katharine Burdekin. The next section will examine three selected authors and their translated novels: Joanna Russ' *Dişi Adam* (2001), Begum Rokeya Hossain's *Sultana'nın Rüyası* (2007) and Katharine Burdekin's *Swastika Geceleri* (2014).

2.2.1.4.1. Joanna Russ' *Dişi Adam* (2001)

The Female Man by Joanna Russ was first published by Bantam Books in 1975. In this edition, the book was labelled as "A Startling New Science Fiction Novel by Joanna Russ" on the front cover; and in the back-cover blurb it is stated that "[a]cross the boundaries of alternate worlds, beyond all sexual barriers, comes the only kind of man there is…The Female Man". Besides, it is the winner of 1995 Retrospective James Tiptree Jr. Award, which is given to gender-bending books that

have been published prior to the initiation of the award in 1991.[76] Debbie Notkin, one of the jurors who select the book as the winner, justifies her choice in the following way:

> *A male friend of mine described The Female Man, around the time of its publication as 'articulate rage'. The phrase has always stayed with me. We were all enraged, and few of us knew enough about it to give voice, let alone words, to our fury. Joanna Russ did that for us all. (ibid.)*

Notkin means by "we" the women going through the period of second wave feminism exploded in the West in the late 1960s and early 1970s. Herein, Notkin points out the activist-feminist feature of the novel in enabling women to put their rage into words, a more constructive way to make oneself heard, and men to understand that rage. The book is also regarded as feminist speculative fiction in such surveys as *Routledge Companion to Science Fiction* as among the "feminist critical utopias of the 1960s and 1970s" (2009: 481). In *Cambridge Companion to Science Fiction*, it is stated that "The Female Man represent[s] in some ways the apogee of the engagement of sf [sic] and gender, with their devastating critique of female stereotypes and masculinist sf [sic] tropes, and deconstruction of the acceptable, liberal 'whole' woman towards a multiple, shifting postmodernist sense of female 'selfhood'" (2003: 248). Since the novel is recognized for its combining science fiction and gender together in a way to deconstruct stereotypes and binary oppositions working against women, it can be easily said that the novel is recognized both in the peritext and epitext as a feminist speculative text in the source culture.

In Turkey, Ayrıntı published *Dişi Adam* in 2001, translated by Çiçek Öztek. It is published under "Edebiyat Dizisi" [Literature Series] without any label of science/speculative/utopian fiction. Yet, in the back-cover blurb, it is stated that "Russ tells the inner space of women by making allegories on an interplanetary platform, in the genre of science fiction-utopia", indicating both feminist and speculative content of the novel. Having described the novel as "A man with a woman's face. A woman with a man's mind", Ayrıntı further points out in the back-cover blurb the fantastic viewpoint of the novel that reflects Jungian

[76] "1995 Retrospective Honour List", James Tiptree, Jr. Literary Award, https://tiptree.org/award/1995-retrospective-award/1995-retrospective-honor-list (Last Access: 17.07.2017).

psychoanalytical concepts such as anima and animus to imply Russ' attempt to offer the complex nature of the woman-man power relations and gender issues. It is further made clear in the blurb that the four women characters of the novel come from different periods of time, one is from the politically heated 1970s, the other is from the great depression era, and another is from the future world where men are eliminated from the world. Yet, although this serves to reveal the feminist content of the novel to Turkish readers, *Dişi Adam* is not presented with the exact phrase "feminist utopia/dystopia" or depicted as such in the peritext. Rather, one gets the impression that *Dişi Adam* is a feminist novel incorporating utopian/dystopian elements from the way it is described in the back-cover blurb.

2.2.1.4.2. Begum Rokeya Sakhawat Hossain and her feminist utopia *Sultana'nın Rüyası (2007)*

Begum Rokeya Sakhawat Hossain is an author in my corpus whose protest feminist identity is much more foregrounded in comparison to her utopian writing both in the Western and in Turkish cultures[77]. Hossain is a Bengali writer-feminist born in the British India. Originally published in 1905, *Sultana's Dream* was republished by The Feminist Press in 1988. In the website of The Feminist Press, Hossain is presented as "Bengali Muslim writer and feminist activist"[78]. Penguin Modern Classics published two utopias by Hossain in one volume *Sultana's Dream and Padmarag: Two Feminist Utopias* (2005). In the blurb, *Padmarag* is defined as follows:

> *Resonant with autobiographical undertones, […] both a powerful indictment of male oppression and a celebration of Rokeya's faith in a universalist society where women, regardless of race, class, creed and religion, reject the dictate of*

[77] A similar example from my corpus is Charlotte Perkins Gilman. She was presented into Western culture as a feminist author and a speculative author (which is evident in her inclusion in "Internet Speculative Fiction Database"), thus contextualized as a settled feminist author yet an occasional visitor in speculative realm. However, in Turkey, she was presented to readers as a manifestly feminist author but not as a speculative author. Although her feminist utopia *Kadınlar Ülkesi* (2007) [Herland] and feminist dystopia *Bizim Ülkemiz* (2014) [With Her in Ourland] were presented with their speculative aspects mentioned in the back cover blurbs, yet authorial biography did not picture Gilman as a speculative author.

[78] "Rokeya Sakhawat Hossain", The Feminist Press, http://www.feministpress.org/books/rokeya-sakhawat-hossain (Last Access: 17.07.2017).

a tyrannical patriarchal society in favour of a life devoted to improving their lot.[79]

In a similar vein with its presentation in the Western culture, Hossain is presented to Turkish readers mainly as a devoted activist-feminist with only an overall emphasis on her utopian writing in the peritextual material. Versus Book published Sultana's Dream together with *Padmarag* under the name of *Sultana'nın Rüyası* (2007) translated by Billur C. Yılmazyiğit. In her "Translator's Note", Yılmazyiğit states that Hossain was "the first Muslim writer of Bangladesh" and a "role model for Bengali women" (2007: 1). Although she cites her as "the first feminist utopian writer" (ibid.), the overall emphasis is on Hossain's missions as a "pioneer for the awakening of Muslim women" and on her identity as a feminist writer, and even as "the first feminist of her time" (ibid.: 2). The prologue by Yasemin Temizarabacı in the book gives wide coverage to Hossain's upbringing, family relations, education and her woman identity in a patriarchal society where women are treated as secondary to men (ibid.: 4-8). While the utopian features of Sultana'nın Rüyası and Padmarag are analyzed in this prologue, Hossain's place as a feminist utopian writer in the tradition of speculative and feminist fiction is not expanded on. Yet, in the blurb on the back cover, the novel is presented as part of a tradition of feminist utopias, "varied, colorful, dynamic" within the tradition of patriarchal and occidental utopias by such utopian writers as Thomas More, William Morris, Aldous Huxley and George Orwell. Herein, it is stated that "due to utopias written from a Eurocentric and patriarchal point of view, we could not have the chance to know the utopias especially the women utopias from the Eastern societies", denoting that Hossain's two utopias "offer us the chance to meet for the first time a utopia written by a woman in an Eastern country". In addition to the contextualization of it as a feminist utopia, the novel is further dedicated in the blurb to Güldünya Tören, who has been killed by "the terrorists", implying the honor killing and women that fall victims to it. Moreover, there is a letter at the end of the novel written to Güldünya, the author of which is anonymous. Herein, the patriarchal society and practices as well as sexual discrimination against women in Turkey is

[79] "Sultana's Dream and Padmarag", Goodreads, http://www.goodreads.com/book/show/763992.Sultana_s_Dream_and_Padmarag (Last Access: 17.07.2017).

criticized over the honor killing issues, which was brought into light with the killing of Güldünya in 2004, which consequently turns the whole novel into an activist-feminist project in itself. To further reinforce the feminist as well as the utopian nature of it, the novel is introduced with the tag "feminist utopia" on the book cover "Tarihin İlk Feminist Ütopyaları – Güldünya'ya Armağan" [The First Feminist Utopias of History – A Gift to Güldünya], which is a novelty in Turkish culture repertoire since no such text has ever been published with the exact name of its genre on the cover. Thus, it can be said that *Sultana'nın Rüyası* is the first feminist speculative example in which the genre is presented to Turkish readers directly on the cover.

2.2.1.4.3. Katharine Burdekin and her feminist dystopia *Swastika Geceleri* (2014)

Fictional style of Katharine Burdekin, author of *Proud Man* (1934) and *Swastika Night* (1937) is described in *The Encyclopedia of Science Fiction* as: "Neither of her first two novels is of literary interest, nor does either explore the fantastic; she increasingly made use of fantasy and sf [sic] modes in her later novels to express her increasingly explicit feminist interests"[80]. In the website of the Feminist Press, publisher of Burdekin's novels, she is described in one of the praises as "a long neglected, fascinating, and important feminist critic of the cruel dimensions of our society"[81]. Her dystopian novel that is included in my corpus is *Swastika Night* (1937), republished in 1985 by Feminist Press under the category of science fiction & fantasy. Burdekin used the pseudonym Muray Constantine in the first publication of the novel, later in the 1985 edition she appeared as Katharine Burdekin. The novel is presented in The Feminist Press' website as "women are breeders, kept as cattle, while men in this post-Hitlerian World are embittered automatons, fearful of feelings…"[82]. The book has been listed in the Special Honor

[80] John Clute, "Katharine Burdekin", The Encyclopedia of Science Fiction, (27.09.2016), http://sf-encyclopedia.com/entry/burdekin_katharine (Last Access: 17.07.2017).
[81] "Proud Man", The Feminist Press, http://www.feministpress.org/books-n-z/proud-m?rq=proud%20man (Last Access: 17.07.2017).
[82] "Swastika Night", The Feminist Press, http://www.feministpress.org/books-n-z/swastika-night?rq=swastika%20night (Last Access: 17.07.2017).

List of 1995 Retrospective James Tiptree Jr. Award and introduced with the juror Lucy Sussex's justification that "[p]ossibly the first and arguably the best in the science fiction subgenre of Nazi dystopias. Germany wins World War II and reduces women to the status of slaves-kinder, kuche, kirchen taken to its illogical extremes"[83]. The feminist dystopic nature of the novel is agreed upon in academic circles as well. In the critical anthology *Where No Man Has Gone Before: Women and Science Fiction*, Elizabeth Russell asserts that *Swastika Night* "depicted dystopian societies of the far future in which women and life are worthless" (1991: 26). In a similar vein, LeFanu cites the novel as one of "future dystopias" which depicts "reduction of women" in her *In the Chinks of the World Machine* (1988: 72). Thus, it can be said that in her original culture repertoire, Burdekin is presented and known as a feminist author making frequent inquiries into speculative fiction, and accordingly, her novel *Swastika Night* is also presented and known as a feminist dystopia in the West.

In Turkey, Encore Publishing published *Swastika Geceleri* in 2014, translated by Mehtap Gün Ayral. Although she is depicted as a feminist and a speculative writer in her original culture repertoire, in the peritext of the translation, Burdekin is presented to Turkish readers as a feminist writer but not a speculative one. In the biographical note about the author, it is noted that *Swastika Night* was originally published in 1937 and republished in 1985 by The Feminist Press which publishes feminist works. Although this marks the feminist nature of both the novel and the author, without any information on her other works, this does not suffice to present Burdekin as a feminist and speculative author. Encore included in the 2014 translation and later reprints of the novel the prologue Daphne Patai wrote for the 1985 Feminist Press edition. Therein, it is stated that "Burdekin's feminist criticism is apparent in her realist fictions, even in her books for children" (2014: 5). Patai further remarks that the critics of the time "tended to disregard Burdekin's critical standpoint which is now called as gender ideology/politics" that is inherent in her *Swastika Night* and *Proud Man*, yet the feminist attitude inherent in these works led them to think that Murray Constantine is actually a woman (ibid.). So, it can be

[83] "1995 Retrospective Honour List", James Tiptree, Jr. Literary Award, https://tiptree.org/award/1995-retrospective-award/1995-retrospective-honor-list (Last Access: 17.07.2017).

easily deduced that Burdekin is presented in this prologue and the biographical note as a feminist author to Turkish readers. As for her utopian/dystopian writing, this prologue refers to Burdekin's authorial practices in dystopian writing via an analysis of *Swastika Night* but falls short of depicting an overall picture of her speculative writing practices. Thus, it can be said that Burdekin's authorial disposition for feminist fiction is more emphasized than her disposition for speculative fiction in Turkey.

As for the novel, *Swastika Geceleri* saw the fourth reprint in 2015, which ultimately renders the novel a best-seller with four editions published in one year's time. In the blurb, the book is introduced as depicting a world where Hitler reined the world for 700 years and "women are reduced to breeding animals". It is further stated that the novel "is considered as among the reputed dystopic fiction as 1984 and Brave New World and as one of the most prominent feminist dystopias". Although it is not presented as such on the cover, Encore uses the exact phrase "feminist dystopia" in the back cover blurb. With Patai's prologue in the book where she analyses and discusses Burdekin's feminist attitude as a feminist writer, and the dystopic elements in *Swastika Geceleri* (2014: 5-18), the feminist dystopian attitude of the novel and the author is better reinforced in the eyes of Turkish readers, thus the novel is better positioned in the repertoire as a feminist speculative text.

These three authors and their translated novels have been introduced to the repertoire as feminist speculative texts either by direct mention of the generic name or by way of implication, describing the content of the novel on the back-cover blurbs. Yet, since these three novels are known as feminist speculations and the authors are known as both feminist authors and visitors in the realm of speculative writing in their source cultures, it can be said that they are presented to Turkish readers in nearly the same ways without contextualizing these novels and their authors under a different light. In the next sub-section, I will delve into a unique example that stands out among others in the corpus of translated feminist speculative texts.

2.2.1.5. A step towards consolidating the genre in Turkish culture repertoire: *Devrimin Kardeşleri* (2016)

Although there have been more than a few novels in my corpus of translated feminist speculative texts that have been introduced with the exact names such as "feminist dystopia" and "feminist utopia", there is only one translated book that has been introduced with the exact name "feminist spekülatif kurgu" [feminist speculative fiction] in Turkey. In 2016, Kolektif Kitap published Devrimin Kardeşleri [Sisters of the Revolution] and presented it with a topic heading that reads as "Feminist Spekülatif Kurgu Antolojisi" [Feminist Speculative Fiction Anthology].

Sisters of the Revolution was first published with the heading "a feminist speculative fiction anthology" on the cover in 2015 by PM Press in USA. It is the anthology of various feminist speculative short stories from a range of authors, edited by editors Ann and Jeff Vandermeer. It has been noted in the blurb that the anthology gathers daring examples of speculative fiction's engagement with feminism.[84] Comprised of stories of science fiction, fantasy, horror and other sub-genres of speculative fiction that embody a feminist attitude, this anthology, as it is put in the blurb "seeks to expand the ideas of both contemporary fiction and feminism to new fronts. Moving from the fantastic to the futuristic, the subtle to the surreal, these stories will provoke thoughts and emotions about feminism like no other book available today".[85] The praises for the anthology are made from critics/reviewers from both mainstream and speculative fiction circles. For instance, Vanessa Bush from "Booklist", a book review site, remarks that "[t]his fascinating collection illustrates how writing trends from new-wave sf [sic] and feminist speculative fiction reflect changes in culture and in perspectives on women and feminism". In a similar vein, Elaine Gallagher from *Interzone*, a science fiction & fantasy magazine, states that "[t]he stories here all examine aspects of women's relationships with the world. They address social and gender roles, sexuality,

[84] "Product details – Sisters of the Revolution: A Feminist Speculative Fiction Anthology", PM Press, http://secure.pmpress.org/index.php?l=product_detail&p=758 (Last Access: 17.07.2017).
[85] Ibid.

personal relationships, relationships with work"[86]. This signals that the anthology has been acclaimed both in mainstream and in speculative fiction circles with regard to its emphasis on the merge of feminism and speculative fiction in a single pot, touching upon women, feminism and gender issues. Before *Sisters of the Revolution*, there have already been published other anthologies of speculative stories written by women authors such as *Women of Wonder* anthologies, edited by feminist speculative author Pamela Sargent, spanning two decades between 1975 and 1996. Yet, what makes *Sisters of the Revolution* different from its precursors is that it is introduced to the Western culture with the subtitle "feminist speculative fiction anthology" whereas the *Women of Wonder* anthologies were subtitled as "Science Fiction Stories by Women about Women".

The novelty that the anthology has brought to Turkish culture repertoire is even more dramatic than it did to American repertoire since there has not been published in Turkey any such anthology, both translated and indigenous, that is comprised of speculative texts written exclusively about women and feminism.[87] In this regard, it can be said that *Devrimin Kardeşleri* is the first and the one of its kind in Turkish culture repertoire for now. Each story in the collection is translated by a different translator, with credits at the end of each story. In the back-cover blurb, it is stated that "the stories in the collection are from many different genres as dystopia, alternative writing, fantastic, gothic, legends and folk tales, all of which are speculative stories discussing gender issues". The aim of the anthology is given in the blurb as "to make the world a better place. For everyone", implying that the anthology is aimed not only at women but also at men to change the world together. The editors' prologue, which is translated from the source text, offers a general historical survey of feminist speculative writing. Herein, it is underscored that this anthology aims to bridge a gap that the earlier anthologies could not fill in, by publishing the less known stories from authors already renowned in the field of

[86] "Sisters of the Revolution: A Feminist Speculative Fiction Anthology", Amazon, https://www.amazon.com/Sisters-Revolution-Feminist-Speculative-Anthology/dp/1629630357?ie=UTF8&*Version*=1&*entries*=0 (Last Access: 17.07.2017).

[87] Science fiction anthologies have already been published in Turkey. Metis published *Savaşa Karşı Bilimkurgu Öyküleri – Asker Kaçağı* (1991), edited by Bülent Somay. Remzi Publishing House published *Bilimkurgu Öyküleri* (2005), which is a selection of the short stories that have competed in the science-fiction story competition of TBD (Turkish Informatics Association) in between 1998-2004. However, none of these anthologies includes a speculative story about women or feminism.

speculative fiction. Most of the writers in the anthology such as James Tiptree Jr., Nalo Hopkinson, Carol Emshwiller, Tanith Lee, Pat Murphy, Pamela Sargent and Elisabeth Vonarburg have never been translated into Turkish before although they are known as feminist speculative writers in the Western culture. So, Turkish readers had not known them until the anthology was published. A few other feminist speculative writers in the anthology such as Octavia E. Butler, Joanna Russ and Catherynne M. Valente have already entered into Turkish culture repertoire with one novel, thus their complete oeuvres are not known well by Turkish readers. In this regard, *Devrimin Kardeşleri* has another novelty for it introduces feminist speculative authors into a repertoire that does not know them, as well as new feminist speculative stories by authors that have already been introduced to Turkish readers.

In this regard, it can be said that the translation of such an anthology informs Turkish readers about what constitutes feminist speculative fiction and what sub-genres it has such as feminist utopia, feminist dystopia, feminist science fiction and feminist fantasy, thus enabling readers to associate the word speculation as an umbrella term with these sub-genres as belonging to this umbrella term. On the overall, it can be deduced that *Devrimin Kardeşleri* is a significant milestone for the consolidation and settlement of feminist speculative fiction in Turkish culture repertoire. Due to the translation of such an anthology with the label "feminist speculative fiction", the genre has now gained itself a more concrete presence within the repertoire, perhaps encouraging other publishers/editors/translators to use the phrase" feminist speculative fiction" in their presentations so as to make the genre more visible to Turkish readers.

The authors and the novels examined thus far have all been presented in Turkish repertoire as feminist speculative texts, either explicitly or by implication. In either way, the feminist speculative content of the novel as well as the feminist and speculative attributes of the authors are somehow presented to the readers. Yet, there are a group of novels and authors in the corpus who are not as much protest as the novels discussed hereto and not presented as feminist speculative texts to the readers in the peritext. In the next sub-section, these novels will be examined.

2.2.1.6. Fuzzy Novels (in)visible in the peritext

"Fuzzy novels" are defined in this thesis as the novels which do not embody protest feminism in content. They are indeed gender-bending novels yet not as much protest as Russ' *Female Man* and Piercy's *The Woman on the Edge of Time*, not written in a manifesto-like manner. And their presentation in Turkish culture repertoire has been either in pretty much the same way as or a bit more lacking than their presentation in their source cultures.

Samuel R. Delany's *Triton*, as a fuzzy novel included in my corpus, is introduced as a speculative novel to Turkish readers; however, unlike its presentation to its source culture, the gender-bending features of the novel are not stated or even implied in the peritext of the translation. *Trouble on Triton: An Ambiguous Heterotopia* (1976) was honor-listed in the 1995 Retrospective James Tiptree award. In the 1996 edition by Wesleyan University Press, the novel was presented as a "SF novel" and further introduced as

> *[…] Triton takes us on a tour of a utopian society at war with…our own Earth! High wit in this future comedy of manners allows Delany to question gender roles and sexual expectations at a level that, 20 years later it was written, still make it a coruscating portrait of 'the happily reasonable man'. […] Alternately funny and moving, it is a wide-ranging tale in which character after character turns out not to be what he – or she – seems.*

It can be deduced from this blurb that the novel is a gender-bending speculation, setting out to deconstruct the established values. Moreover, Triton received critical acclaim from feminist academic circles in the West as well. In her "Recent Feminist Utopias" (1981), Russ examines ten feminist utopias written by women authors, including *Triton*, the only novel in the list written by a male writer (in 1995). Therefore, it can be said that *Triton* has been presented and positioned as a gender-bending speculative novel in USA.

In Turkey, Metis published *Triton: İkircikli bir Heterotopya*, translated by Metin Çetin in 2000 under the series "Metis Bilimkurgu" [Metis Science Fiction], which is stated as a sub-heading on the cover. Unlike the original novel, the blurb of the translation displays an excerpt from Michael Foucault which argues that utopias comply with the language they use, thus perpetuate the current discourse they set out

to puncture, whereas heterotopias deconstruct current discourses and myths by abandoning the current language. However, what the novel deconstructs, i.e. gendered identities, is noted nowhere in the peritext except in the prologue where an excerpt is given from Mary Douglas who argues that the societal mechanisms limit the ways we express our bodies, foreshadowing the gender-bending issues tackled in the novel. Yet, it is too allusive to contextualize the text as a gender-bending speculation in the eyes of the readers. Although Delany is presented as an author exploring sexual and gender issues in his novels by mere mention of the themes he frequently uses such as homosexuality, sado-masochism, transsexuality and transvestism, it falls short of illuminating the reader about the ways Delany explores and deconstructs sexual and gendered constructions in his novels, and in Triton. Thus, it can be said that even though Triton is presented as a gender-bending speculation, though by implication, to its source culture, the peritext of the translation offers limited information as to the author and to the novel which ultimately leaves Turkish readers in the dark about Triton's gender-bending quality, hence a lacking understanding of the novel on the part of the readers.

Chuck Palahniuk's *Beautiful You* (2014) appears to be another fuzzy novel that focuses on female sexuality not from a sternly feminist point but with a rather ambiguous attitude towards the issues of female desire and sexual manipulation. In the western culture, Palahniuk is regarded as an author of transgressive fiction which is defined in Goodreads as

> *[b]ooks that contain depictions of behaviour that violates socially acceptable norms, often involving taboo subject matters such as drug use, violence, incest, crime. The focus is on characters who feel confined by the norms and expectations of society and who break free of those confines in unusual and/or illicit ways.*[88]

Out of 17 fiction books he has written in his career, 8 books by Palahniuk are among the top 50 novels of the transgressive fiction list created in Goodreads, including *Fight Club* (1996) ranking first.[89] This manifests that Palahniuk is recognized as a transgressive writer, probing into and beyond the given reality.

[88] "Best Transgressive Fiction", Goodreads, (13.05.2012), https://www.goodreads.com/list/show/19917.Best_Transgressive_Fiction (Last Access: 17.07.2017).
[89] Ibid.

In Turkey, Ayrıntı published *Bir Haz Markası – Beautiful You* in 2015, with Ahmet Aybars Çağlayan's translation. Ayrıntı has published twelve more books by Palahniuk that have also been published under the series "Yeraltı Edebiyatı" [Underground Literature] just as *Bir Haz Markası*. The name of the series is openly stated on the back cover of the novel. Unlike Delany's Triton, *Bir Haz Markası* is presented to Turkish readers in the same way it is presented to American readers. Yet, the novel becomes more visible as per its discussion of female sexuality in the peritext of the Turkish translation. The blurb of the translated novel is translated from the original Doubleday's blurb, with only a few additions. Yet, this addition is important in contextualizing the translated novel in the Turkish repertoire a bit differently than the original in the Western repertoire. While the original blurb reads as "now comes this novel about the apocalyptic marketing possibilities of a new product that gives new meaning to the term 'self-help'", the translated blurb reads as "[…] now he authors a novel about the dark marketing possibilities of female gratification. Sisters could now indulge themselves in pleasure. And they could do it continually, repeatedly and forever." The words female gratification and the sisters, referring to sisterhood of the feminist movement and sexual awakening of women hints at the women-centered content of the novel, yet the peritextual information fails to present the speculative feature of the novel.

> *These products are so much powerful and effective that millions of women queue up in front of the Beautiful You stores. Then they lock themselves in and never step outside until they need more batteries for the products. Maxwell must be stopped in his world domination based on eroticism. But how? (2015)*

This quotation from the blurb, informing readers about the content of the novel is not sufficient to help readers infer the dystopian nature of the novel. However, in a book review in *Cumhuriyet Kitap*, the speculative feature of the novel as well as the inquiries into female sexuality made in the novel are pointed out. It is stated that Palahniuk in *Bir Haz Markası* "makes women's inner scream heard" and "invites readers to a dystopia where sexuality is turned upside down"[90]. It is further

[90] "Chuck Palahniuk'tan 'Bir Haz Markası – Beautiful You'", Cumhuriyet Kitap, (07.07.2015), http://www.cumhuriyet.com.tr/haber/kitap/316263/Chuck_Palahniuk_tan__Bir_Haz_Markasi-Beautiful_You_.html (Last Access: 17.07.2017).

added that, contrary to his previous works of similar nature, Palahniuk speculates on "to what extreme ends women's sexuality that has been suppressed for centuries can go and what happens when women's need of men is eliminated once and for all"[91].

Thus, it can be inferred from the peritextual examination that some fuzzy novels such as Delany's *Triton* are introduced to Turkish culture repertoire as revealing less of their gender-bending speculative content than they are in their original culture repertoires. And some other novels, on the other hand, such as Palahniuk's *Bir Haz Markası – Beautiful You* are introduced to the repertoire with more emphasis on their transgressive features than they are in their source repertoire. Hence, the translated novels presented in either way are put into rather a different context in Turkey. Yet, the contextual difference between the source and the translated novel is not significant to cause Turkish readers receive the novels under discussion quite differently than the source readers. It can be easily deduced that the publishers might not have chosen to foreground either speculative or gender-bending features of these novels for they do not shine out with either of these features actually. Thus, the editorial preference to present these fuzzy novels in accordance with their fuzzy contents is understandable.

That said about fuzzy novels, the novels in the proper list of the translated text corpus are treated in the same way as well. Except a few examples until recently, the majority of the novels in the proper list are not presented with the exact phrase "feminist speculative fiction" in the paratext of translated novels. One reason might be that a novel that does not make its feminist discussion in a protesting way is not considered as "feminist" in the full sense of the word. And the other might be that most of these novels, although they embody a protest feminist voice, are not presented with the exact name "feminist speculative fiction" in the paratext to their source cultures since this generic name has only recently found itself a place in the literary world in the West, hence editors of the translated novels might have followed suit with the western publishers and presented them without the name tag to Turkish readers. Most publishers in the translated text corpus, for instance Ayrıntı which normally publishes feminist fiction, do not use feminist speculative fiction tag in the paratext of any of the novels they have published thus far that can indeed be regarded

[91] Ibid.

as feminist speculative fiction[92]. Thus, the editorial preference to present the majority of the novels in the translated text corpus without feminist speculative fiction tag, but rather in a descriptive and allusive way is understandable.

2.2.2. Translators

My research has revealed that 43 books in my translated corpus were all produced by 33 translators. The most prolific translator is Çiğdem Erkal İpek, who has translated 5 novels, all of which are by Ursula K. Le Guin and published by Metis Publishing. The next prolific translators are Asli Biçen and Mehtap Gün Ayral with two translations each. The rest of the 37 books are all translated by different translators.

My research has revealed that most of the translators do not specialize on a certain genre; but rather they have a comprehensive repertoire including genres that range from science fiction, fantasy, horror to world literature, reference books, children's books, and self-help books, e.g. Mehtap Gün Ayral, Aslı Biçen, Billur C. Yılmazyiğit and Selma Öğünç. For instance, Mehtap Gün Ayral has an extensive repertoire of translated books that range from detective fiction to horror fiction and from children's books to world literature. So far, she has translated China Mieville's fantasy fiction books *Şehir ve Şehir* [The City & The City] (2012) and *Kraken-Bir Canavarın Anatomisi* [Kraken: An Anatomy] (2013) by Yordam Kitap. Her other speculative fiction translations include Katharine Burdekin's feminist dystopias *Swastik Geceleri* (2014) and *Mağrur Adam* (2016) by Encore Publishing. Considering that she has translated 4 speculative fiction novels so far, it can be

[92] In an e-mail correspondence made on 22nd July, 2016 with Tuncay Birkan the general editor of Ayrıntı Publishing between the early 1990s and 2000s, he stated that he did not have a special interest in science fiction and fantasy literature or feminist speculative fiction at the time. He rather edited and translated non-fiction texts of social and human sciences by Barth, Fowles and Barnes. Therefore, it can be said that Birkan did not pay attention to using the exact name of the genre on feminist speculative novels such as Marge Piercy's *Zamanın Kıyısındaki Kadın* (1992) and Ursula Le Guin's *Karanlığın Sol Eli* (1994) because of his indifference towards speculative genres in general. This also explains why these novels are foregrounded in the paratext with their feminist content instead of speculative features. However, in the interview we made on 2nd August, 2016, Bülent Somay the editor of Metis Science Fiction Series in the 1990s stated that a book cannot be named for what it is not. He said that Ayrıntı could have named Ernest Cailenbach's *Ekotopya* (1994) and Joanna Russ' *Dişi Adam* (2001), with the novels mentioned above as "feminist speculative fiction" because they are such protest novels that they deserve to be tagged as such in the peritext.

asserted that she is on the course of gaining herself a seat in the field of publishing as a speculative fiction translator. Yet, it cannot be said that she is a feminist speculative translator unless she states openly that she has made the translations of the feminist speculative novels with a deliberate sense of feminist activism.

On the other hand, there are few translators in the corpus that have an extensive repertoire of translations of only some certain genres. For instance, Çiğdem Erkal İpek, who has translated more than 15 books so far, with only two of them of non-speculative genres. Except these two books, all of her translations have been published by Metis so far.[93] She has translated Le Guin's *Bağışlanmanın Dört Yolu* (2001), *İçdeniz Balıkçısı* (2007) and *Dünyanın Doğum Günü* (2005) as well as *Tehanu* (1996) and *Atuan Mezarları* (1999) from the *Earthsea* tetralogy, which are included in my corpus. There have been made many interviews with her, in one of which she explicitly states that Le Guin and her *Earthsea* tetralogy has a different appeal to her other than Tolkien's trilogy and other books by Le Guin herself. Yet, she has not given any explanation on the whys and wherefores of her preferences, nor did she make any statements about the gender-bending quality of Le Guin's speculative fiction that aims to deconstruct gendered sexual identities.

There are also translators in the corpus who both translate and produce indigenous texts themselves, such as Algan Sezgintüredi and Levent Mollamustafaoğlu. Sezgintüredi has translated a number of genres such as science fiction, detective stories and children's fantastic fiction; besides he has written his own detective novels.[94] Mollamustafaoğlu has translated and written science fiction works so far. He translated Le Guin's *Mülksüzler* (1990) and the short story collection *Korkunun Bütün Sesleri* (1993) published by Metis Publishing which also includes his translations from prominent science fiction authors (such as Isaac Asimov, Ray Bradbury, Kurt Vonnegut Jr. and Stanislaw Lem). He wrote science fiction short-stories such as "Beyin" [The Brain] (1977), "Palyaço" [The Clown] (1978), "Organizma" [The Organism] (1979) which are all published in the science fiction magazine *X-Bilinmeyen*, in respective issues.

[93] Among her noted translations are J. R. R. Tolkien's *Yüzüklerin Efendisi* (1997), *İki Kule* (1998) and *Kralın Dönüşü* (1998), and Ursula K. Le Guin's *Yerdeniz Büyücüsü* (1994), *Atuan Mezarları* (1999), *En Uzak Sahil* (1999) and *Tehanu* (2000).

[94] *Katilin Şeyi* [Murderer's Thing] (2007) and *Katilin Uşağı* [Murderer's Butler] (2010) were published by Versus.

There is one last group of translators that stand out in the corpus for their peritextual visibility; they are namely Billur C. Yılmazyiğit and Selma Öğünç. These translators are rendered visible by means of peritextual information provided for readers, such as biographical notes and prologues/forewords written by the translators themselves. For instance, Billur C. Yılmazyiğit, who translated Hossain's feminist utopia *Sultana'nın Rüsyası* (2007), is a prolific translator with a repertoire of various genres ranging from speculative fiction to cinema fiction, theory and self-help books. She is introduced to Turkish readers with a biographical note that displays her translations to this day, which rendersher more visible than other translators such as Çiğdem Erkal İpek, Mehtap Gün Ayral and Levent Mollamustafaoğlu whose biographies have not been presented in the peritexts. However, what makes Yılmazyiğit even more visible is the introductory note "Çevirmenin Birkaç Sözü" [A Few Words from the Translator] she has written for *Sultana'nın Rüyası* (2007: 1-2). In this introductory note, Yılmazyiğit gives a brief information on Begum Hossain's life and her feminist utopia as well as her feminist political identity (ibid.). She depicts Hossain as a role model for Bengali Muslim women and presents her as "a feminist writer, and most probably, the first feminist of her time" (ibid.). Yılmazyiğit dedicates the book to Güldünya Tören, who fell victim to honor killing in 2004, and states that "[a]s long as we are controlled by dogmas instead of humanitarian values and the oppression of women can still be justified, there will be more feminist writers out there" (ibid.). Having added a foreword to a feminist speculative text and dedicated the book to a female victim, Yılmazyiğit seems to have chosen this text deliberately and could identify with the feminist standpoint of the text/author with such relative ease that she wrote a foreword to the book.

Upon this selected survey of the outstanding translators in my corpus of translated texts, it can be concluded that there appears to be two trends with regard to translators and their positions within the repertoire. They are already prolific and deep-seated in the translation of speculative fiction, or they have just recently started translating such texts that they have not gained themselves a permanent seat in the field of speculative fiction translation yet. The other trend is that these translators are either visible or invisible in the peritext. However, peritextual visibility has nothing

to do with the productiveness of a translator. Çiğdem Erkal İpek and Billur Yılmazyiğit are both prolific translators, especially the former has a richer repertoire of feminist speculative texts than the latter; yet, while Yılmazyiğit is presented to readers on the peritext with her preface that embodies activist-feminist overtones, Erkal-İpek does not appear to Turkish readers with a feminist identity or so in the peritext. While Yılmazyiğit pushes herself to the fore, thus makes the impression of an activist translator in readers' minds, Erkal-İpek remains in the shadows as a translator behind the author Le Guin.

2.2.3. Publishing Houses

It has to be noted in the first place that there is not any publishing house in Turkey that defines themselves to be feminist speculative fiction publisher. Those including feminist speculative texts in their catalogues actually do not tag them as feminist speculative fiction. Neither do they have "feminist speculative fiction" categories/series displayed on their websites. Moreover, feminist publishing houses in Turkey such as Güldünya, Ayizi Kitap and Kaknüs do not include any feminist speculative texts in their catalogues. Nevertheless, a number of publishing houses which already publish speculative fiction include feminist speculative texts in their catalogues under various series such as "science fiction series" and "literature series".

The publishing houses in the corpus of translated feminist speculative fiction can be put into two broad groups (see Appendix 2). The first group is comprised of publishers which exclusively have series/categories of speculative fiction in their catalogues. Metis, for instance, published fantasy novels under "Edebiyat Seriesi" [Literature Series][95] while it published science fiction novels under "Metis Science Fiction Series" from the early 1990s until the early 2000s. Since the termination of the science fiction series, Metis has published speculative novels under "Literature Series". İthaki, on the other hand, never had a science fiction series until 2015 when it published the classics of the genre under "Science Fiction Classics Series". Until then, it had published science fiction and fantasy novels as single books, independent

[95] J. R. R. Tolkien's *Lord of the Rings* Triology was published under "Literature Series".

from any series.[96] Yet, different from these two publishing houses, Ayrıntı published all of its speculative novels under "Literature Series" since the very beginning, without making up a science fiction or fantasy series. The second group is comprised of publishers which do not have a science fiction/fantasy series, and has always published and still publishes speculative texts under "literature series".[97] There are two exceptions to this group; Versus Publishing does not have a science fiction/fantasy series apparently, but publishes speculative books with "science fiction" tag, as presented in the copyright page of the book. The other exception, which is the exact opposite of Versus, is Doğan Publishing which has a fantasy series, yet presents Margaret Atwood's *Tufan Zamanı* and *Damızlık Kızın Öyküsü* as belonging to the "World Literature" series on the copyrights page of the book.

The publishers can also be classified according to whether they publish feminist fiction and feminist theory apart from feminist speculative texts.[98] It must be noted in the first place that all the publishing houses aside from Kolektif Kitap and Aylak Kitap publish feminist fiction/non-fiction other than feminist speculative texts. Yet, none of the publishing houses in my corpus has a separate series as "feminism" or "feminist fiction" and the like. Although they publish feminist fiction/non-fiction books as part of other series such as "literature" or "non-fiction" series, they display these books under more specific categories as "woman", "woman's library" or "women's studies" on their websites. For instance, Metis' repertoire is rich with feminist non-fiction texts rather than feminist fiction. It publishes feminist non-fiction texts under "Edebiyatdışı" [Non-Fiction] series while it displays them under a separate category of "Kadın Araştırmaları" [Women's Studies][99] on its website. Ayrıntı, however, publishes feminist fiction under "Edebiyat" [Literature] series and feminist non-fiction under "İnceleme" [Research] series. In a similar vein, Encore,

[96] This is what İthaki editor Alican Saygı Ortanca said in e-mail correspondence made on 4th July, 2017. Yet, he stated that until the early 2000s, İthaki published science fiction novels in the same format with the same font, page design, etc. which make them appear as coming out under the same series; but they were single novels published under Literature series. Ortanca stated that the same was and still is true for fantasy novels, i.e. they are published as part of Literature series.
[97] Namely they are Otonom, Encore, Sel, Encore, Kolektif, Everest, and Can publishing houses.
[98] Metis, Ayrıntı, Otonom, Sel, MonoKL, Everest, Can and Doğan Kitap are the publishing houses that publish theory and fiction on women and feminism, and display these texts in their website catalogues.
[99] "Genel Katalog – Kadın Araştırmaları", Metis Kitap, http://www.metiskitap.com/catalog/series/620 (Last Access: 17.07.2017).

Doğan Kitap and İthaki do not have separate feminism series, yet they display feminist fiction/non-fiction under general categories as "literature", "fiction", "non-fiction" and "essay/criticism" on their websites.[100] Otonom, on the other hand, publishes feminist fiction under "Edebiyat" [Literature] series and feminist non-fiction under "Cadı Kazanı" [Witch's Cauldron] series.[101] In a similar vein, Sel publishes feminist fiction under "Dünya Edebiyatı" [World's Literature] series; however, it publishes feminist non-fiction under "Kadın Kitaplığı" [Woman's Library] series as well as queer texts under "LGBT Kitaplığı" [LGBT Library] series.[102] That said, there are such publishing houses in the translation corpus such as Kolektif Kitap, MonoKL and Aylak Kitap that do not include any feminist fiction or non-fiction in their catalogues except the only or a few feminist speculative texts they have published.

Thus, it can be concluded that not all the publishers in the translation corpus are engaged in the production of feminist writing, but all of them are somehow engaged in the production of translated speculative fiction whether under the series of "science fiction" or "fantasy" or under more general series as "literature" or "fiction". Yet, it can be seen that the major publishing houses that cover a wide percentage of the translated text corpus publish feminist fiction and non-fiction as well, apart from the feminist speculative texts, even with some of them having separate series dedicated for feminist fiction/non-fiction.

Although the publishing houses in my corpus have repertoires of speculative fiction and feminist fiction as well as non-fiction, none of the them have a separate series as "feminist speculative fiction" or "feminist science fiction" or "feminist fantasy". The 43 books in the corpus of translated feminist speculative texts are published by a total sum of 17 publishing houses in Turkey.[103] Publishers present

[100] These are not series but categories displayed on the publisher's website., Can, Encore and Doğan Kitap do not have feminism or women series, yet they publish feminist fiction/theory not under a special series but as part of "Fiction" series.
[101] "Kitaplık – Cadı Kazanı", Otonom Yayıncılık, http://www.otonomyayincilik.com/kitaplik/cadikazani (Last Access: 17.07.2017).
[102] "Books – LGBT Bookstore", Sel Yayıncılık, http://www.selyayincilik.com/kitaplar/lgbt-kitapligi/ (Last Access: 17.07.2017).
[103] Metis is the most productive publisher for it has the largest amount of books in the translated text corpus, with ten books, compared to second-best prolific publishers İthaki and Ayrıntı with eight books each, and less prolific publishers Otonom, Encore, and Versus with two books each, and the least prolific publishers Afa, Aylak, MonoKL, Sel, Doğan, Can, Everest, and Kolektif with one book each.

their feminist speculative texts either under "science fiction series" or, more generally, under "literature" series. Since, as it is stated in the previous paragraph, none of the publishing houses presents these texts under such series as "Feminism" or "Women's Library" or under any other series named similarly, it can be said that feminist speculative texts are mostly published and presented to the culture repertoire in Turkey as under the literature series, thus as literary works, without their speculative or feminist features exclusively foregrounded in this respect. When the "Science Fiction" series was active, Metis published feminist speculative texts in the corpus with the "science fiction" tag. However, since the termination of the series, it presents such texts under "Literature" series. İthaki published the feminist speculative texts included in my corpus under the general "literature" series or as independent of any series; yet it invariably presented the books with the "science fiction" or "fantasy" tags, given on the copyrights page of each book. As differently from these two publishers, Ayrıntı presented the feminist speculative books in my corpus under "literature" series to Turkish readers. As a rather interesting case, Versus Kitap published two feminist speculative texts thus far, presented them under "Novel" series, yet with "Science Fiction" tag as given on the copyrights page of each book.[104] Yet, aside from these publishers, such newcomers or one-time visitors such as Kolektif Kitap, Sel and Everest present feminist speculative texts under "Literature" series in general.

Among the 17 publishing houses in my corpus of translated feminist speculative fiction, three of them come to the fore: Metis, Ayrıntı and İthaki. Ayrıntı, established in 1988, introduced the genre of feminist speculative fiction into Turkish culture repertoire through a translated feminist speculative text, Marge Piercy's *Zamanın Kıyısındaki Kadın* [Woman on the Edge of Time] in 1992. Although it did not present the novel with the exact phrase "feminist speculative fiction" in the paratext, it presented the novel as a feminist speculation through the descriptions it gave in the blurb. Ayrıntı continued its feminist speculative publishing with Ursula K. Le Guin's *Karanlığın Sol Eli* [The Left Hand of Darkness] in 1993 and Ernest Callenbach's *Ekotopya* [Ecotopia] in 1994. Ithaki, however, published its first

[104] Begum Rokeya Hossain's *Padmarag – Sultana'nın Rüyası* (2007) and Ursula Le Guin's *Yaban Kızlar* (2011) are presented under "Roman" [Novel] series yet with the "Bilimkurgu" [Science fiction] tags on their copyrights pages.

feminist speculative text Anne McCaffrey's *Ejder Uçuşu* [Dragonflight] in 1999. Metis, on the other hand, being the most ardent publisher of Le Guin's speculative fiction in Turkey, published her gender-bending speculations such as *Tehanu* [Tehanu] (1996) and *Bağışlanmanın Dört Yolu* [Four Ways to Forgiveness] (2001)[105]. Doğan Kitap and Sel have published their first feminist speculative texts only recently, even though they have a relatively long history and deep-seated position in the field of publishing in Turkey, established in 1999 and 1990 respectively.

Table 4: Distribution of the Publishing Houses as per Their Production of Feminist Speculative Fiction

Publishers	**Name of the Series**	**Proper or Fuzzy List**
Metis Publishing	Published under Science Fiction Series And Literature Series	8 Novels in the Fuzzy List and None in the Proper List
Ayrıntı Publishing	Published under Literature Series and Underground Literature Series	5 Novels in the Proper List and 3 Novels in the Fuzzy List
Ithaki Publishing	Published under Literature Series or independent of any series	8 Novels in the Fuzzy List and None in the Proper List

There can also be made a division among publishing houses with regard to whether they produce indigenous speculative texts. As the most prolific publishers in my corpus, İthaki and Metis publish indigenous speculative fiction by Turkish authors other than the indigenous feminist speculative fiction they publish. Ithaki published Barış Müstecaplıoğlu's *Özgürlük Uğruna* [For the Sake of Freedom] (2014), Murat S. Dural's *Kibrit Ev* [Match House] (2016) and Gülşah Elikbank's *Uykusuzlar* [The Sleepless] (2013). Ithaki presents all these indigenous speculative novels and more as speculative texts in the peritextual material with some of them presented with such cover art that indicates their speculative content. In a similar vein, Metis also publishes indigenous speculative texts; Sadık Yemni's *Öte Yer* [The Beyond Land] (1996), Müfit Özdeş's *Son Tiryaki* [The Last Fiend] (1996) and Barış Müstecaplıoğlu's *Tanrıların Alfabesi* [Gods' Alphabet] (2005). Yet, the novels and short stories in my corpus of indigenous feminist speculative texts were not

[105] Metis published more from Le Guin as fiction *Dünyaya Orman Denir* [Word for World is Forest] (1996), *Atuan Mezarları* [The Tombs of Atuan] (1999), Dünyanın Doğum Günü ve Diğer Öyküler (2005), Aya Tırmanmak ve Diğer Öyküler (2012), İçdeniz Balıkçısı (2007), and non-fiction Kadınlar, Rüyalar, Ejderhalar (1999), comprised of articles by Le Guin.

published by these publishing houses. The publishers in my indigenous text corpus are different than the ones in the translated text corpus, except Everest and İthaki. Everest published two indigenous feminist speculation, the reprint of Buket Uzuner's *Balık İzlerinin Sesi* [The Sounds of Fishsteps] in 2003 and Ayşe Kulin's T*utsak Güneş* [The Captive Sun] in 2015. Considering that it already published Zoe Fairbairn's feminist utopia *Kadınlar Kulesi* [Benefits, 1979] in 2007, it can be said that Everest is not a new-comer to the field of feminist speculative fiction publishing. The other one is İthaki which published Funda Özlem Şeran's *Ecel* [Death] in 2006. Other than these two, the books in my indigenous text corpus are published by a wide spectrum of publisher.[106]

When the corpus of indigenous texts is considered, it can be argued that the distribution of the publishers is rather complicated. Unlike the widely-demarcated translated text corpus, the indigenous text corpus is crowded as per the number of publishing houses. None of them are much productive as per the number of indigenous feminist speculative texts they produce, with only one or two feminist speculations at the most. Thus, the indigenous text corpus seems crowded in the number of publishing houses. Yet, although the translated text corpus is also crowded in terms of publishing houses, there are a few publishing houses that have rich repertoires, publishing extensive amounts of feminist speculative fiction when compared with the other publishing houses in the corpus. However, there is no such monopoly in the indigenous text corpus. Thus, it can be suggested that while there is a steady production in terms of translated feminist speculative fiction in Turkey, the same does not apply for the indigenous feminist speculative production.

2.2.4. Indigenous Texts

In the above sub-sections, it has been revealed that the novels in the translated text corpus embody either a protest feminism deliberately embedded in a speculative ground or bend gender constructions not in a protesting way but rather in a modest and temperate way. Or there are novels in the corpus that have speculative features

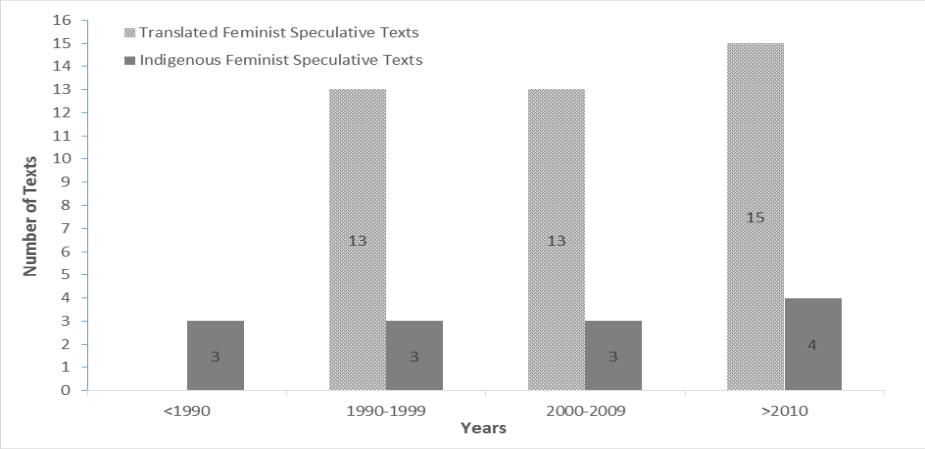
[106] These are namely Can, Bilgi, Boyut, İletişim, Artemis, Buzul Dünya and Kafe Kültür publishing houses.

foregrounded much more than feminist features. Despite the varied thematic and narrative tools they use, these translated texts converge at some point which is that they embody a feminist speculative standpoint. In a similar vein, indigenous text corpus includes novels that embody feminist speculative features, yet as my research has shown, there are novels that develop a different attitude to such issues, thus cannot be defined as feminist speculation in the full sense of the word. So as to give a full panorama of feminist speculative production in Turkey, fuzzy indigenous novels and stories are also examined closely herein. However, the number of indigenous texts is quite small when compared to the number of translated texts (see Appendix 3). I have only found out 3 novels, 3 story collections, 5 short stories, which can be seen in the below table.

Table 5: Indigenous feminist speculative texts in Turkey

Authors	**Novels/Short-Stories**	**Year**	**Publishers**
Buket Uzuner	*Balık İzlerinin Sesi* [Sound of the Fishsteps]	1998	Remzi Publishing
Ayşe Kulin	*Tutsak Güneş* [Captive Sun]	2015	Everest Publishing
Sadık Yemni	*Tozluta* [Tozluta]	2012	Kafe Kültür Publishing
Erendiz Atasü	"Madam Butterfly Ölmeyi Reddederse" [What if Madame Butterfly Refuses to Die]	1988	Published in *Dullara Yas Yakışır* by Afa Publishing
Yiğit Değer Bengi	"Nun" [Nun]	2006	Published in *Çift Başlı Kartal* by Artemis Publishing
Burçin Tetik	"Eşçip" [Equichip]	2015	Published in *Dünyalılar* in 2016 by İletişim Publishing
Nazlı Eray	"Kabul Günü" [Visit Day]	1998	Published in *Ah Bayım Ah* by Bilgi Publishing
Funda Özlem Şeran	*Ecel* [Death]	2006	Ithaki Publishing

Figure 2: The Distribution of Translated and Indigenous Feminist Speculative Texts in Turkey through years



Source: Prepared by the writer

As can be seen in the above table, the first indigenous production was done in 1988 in Turkey, before the first feminist speculative translation in 1992. And the graph demonstrates that the production of indigenous texts continued steadily through the 1990s, 2000s and 2010s. Yet, none of the indigenous novels and short stories in my corpus displays radically protesting feminism as, for instance, Atwood's *Damızlık Kızın Öyküsü*; except Tetik's short story "Eşçip" [Equichip] [107]. Tetik depicts a society where women and men are monitored through a device implanted inside their heads, which ultimately leads to the controlling of women in their private lives, e.g. anyone can know whether a woman had abortion or not. The dark atmosphere of the narrative adds to the gravity of the depressing issues tackled in the story. In 2015, it won the TBD Science Fiction Story Competition, being the first woman writer winning the prize with a feminist speculative story, and later published in the collection *Dünyalılar* [Earthlings] which is comprised of the short stories that have ranked among the first three in this competition. Yet, other than "Eşçip", *Madam Butterfly Ölmeyi Reddederse* [If Madame Butterfly Refuses to Die] and *Tutsak Güneş* [Captive Sun] can also be regarded as feminist speculations that make their discussions rather mildly and moderately without turning the novel into a feminist project. Differently from the Western examples such as Russ' *Dişi Adam*, these stories and novels rather converge to the feminist speculative nature of Le Guin's *Karanlığın Sol Eli*, for instance, whose feminism is embedded in the story.

The short story collection *Dullara Yas Yakışır* [Weeping Suits Widows] where "Madam Butterfly Ölmeyi Reddederse" appears in was first published by Afa Publishing in 1988. Atasü rewrites Giacomo Puccini's opera *Madama Butterfly* (1904) which tells the story of a Japanese girl "Butterfly" who falls in love with a naval officer from America. The officer leaves Butterfly to marry an American woman and Butterfly kills herself at the end. Atasü rewrites the story as a meta-fiction where Butterfly jumps out of the plot, interferes in the course of events and refuses to die because of her love for an unfaithful man, bringing out a different ending to the story. Thereby, Atasü criticizes the gendered relationships between sexes and patriarchal frame of minds in matters regarding women and their freedom.

[107] Translations of the Turkish novels/short-stories/anthologies in the brackets are mine unless otherwise indicated.

In the back-cover blurb, the collection is presented as including stories which "shows the place and the problems of every woman from all ages in their social and family lives in the light of the social conditions in the 1980s". Moreover, Atasü is described in the book as an author who "depicts womanhood, love and the place of woman in society and demonstrates that they contradict with the real sentiments and longing of the contemporary women". Thus, it can be said that the collection is presented as a feminist fiction to Turkish readers without any mention of the speculative nature of some of the stories included therein. This also explains why I do not take this story as the first feminist speculative fiction produced in Turkey. As far as my research revealed, Atasü's story (1988) is the first in terms of content in Turkish culture repertoire. Yet, it was not presented as feminist speculation either in the peritext or in the epitext, hence invisible in the eye of Turkish readers. So, it can further be deduced that although "Madam Butterfly Ölmeyi Reddederse" seems to be the first feminist speculative fiction story produced in Turkish culture repertoire, it was presented to Turkish readers as just a feminist fiction not as a speculative fiction at the same time.

Another example from the indigenous text corpus is *Tutsak Güneş* published by Everest Publishing in 2015. Although it is not introduced with the exact term "dystopia" in the blurb, the content of the novel, as it is expressed in the blurb, is indicative of a dystopian story. The novel depicts a society ruled by a tyrant, clergymen and the police, where people are stratified and scrutinized under strict laws. The sun has gone behind a celestial body, and all is frozen. The novel tells the story of a scientist woman Yuna who starts to question and struggles against the oppressive laws and on-going censorship imposed on people. It is expressed clearly in the blurb that "Ayşe Kulin tells the story of a woman's awakening". This only peritextual information provided emphasizes that the novel centers on a woman living in a tyrannical society, thus implying that the novel also ponders upon in what ways a woman living in an oppressive society gets affected by and fights against this despotism. Although not much is revealed about the feminist content of the novel, the interviews made with Kulin about the novel and her political views as well as the reviews made on *Tutsak Güneş* reveal a great deal about the feminism coded in the text. In an interview with journalist Ayşe Arman, Kulin responds to the question

whether the novel is a feminist manifesto or not that "if it is received this way, then it is indeed. I dare say those who do not become feminists in such a country as Turkey as insensitive", thus affirming by implication that she is feminist and so is the novel[108].

As for the fuzzy indigenous texts, Sadık Yemni's two short-stories collection *K2rik ve Gece* [K2rik and The Night] (2009) and *Tozluta* [Tozluta] (2010) will be examined. They were published by Buzul Dünya in e-book format. Later, the stories in these two collections with a few exceptions were published by Kafekültür Publishing in hard copy under one single collection called *Arafor* [Arafor] (2012). While *K2rik ve Gece* and *Tozluta* were published with the subheading "Kadınca Bilimkurgu Öyküleri" [Womanly Science Fiction Stories] on the cover, Arafor is introduced with the subheading "Kadın ve Gizem Öyküleri" [Woman and Mystery Stories] on the cover. There is a change in the subheadings, hence in the presentation of the stories, from science fiction to mystery fiction, though the content of the collections does not change. When asked what the reason was to change the subheading, Yemni explains that the publisher thought that the word "kadınca" [womanly] would sound strange, lacking the sound and meaning we would like to give, when translated into foreign languages.[109] Moreover, Yemni names *Arafor* as "a series of stories in which women take the leading roles" in the blurb. He further states that "[t]his collection will surely be a first in inviting women who undertake the continuity of the humankind to the field of mystery, science fiction and fantasy both as a writer and a reader." To justify his attempt to include more women to the field of speculative fiction, Yemni points out in the blurb what makes his stories different from the previous attempts:

> *Don't you agree that science fiction and fantastic stories seem to be open only to male readers? […] Female figures in such novels [comic books] are either too sexy or iconic with exaggerated physical beauty. Quick-witted, dominant and nurturing women are made heroines only on rare occasions. Hyper feminist female characters appear on TV and in stories from time to time. Spiral of extravagance… Women and men have different sensibilities. Despite the difference, one must remember that technology changes the world increasingly rapidly. The world became globalized. No one can afford to be out of this crazy*

[108] Ayşe Arman, "Artık Uyanın!" [Wake Up Now!], Hürriyet, (10.10.2015), http://www.hurriyet.com.tr/yazarlar/ayse-arman/artik-uyanin-30284562 (Last Access: 17.07.2017)
[109] From the interview I made with Yemni on 5th July, 2016.

> *course of events. […] Therefore, more stories must be written that eludes excessive masculinity, and will further embrace women readers and give them more efficient roles. (2012)*

Despite his essentialist view of feminism which is observable in his argument that sensibilities differ between sexes and that radical feminism is excessive and harmful, Yemni aims to bring sexes together on a common ground. Yemni detects the absence, or invisibility, of women in the speculative fiction production/consumption in Turkey. Accordingly, he depicts a woman stepping into a different form of reality in a falling plane in "Düşen Uçak Memuresi" [Stewardess in the Falling Plane] and a woman who can change the course of events in real life by following the directions given to her in the movies she watches in "İkinci Aşkbaz Yokuşu" [The Second Aşkbaz Hill]. Besides, Yemni has written such stories as "Avradoid" [Avradoid][110] which he labels as "feminist". In Avradoid, a female android, designed to do domestic work and make men happy, starts receiving feminist signals from some distant galaxy and needs some fixation so as to continue to do her job. The female android, fixed at the end, continues to serve contently the man who fixed her. The story is not fictionalized in a way to question the patriarchal norms that render women slaves, instead further perpetuate these norms by not making a critique of the issue. Moreover, the word avradoid is a neologism, formed with the words "avrat" and "android". Avrat is a rather archaic word, whose meaning is given as "woman, wife" in TDK (Turkish Language Society) Dictionary. Yet, it has a pejorative meaning when used to refer to a woman in daily use. It signifies woman as a commodity to man, without much individuality and personality. In a similar vein, the word "android", in parallel with the way they are depicted in Yemni's story, might denote enslavement of the robots to the service of humans. Combining these two words with the enslavement undertones, it can be said that, especially when the content of the story is considered, Avradoid is not a feminist speculative story. Considering Avradoid and his other "womanly" speculative stories it can further be asserted that Yemni's stories are not feminist in the sense that feminist speculative works included in my corpus are. Yemni's stories maintain a more mainstream discourse than a radical one. This can be observed in the lack of a

[110] Sadık Yemni, "Ters Ninja Pazar Öyküleri: Sadık Yemni'den Avradoid", (21.11.2010), http://www.tersninja.com/ters-ninja-pazar-oykuleri-avrodoid-sadik-yemni/ (Last Access: 17.07.2017).

feminist discussion of the gender roles and sexual identities of the patriarchal world in Yemni's womanly speculations. That being said, such a "missionary" attempt from one of the most renowned speculative fiction authors in Turkey is of great importance and benefit to the indigenous production in Turkey, co-existing with other feminist speculative texts thus enriching the repertoire with womanly stories that are not feminist.

Finally, it can be said that, Turkish authors started to produce feminist speculative fiction in the 1980s in Turkey. Yet, none of the authors in my indigenous text list is presented with the tag "feminist speculative author" and none of the novels in the list is presented as "feminist speculation" both in the peritext and in the epitext. Aside from their paratextual presentation to the repertoire, indigenous texts differ heterogeneously in terms of their contents. While there are indigenous speculative texts that are truly feminist in nature, a few of them are quite fuzzy for their gender problematic remains on the surface without digging down deep. A mere role-reversal between sexes, as can be seen in Yemni's stories and in Şeran's *Ecel* or in Eray's "Kabul Günü", does not guarantee feminism or gender-bending in the text. So, it can be said that unlike the texts included in the translated text corpus which are sternly feminist or fuzzily feminist, indigenous text corpus looks like a pendulum that covers a wide spectrum for it contains both manifesto-like texts such as *Eşçip* and role-reversal texts that remain superficial and do not meddle with the issues. So, it can be said that there are indigenous authors who were influenced by the Western production of feminist speculative fiction and produced their own in Turkey. When the local production is considered, it can be seen that feminist speculative fiction production began via translations in the early 1990s, yet, simultaneously indigenous authors were producing feminist speculations even if a few at the time. However, it would not be wrong to assert that indigenous production began after the first options of feminist speculative fiction were imported from Western cultures to Turkish culture repertoire. Yet, it cannot be determined whether these imports became transfers in the repertoire without problematizing if indigenous texts embody the characteristics of feminist speculative fiction by making a detailed textual examination on indigenous texts.

In the above sections, I probed feminist speculative fiction production in Turkey through close examinations of authors, novels, translators, publishing houses and indigenous authors. Yet, for more information about the agency aspect that plays a crucial role in this production, I have made interviews with translators, editors and authors involved in the production of feminist speculations in Turkey, whose outcomes will be provided and discussed in the next section.

2.3. INTERVIEWS WITH TRANSLATORS, EDITORS AND AUTHORS

So as to back up the data incurred from the examination of peritextual and epitextual elements of the texts included in my corpus of translated and indigenous feminist speculative fiction, a number of interviews have been made with the translators, editors and writers who are the agents behind the production of feminist speculative fiction in Turkey. Interviewees are Çiğdem Erkal İpek, the translator of Le Guin's novels; Bülent Somay, the editor of "Metis Science Fiction Series"; Poyzan Nur Şahiner, Eda Doğançay, the editors/translators of the feminist speculative fiction anthology *Devrimin Kardeşleri* and Evrim Öncül, the former editor of the same anthology before Şahiner and Doğançay. As for the indigenous feminist speculative authors, Burçin Tetik, Buket Uzuner, Funda Özlem Şeran and Sadık Yemni have been interviewed.

Interviews have been made to shed more light on the agency aspect of this production, to explore and understand how these cultural agents perceive feminism and speculative fiction separately, and how they produced and presented feminist speculative texts to Turkish readers. The questions asked to translators, editors and indigenous authors focus on their definitions of feminist speculative fiction, their views of themselves as feminist or speculative translators/editors/authors, as well as their opinion about the translated and indigenous production of feminist speculative fiction in Turkey. The answers will be examined under separate sub-sections.

2.3.1. Translators

Among the translators I have asked for an interview, only Poyzan Nur Şahiner and Eda Doğançay, editors/translators of Devrimin Kardeşleri, and Çiğdem Erkal İpek, translator of Ursula K. Le Guin's novels, answered in the affirmative. However, Şahiner and Doğançay touched upon their editorial identity rather than their translator identity and provided little about the translation process. Therefore, I will delve into the data obtained from my interview with Erkal-İpek only.

Çiğdem Erkal-İpek[111] is a prolific translator of speculative fiction in Turkey, renowned for having translated major texts of the genre so far, e.g. J.R.R. Tolkien's *Lord of the Rings* trilogy (1954) as well as many other fantasy and science fiction novels published by Metis. She takes speculative fiction translation seriously, which is evident in her wish to do a translation workshop that focuses exclusively on Aldous Huxley translations in Turkey. Her vision of speculative fiction translation can be better understood by looking at her statements about the translation of Aldous Huxley's *The Devils of Loudun* (1952):

> *Ithaki asked me to translate the book. I thought for a while and said that no one would understand the book because the teological knowledge of the book was too heavy. So as to be able to make such a translation, I should first attend a clergy school for one full year and learn the terminology. And then I should attend a Turkish clergy school so as to learn the Turkish equivalents of the terms. Otherwise, concepts used in the book cannot be found even in the most elaborate dictionaries or encyclopedias. So, I refused.*

It can be seen that Erkal-İpek puts much importance in bringing the content, the style and spirit of the original text into the translated text that is born to a completely different cultural context. As a self-initiating translator, working independently of a publishing house, she makes her own decisions in regard to a translation project. Moreover, as she states, she translates the text first and then finds a publishing house to publish the translation, which ultimately makes her the ultimate decision-maker, determining her own norms of translation.

As for the philosophical aspects of her views of the translation act, Erkal-İpek defines her translational activity as "a quest to understand better" for she believes

[111] Interview with Erkal-İpek was held on 12th September, 2016.

that “translation is made in order to better understand the original work”. Thus, her Le Guin translations and her view of Le Guin’s feminism should be regarded in this respect. It appears that a similar case of “translator as the second writer of the original work in a different culture” can be found in Çiğdem Erkal İpek’s Le Guin translations. In response to the question whether she regards herself as the Turkish writer of Le Guin’s speculative fiction, Erkal-İpek states that she considers herself as “Le Guin’s second writer in a completely different cultural context”, and further adds:

> *The more I translate Le Guin the better I get to know her for I establish a special bond, a common frequency, with her. To my mind, this is what makes a good translation. The more a translator comes between the original and the translated text the harder it gets for the translator to produce a fluent translation. You catch the same frequency with the author provided that you can stay back and flow with the author.*

It can be said that, in a similar vein with the editors Somay, Öncül, Şahiner and Doğançay, Erkal-İpek also focuses on transferring the content, spirit and rhythm of the original work without much loss into a whole new cultural context by way of catching the same frequency with the author. In addition, Erkal-İpek stated in the interview that she did not have any difficulty to adapt to Le Guin’s discourse for she finds the fabulation and the implicit feminism inherent in Le Guin’s speculative works interesting and close to her own view of speculation and feminism.

Stating that her view of feminism and speculation converges with the one of Le Guin, Erkal-İpek describes feminism as idealizing “a humanistic equality between men and women who are not different from each other but the same in essence”. She further explicates:

> *Every man has a woman inside and every woman has a man because they are the two integral parts of a whole with different appearances. I am not in favour of the extreme, Amazonian notion of feminism that wants men dead or as slave to women. But I acknowledge the anger women feel after all they have gone through. Women were made this much angry. They have seen so much that they now had to take a stand. Because no one can stay neutral in the face of all this cruelty. We’re not saints, after all.*

Erkal-İpek thinks that Le Guin melts feminism and anarchism in a single pot, quite "influential" and similar to her own feminist views. Erkal-İpek states that Le Guin "does not fight against the windmills but enters *into* the windmill to stop the mechanism". She further explains her own notion of feminism in the following words:

> *There is a [Turkish] word I like most, 'iğfal' (deception). It is different from transgression, violation or assault, but more dangerous. When you deceive someone, you violate their body and rights by deluding them. For they do not understand that you deceive them, they give their consent to you. If you know you're being violated you resist. But if you're being deceived you cannot see what's coming. So, deception has something to do with knowing your rights. But this notion is taken out of circulation, now. It is not being used any more. Because they do not want us to know that we are being deceived. Feminism works right at this point. It reminds us of deception and ensures equality and balance in life. It does not fight against the windmill, it steps into the windmill to stop the mechanism.*

It can be said that Erkal-İpek sees feminism as a stance against patriarchal deception, which will go deep down to the roots of the problem and put an end to this culture in which women are constantly deceived by patriarchy from every angle. Yet, she divides feminism in Turkey into two. On the one hand there are women who "want power only for themselves, forgetting about equality between sexes altogether, thus becoming the monster itself they fight against in the first place". On the other hand, there are "down-to-earth, investigative, sensible women who work for non-governmental organizations; yet they lack in number or they could not be understood and appreciated enough by society and other feminist women". In this respect, it can be deduced that Erkal-İpek has a sense of feminism of her own and observes the feminist practices in Turkey so that she can come to a sort of conclusion in regard to its pluses and minuses.

Yet, when asked if she is an activist or not, Erkal-İpek responds that her activism is quite similar to the one Le Guin adopts, i.e. "giving readers a beating on the sly". Le Guin makes feminist discussion without being much didactical and blatantly protest in her novels and short-stories. On the contrary, according to Erkal-İpek, Le Guin's fiction incorporates feminism in a way that will not make it too apparent to readers that they are reading a feminist text, permeating the whole text, manifesting itself through contemplation. Another part that comes to the fore in Le

Guin's fiction, according to Erkal-İpek, is the humanistic angle of man-woman relationships. Le Guin sees woman and man as "humans in the first place", which, for Erkal-İpek, "is an important but a hard-to-achieve balance in feminism because when one sex is superior or inferior to another, it gets even more difficult to keep the structure up". Thus, Erkal-İpek purports her own notion of feminism to be based on egalitarianism between men and women, focusing on the similarities rather than differences among sexes.

In the light of her view of feminism in itself and the feminism in Le Guin's speculative fiction, Erkal İpek responds to the question whether she sees herself as a feminist or not by declaring that she is "feminist deep inside though not the activist one". Having translated Le Guin's feminist speculative works into Turkish, she asserted in the interview that she has done the translations with awareness of the fact that she was translating a feminist speculative text whose tone and content converges with her view of feminism. Thus, it can be suggested that Erkal-İpek, as a translator aware of what feminism is and in what ways it becomes effective as a political view, could comprehend the feminism inherent in Le Guin's speculative fiction and translate her fiction as her second writer in Turkey.

2.3.2. Editors

Bülent Somay is an outstanding editor who established and ran Metis Science Fiction Series in between 1995 and 2002, under which he introduced the most prominent examples of the science fiction genre with quality translations to Turkish readers. Somay is important for the repertoire not because of the feminist speculative fiction he has produced[112], but because of the way he paved with his efforts to create a steady and quality production of speculative fiction in Turkey. Since he is a science fiction scholar, he responds the questions with a focus on science fiction mostly, leaving other speculative sub-genres out.

In response to the question why he started such a series in the first place, Somay explains that before 1990, there have been a few attempts from Çağlayan

[112] Aside from *Triton* (2000) and *Bağışlanmanın Dört Yolu* (2001), he did not publish any other gender-bending speculation under Metis Science Fiction Series and afterwards.

Publishing in 1952-53, Okat Publishing in the 1970s, and Başgan Publishing in between 1982-86[113]. Somay points out that the books published by these publishers were either anonymous, without the name of the author of the original work given on the cover, or have deleted or added parts that do not exist in the original text, or embody serious translation mistakes due to a lack of good command of the science fiction genre on the part of the translator and editor. According to Somay, Turkish readers could not find paratextual visibility of the author, a complete content and quality translation in a science fiction novel up until 1995 in Turkey. In the light of this general situation in the repertoire prior to Metis SF, Somay gives the following information:

> *In Metis, we wanted to maintain a standard of unabridged content and a certain level of translation quality. We found translators and held meetings with them. We talked over the SF [sic] language. And we had such a good translator as Çiğdem Erkal İpek. Although she translated fantasy more often than science fiction at the time, she maintained a certain quality in the language she used in her translations which was what I was actually looking for then. You cannot expect any translator to translate speculative fiction unless he/she has an interest in it. And every author had its own translator. Le Guin's translator was Çiğdem, for instance. We paid utmost attention to compatibility between the translator and the author.*

Thus, it can be deduced from what Somay depicts that Metis Science Fiction Series filled up a gap in Turkish culture repertoire with regard to a systematic and quality production of speculative fiction, which marks this series as a hallmark for the future speculative production in Turkey throughout the 1990s, 2000s and onwards.

Under this series, Somay published two gender-bending books, Delany's *Triton* (2000) and Le Guin's *Bağışlanmanın Dört Yolu* (2001). In response to the question why he did not choose to present these texts with their gender-bending features foregrounded in the paratext, he explains that "these books were not extremely protesting to deserve to be presented as feminist speculative texts", Moreover, he states that, considering the fact that the series was dedicated to science fiction texts only, "he aimed to present these texts as science fiction proper, without hinting at their political features more than any other aspects of them". Thus, it can

[113] The interview was made with Bülent Somay on 2nd August, 2016.

be deduced from his statements that Somay regards feminism as radical activism that must be manifested in the content of a piece of literary work. In response to the question what feminism is, he defines it as "everything that is based on systematic criticism of the patriarchy". Somay points out the coincidence in women's entrance to speculative fiction in the late 1960s with the second-wave feminism and the ever-growing politicism in science fiction genre in the 1960s. Somay justifies the boom in the number of women speculative writers as a "matter of politization", and further states: "Women who have become politicized in feminism in the early 1960s found speculative fiction as the most appropriate realm to put their ideas through." Yet, he argues that there has been a decline in science fiction writing in opposition to an increase in fantasy writing since the 1960s, in parallel with a decline in the number of women writers engaged with speculative fiction writing in the West.

In the light of these facts of the Western cultures, Somay evaluates the indigenous feminist speculative production in Turkey, pointing to a similar decline in the number of Turkish women authors writing science fiction as well as a lack of bond between speculation and feminism.

> *There have been and is still almost no conjunction between speculative fiction and feminism in Turkey. For one thing, there was only a woman writer who come onto the market as just a science fiction author, Selma Mine. She is not feminist. After forty, she devoted herself to mysticism and extraterrestrial beings. In Turkey, there haven't been and is still no feminist writer who writes exclusively science fiction. Everybody loves Le Guin but nobody writes like Le Guin. However, literature is imitation. Can anyone imagine a literature without imitation of the preceding authors? Mimesis. Please do imitate Le Guin. You imitate her three times but the fourth time maybe you come up with something a bit more original. But no one dares to.*

So, it can be said that Somay sees a huge gap in Turkish culture repertoire in regard to the indigenous production of feminist speculative fiction. He considers the most popular examples of the indigenous feminist speculative fiction, such as Buket Uzuner's and Ayşe Kulin's fiction, as incompatible with his perception of feminist speculation which must embody a manifestly activist feminism. He further thinks that neither Uzuner nor Kulin are speculative authors in the sense he defines speculative fiction.

The other editors who stand out among others in my corpus are Poyzan Nur Şahiner, Eda Doğançay[114] and Evrim Öncül[115], the editors of the feminist speculative fiction anthology *Devrimin Kardeşleri* (2016)[116]. Şahiner and Doğançay state that they had not known the genre nor had they read, edited or translated any feminist speculative fiction text until *Devrimin Kardeşleri*. Therefore, they say that they had to make an extensive reading of the reviews, editorial articles, reader comments written about the anthology in its source culture, trying to figure out what feminist speculative fiction means and what sociological panorama it has in the Western cultures. They define the genre as:

> *Speculation refers to whatever there is other than social-realist. Feminist refers to female experience and everything related to being a woman. The works that embody both of them are called feminist speculative. To do this, the protagonist doesn't always have to be a woman. The protagonist might be a man and you can still foreground the woman and her reality in the story. The story must problematize woman and her gender roles. We doubt whether a plain woman narrative can be feminist. The author must somehow deconstruct and question the traditional gender roles.*

So, although they have only recently become acquainted with feminist speculative fiction, Şahiner and Doğançay are aware of its potentials and limits. They know that gender roles must be problematized in a piece of speculative fiction so that it can be named as feminist speculation. Yet it would have been better if the anthology was presented with an editorial note or introductory note written by a scholar or person of letter that introduces the history and generic features of feminist speculative fiction to Turkish readers. In fact, Şahiner and Doğançay admitted in the interview that they realized the necessity of adding such an informative note in the book when they received e-mails from readers who asked what feminist speculative fiction means. This demonstrates that Turkish readers do not know what feminist speculation is despite the fact that such texts have been translated in Turkey for nearly 30 years. This lack of knowledge on the part of readers might further indicate that the imported feminist speculations have not become transfers yet. Yet, this must

[114] Interview with Doğançay and Şahiner was held on 10th August, 2016.
[115] Interview with Öncül was held on 15th August, 2016.
[116] Öncül was the initial editor of the anthology in that she initiated the translation process of *Devrimin Kardeşleri*. Later, when she had to leave the job, she handed the project to Şahiner and Doğançay, who are now the official editors of the anthology.

be further contemplated and problematized by making a reception study with more readers, which might be the subject of another study. Yet, it can be suggested that the lack of such an editorial preface in such an outstanding book caused a decrease in the maximum effect the book could have on Turkish culture repertoire[117].

Evrim Öncül, the first editor of the anthology, might offer more insights into the whys, wherefores and hows of this production, since she has a long acquintance with feminist speculations. In response to the question whether she is familiar with feminist speculations, Öncül stated that she has already read feminist speculative fiction by deep-seated authors such as Atwood, Piercy, and Le Guin as well as authors of younger generations writing feminist speculations such as Karin Tidbeck and Hiromi Goto. Öncül states her initial idea of publishing *Devrimin Kardeşleri* in Turkey was that it included stories both from established authors and from new-comers and her mission was "to bring in world-famous women science fiction and fantasy writers to Turkey". Öncül defines the initiation of this project as an "activist" act in itself and describes the process in the following words:

> *The original anthology was published by PM Press. It's a leftist anarchist publisher. They publish feminist literature too. I examined the anthology and felt that it could be sort of an introduction to speculative fiction in Turkey. Feminism was the brownie points. That was my leading motive because I knew at the time that the repertoire needed such a text. The anthology contains stories by such writers that I've never heard before. Each one of them impressed me a lot. Some of them are strong and some are weak. Yet, what matters is that this anthology, I believe, is an introduction to "speculative fiction" realm in Turkey.*

It can be deduced from Öncül's remarks about her leading motive behind bringing in this option to Turkish readers that her main interest was not the feminist but the speculative feature of the anthology. For Öncül, feminism is the biggest

[117] When asked whether she would add an introductory note about what feminist speculative fiction is to *Devrimin Kardeşleri*, Öncül said: "I wouldn't write one myself but I would definitely contact the experts of this genre. If a Turkish woman author had written a preface, a lot more different reactions might have come from readers. Readers could have better internalise the stories. Their curiosity might have been aroused when they read a preface by an intellectual figure. I would have asked Aslı Erdoğan, still in prison, or Sema Kaygusuz for a preface. Then, the anthology could have reached higher sale rates. It could have reached a wider audience." Indeed, Şahiner and Doğançay stated in the interview that they received feedback from readers asking "what does feminist speculative mean?", which indicates that the anthology without an explanatory note has caused some confusion in readers' minds with regard to feminist speculations.

bonus of these speculative stories, as the distinguishing feature of the anthology. It is quite apparent in Öncül's remarks regarding her editorial view of speculative texts:

> *I first look for the plot, style and literary taste of the work regardless of whether the author is man or woman. Feminism is the bonus. I cannot fancy a literary work just because it is written by a woman or it is feminist. If the stories had been mediocre in the anthology, I wouldn't have started the project.*

So it can be understood that Öncül's activism was to bring in the genre of speculative fiction instead of "feminist speculative fiction" into Turkish culture repertoire. It can be further suggested that she sees the stories included in the anthology as successful examples of speculative writing in the first place, not exclusively of feminist speculative writing. Yet, her notion of translating speculative texts that have a literary taste is beneficial in the long run for the introduction and consumption of feminist speculative texts in Turkey. Thanks to the meticulous efforts of such cultural agents as Somay and Öncül, readers are provided with quality feminist speculative works translated and edited in the best possible way, thus enabling feminist speculative fiction to be welcomed and consumed by Turkish readers and helping to consolidate its place within the culture repertoire in Turkey.

When asked what her selection criteria were for the selection of translators for the anthology, Öncül stated that she "paid utmost attention that translators were women because it would be much more meaningful for such a feminist anthology to be translated by women themselves". As the editors and the translators, among others, of the anthology, Şahiner and Doğançay further explicated in the interview what difference women translators make in the translation of feminist stories:

> *Translator must have a particular sensitivity to implicit meanings when translating political and symbolic texts. Among the translators we assigned for the anthology, some were in good command of feminist literature whereas some were quite uninformed. Yet, it can be seen in the final product that none of the translators had any difficulty in grasping and reflecting the spirit of the story. We all, as women, know what it means to be a woman. We surely add something to the translated text from ourselves.*

So, this make the anthology as a project that foregrounds the women's voices for all the stories included in the anthology were written by female authors and translated by female translators. Moreover, it can be suggested that Öncül and other

editors have an activist intention by appointing female translators only. Yet one cannot speak of a normative attitude to this translation project. For one thing, none of the editors prepared a translation directive for translators, and for another, one cannot judge whether female translators made any difference in their translations or translated the feminist spirit of the stories better than male translators.[118]

The stories are not distributed among a few translators but instead among 8 translators. When asked about the real motive behind working with a number of translators instead of a few, Şahiner and Doğançay stated that "otherwise, the translated text would not follow up the dialogic and polyphonic tone of the original anthology, which could be achieved with 28 stories largely varied in style and rhythm". As Şahiner and Doğançay recalls, the translation norm assigned at the beginning was "to recreate the author's style together with the dialogue and rhythm of the original text in the target text as much as possible". Thus, when asked if they deem themselves as the second writer of the stories, Şahiner and Doğançay replied in the affirmative.

Thus far, I have delineated a portrayal of historical and current situation of speculative fiction production in Turkish culture repertoire by reference to editors' and translators' views on the matter. So it can be suggested that many of the feminist speculative works published thus far have been translated and edited by cultural agents who have such statuses as meticulous and steady producers within Turkish culture repertoire. Yet, it can still be argued that Somay and Öncül do not declare themselves exclusively as feminist speculative fiction editors nor do they set out to publish such texts for the sake of their feminist speculative features. It can additionally be argued that Erkal-İpek together with the translators of *Devrimin Kardeşleri* translated speculative texts that were already feminist or regarded to be so in their original cultures, hence they did not have to assume a particular feminist attitude or make a special effort to produce a feminist translation. Yet, fully aware of the feminist speculative content of the texts they work on, these translators all see themselves as the Turkish writers of the original work, as a mediator for the original work to continue to exist in a different cultural context.

[118] The question of whether female translators translate feminist texts differently or better than male translators might be the subject of another study.

2.3.3. Authors

In the corpus of indigenous texts, authors that come to the fore demonstrate different tendencies in producing their feminist speculative fiction. While Buket Uzuner and Funda Özlem Şeran aims to create strong female protagonists in a way that will challenge the gender norms in their fictions, Sadık Yemni aims to bring a balance to the representation of women and men in his fiction and Burçin Tetik sees speculative fiction as a convenient realm to put her feminist ideas through. While these authors differ in their view of feminism, they also differ in the way they intertwine their feminist philosophies with their speculative fiction.

Uzuner[119] is a feminist author, capable of holding a view of feminism. Having read such speculative authors as Le Guin who adopts an eco-feminist[120] point of view in her fiction, Uzuner claims to be the first who brings in the notion of eco-feminism to Turkey through her novels and stories. Although Uzuner defines feminism as "women's fight for human rights", she states that what is more intertwined with her authorial identity is eco-feminism indeed. She further explicates her view of feminism in the following words:

> *Women are both procreative and healers. No matter what they say, there is something called "the female intelligence". This is what nature bestows on women. Yet it is a matter of power to make women pay a price for being intelligent and procreative. There is an ancient belief that the prayers of a shaman can only be heard by God only if the shaman is a woman. […] In such a world-view, it is impossible to speak of women's rights. Because, there is no need to. Because according to this world-view, a worm equals to a woman and a human-being equals to a handful of soil.*

In accordance with her eco-feminism, Uzuner writes novels and stories in which women protagonists are depicted in harmony with their immediate natural environment (e.g. *Balık İzlerinin Sesi* (1992) [Sound of the Fishsteps] and *Uyumsuz Defne Kaman'ın Maceraları – Tabiat Dörtlemesi* (2012) [Adventures of Misfit Defne Kaman – Nature Tetralogy]). With this authorial disposition, Uzuner also aims

[119] Interview with Uzuner was held on 5th July, 2016.

[120] Eco-feminism can be defined as the feminist appreciation of the nature and environment. Arguing that patriarchal and capitalist practices caused an alineation in humans to the nature, eco-feminists advocate that people can only understand their true nature by the feminine instinct for nature's processes. Eco-feminism aims to eliminate injustice against both nature and women.

to create female protagonists in her fiction, and fill in "the deficit of female protagonists" she observes both in the Western literature and in Turkey. Pointing out that "there are barely any female protagonists that are widely famous for their adventures and as much heroic as the male protagonists in Turkish literature", Uzuner states her eco-feminist speculative fiction endeavors to bring a heroic, non-conforming female protagonist to the repertoire in Turkey. So, it seems that Uzuner has created female protagonist Afife Piri in *Balık İzlerinin Sesi* with this purpose in her mind.

Uzuner states that she has read Turkish feminist fiction by Halide Edip, Sevgi Soysal, Tomris Uyar and Adalet Ağaoğlu, each representing a different historical period of Turkish feminism, as well as feminist classics such as Virginia Woolf's *Kendine Ait Bir Oda* [A Room of One's Own], Doris Lessing's *Altın Defter* [The Golden Notebook], and Anais Nin's erotic fiction.[121] In addition to these women authors, Uzuner has also been inspired both as a writer and as a woman by such strong women as author Halide Edip, pilot Sabiha Gökçen, opera artist Leyla Gencer and drama artist Afife Jale, who belong to a generation known by many as "Atatürk's Daughters". She states that these woman figures together with the feminist authors she has read shaped her consciousness and sensibility with regard to woman issue.

Seeing herself as the cultural heir of such a rich tradition of feminist ideology and feminist fiction, Uzuner states that her aim is to challenge ossified notions of gender roles in readers' minds through eco-feminist and adventurous female protagonists. In response to the question in what ways she makes it in her speculative fiction, Uzuner explains that

> *The streets where you can have adventures are only open to men. Women are warned against going out on the streets; if they do, they get punished even if they come from a privileged class. There is a Oscar awarded movie called Piano, written and directed by a New Zealender feminist woman. There is depicted an adventurous woman protagonist and she does not die at the end of the movie. This indicates women's transforming power for whenever women enter into a new field that has been closed to them before, they search in every nook and cranny and ask never-before-asked questions and challenge everything. We suppose that men ask all the questions while women remain in*

[121] During the interview, Uzuner referred to Anais Nin's erotic fiction only superficially without mentioning any of her work by name.

> *silence. We divide gender roles sharply from each other, and our expectations from sexes differ accordingly. I tell my female as well as male readers through my fiction that this conviction is only 5000 years old. We must remember that the current world order is a lot more different than the one in the past, and a different world is possible.*

Yet, when asked why she prefers to write speculative novels and stories instead of realist ones, Uzuner responds that speculative fiction is the optimum realms to make a feminist discussion. She justifies her tendency to write speculative fiction with the male-dominance that pervades the literary community in Turkey. According to Uzuner, Turkish male writers often isolate women writers, especially the feminist ones, on the grounds that female authors write with "woman sensibility" which they thought is lacking in male authors. Uzuner rejects this domineering mindset that see a duality between female and male authors, which she deems a projection of the sexist worldview of the majority of male writers in Turkish literary community. She states that "men should see women as humans, first. This is what I try to do in my fiction. The best way to achieve this is to write utopias that intermingle with dystopias in a gender-bending way".

In a similar vein with Uzuner, Funda Özlem Şeran[122], the author of urban fantasy novel *Ecel* (2006), holds the view that Turkish literature lacks strong female protagonists who take care of themselves, take the sword and fight for their liberty and freedom. Unlike Uzuner who can be considered as a mainstream author, Şeran comes from the realm of speculative writing, active within the speculative communities in Turkey, such as "Xasiork Ölümsüz Öyküler" club.[123] In response to the question why she wrote a fantasy novel that centers around a female hero fighting against the evil beings, Şeran states that women have always been "items to recover" in the novels she has read and the films she has watched since she was a child. She further explains that "women serve as the reward that male protagonist gets at the end by marrying her most of the time. I would ask why it is always men who get the reward. I'm not passive, as a woman. I can get the reward, too."

[122] Interview with Şeran was held on 23rd July, 2016.

[123] Xasiork Ölümsüz Öyküler is one of the deep-seated speculative communities in Turkey, having introduced young generations of authors and speculative works into the repertoire. Established in 2001 in İstanbul, Turkey, it has brought together old and young generations of Turkish speculative authors as well as the readers of speculative fiction. To this end, it opens short-story competitions where speculative fiction stories are rewarded each year.

When asked where she takes her inspiration from when creating her female protagonists, Şeran cites a number of female heroes from both foreign and indigenous speculative texts. In the first place, she cites such urban fantasy fiction and such female protagonists as Anita Blake and Buffy the Vampire as the source of inspiration for her own speculative writing, because as Şeran puts it "these fantasies portray powerful, persevering and dauntless women who determine their own destinies". Moreover, Şeran states that she has read the feminist fiction of such protestly feminist Turkish authors as Duygu Asena and Pınar Kür. Yet, Şeran gives as her real inspiration Atilla Atalay's *Sıdıka* (1997), Gülten Dayıoğlu's *Kiraz* (1998) and *Ölümsüz Ece* (1999), which cannot be considered as feminist immediately for they do not embody a protest tone in themselves. According to Şeran,

> *These novels have a feminist aspect to them in that they depict women who can stand on their own feet and strive to live better by working hard, thus they have the power to shape their own futures. I call these novels 'feminine-feminist novels'. For instance, Atalay gives some major messages about the woman issue in Turkey through the character Sıdıka. Dayıoğlu, rather differently, depicts a woman gaining power through wisdom. I probably created Ece, the protagonist of Ecel, under the influence of Ölümsüz Ece.*

So, it can be suggested that Şeran is not impressed by the overt feminism inherent in Asena's and Kür's fiction, but by the covert feminism of such fiction which foregrounds female heroes that are coded in unconventional ways. In response to the question whether strong female protagonists are sufficient to make a piece of speculative work feminist, Şeran says that she created female heroes who are coded differently than male protagonists in general, without opting for patriarchal heroic codes when fictionalizing her heroines. According to Şeran, a non-patriarchal heroine is, as she strives to create in her own speculative fiction, powerful with her wits, unyielding and courageous yet footloose, bad-tempered and self-centered mostly. Şeran describes the way she realizes her notion of strong female protagonist via Ece in the following words:

> *I didn't make up Ece as super smart. She goes wrong, makes mistakes. I did this on purpose because I don't like superheroes as Superman. I don't flawless heroes interesting enough. I can't identify with them, for one thing. Heroines are depicted monstrous instead of powerful. Very strong, very smart, very sexy, very, very, very… Ece doesn't have those traits in high doses. She is a simple*

> *girl. On top of it, she has dilemmas. She likes violence to some extent. She likes fighting demons. She discriminates between demons and humans. While the discrimination must in fact be between living and non-living things, Ece makes it among living things. Yet, I want to show through Ece that a woman can achieve something despite the so-called defects in her character.*

So, it can be said that Şeran designated Ece as a flawed heroine, not either as woman or man but as human, sometimes bloodthirsty and sometimes tender-minded, full of contradictions. By creating a protagonist that is femininely-coded, Şeran seems to denote that non-patriarchal construction of a female protagonist can make the story feminist speculation indeed.

The other writer that produced indigenous feminist speculative fiction in Turkey is Burçin Tetik[124]. She stated in the interview that she had not had any special interest in feminist speculative fiction until she competed and ranked first with her short story "Eşçip" in TBD Science Fiction Short-Story Competition in 2015. Tetik stated that she has read some of the classics of speculative fiction such as *Lord of the Rings*, Tetik states that she has not been and still is not familiar with speculative fiction as a genre, i.e. she cannot give a definition of the gender nor can she draw exact boundaries between speculative and non-speculative works.[125] Accordingly, as she told during the interview, she did not intend to write something especially speculative but to tackle an issue that adversely affects women's physical and mental health from a protest feminist angle in "Eşçip". This can be interpreted that Tetik's primary goal was to make a feminist discussion instead of producing something speculative, which ultimately confirms Tetik's consideration of speculative fiction as a "tool", in her words, to make feminist explorations:

> *My initial goal was not to make speculation, this came out as a tool later. I have a problem and this was one of the many ways to put it out. We already produce many literary, artistic and activist works. However dystopic it may sound, for it is not done yet, making speculation on the yet nonexistent issues opens up new rooms for thought and action. Because it is a lot more refreshing to talk about something we fear to happen but not happened yet than talking about what exists right here right now.*

[124] Interview with Tetik was held on 17th July, 2016.

[125] Tetik is not an author but a visitor in speculative fiction writing, since she does not have a repertoire of literary works of her own, but rather she is a one-time visitor in this field with her short story "Eşçip" that ranked first in TBD Science Fiction competition in 2015. The story was later published in the anthology *Dünyalılar* (2016), together with the other stories that have been successful in this competition in the previous years.

Accordingly, Tetik characterises "Eşçip" as "allegoric" in that it was narrated with a background of the current political issues in Turkey such as anti-abortion discussions and teen-pregnancy issues. Thus, in such a society where readers are exposed to such political tension on women's bodies and sexuality, Tetik deems it effortless to imagine the one move ahead of what is in the here and now since the current political situation in Turkey has much to offer to an author to write feminist dystopian stories.

Yet, Tetik states that she learned about feminist speculative fiction only after she won the competition and she was told that what she wrote was actually feminist speculation by the jurors. She read one of the most prominent feminist dystopias, *Damızlık Kızın Öyküsü*, only after she won the competition, upon the recommendation of the jurors. Yet this does not mean that Tetik has been indifferent to feminism in the overall. When asked, Tetik defines feminism as "a recognition of patriarchy in various areas and combating against it as well as a struggle to abolish white feminism and to incorporate ethnicity, class conflict and queer feminism in one single pot". From her definition of feminism, it can be deduced that Tetik has the most elaborate and encompassing notion of feminism among other indigenous authors in my corpus who have been interviewed. Moreover, Tetik is an activist-feminist herself, being the only indigenous author in my corpus who unites theoretical and fictional readings with her personal impressions about feminism on an activism ground. She also writes for such online feminist platforms as "Bianet" and "Erktolia".[126].

As a new-comer to the field of speculative fiction and an ardent feminist, Tetik observes, especially during the competition process, that women are absent in the production of this genre in Turkey both as writers and as intellectual authority (reviewer, critic, juror, etc.).

> *After I sent the story to the jury, I was curious who would judge it. The jury was comprised of men only. Then I posted about this on Facebook. The jury responded that they could not find any woman jurors. And I thanked them for taking my criticism seriously and responding. But the lack of women in the jury caused a sort of abstention on my part to write my story as I wish. I could not*

[126] "About Us", Erktolia, http://erktolia.org/hakkimizda/ (Last Access: 17.07.2017). The founders and contributors define themselves as "a proactive volunteering platform which fights against the gendered and sexist discourse in Turkey".

guess what effect my writings would have on jurors. (...) I found the whole process of the competition quite patriarchal, for example, among which groups the competition was announced.

In response to Tetik's observations, Bülent Somay, one of the jurors in the 2015 competition, enunciated in his interview that Özgür Tacer, the head of the jury, paid as much attention as possible to include women in the jury. Yet, according to him, since the number of female speculative authors/editors/critics/scholars remains lesser than the number of male speculative authors/editors/critics/scholars, it becomes even harder to find woman jurors for such competitions in Turkey. When asked about positive discrimination, Somay further expresses his opinion that "positive discrimination for women is only tolerable in The National Assembly, for example, where people of all races, sexes, and ages must be represented; but it is not fair in the jury of a science fiction competition where merit must be of utmost importance." In an e-mail correspondence made on May 2nd, 2017, Tacer responded to the criticisms from Tetik with regard to the absence of women in the jury. He explained that there were four women jurors in 2014; yet, there were no woman juror in 2015 for the two women jurors that have already been assigned had to withdraw from their posts. Thus, Tacer states that it was an unfortunate incident that he ended up in a jury lacking any women jurors in 2015, which was overcome in the following years.

Yet, Tacer agrees with Somay in that the number of female speculative authors is quite a few in Turkey. Speaking with regard to genre of science fiction, instead of the broader genre of speculative fiction, Tacer deems that male and female speculative authors do not write but "try" science fiction in Turkey. He further explains that:

I make a division between "science fiction authors" and "science fiction writers"; the former denotes people who produce only or mostly in the genre of science fiction while the latter denotes people who produce one or two science fiction texts. In Turkey, most of the writers of science fiction genre just "try" the genre. They are not science fiction readers nor do they belong to this field, they write a few science fiction books and leave out. However, science fiction is a matter of tradition. One must be in the bibliography; one must have authors to follow and get inspired by. But, Turkish writers take a brief glance at science fiction. Women stand in pretty much the same position. The female writers or would-be authors that have participated or ranked high in the competition are

somehow engaged with literature, but they stand at the edge of science fiction writing.

In a similar vein with Tetik, Somay and Tacer, speculative fiction author Sadık Yemni[127] also underscores women's absence in speculative fiction writing in Turkey. When asked about his "womanly science fiction" short-story collections, Yemni asserted that these short story collections are a first in Turkey for there have not been published any speculative fiction collection in which women are foreground as heroes in the story. In his article "Bilimkurgu ve Kadın" [Science Fiction and Woman][128], Yemni argues for a masculine disposition of either the writer or the protagonist in science fiction writing in the Western literature as well as in Turkey. Besides, he argues that the number of female speculative authors is a lot fewer than male speculative authors in Turkey for "women and men have different sensibilities. Women do not become mathematicians or poets for they do not prefer to, even if they can if they want to. Likewise, they do not write science fiction." When asked why women do not prefer to become mathematicians, poets or science fiction writers, Yemni explains that:

You cannot do housework, child rearing and shopping by occupying yourself with abstract things such as mathematics. Poetry needs vagabondage. You can't write poetry just like prose. Poet wanders around, captures moments and writes two lines. You have to step outside the house to become a poet. And the ones who wanders around are men, not women.

So as to fill in the absence left from women in speculative fiction writing in Turkey, Yemni writes speculative stories that center on women protagonists. When asked about his purpose in doing so, he made the following explanation:

Speculative writing has been monopolized by male writers. Women serve only as a cog in the wheel with no active and efficient role or identity in the plot. Women are used as sex symbols without wits and maternal power to attract men to the genre. But you can find women beating men in my stories, thus stepping outside the usual gender roles. But they are not revengeful, femme fatale serial killers. (…) Scientific developments have reached such a phase that no one can

[127] Interview with Yemni was held on 15th July, 2016.
[128] Sadık Yemni, "Bilimkurgu ve Kadın" [Science Fiction and Woman], Sadık Yemni'den Fikir Yongaları, (27.10.2016), https://sadikziyayemni.blogspot.com.tr/2016/10/bilim-kurgu-ve-kadn-hayalgucununtekno.html (Last Access: 17.07.2017).

> *speak of science fiction anymore but of 'being fictionalized in science'. Women have a great impact on children they raise. Therefore, women should raise their children in line with the necessities of the time. We are in the same boat. In the past women could stay outside this going-on. There was the radio, both men and women would learn from the radio. But now, we've got mobile phones and computers. Woman is the other half of life so she doesn't have the luxury to be left out of the course of events.*

As it is understood, Yemni asserts that women had to follow in the footsteps of men in today's modern capitalist-technological society. So as to integrate women into this game, he has written speculative stories where roles are reversed between men and women. His primary aim is to create female protagonists with whom women readers can identify, each clever and courageous but not extremely idealized, thus more plausible to readers.

Despite his attempts to integrate women into the field of speculative fiction both as readers and as writers, he seems to refrain himself from going beyond his "womanist" speculations and writing such protest stories that challenge gender issues in the extreme. In the interview we held on 20th July, 2016, Yemni defined feminism once again as "the spiral of extravagance", as he had already stated in the blurbs of his short story collections *K2rik ve Gece* (2009) and *Tozluta* (2010). When asked why he sees feminism as such, Yemni explicates that he used the phrase for Turkish women "who do not need to fight for human rights since they are already given those rights and already equal to men, as opposed to women in Western societies where they are inferior to men, hence righteous in their fight for social rights". Yemni further puts forward his view of feminism in the following way:

> *Feminism broke out in Europe. In the industrial society, women and children were the ones whose rights were violated most. While women had to work for 16-17 hours a day in Britain, in the 1800s, they would earn only the 30% of man's wage. There were wild mass capitalism, then. That's why feminist first broke out in the West. Feminism is for the oppressed women. Here, in Turkey, women are not oppressed, why need feminism? Thus, women become either a sexual commodity or extremist, radical and destructive hyper-feminists in Turkey. Yet, contrary to woman hatred in Christianity and Judaism, Islam values women. Women are insulted and badly treated in the pagan culture that forms the basis of Old and New Testaments. In Islam, however, there are such sayings as 'paradise lies at the feet of our mother'. Thus, feminism cannot come out in a Muslim society.*

Yemni considers women's demand for social rights as extravagancy which will eventually derange the equality between sexes. According to Yemni, there happens to be an "incompatibility" when Turkish women adapt the notion of feminism from "excessive and aggressive" western societies to Turkish culture which is way ahead of the West in terms of woman and man equality, resulting in the becoming of these women "either a sexual commodity or extremist, radical and destructive hyper-feminists". Thus, it can be suggested that Yemni, having a rather prejudiced notion of feminism, might not want to be known as an extremist author with feminist ideals by his readers. This might also explain why he writes speculative stories which cannot be feminist but "womanly" at the most.

2.4. CONCLUSIONS

In this chapter, I introduced the corpus of translated and indigenous texts I have compiled from a variety of sources. Close examination of some of the most distinguished texts in my corpus revealed that the repertoire is not systematic in regard to the presentation of these texts to Turkish readers. While there are novels presented without the generic name feminist speculative fiction displayed in the peritextual material or mentioned in the epitextual sources, there are novels that have been published with the exact name of the genre on the cover or in the back-cover blurb. As a result of the paratextual analysis, it can be said that since its first entrance to the repertoire, the genre has been mostly presented in an implicit way without the name of the genre displayed openly in the paratext. Such an attitude on the part of the publishers might have hindered feminist speculations from settling permanently in the repertoire. Yet, my research has also revealed that the name of the genre has recently become visible in the paratext, especially since 2007, due to the conscious efforts of some editors and translators to cite the generic names feminist utopia, feminist dystopia and feminist speculative fiction in the paratext. Even an increasing number of epitextual sources have begun to concentrate on the feminist speculative features of such texts.

The interviews made with the agents producing feminist speculative fiction in Turkey demonstrated that translators and editors do not have an activist intention in

publishing such texts. It can be said that the most well-regarded editors and translators who have long been engaged in speculative fiction production in Turkey have not assumed a political position or foregrounded the feminist speculative features of the texts they presented to Turkish readers. Even the most significant example in my corpus, Devrimin Kardeşleri, has not been translated because of its feminist content but rather because of the speculative strength of the stories. As for the indigenous authors, it appears that they either write protest texts in the same way as the protestingly feminist utopias/dystopias of the Western cultures, or choose a middle road where they can touch upon the woman issue without going to the extreme poles. Thus, it can be said that the novels and stories indigenous authors produce in Turkey do not have as much peritextual visibility as the translated feminist speculations. As a result of the paratextual analysis and the interviews, it can be argued that the production of feminist speculative fiction in Turkey has not become a norm-governed activity, but rather gives the impression that the production is done randomly without a deep-seated political activism on the part of the agents.

However, the outcomes of the paratextual examination and the interviews cannot provide me with the data that will prove whether the imported options of feminist speculative fiction have become transferred options on the textual level in Turkey, yet. So, in the next chapter, I will dig down deeper than the secondary data provided by paratextual elements and interviews, and make a comparative textual analysis of a translated text and an indigenous text so that I will be able to problematize how feminist speculative fiction is being produced within the text itself in Turkish context.

CHAPTER THREE
CASE STUDY:
COMPARISON OF A TRANSLATED AND AN INDIGENOUS FEMINIST SPECULATIVE NOVEL: IMPORT OR TRANSFER?

In previous chapters, the ways the translated and indigenous feminist speculative novels have been presented to Turkish readers were examined through paratextual analyses. Complementary to my findings which were dug out from secondary sources, in this chapter, I will examine the primary sources i.e. the translated and indigenous feminist speculative novels themselves to question if these imported novels have been successfully transferred into Turkish culture repertoire. The translation of Margaret Atwood's *Damızlık Kızın Öyküsü* [The Handmaid's Tale] and the indigenous novel *Tutsak Güneş* written by Ayşe Kulin were chosen as the case study. Both novels embody what Joanna Russ has delivered as "descriptive or speculative sciences" (history, political sciences, etc.) (1995: 4) as has been discussed in the first chapter of this present thesis. This in fact makes these two novels post-modern examples of speculative fiction.

Yet, there are other texts in my indigenous text corpus that fit in with Russ' demarcation such as Burçin Tetik's short story "Eşçip", Erendiz Atasü's short story "Madam Butterfly Ölmeyi Reddederse". However, the former was not presented to Turkish readers as a feminist story and the latter was not presented as a speculative story on their own terms. Instead, *Eşçip* was given the first rank in a science fiction competition and later included in the story collection of this competition *Dünyalılar* (2016). Moreover, in the interview I made, Tetik stated that she had not read either *Damızlık Kızın Öyküsü*[129] or any other feminist speculative fiction prior to writing *Eşçip*, therefore she could not have been inspired by any novel of the same genre. In a similar vein, Atasü's story was published without any reference in the paratext of the collection to the speculative nature of the story. Besides, there are no statements from Atasü indicating any inspiration from feminist speculative texts. So, I will make the comparative analysis between Atwood's and Kulin's novels, which will be done

[129] Tetik said that she read the novel only after she had won the first rank in the competition, upon the recommendation of one of the jurors.

on the basis of their narrative and thematic features peculiar to the genre of feminist speculative fiction as was discussed in detail in Chapter I.

The first part is devoted to the description of the tools of analysis that will be employed in this chapter. Then I will delve into the narrative structure of each novel such as plots, characters, settings, and themes. My ultimate aim is to find an answer to the question whether the themes of feminist speculative fiction have become a transferred cultural option in Turkish culture repertoire so much so that it is adopted by Turkish indigenous authors in their own trials of feminist speculative writing. To this end, I will make a comparative textual analysis between a translated novel and an indigenous novel that are known to incorporate feminist speculative themes.

3.1. TOOLS OF ANALYSIS

The methodology that is most frequently used in translation studies to make a textual analysis is to compare a source text and its translation(s) over the linguistic, thematic or ideological similarities or differences between them. But, in this chapter, I will make a comparative analysis of a translated text and an indigenous text over the narrative and thematic similarities and differences between them. Many academic studies have been carried out including such comparative textual analyses between translated and indigenous text. Şehnaz Tahir Gürçağlar (2001) is the first scholar who conducts a comparative analysis between translated and indigenous text in order to look for similarities and differences between strategies of the same translator-authors in their translations, pseudo/concealed translations and indigenous texts. Another example is Müge Işıklar Koçak's dissertation (2007) where she carries out a comparative textual analysis between translated and indigenous non-literary texts on women's sexuality in Turkey, in order to find out the similarities and differences in the presentation of female models to Turkish readers. These two studies above do not deal with the question of "transfer" of these genres in Turkey. The last example is Cansu Canseven's master thesis entitled *Looking through Translation: The Importation of Chick Lit in Turkey via Translations and/or Rewritings* (2015). In her thesis, Canseven mainly argues that the genre of chick lit has been introduced and imported via translations in Turkey and then adopted by the indigenous writers. In

doing this Canseven carries out comparative textual analysis between translated and indigenous series of chick lit novels in Turkish in addition to the analysis of another Turkish novel[130] including all the characteristics of the genre. Canseven does not employ Even-Zohar's concept of "transfer" to describe the indigenous production similar to its counterparts in the American literature, but she defines it as the first example of "local chick lit" produced in Turkish (2015:183).

In a similar vein, in this study I will seek an answer to whether feminist speculative fiction, imported to Turkish culture repertoire through translations, have become transferred cultural goods that have been welcomed and adopted by indigenous authors and whether these indigenous authors write feminist speculative texts that are as much protesting and radical as the imported-translated texts. To this end, I will make a comparative textual analysis between a translated text Margaret Atwood's *Damızlık Kızın Öyküsü* (2017) (DKÖ) that is known as feminist speculative novel in its source culture repertoire, presented and accepted as such in Turkish culture repertoire and an indigenous text Ayşe Kulin's *Tutsak Güneş* (2015) (TG) that purports to incorporate feminist speculative features.

3.2. *THE HANDMAID'S TALE* (1985) AND *TUTSAK GÜNEŞ* (2015) IN THEIR RESPECTIVE CULTURE REPERTOIRES

Margaret Atwood is presented in Goodreads as an "author of poetry, children's literature, fiction, and non-fiction and is perhaps best known for her novels, which include *The Edible Woman* (1970), *The Handmaid's Tale* (1985), *The Robber Bride* (1994), *Alias Grace* (1996)", with no reference to her books' feminist and speculative characteristics.[131] In a similar vein with Goodreads' bio, elsewhere, in *Oxford Handbook of Science Fiction*, Atwood is cited as a "mainstream author" (2014: 521). Despite being known as a mainstream writer, Atwood pays frequent visits to speculative fiction, such as in her feminist dystopia *The Handmaid's Tale*

[130] *Kocan Kadar Konuş* [The Husband Factor] translated by Şebnem Burçoğlu and published by DEX plus in 2014.
[131] "Margaret Atwood", Goodreads, https://www.goodreads.com/author/show/3472.Margaret_Atwood?from_search=true (Last Access: 17.07.2017).

(1985) with which she won Arthur C. Clarke award[132] in 1987, and in another dystopia *Oryx and Crake* (2003). She asserts in a newspaper article she wrote for *The Guardian* that

> *The science fiction label belongs on books with things in them that we can't yet do, such as going through a wormhole in space to another universe; and speculative fiction means a work that employs the means already to hand, such as DNA identification and credit cards, and that takes place on Planet Earth.*[133]

In this regard, in the same article, Atwood also labels *The Handmaid's Tale* as science fiction "or, if you prefer, speculative fiction" upon being asked to name the novel. Despite being known as a mainstream author, Atwood places her novel into the label of speculative fiction with relative ease for she is fully aware of what speculative fiction is and how it is related to her own writing, and paying frequent visits to speculative fiction realm. That said about her relationship with the genre of speculative fiction, Atwood seems to distance herself from feminism as both a social and an authorial identity. In Goodreads, in reply to a reader asking whether she is feminist or not, she explains:

> *I never say I'm an "ist" of any kind unless I know how the other person is defining it. I believe women are full human beings. And that laws should reflect this. However, men and women are not "equal" if "equal" means "exactly the same". Our many puzzlements and indeed unhappinesses come from trying to figure out what the differences really mean, or should mean, or should not mean. Last I looked, people were still trying. And yes, it has something to do with standard of living and available food supply. When times are better and women have jobs, their status goes up.*[134]

Atwood seems to consider feminism as a human's rights movement, backed up with law enforcement, acknowledging and respecting differences. Her feminist disposition as an author is apparent in her oeuvre which abounds in feminist novels such as *The Edible Woman* (1969), *Surfacing* (1972) and *The Robber Bride* (1993),

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[132] The award, named after British speculative author Arthur C. Clarke, is a prestigious science fiction prize given to the best science fiction novel first published in United Kingdom in the previous year.
[133]Margaret, Atwood "Aliens have taken the place of angels", The Guardian, (17 June 2005), https://www.theguardian.com/film/2005/jun/17/sciencefictionfantasyandhorror.margaretatwood (Last Access: 17.07.2017).
[134] Goodreads, http://www.goodreads.com/questions/816-do-you-consider-yourself-a-feminist-how [retrieved on 31st May, 2017].

labeled as feminist novels in Goodreads. While she is not an ardent feminist stuck firmly to the identity, she welcomes readers and critics who label her dystopian novel *The Handmaid's Tale* as a feminist dystopia although she does not name the novel as such. In response to a question whether the novel is feminist or not Atwood stated that

> *If you DJ reality, that is, if you make a mash-up of actual reality, which is partly what that book is, you're going to end up with something that inevitably people will say, "This is feminist." Because you cannot avoid that. […] I didn't put anything into the book that has not happened sometime, somewhere. Or wasn't happening then and isn't happening now. So you can call that feminist, if you like. I didn't start from ideology, I started from what I was collecting and seeing.*[135]

Although Atwood avoids the label of "feminist" dystopia for *The Handmaid's Tale*, she does not object to those who label the novel in this way, for feminism is an everyday humanitarian issue now so much so that when one starts writing reality it becomes feminist by itself. From the above demonstration of Atwood's attitude towards the notion of speculative fiction and of feminism as an identity as well as her view of *The Handmaid's Tale*, and readers' questions, it can be deduced that, though known widely as a mainstream author, Atwood is received and represented as a feminist speculative author by most in the source culture repertoire. The novel itself is a feminist dystopia in content for it incorporates all the generic features that have been surveyed in Chapter 1. For one thing *The Handmaid's Tale* depicts a highly hierarchical society that is structured on the premise of gendered inequalities among sexes, where women are reduced to their biological functions, to mere reproductive machines, denied their sexual autonomy, having no control over their bodies and strictly forbidden to read and write, thus women are "trapped by their sex, by their femaleness, and reduced from subject-hood to function" as it is argued in Sarah Lefanu's *In the Chinks of the World Machine* (1988: 71-72)[136]. So, it can be said that Atwood has been received as a

[135]Mary McNamara, "Q&A Margaret Atwood answers the question: Is 'The Handmaid's Tale' a feminist book?", Los Angeles Times, 24 April 2017, http://www.latimes.com/entertainment/herocomplex/la-et-hc-margaret-atwood-feminism-handmaid-tale-20170424-htmlstory.html [retrieved on 31st May, 2017].

[136] Lefanu names *The Handmaid's Tale*, Burdekin's *Swastika Nights* and Fairbairns' *Benefits* as "women's dystopias". Yet, what she describes as women's dystopias has found itself feminist

feminist speculative author despite her reluctance to embrace this identity and that her novel *The Handmaid's Tale* has been handled as a feminist speculative text in the media and subjected to academic studies which discuss its feminist ideology and contextualizing the novel as feminist speculation within the volumes that explore the genre of feminist speculative fiction on the overall.[137]

Ayşe Kulin is a best-seller award-winning Turkish author with a total of 18 novels and also including biographies, autobiographies, short-stories and screenplays in her oeuvre. Unlike the case with Atwood, there have never been discussions over Kulin's identity as a speculative author, for none of her novels and short-stories aside from *Tutsak Güneş* (TG) incorporate neither speculative nor feminist features in the sense of manifestly feminist fiction. Kulin is renowned for her biographies of notable Turkish women such as *Füreya* (2000), the biography of the first Turkish ceramic artist Füreya Koral, *Adı Aylin* (1997), the biography of a renowned psychiatrist Aylin Devrimel Radomisli Cates, and *Türkan* (2009) the biography of a Turkish medical doctor, scholar and social activist Türkan Saylan. Also known for her charity works, Kulin contributed to such governmental projects as *Kardelenler* and *Çağdaş Türkiyenin Çağdaş Kızları*, which aim to provide education to young girls who do not have an access to proper education in Turkey. Thus, it can be deduced that Kulin is a writer who has an awareness towards the woman issue in Turkey and helps raise such awareness in others by means of her fiction as well as charity work. Kulin's awareness to the woman issue in Turkey is further indicated in Aysu Erden's *Türk Edebiyatında Kadın Yazarlar* (2011) where she cites Kulin among Turkish women

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repercussions and interpretation in the media and received as such, as can be seen in the newspaper articles and Goodreads questions given above.

[137] For other such academic studies that handle *The Handmaid's Tale* as feminist speculation, see Naomi R. Mercer (2013) "'Subversive Feminist Thrusts': Feminist Dystopian Writing and Religious Fundamentalism in Margaret Atwood's The Handmaid's Tale, Louise Marley's The Terrorists of Irustan, Marge Piercy's He, She and It, and Sheri S. Tepper's Raising the Stones"; and Jeanne Cortiel (2015) "Feminist Utopia/Dystopia : Joanna Russ, The Female Man (1975) and Marge Piercy, Woman on the Edge of Time (1976)".

writers who explore in their fictions the problems, anxieties, political conflicts women face in Turkish society, their pursuit of emancipation and liberation, their search for a sense of self, and their mistakes and struggles in life. Yet, this awareness does not turn into a sternly manifest feminism in Kulin's fiction. So, it can be understood that, in addition to her being a mainstream author, Kulin integrates her awareness of women issues into her fiction without going to extreme ends to aggressively attack on the issues feminism fights against. In that, Kulin cannot be classified together with the protest feminist authors such as Sevgi Soysal, Duygu Asena, Sevim Burak, Leyla Erbil and Pınar Kür that have formed a tradition of feminist fiction in Turkish literature since the 1960s until the 2000s.

Although academic research has been done on the feminist attitude in Kulin's novels prior to *TG*[138], Kulin has never declared herself as a feminist person or as a feminist author. Yet, in her interview with Ayşe Arman about *TG* and other recent political issues on Turkey's agenda, Kulin clearly states that she is eco-feminist[139] which she describes as "an ideology that questions woman's oppression in parallel with the exploitation of nature"[140]. Kulin further asserts that "[p]eople living in Turkey and not seeing themselves as feminists are insensitive to reality, I dare say. Still, women are secondary to men by far. Egalitarian laws fall short of protecting women in Turkey, unfortunately".[141] Thus, it can be suggested that while Kulin has feminist ideals as an individual, she has not pursued them in her fiction up until *TG*.

In the interview with Ayşe Arman, Kulin responds to the question whether *TG* is a feminist manifesto or not, she answers that "[i]f it is received as feminist, it's ok".[142] In addition to the author's statement, the media has also given wide coverage to the presentation of the novel with emphasis on its feminist features. In *Radikal Kitap*, the book was introduced with the exact term "dystopic novel" which tells the

[138] e.g. Ayvaz Morkoç, (2009) "Ayşe Kulin Romanlarında Kadın Karakterizasyonu ve Feminist Bakış", in Sakarya Üniversitesi, Uluslararası-Disiplinlerarası Kadın Çalışmaları Kongresi. 05-07.03.2009, pp. 6-14.
[139] Ayşe Arman, "Artık Uyanın!" [Wake Up Now!], 10 October 2015, http://www.hurriyet.com.tr/yazarlar/ayse-arman/artik-uyanin-30284562 [retrieved on 31st May, 2017].
[140] Ibid.
[141] Ayşe Arman, "Artık Uyanın!" [Wake Up Now!], (10.10.2015), http://www.hurriyet.com.tr/yazarlar/ayse-arman/artik-uyanin-30284562 (Last Access: 17.07.2017).
[142] Ibid.

story of "strong women who revolt against the system in search of truth"[143]. In another article by Aslı Tohumcu in *Radikal Kitap*, it is stated that the novel is a "dystopia" in which violence against women is legalized; women are domesticated and turned into breeding animals; women workers are sneered at, women who bear five children in a row are rewarded by the government; and women are prohibited to establish single-parent families.[144]

In a way to confirm these statements, in an interview with Ayşe Arman about *TG* and other recent political issues on Turkey's agenda, Kulin expresses her opinion about the reduction of women to mere housewives and mothers, the recent developments such as promotion of excessive childbearing, and she confirms any implied parallelism between Turkey and the Republic of Ramanis depicted in the novel.[145] Kulin further says that she calls all women to "Wake up!" from a nightmare where "their personality, their life, even their sun and wind are stolen"[146]. The most indicative element that unveils Kulin's novel as a feminist dystopia is her inspiration from Atwood. She explains a term called "Ofglen Syndrome" that she made up by direct inspiration from Margaret Atwood's character Ofglen in *The Handmaid's Tale*. The syndrome, as it is used in *TG*, refers to a kind of unconformity to an ideology in which one lives[147], denoting rebellion against the power.

Thus, it can be said that Atwood and Kulin are presented and received as mainstream authors in their respective culture repertoires. Yet, while Atwood visits the realm of speculative writing quite often, Kulin is a complete outsider to the field and has only recently stepped into the field with one novel only. While there is controversy as to Atwood's authorial identity, her views of science fiction and speculative fiction as well as her feminist identity in her source culture, Kulin has never been subjected to such debates in Turkey, for she has been known as a mainstream author who has only recently declared her feminist identity and tried

[143] "Ayşe Kulin'den 'Distopik' Roman", ['Dystopian' Novel from Ayşe Kulin], (06.10.2015), http://kitap.radikal.com.tr/makale/haber/ayse-kulinden-distopik-roman-426775, (Last Access: 17.07.2017).
[144] Aslı Tohumcu, "Ayşe Kulin'in Ramanis Cumhuriyeti", [Ayse Kulin's Republic of Ramanis], (23 October 2015), http://kitap.radikal.com.tr/makale/haber/ayse-kulinin-ramanis-cumhuriyeti-427837, (Last Access: 17.07.2017).
[145] Ayşe Arman, "Artık Uyanın!" [Wake Up Now!], 10 October 2015, http://www.hurriyet.com.tr/yazarlar/ayse-arman/artik-uyanin-30284562 (Last Access: 17.07.2017).
[146] Ibid.
[147] Ibid.

speculative writing for the first time. Aside, Atwood's novel was presented and received as a feminist dystopia by its source readers. Kulin's, on the other hand, has been presented and received as a dystopian novel with feminist undertones. Thus, it can be said that while Atwood's novel is surely a feminist speculative text, Kulin's novel is questionable in regard to its feminist speculative features. Yet, the textual clues of *TG*, given above, signify an intertextuality and a possible thematic similarity to Atwood's novel which will be discussed in detail in the below section; therefore, I chose *TG* as an indigenous text into a comparative textual analysis with Atwood's feminist dystopia as the translated text.

3.3. PERITEXTUAL ELEMENTS IN *DAMIZLIK KIZIN ÖYKÜSÜ* AND *TUTSAK GÜNEŞ*

The Handmaid's Tale was translated as *Damızlık Kızın Öyküsü (DKÖ)* by Sevinç Kabakçıoğlu and Özcan Kabakçıoğlu and published by Afa Publishing in 1992 for the first time. The novel was presented with the label "Contemporary World Literature" on the cover. In the blurb on the back cover, how the oppressive regime blocked down women's bank accounts and fired them, enslaving women overnight in the novel is depicted in these words:

> *How would a woman feel like […] if she was told her credit card was blocked and she was fired just because she was a woman? Yes, things happened. All the struggle was in vain. Women became once again semi-slaves that need to be cared by men to whom they are obliged to serve. Women are allowed to rule only the domestic life. What's more there are no children left any more. Air pollution, chemical wastes, nuclear leakage causes infertility, and the disabled children are eradicated. Women have to choose among the options of being sent to Colonies, of being Servants or Whores or the fourth one: producing healthy children to Commanders. Damızlık Kızın Öyküsü is a 1984-like utopia. Yet it is written from the viewpoint of women. (1993)*

It can be deduced from the blurb that the 1993 translation was presented as a dystopian text to Turkish readers, depicting a dystopian world where women are oppressed and exploited both sexually and mentally. Although the blurb does not contain the exact word "feminist dystopia", it addresses feminist dystopian features of the novel by way of description. Aside, the 1992 version does not present Atwood

in the biographical note as a feminist or speculative (or feminist speculative) author, without any reference to her authorial identity at all.

The novel was reprinted by Doğan Kitap Publishing in February, 2017. This reprint is the same as the 1992 translation without any difference in the text and in the peritext aside from changes on the cover and in the blurb. The blurb of the 2017 translation is more elaborate than the 1992 edition; for one thing, the novel is presented this time as a "feminist dystopia", and for another there is a highlighted heading in the blurb that reads as "We are wombs with two legs, that's all", further reinforcing the feminist dystopian nature of the novel. Moreover, the 2017 blurb foregrounds woman's sexual desire and freedom as well as their feelings and need for love as individuals. See the below quotation from the blurb:

> *Woman found herself transformed into nothingness when she "woke up from depressing dreams" in the morning. She had no name, no thought, no self, no desire any more but a womb. She had a womb that could save her from being sent to Colonies or killed and help her live as a Handmaid. From then on, she wouldn't love anyone and speak any language other than what is allowed to her. The bodies hanging on the wall reminded her that the only truth was the war and the reproduction. Freedom was far away to be remembered. Margaret Atwood's masterpiece, feminist dystopia Damızlık Kızın Öyküsü projects not a paranoia concerning the future, but the reality itself in which we all live. A reality that sounds familiar to us with women bodies that are put under veil and limited with reproductive policies of a conservative patriarchal regime. This is our story. (2017)*

In addition to these peritextual data, the 2017 reprint also includes a short bio of the author in the blurb, as it can be seen in the image, presenting Atwood as "feminist", "eco-activist" and as an "ustopia" author, which is a unique form of science fiction writing Atwood has created as a combination of "dystopia" and "utopia". In this respect, it can be suggested that the biographical note further highlights the feminist dystopian feature of the novel. In the present study I will use 2017 reprint for the comparative textual analysis.

Ayşe Kulin's *TG*, on the other hand, was published by Everest Publishing in 2015. The novel does not include a biographical note about Ayşe Kulin, but only a list of her works. In the blurb on the back cover, the novel is presented as "the unforgettable story of a young woman's awakening" and further described in the following way:

> *In the near future, a country under the sun […] Tyran died and his son came to power. The country is ruled with a fist of iron composed of religious ulema and the police. People is divided into classes by strict legislation, and put under intense supervision. The sun is blocked by a gigantic "Celestial Body" since an unknown past. Everything is frozen and people gave up on their zest for life.*
> *Scientist Yuna seeking a remedy for her insomnia begins unexpectedly to question the facts by way of claiming her past, her future and most importantly her desires as a woman. Yuna realizes that the rules imposed on people that are assumed to be immutable, and ceaseless censorship are not absolute. She takes responsibility and ventures to crack the door open that leads to the sun.*
> *Facing the past, ambitions clashing with the system, and loves transforming people […] Ayşe Kulin invites her readers to envisage a startling future in Tutsak Güneş where she tells the unforgettable story of a young woman's awakening. (2015)*

The above paragraph shows that *TG* is presented to Turkish readers as a speculative text, depicting a dystopian society, yet not as a feminist text apart from the fact that it is the story of a woman and her awakening to reality. The mention of "her desires as a woman" promises a discussion of female sexuality as it is oppressed by the patriarchal regimes just as in *DKÖ*. However, no other information other than these is provided in this blurb, thus obscuring the nature of the content.

It can be deduced from the blurbs of the translated and the indigenous novels that both of them are presented as dystopias, stating clearly that the novel in question focuses on women in a dystopian setting. Yet, *DKÖ* is presented with an emphasis on its features that are related to the oppressive practices of the patriarchal regime on woman's body and sexuality, which actually is what makes this novel feminist dystopia in the first place. *TG*, on the other hand, is presented with an emphasis on the consequences of an oppressive patriarchal regime on its people (i.e. both men and women), with no special regard to the woman issue. What is underscored in this blurb is that there sits a female citizen of the oppressive regime in the center of the novel, taking hold of her destiny and her desires, without a hint at the possible feminist content of the novel. In parallel, while *DKÖ* is presented with the exact words "feminist dystopia" to Turkish readers, *TG* has no such claim but is rather presented as a dystopian novel centered around a female protagonist who undergoes a process of awakening to reality. When the cover illustrations on the front covers of the translated and indigenous texts are examined, one can immediately see the similarity.

Figure 3: The Front Covers of *DKÖ* and *TG*



2017 reprint of *DKÖ* exhibits an illustration of a woman wearing a white headscarf and the head of the figure is bent down depressive and destitute as if submitting to her oppressor. In a similar vein, *TG* displays a woman figure wearing a red headscarf and topcoat that only exposes the face. There is a snowy background to the woman, indicating the climate change resulted from the blockage of the sun by the celestial body depicted in the novel. There is a sun figure on the top of the headscarved woman, indicating the awakening of the woman protagonist.

Thus, the reason why I chose Kulin's *TG* as a case of comparative textual analysis is that its cover artwork and peritextual elements, together with Kulin's statements about the novel and its intertextuality with *DKÖ* in the interviews signify a feminist attitude of some sort inside the text itself. Although Kulin has never spoken openly and directly of her novel as a "feminist dystopia" or "feminist speculation", and *TG* is not presented with the exact phrase "feminist dystopia" or presented as such by way of implication to Turkish readers, its paratextual elements indicate that *TG* is suitable to make a comparative analysis with Atwood's feminist dystopia so as to find out whether the generic features that are employed skillfully in a translated feminist speculative text are also employed as much subtly in the indigenous production.

3.4. PLOTS

Atwood's *DKÖ* is a dystopian novel that delineates the sexual victimization of women under an oppressive regime established in an unspecified time in the future. The democratic regime changes overnight into a fascist patriarchal regime called the Republic of "Gilead". The reason why Gilead regime was established was that the fertility rates and therefore the population decrease due to air pollution and nuclear wastes. So as to increase population, fertile women are turned into breeding animals. In Gilead, while high ranking male officers rule the government, women are divided into sexually-defined social classes, such as Handmaids, Wives, Marthas, Aunts, etc. The handmaids are the fertile women, capable of producing child, while the others are infertile. Gilead allocates a handmaid to each Commander, who is deemed to be fertile, to produce children for the regime. The protagonist Offred, mother of a daughter, becomes a handmaid and loses the track of her daughter, her husband, her mother and her best friend Moira. She is the handmaid of the Commander Fred, after whom she is named as Offred indicating a belonging to the commander (her pre-Gileadean name is not provided in the novel). Serena Joy, the Wife of the commander must be present at the ceremony where the Commander enter into sexual intercourse with the Handmaid. While serving as a handmaid to the commander and his wife, Offred makes observations of the sexist and despotic practices of the regime on its people and the reactions from or indifference of people to such practices; collaboration or deception among women in the face of a patriarchal regime; trumps, privileges and concessions distributed unevenly between men and women, even among women themselves. Offred's mother is an activist feminist of the second-wave generation. Moira is the direct opposite of Offred for she is venturous, impulsive and courageous to revolt against the regime which results in failure, though. Although Offred is not as much ardently feminist as her mother and not as much rebellious as her friend Moira, she has always been aware of the ongoing oppression throughout the story and gradually gathers her strength to take a step to escape the regime. In the meantime, she has to face the oppression on women and their sexuality through a series of prohibitions and regulations such as handmaids are not allowed to read and write and they must wear only the specified

clothes, thus women are stripped off their autonomy and identity altogether. At the end, Offred attempts to escape from the country, yet it is not made clear to readers whether Offred achieves it or not.

Kulin's *TG* is also a dystopian novel that delineates a woman protagonist and her awakening after having been indifferent to the consequences of an oppressive regime for a long time. In an unspecified time in the past the democratic regime became a tyrannical regime called the Republic of Ramanis, handed down from father to son. Ramanis regime was established due to climate changes caused by a celestial body that came in between the sun and the earth, blocking sunlight, and bringing in ceaseless winter, causing people to suffer from deficiencies in food supply and health problems due to a lack of sunlight intake. Under such harsh climate conditions, Ramanis regime rewards women who bear five children, yet it does not punish domestic violence against women. Women are not allowed to wear as they wish, and they are not treated on the same level as men. Among these, the protagonist Yuna is a successful scientist, teaching at a university. She suffers from insomnia, so sees psychologists about it. She is a widow with her son Regan. Regan has been educated in the Loyal Academy of the Ramanis regime and become a successful bureaucrat. Yuna's mother Samira is an artist, retired from painting on the grounds that Ramanis regime does not allow abstract painting for the fear that it perplexes people. After close encounters with the dangerous despotism that permeates the regime, Yuna retrieves herself from her scientific studies in which she has long been immersed and joins in the oppositional group into which her mother and son joined long ago. Through time, with the help of her mother and her lover Tamur who has helped Yuna to realize that something is wrong about this regime, Yuna realizes the actual reason behind the governmental acts and acts with the oppositional forces to disclose the governmental secrets that has long enslaved people. In the end, she flees the country with Tamur, with the promise of a liberated life, putting a utopian stroke to the dystopic nature of the story.

When the plots of the two texts are considered, it seems that both novels depict dystopian societies governed by patriarchal-tyrannical regimes. Both novels concentrate on a female protagonist and her survival in an oppressive culture through her mental power and her subversion of the patriarchal regimes in which she lives

through her close relations with the people in her inner circle. Yet, these novels differ in regard to the extent of violence and oppression they draw. Female protagonists of these novels are treated and suppressed neither in the same way nor to the same extent. These novels also differ with regard to their attitude towards the situation of the female protagonist and how she will eventually break through the nightmarish conditions she lives in. Lastly, the characters depicted in each novel differ in terms of their functions and the weight they carry for the plot. These similarities and differences will be discussed in detail under the below sub-sections.

3.5. NARRATORS AND PROTAGONISTS

Before embarking on an analysis of the protagonist of each novel, it might be necessary to give a brief coverage to the narrative style of both novels. In Atwood's *DKÖ*, the story is narrated by Offred through constant flashbacks to her pre-Gilead life. Atwood's portrayal of social and political life both prior to and during the Gilead regime through flashbacks offers a concrete background to the deeds of the regime and the protagonist and other characters as well as to their emotional instability. These flashbacks serve not only to enhance the moody and gloomy atmosphere of the novel, but also to reflect the protagonist's emotional tides as she compares her deprived and enslaved position to her freedom and happiness in the past. Through these comparisons, readers can perceive what life might be for women under an oppressive regime, thus make the same comparison between Offred's life and their own lives.

Kulin's *TG*, on the other hand, focuses on the things happening long after the establishment of Ramanis regime, with a mere mention of the events that backgrounds the regime. Yuna narrates the story in the present time without any flashbacks to the pre-Ramanis period except when she faces her past traumas with regard to her mother and when Kulin explains the reason for regime shift to readers. Without flashbacks that provide information as to the backstage of the happenings, readers follow the actions through Yuna's limited point of view. Her point of view is limited because she is not fully aware of the things happening around her at first but

gradually gains her consciousness to reality. Together with Yuna, readers also gain full knowledge of the happenings gradually.

At the end of *DKÖ*, a history conference is held in the year 2195, more than two centuries after the start of Gilead regime. Therein, professors refer to some recording tapes to make a presentation of the Gilead regime. These tapes have been recorded by Offred to tell her story as a call for help and an attempt to be heard. In this way, the novel becomes a record that tells the story of a handmaid. Thus, it can be suggested that the whole novel becomes a "retelling" of the events, putting temporal and spatial distance between readers/conference attenders and the handmaid's life, and making readers grow suspicious of the genuineness of what the handmaid tells throughout. Thereby, it can be argued that Atwood implies what has been told in the novel is too grotesque and brutal to be true, if the reader does not choose to believe the narrator. Yet, unlike Atwood's *DKÖ*, in Kulin's *TG*, the story is mostly narrated in linear order beginning and ending in the present time without any reference to some distant time or place in the past or in the future. Kulin did not include a twist as the conference in *DKÖ* to puzzle readers or make a deliberate metaphorization of the novel just as the recordings in the conference indicate a form of retelling so as to enhance the dystopian effect of the story. The way these authors fictionalize their dystopian worlds and characters may diverge; yet, this divergence indicates neither an excess of nor a lacking in the dystopian quality of the novel. Rather, it indicates just a difference in the choice of methods adopted to make a dystopian inquiry. Although it can be said that Atwood's choice is more effective and shocking to make a feminist discussion, I think that Kulin's choice does not cause a lack in the effectiveness and expressiveness of her arguments.

In both novels, the story is narrated by first person narrators who are actually uninformed and unenlightened female protagonists. Such impotent protagonists are a *sine qua non* for dystopian novels, for via these curious yet lacking characters, readers begin an exploration in this dystopian world and come to grips with the particulars of the story. Although Offred is curious about her surroundings, she lacks the power to change it. She is not even given a name, being referred to as Offred throughout the novel. On the other hand, Kulin's Yuna has a name of herself, thus she exists in an oppressive regime as herself at the least, and she has the power to

revolt against the ongoing oppression; however, she does not show the slightest interest in her surroundings, thus lacking the motivation necessary to revolt.

In *DKÖ*, Atwood does not establish a protagonist who is overeducated, extremely clever, curious, idealist and brave, but instead settled for an averagely educated protagonist who is not extraordinarily beautiful, having weaknesses, coward, not curious enough and even stupid sometimes. Since most of the activities, such as working, reading, writing, speaking, walking around are forbidden to handmaids, Offred does nothing other than doing shopping in the mornings for Marthas, waiting for the fertilization ceremonies and mostly thinking and trying to remember her past life via flashbacks throughout the day. At the conference in 2195, the professor states that the recordings left by the handmaid shed light on the early periods of Gilead regime, yet a great many is still unknown about this regime for the owner handmaid of these records does not possess some certain personality traits that might have helped her gather more information about the regime. The professors at the conference speculate that

> *If her disposition had been a bit different, the narrator could have provided the bits of information that we need to better understand Gilead regime. If she had had the instincts of an agent, she could have told a lot more on the practices of the Gilead Empire. We would give anything to see data in Waterford's personal computer! (2017: 382)*

Moreover, professors devote more time to discuss the commanders mentioned in the recordings and their fate than the handmaids, aunts, wives that are actually oppressed by the regime and deserve to be researched into. What professors and the attenders at the conference pay attention to is the practices of men in Gilead since they are the ones who founded the patriarchal oppressive regime of Gilead. They do not care about the condition of women in Gilead, how they are deprived of their rights overnight and exploited both mentally and physically. These future professors seem so indifferent to women in Gilead that one comes to a quick conclusion that this lack of interest results from women's powerlessness compared to men in Gilead. Yet, this explains Atwood's preference for a weak and ordinary protagonist. An ordinary protagonist would depict a fascist regime not through major points as the patriarchal minds would expect but through relatively insignificant points (women's

mental and sexual freedom, individuality, human rights, etc.). By means of a commonplace protagonist with no significant personality traits, Atwood manages to narrate the so-called trivialities that matter most.

While Atwood opts for an insignificant woman in her novel, in *TG*, on the other hand, Kulin prefers a well-regarded, clever, successful, respectable, career woman as the protagonist, who holds a very high status as a scientist and a professor in a tyrannical regime which is favorable towards men but prejudiced against and oppressive towards women. Kulin's protagonist Yuna is a scientist, working at university, earning her own money and living alone in an apartment without giving an account of her actions to anyone. Yuna's social capital could be better understood when she exerts her influence on police officers to rescue her neighbor Odelya from the police station. Despite her inferiority to men in the eye of the regime, Yuna holds a privileged position in the caste system in which people are classified according to their social and economic class, signified by the color of their scarves. She clearly states that: "I made use of the privileges I am granted for the first time in my life without taking offence and introduced myself as professor to the official. […] I saw that he recognized the color of my scarf, he didn't neglect me." (2015: 281). Despite being much successful and clever, Yuna is an impotent character in that she fails to realize the actual truth behind Ramanis regime. The reason why everyone but she knows the real intention behind Ramanis regime is that Yuna went through a trauma when she saw her mother being sexually attacked by a family friend and after then, she received psychotherapy so as to remove this bad memory from her mind. Since then, throughout her life, Yuna chose to devote herself to nothing but her job and to science unconsciously to busy her mind and escape her troubled past. Thus, Yuna's total indifference to the social and political matters, the oppression and violation around her might be a consequence of her attempts to focus her mind to one single thing in order to evade any distracting thoughts. Yet, this does not give the impression of a reliable protagonist to readers for it is unlikely that such a well-educated and clever woman turns a blind eye to the anti-democratic misogynist practices that are taking place in Ramanis.

That said, the reason why Atwood employed an ordinary protagonist might be that Gileadean women are so heavily oppressed and deprived of their

individuality, are not even allowed to have public visibility, occupational positions, earn money, wear as they wish and use their free will. In such an oppressive environment, one need to be opportunist and sly as a fox in order to survive to fled the country in the earliest opportunity. An aggressive and assertive woman cannot survive in Gilead, for instance, Moira the rebel heart, who is Offred's best friend in the past, could not manage to comply with the Gileadean rules and ended up in Jezebel's, the brothel, with all her rebelliousness eliminated and persuaded to bring sexual service to commanders and other chief officers (2017: 310). Kulin's preference might be explained by the fact that an ordinary woman in Ramanis regime would not achieve as much as a privileged woman can. In such regimes as Ramanis where women are not confined to home and can still act as individuals in social life however many of their rights are violated by the patriarchal regime, one cannot obtain any freedom in any way without having certain privileges and comfort zones, which means that such a woman protagonist as Offred might not have had the chance to flee the country in Ramanis regime.

In the light of the above information, it can be said that while both novels incorporate female protagonists, authors fictionalize them in different ways. Atwood's Offred is an insignificant character incapable of the necessary powers to change her situation yet lucky enough to find a way to attempt a flee in the least. Kulin's Yuna, on the other hand, holds a power to gain privileges for herself and her acquaintances., yet she does not know for what and how to use this power. While Offred is already aware of the things happening to her and other women, and does not need to be enlightened by others, Yuna needs help from others to realize the facts. Offred seeks a way to live a better life in or outside the regime; yet, Yuna is not in search of an escape but rather happens to have the chance to leave the country at the end. Thus, it can be suggested that while Atwood's Offred adds to the dystopian nature of the novel and reinforces the feminism despite her ordinariness, Kulin's Yuna does not contribute to make novel seem more dystopian or feminist for she is not as much reliable as Offred and cannot be as much competent as readers expect of her.

3.6. SETTINGS: THE REGIMES

One of the few textual similarities between the two novels seems to be the regimes created by the authors. Gilead regime in Atwood's text is a theocratic oligarchy governed by high ranking officers, the Commanders, and grounded on religious rituals and semiotics to oppress and control people, especially women. Gilead regime is anti-democratic and patriarchal as well as fascist in its practices for it classifies men and women according to their fertility and uses the women with the highest fertility rates as breeding animals. Accordingly, the most prestigious and privileged class is the Commanders, the founders of the regime. Women are divided into sexual roles according to their sexual reproductive capabilities as the Handmaids who have sexual intercourse with Commanders to produce healthy children for the regime; the Wives married to Commanders are infertile women and are given the possession of the child Handmaids give birth to; Marthas are domestic servants serving Commander, his Wife and the Handmaid; aunts are training Handmaids for their holy duty; old and infertile women sent to Colonies where they collect wastes; and the misfit women sent to Jezebels', the brothel serving the commanders as well as diplomatic and commercial guests.

Moreover, Gilead regime uses theological symbolism so as to consolidate women to obey the regime and to not question its raison d'etre, for example it organizes salvaging ceremonies where people doing anti-governmental activities are executed and handmaids personally execute those who are convicted of sexually assaulting a handmaid or causing a handmaid to have a miscarriage; and the Ceremony in which the Handmaid and the Commander have a sexual intercourse in front of the Wife while she holds the Handmaid's hands to present her to the Commander. Additionally, handmaids are sealed with a code that indicates their commodification as breeding machines, which ultimately deprives them of their individuality and renders them as breeding animals in animal farms: "[…] a kind of passport. It guarantees that I will never ever get lost. I am that much important. I am a national source." (ibid.: 86). In Salvation Rite, those handmaids revolting against the regime are executed in front of the eyes of all handmaids and wives, as a warning or deterrent to women that if they breach the rules, they will be punished in the same

way (ibid.: 336 – 347). Offred narrates her feelings before this scene as: "[…] I put my hands on my heart to show that I approve this execution and take side with Saviours. I am an accomplice in the murder of this woman. […] I don't want to see any more. I look to the grass, instead. I define the robe." (ibid.: 341).

In parallel with Gilead, Kulin's Ramanis regime is also anti-democratic, aimed at controlling people under strict regulations so as to achieve its desired goals. In a similar vein with Gileadean politics, Ramanis regime restricts women's autonomy and individuality as well as their public visibility in many aspects. It does not allow mothers to have the same parental rights on their children as fathers have (ibid.: 28); and they cannot be the head of the family, only fathers or sons can be (ibid.: 27). Women's clothes are put under strict regulation which dictates that "all women, young or old, cover our hair, wear long sleeved and long skirted clothes" (ibid.: 67). Women who give birth right after marriage are provided with child care and those giving birth to five children are awarded Uluhan Star and a substantial amount of money because "the ultimate role of women is to serve as a good mother and a good wife" (ibid.: 25). Yet this is not a matter of life or death as it is in Gilead, since Yuna, after giving birth to her son, underwent hysterectomy because of false diagnosis and subsequently her husband divorced her for she could not have another baby from then on. Since she could not gain an Uluhan Star for the fifth child, she opted for a career in science "so as to serve her country in a different path" (ibid.: 65). So it can be said that, Ramanis, with these practices and regulations, aims to oppress women, their bodies and their sexual potentials; yet, unlike the fully exploitative inhumane Gileadean practices, it offers options to women to become individuals to a certain degree, below the status of a man.

Contrary to the theological and political tools to manipulate and convince women of their inferiority and slavery to men and Gilead regime, Ramanis' rituals and manipulative strategies aim to control women and men altogether; not targeting women as harshly as Gilead targets women. It, rather, employs commonplace techniques of oppression such as monitoring, censoring, and terrorizing people. People buy packaged powder-food, instead of fresh food which is sold in the groceries that belong to the government and carries the risk of being injected a medicine that causes forgetfulness. *TG* is devoted mostly to the depiction of the caste

system among people according to their social statuses, the lists of people being monitored, the constant fear of being reported to the police on accounts of betraying the regime, unceasing censorship on the information shared with public via media, making fabricated news about Ramanis regime and its achievements and how other countries are jealous of its success. *TG* gives relatively less coverage to women's oppression than the oppression of people in general.

Aside from the characteristics of both regimes, a brief account must be made in regard to the conditions and reasons that led to the establishment of Gilead and Ramanis regimes. It seems that environmental changes play a major role in the establishment of Gilead and such labor division among women. The reason why Gilead regime was established was that the population and fertility rates decrease due to air pollution and nuclear wastes. Environmental and nuclear disasters that caused infertility among women and men, leaving only a few of them as capable of reproducing, causing a decline in the young population hence necessitating a regime shift that focuses on population increase even at the cost of violation of fundamental rights and liberties. Yet, the Commander explains to Offred why they come up with the idea of Gilead from a different angle. According to him, women got too much powerful and gained too much autonomy that men are left with no area to flaunt their hegemony over women. The Commander states that:

> *It wasn't about women. It was about men, actually. Nothing was left to them. […] They had nothing to do with women. […] I'm not talking about sex. It's just one aspect to it, sex was easy. Everybody could buy it. There was nothing to fight for. We've got the statistics of that time. Do you know what they mostly complained about? Lack of feeling. Men started to turn their backs on sex and even on marriage. […] Now, they feel. (2017: 261)*

According to the Commander, labor division and social codes that the Gilead regime envisions eradicated the delusions, artificiality and liabilities into which men and women have long been dragged into, bringing them even closer to their nature, thus freeing them in a way. The Commander holds the view that women were made to believe in an illusion and as they followed this illusion they set unrealistic goals and created delusive needs for themselves, thus becoming even more unhappy, and says:

> *Think of the difficulties they went through. Don't you remember all those singles bars they hanged out in, the inappropriateness of going out with boys they barely know in high school? The meat market. What about the huge gap between those who could get a boy so easily and those who couldn't? Some were desperate, sentenced themselves to hunger or they blowed up their breasts with silicone, had a rhinoplasty. Think about the misery of mankind. (2017: 272)*

Through the words of the Commander, Atwood discusses how gender norms can be reconstructed to the detriment of one sex under the guise of connecting with the mother nature, or how some certain practices that seem to confine men and women to artificial identities can actually become in other contexts the only signifiers of emancipation and liberty for them. So a fascist regime can ban women from wearing skirts on the grounds that wearing skirts is not good for women for they feel uncomfortable in them and skirts cause unfair competition among women.

In *TG*, however, as far as it is revealed, the motive behind Ramanis regime is not a lacking or anomaly that is observed in men and women relations, but rather the climate change resulted from a celestial phenomenon. Examining Ramanis more closely, it can be deduced that Ramanis is an oppressive body in more broad terms affecting both men and women. Yet, this unavoidably brings along the suppression of women more than men for in tyrannical-patriarchal regimes as Ramanis women are suppressed firstly and mostly. These environmental challenges that make people pay attention to nothing but the basic needs such as food, shelter and clothing, easily gives birth to an oppressive regime and have people internalize this oppression, since it is much easier to subdue and suppress people in tough times. The subsequent political developments are depicted as follows:

> *[…] Uluhan allocated the lion's share of the national income to the solution of this problem. He found funds from foreign countries. He turned parks and gardens into greenhouses that can be glassed over in winter, where people could have a great time on weekends without being cold and children could play outside. In the face of such vital problems, no one cares about such trivialities as internet ban, freedom of expression, dress laws when more basic needs are to be met. (2015: 19)*

Later in the novel, it turns out that Uluhan, the head of The Republic of Ramanis, makes a deal with foreign countries who do not want the celestial body to block the sun. These countries guarantee that this celestial body will continue to

block sun for some time, and then go away on its orbit. Until then they want to make a deal with Uluhan that the celestial body will be fixed in the sky, right above Ramanis country, thus these countries can benefit from the sun while Ramanis cannot. This deal between Uluhan and foreign countries serve the purposes of both sides. Since the environmental consequences of this blockage distress people and give way to despair among them, Uluhan takes advantage of the situation and abuses people as well as their fears and hopes to remain in power and strengthen his position as the only power holder. The opponents front, which Yuna's mother, son and lover partake in, intends to use this fact against the regime so as to fix the faults of the regime against its people. Yuna's mother Samira explains their road map as follows:

> *We can fix many things that went wrong in the country by using this knowledge. It will be a pity if we can't make it now. […] If we can fix women's rights, education equality, favoritism, transparent tender specifications, and the slaughter of the nature for income, then we will be able to take care of the celestial body. (2015: 275)*

As it can be seen, while the motives behind the oppressive politics by Gilead regime on women are resulted from environmental issues and consequently such concerns as population decrease, the motives behind Ramanis regime is made to look as if resulting from environmental issues but rather it seems that the rulers took advantage of such handicaps to bring their own sovereignty. Moreover, while Gilead regime is fully established to exploit women and their reproductive powers by means of a series of elaborately designed rituals and ceremonies as well as theological symbolism, Ramanis does not seem to have such a concern but rather it oppresses women in multi-faceted way without an exclusive focus on woman sexuality, without elaborate rituals or ceremonies dedicated exclusively to women. So it might be suggested that while Atwood's *DKÖ* has an exclusive concern about patriarchy and its claw on woman's body and sexuality, Kulin's *TG* do not come up with a patriarchal motive for all the oppression described throughout the novel, but rather depends on the fact that all oppressive regimes eventually and invariably suppress women. In this regard, it can be suggested that Kulin's novel falls short of creating an aggressive and depressing atmosphere that surrounds the woman issue as Atwood's *DKÖ,* thus failing to problematize the reasons and consequences of

women's exploitation through their sexuality and individuality as much radically as *DKÖ*. Moreover, unlike Atwood's novel, Kulin's TG cannot satisfyingly make a discussion of the feminist issues and ideals, thus leaving blanks in the minds of readers as to the whys and wherefores of the conditions in which women become disadvantaged and victims in the Ramanis regime.

3.7. INTERTEXTUALITY

Intertextual relationship between Kulin's and Atwood's novels are at two levels within Kulin's *TG*. Firstly, Kulin refers to Atwood's *DKÖ* to explain the protagonist Yuna's psychological state and secondly to shed light on the tyrannical practices of the Ramanis regime. In the first case, when Yuna listens to her neighbor Odelya who is subjected to domestic violence, certain scenes haunt her and she stated that:

> *A scene from the book I read yesterday occurred to me. We women walk shoulder to shoulder, with heavy hearts, eyes down on the pavement, without uttering a word, with no tomorrows. We weren't different from them [women in Gilead] in the slightest. I shivered. (2015: 83)*

Herein, Yuna refers to *DKÖ*, which she reads upon the recommendation of her psychologist for it might explain the reason behind Yuna's psychological condition. The second case can be seen in the pages where readers learn that Ramanis regime has put *DKÖ* in the list of unfavorable books, and that the book can only be read outside the Central Canton. Tamur, Yuna's boyfriend, asks why the book is unfavorable and Yuna answers:

> *'I guess they don't want us to find similarities between our lives and those in the book.'*
> *'What if we found any?'*
> *'I don't know… well… we would get confused I guess. We're here after all.'*
> *'Let me tell you: we don't get confused, we would feel like we're looking in a mirror, we would see how we live, that's what they don't want us to see. That means we're not well here. That means we live in a country where governors are afraid of a fictional book written many years ago.' (ibid.: 101 – 102).*

What Kulin points out here is not the similarity between Gilead and Ramanis in terms of sexual exploitation (for women in Ramanis are not sexually exploited as those in Gilead), but instead in terms of deprivation of liberty, violence against human rights and demolition of individuality of Ramanis people in general. However, this comparison is important to observe that Kulin is inspired by Atwood's depiction of a fascist regime when creating the tyrannical regime in *TG*, even if she disperses emphasis among varied matters, while Atwood puts the main emphasis on women's sexuality.

In addition to the above cases, Kulin gives the name of one of the handmaids, Ofglen, from *DKÖ* to a psychological disorder, Ofglen Syndrome, and later mentions it in one of her interviews.[148] Yuna is diagnosed with this syndrome which is explained as such "suicidal tendency in people with a deep commitment to a certain ideology" (2015: 36). In *DKÖ*, Ofglen is the handmaid that awakens Offred, the protagonist, to the fact that she can flee Gilead. These two are walking partners and in one of their walks, Ofglen explains what Mayday is to Offred, which is an emergency call to other collaborators. Thereby, Offred becomes a part of the anti-regime movement that serves as an underground network helping handmaids flee the country and enter into the top circle of the commanders so as to obtain intelligence. When it is understood that Ofglen is an anti-regime rioter, she commits suicide so as not to betray her partners sharing a common cause with her. The reason why Kulin refers to Ofglen and to Offred by implication might be to foreshadow Samira's secret activism to protect her children and grandson from the regime and risking her life when fighting against the regime as well as Yuna's gradual awakening to the reality with the help of her mother.

Upon being diagnosed with this syndrome, Yuna reads *DKÖ* so as to understand what Ofglen Syndrome might mean. Yuna explains her condition as "I have a tiny bit of information in my head that I once had a more difficult yet much happier life. Although he does not show it, my doctor is also aware that I am questioning things." (2015: 11). This is actually a typical handmaid's state of mind, i.e. in *DKÖ*, the handmaids just as all other women are torn away from their

[148] Ayşe Arman, "Artık Uyanın!" [Wake Up Now!], Hürriyet, (10.10.2015), http://www.hurriyet.com.tr/yazarlar/ayse-arman/artik-uyanin-30284562 (Last Access: 17.07.2017).

individuality, social and legal rights that were obtained in a much more egalitarian and emancipated life prior to Gilead. They always bear a certain feeling that they were happy and free once and now they are not. So, since Yuna lives in a tyrannical regime that harms women much more than it harms men, it can be suggested that she assumes the psychology of a handmaid. The intertextuality between both novels signifies that Kulin has read and been inspired by Atwood's novel, which is further confirmed in her interview with CNN Channel where she openly stated that she was inspired by *DKÖ* itself when writing *TG*.[149] In the next section, I will explore whether the inspiration Kulin took from Atwood's novel has also been reflected on the thematic features of her own novel, resulting in a thematic similarity between these two novels.

3.8. WOMEN-RELATED THEMES

So as to excavate the repercussion of Kulin's inspiration from Atwood's novel in *TG*, I will look first into the thematic similarities and differences between *DKÖ* and *TG*. Just like these novels manifest similarities and differences in the way they are presented to Turkish readers and in terms of the narrative style as well as protagonists, they might also converge or diverge in terms of the thematic features they possess. For it is the thematic features that determine whether feminist dystopian features of the translated novel (DKÖ) could be employed subtly in the indigenous novel (TG), the thematic features that make Atwood's novel a feminist dystopia will be sought after in Kulin's novel. These are the themes that are related to women - such as relationships among women and women's relationship with the patriarchal regime - which will be examined under general topics as women to women relations and solidarity among women.

[149] "Ayşe Kulin Yeni Kitabı 'Tutsak Güneş'i Afiş'e Anlattı", CNN Turk, (03.11.2015), http://www.cnnturk.com/video/kultur-sanat/kitap/ayse-kulin-yeni-kitabi-tutsak-gunesi-afise-anlatti (Last Access: 17.07.2017).

3.8.1 Women to Women Relations

In this sub-section, I will delve into the relation of the female protagonist of each novel with other women around her, especially with their mothers and people who give them a helping hand in their escape or in their awakening.

Kulin's use of the name "Ofglen" in *TG* evokes a different interpretation of the relationship between Yuna and her mother Samira from a different angle. Although Atwood's Offred is the protagonist/narrator in *DKÖ* and Ofglen is the actual heroine of the story since she is the one behind Offred's awakening to the possibility of escape and had liaisons to arrange Offred's runaway at the end, as we assume from the course of the events. Ofglen seems to sit in the middle of a whole underground network in Gilead, in good command of the goings-on, so she is the one who is capable of laying dynamites and igniting them to blow up the whole system. Yet, Offred has been an observer throughout the novel and at the end managed to flee the house, and perhaps the country, with the help of Ofglen and Nick, the intelligencer working for the opponents.

A parallelism can be found in Kulin's *TG* for while Yuna is the protagonist it is her mother Samira who takes the responsibility herself and stands up against the regime by joining the oppositional as well as keeping her daughter and grandson safe from the dangers such oppositional acts may bring along. Yuna's mother is a left-winger anti-regime activist. She sits in the middle of a whole oppositional act which plans to disclose the lies of the regime that have long been told to keep people under control. Yuna's son Regan and her lover Tamur are also together with Samira in this oppositional act. What signifies Samira as the actual hero of the story is the fact that she climbs up the robots programmed deliberately to kill people at the Solidarity Protests and breaks their working mechanisms by herself (2015: 364-366). Samira's attempt to stop robots from killing people is heroic for the robots represent the oppressive regime that hates its people. Later at Samira's funeral, when her achievements are recalled with emphasis on her bravery and intelligence Yuna refers to her mother as a "hero" and says that "'[s]he was a soldier of her cause. But for her, we couldn't be here and make these speeches. We owe this freedom to my mother.'"

(ibid.: 421). Yuna's remarks that bestow heroism on her mother is further backed by others' commentaries on the achievements of this heroic woman as follows:

> *Samira Elan Otis, she was not just an artist. She was a pioneer, mentor, progressive and innovative. No one society can move along without being innovative. We need Samiras so as to progress in every field from medicine to art, from politics to science. While giving a new impulse to the Art through the window she opened into the painting world, she has also been the symbol of freedom in politics ([…]. (ibid.: 420)*

Therefore, it can be easily assumed that a parallelism between two novels in that as in Atwood's *DKÖ* where Ofglen is the name behind Offred's escape, thus deserving to be as much important as Offred for the story due to her bravery and intelligence, in Kulin's *TG*, in a similar vein, Samira is the name behind the achievements of the oppositional act against the regime that eventually put a hopeful stroke in their dystopian lives in Ramanis.

As the conference seminars at the end of *DKÖ* reveals, Offred had a mediocre education, without any specialty in any field. She once had a husband and a daughter, whom she has lost after the regime shift when she was made a handmaid all of the sudden. She had an activist feminist mother (no name is given in the novel), taking active role in the second wave feminist movement of the 1960s and 70s as well as joining the protests against the abortion law and pornography. Seeing her mother, Offred has not been open to feminism and avoided becoming a feminist herself just like her mother for she thought at the time that feminists were rude and aggressive in general. This is apparent in her description of her mother and her feminist friends: "They would talk too much and loudly. They would disregard me, I would resent it. My mother and her bully friends. I wouldn't understand why they had to dress as if they were young, wear overalls and swear this much." (ibid.: 226). After the regime shift, her mother is sent to Colonies, where infertile and old women are sent to clean up the radioactive wastes. Although Offred has always depreciatively criticized her mother's feminist identity, she finally comes to terms with her feminist views when she herself experienced how she can be oppressed and exploited as a woman in Gilead: "Mother, I think. Wherever you are. Can you hear me? You wanted a woman's society. Yes, there is one, now. What you dreamed of wasn't something like this, I know. But there is one, still. Be thankful to little

favors." (ibid.: 161). It might be suggested that Atwood criticizes the feminist movement that aims women superiority over men, questioning where this superiority begins and ends. In a dystopian world, for instance, woman's reproductive power, if considered as a superiority over man, can be used against women as well. In this respect, it can be deduced from Offred's cry for her mother that women and men should be considered on equal terms, rather than foregrounding the strength of each sex, which may ultimately result in the oppression of one sex by the other. This can also be deemed as Atwood's criticism to feminism, arguing that under certain conditions tables can be turned against women who fight for rights and freedom but they might lose at their own game.

Just like Offred, Yuna has never felt herself as a feminist. Despite her indifference, she often acts in an 'egalitarian' manner. For instance, when her friend Arike tells Tamur to watch out for Yuna, Yuna objects and says: "'I can take care of myself, don't worry Arike.'" (2015: 103). Or, when they had dinner with Tamur, Yuna insists on sharing the cost. However, despite her egalitarian frame of mind, Yuna does not carry this a step further to activism, indicating an abstention on Yuna's part to become a political person. It seems that Yuna considers political activism as an extreme act which is apparent in her view of Samira's political explosions. Offred's scornful view of feminism and feminists in *DKÖ* becomes Yuna's underestimation of Samira's political disposition in *TG*. Although she knows that Samira holds strong political views, which she defends most ardently and has reverberated in her paintings in the past, Yuna often attributes Samira's oppositional stand point to her old age and deteriorating mental faculties. Differently from Offred's mother, Samira is not a feminist nor does she pursue feminist politics, rather she is a vigorous social democrat instead. However, this has something to do with Kulin's political attitude in *TG*. If Kulin had designated Ramanis regime more like Gilead regime in that its target groups had been no one but women, then the political characters in the novel could have been feminist in essence. Yet, Samira can only be a political figure without her feminist disposition given much emphasis, since Kulin adopts a multi-faceted approach to oppression and violation of fundamental rights and makes a critique of not only misogyny and sexism towards women but also other rights and violations concerning both men and women as freedom of expression,

right to assembly and demonstration, violation of private life, etc. So it can be said that, unlike Atwood, Kulin fails to focus exclusively on feminism but rather distribute emphasis among many diverse political realms.

Beside her activist feminist mother, Offred had a close friend, Moira in *DKÖ*. Unlike Moira, Offred has always been a passive woman without aggressively radical views and extreme behaviors, as the flashbacks to the pre-Gileadean period demonstrate. While Offred is cautious, coward and temperate, Moira is combative, self-confident and sternly protesting in essence. Even though handmaids dare not speak up against the Aunts during the trainings in the Education Center, Moira constantly tries to flee the Center and one day seems to manage to get out of the enclosure. Her escape is a hope to other handmaids in the Center. When she is informed about Moira's escape, Offred realizes how coward and lazy she is yet she has a hope to freedom and the walls that separate her from the world outside the Center and the freedom beyond the borders of Gilead are not invincible as they seem to be:

> *Moira was out there. She was either free or dead […] Power was with Moira now, she was set free, she set herself free. She was a free woman now. I guess we found it scary. Moira was like an elevator with no sides. She made us dizzy. We have long forgotten the taste of freedom, and started to find these walls safe. You would break into pieces and evaporate in the upper stratums of the atmosphere, there would be no pressure to keep you intact. Still, Moira was our fantasy. We embraced her, she was with us, a sly giggling was she, the lava underneath the life crust. Aunts were less frightening and more ridiculous now. There was a crack on their power structure now. (2017: 168 – 169)*

As it can be seen, Offred is not courageous enough to ignite an escape plan on her own, but rather depend on others to boost her courage and show her the way to escape the regime. During their walks to the market, Ofglen makes it clear that she is a member of the underground movement that aims to harm the regime and help women flee the country. At first, Offred feels relieved that there are others who do not approve of the practices of the regime. However, towards the end of the novel, when Ofglen asks Offred to steal some documents from her Commander that will serve the underground movement, she refuses to do so. Upon her failure to get pregnant from the Commander, the Wife Serena Joy asks Offred to have sexual intercourse with the butler Nick to get pregnant. After she starts seeing Nick, Offred

gets used to this new routine that is full of sexual intercourse, touching, loving and a sort of passion, which she has been craving for since she was captivated as a handmaid (2017: 334), which might be interpreted as a longing for her husband and daughter and her past life as a free woman. She begins to consider her life as a handmaid even bearable since handmaids are valued more than other classes and might obtain little privileges from time to time if they can bear a child and obey the rules. This is the point at which Offred surrenders to the regime and betrays other women as captive and disadvantaged as herself.

In a similar vein, Yuna is content with the privileges that the regime bestowed upon her thanks to her education and high level occupation, thus she does not doubt the regime in the slightest but rather embraces it. She could disregard the oppressive regime and its unfair practices for she lives rather comfortably and has more rights and privileges as a woman than an average person, which is apparent in her thoughts about the regime:

> *Despite the goodwill of the regime, malicious people were striving to spread the news that Uluhan decided to raise standard people across the country. Everyone has something to say! (...) One of the aims of the Palace Academy is to raise super people purified from their weaknesses and devoted to their nation. (2015: 24)*

This gratitude towards the regime is grounded on Yuna's personal life. She is a divorced woman with a son. After giving birth to her first child, she undergoes hysterectomy as a result of wrong diagnosis. Thereupon her husband divorced Yuna on the ground that she could not bear more children. Since she cannot obtain Uluhan Star that is given to mothers with five children (ibid.: 25), Yuna decides to complete her academic education and pursues a career in science. So as to compensate for her inability to reproduce, Yuna works hard and climbs the career ladder one by one, reaching the high levels. Thus, Yuna holds the view that she must protect her own status as a science professor at university which is the only passport she can have in Ramanis regime to have a comfortable life. She strives not to break the rules and not to offend the regime. To this end, she allows herself no margin of mistake and behaves as she is expected to. Therefore, when she was with Tamur alone, she holds back and contemplates as follows:

> *I was giving myself away. I shouldn't have. I shouldn't make it clear that I was thirsty for love. In a couple of hours, in my own region, I would be Prof. Yuna Otis, wearing all the most prestigious colors a woman can ever be entitled to wear, not afraid of men, sworn to never be saddened by them, strong and alone as ever! (2015: 113)*

Just like the society she lives in, Yuna feels that women must be strong and strive to remain strong even if they are doomed to loneliness in the end. She determines her life in the artificial values the Ramanis regime created. As a widow, she feels that she must play the game by its rules; if she happens to break a rule, she deserves the most serious punishment.

Only after she met Tamur and her dialogues with Samira, Yuna comes to her senses about the reality. She learns that people in her inner circle are all members to a kind of underground movement against the regime. Yet, Yuna still believes that these people are idling around and overlooking the key issues, implying that going up against the regime is idling and suggests "why don't you find another activity, mild sports for example, national tours, chess…" (2015: 256). Yet, she also admits to her ignorance when she confesses as "[h]ow late I was for growing up!" (ibid.: 257). As it can be seen in these statements, Yuna is also aware of the fact that she woke up too late, and that she has long been in a winter sleep and couldn't grasp what was going around her no matter how clever and smart she was. She feels like an ignorant child for she stayed indifferent to people, as much educated as herself, who had woken up much earlier than herself and strived to change the course of events, thus contributing in a way to the continuation of the oppression and cruelty caused by the Ramanis regime. Just as children are not told everything for they cannot be trusted fully, people from her inner circle treat Yuna in the same way.

This indeed renders Yuna not as a hero but rather as a weak woman, contrary to what Kulin must have planned in the first place. While it is not difficult for reader to empathize with Offred's ignorance and despair in Gilead regime, Yuna's ignorance in Ramanis regime seems unfounded. For one thing, Yuna is a high-ranking scientist, her son is at the head of the Intelligence Department, her mother and lover are within the opponent's front, and for another she is an educated and smart woman who can easily read between the lines to discern that something was

going wrong with her life and her country. Yuna cannot be as much unaware of the happenings around her as it is depicted in the novel, which ultimately makes the reader question Yuna's reliability as a protagonist. Even, the fact that Yuna helps the opponents in monitoring the streets through a mechanical device and provide intelligence falls short of earning reader's trust in the protagonist. This is a heroic act in itself, yet, it is shadowed by Samira's heroism in the final act of the novel, rendering Yuna's heroic act as a side role.

3.8.2. Solidarity among Women

Atwood's *DKÖ* incorporates striking scenes that illuminate the outcomes of the lack of solidarity among women, for instance the relationship between the Commander's Wife Serena Joy and Offred. In a system where men are the power-holders, women, subordinated and even commodified, put the blame on their fellows, other women who are suffering as well, instead of on men, and patriarchy who is the actual villain of the drama (2017: 203 – 204). The Wife Serena Joy, suspicious of infertility in the Commander, proposes to Offred to have sexual intercourse with Nick and produce a child. Thereby, Serena Joy could overcome the humiliation she feels because of sharing her husband with another woman right in front of her eyes, and the protagonist would be freed from the role of handmaid and lead the rest of her life in a comparatively at ease. Yet, for such a favor, Serena Joy promises to find a picture of Offred's daughter from whom Offred did not receive any information about her fate. Yet, upon this deal, Offred gets angry and says:

> *That's to say, she knows her place. She has always known it. Something stick in my throat. Bitch, she didn't tell me, let me know, even a little hint. She is made of wood or iron, she can't dream. But I can't protest now, I can't lose this one flavor, even if this much little. I can't let go of this hope. I can't speak. (ibid.: 256)*

By this scene, Atwood argues that in such a system where women are classified according to their reproductive powers and invariably have lower social statuses than men, people use any information as a trump to each other. No matter how humanitarian and sentimental it is, information is not exchanged for free. In

such a society, the photograph of a daughter can easily become an object of trade and bargain (ibid.: 256).

In Kulin's *TG*, on the other hand, Yuna acts in solidarity with other women around her and protect them by using her privileges. For one thing, she rescues Odelya from the police station before her husband is informed of the matter, by using her power for the first time. For another, Yuna embraces Regan's stepsister Dina, who is subjected to domestic violence by her paternal brother. Never backed by her mother against her brother, Dina confesses that she never had a close relationship with her mother, and sees Yuna as a replacement for her lost mother. Yuna states that:

> *She reached out and held my hand, then hugged me. We were locked in a close embrace for some time… I remembered feeling at peace in the arms of my father when I was 15-16 years of age. […] I caught a glimpse of two of us in the mirror. We looked more like a mother and daughter than mere strangers that have met only recently. (2015: 334)*

As mentioned in Chapter 1, this scene is one of the most frequently used themes of feminist speculative fiction texts, which is 'the rescue of the female child'. Yuna rescues Dina who is in direct need of her love, compassion and respect. In comparison with *DKÖ*, it seems that feminism in *TG* is handled rather through woman solidarity. I suggest that Kulin values solidarity among women in her novel, holding the opinion that best helping hand to a woman in a tight situation is the solidarity shown by another woman. As it is seen, in Atwood's novel, there is no solidarity among women from different social classes. This enhances the dystopic nature of the novel since one cannot demolish the oppressor without forming solidarity among people who are exposed to more or less the same type and degree of oppression. The handmaids are loathed by wives and other women as well since they are the ones who are not infertile yet, thus treated with special care although oppressed more than the wives. After all, the only solidarity among women in Gilead is among the handmaids, i.e. women from the same social class. Under such conditions, it is impossible to form a solidarity among women to fight against the regime, hence making this nightmarish society even worse a trap for women. Yet in Atwood's *TG*, women act with solidarity against the patriarchal regime that enslaves

them. Although not in an activist way, Yuna uses her power to help other women and rescue them from male violence (2015: 312), as well as rescuing the female child from her mother's favoritism (ibid.: 320). These all serve to turn the dystopic society of Ramanis into somehow a utopia that can be built among women who act with solidarity. This seems to be a major difference between these two novels, i.e. Atwood produces a dystopian novel from the beginning till the end; however, Kulin begins her novel as a dystopia which evolves then into a utopia as an oasis in a dessert which women can visit from time to time to relieve their pains caused by patriarchy.

3.8.3. Solidarity Protests

The last theme regarding feminism in Kulin's novel, I will examine the solidarity protests as depicted in *TG,* which reflects Kulin's view of woman-related issues. In *TG,* women make a protest walk for Nila who has been victim to domestic violence. Odelya, one of the participants, rejects spending her time in dance courses, but instead chooses to be of help to protesters: "I'm sick of being nothing!" (2015: 260). Yuna tries to discourage Odelya from joining the protest for the fear that she will be beaten by her husband for participating in the protests. There happens the following dialogue between Yuna and Odelya:

> […]
> 'Get off, Yuna! You've got a job. Me, I have nothing. I feel myself as much worthless as rugs. Let me go, let me join in among women who resemble me. I've already met some of them, they do me good.'
> 'You've never mentioned them!'
> […]
> 'Do you want me to come with you?'
> 'Nonsense, Yuna! What the hell will you do among beaten women? Have you ever gotten a slap on the wrist?'
> 'The violence doesn't have to be physical, only!'
> 'Come on! Let me go, Yuna. Don't come to where you don't belong to! Go back to your laboratory.'
> 'Alright, then. […] My door is always open to you! I am and have always been your friend even if I haven't gotten a beating, yet. Don't you forget this. You've got a sister just two blocks away.' (ibid.: 260 – 261)

Here Kulin emphasizes once more the solidarity among women through Yuna's relationship with Odelya. While Odelya discriminates between women's experiences, considering her own experience with domestic violence over Yuna's oppression, Yuna approaches Odelya more inclusively and welcomingly. However, as can be seen in the above paragraph, Kulin points out the importance of activism in defending an ideology. Kulin indicates that just as Odelya joins the fight at the risk of being beaten up by her husband, women must obtain their rights by way of clamoring at the expense of violence, claiming that silence brings nothing to women.

From then on, Kulin's novel assumes a didactic tone in its display of feminism and the woman issue. For instance, Kulin argues that men resort to domestic violence for they cannot establish their power when they cannot perform what is expected from them or adequately display or retain their power over women. When they cannot establish their power, they turn to the weakest near them, which is mostly women. Yuna puts it as "When they get fired, men vent their anger on women" (2015: 86). During the solidarity protests, Yuna tells off a taxi driver who complains about the traffic paralyzed by the protests:

> […]
> 'The woman killed is not paralyzed, is she? She died, her children are orphaned, aren't they? But, all we think about now is traffic! (…) Once again a young heart stopped working because of the villain husband couldn't control himself. Who knows at whom he got angry? Perhaps, though illegal, he drank heavily and got drunk, who knows?
> […]
> 'It is you, if you ask me, who got angry, seeing from your grumbling!'
> 'You kill your daughters and wives day and night, is that a lie?'
> 'Then they don't drive us out of our minds!'
> 'Do you have to kill whenever you're annoyed? Look, I annoy you now. Do you kill me?' (ibid.: 264).

In the novel, men become aggressive with the fear of losing their autonomy, power, and reference points, especially when they cannot make the definitions and draw the lines by themselves for they are the dominant sex. If it is a woman who causes such chaos, man attacks and vents his anger on the woman for he sees her as both physically and psychologically inferior to him, and pretty sure that the woman does not possess any power socially. Thus, Kulin suggests equalization between

what is domestic and what is outside. As the above dialogue indicates, men should behave in private in the same way they behave in public.

During the protests, women demonstrate against governmental decisions on the issues that are directly related to women body and sexuality. For instance, while Ramanis regime regards boys of 18 years of age as major it does not regard girls of the same age as major. Regan's stepsister Dina comes up on stage and demands that "just as boys, girls older than 18 years of age must also be considered as legally major" (2015: 305). The fact that the Republic of Ramanis does not consider women above 18 as major by law indicates that women are not treated as an adult in social life as well. In patriarchal societies women are mostly treated as a child, who needs to improve her personality so as to treated as an adult. Likewise, in Ramanis, a widowed woman cannot be the head of the family, if she has a son, regardless of his age, he will be regarded as the head of the family by the government (ibid.: 27). This implies the mentality behind the view and treatment of women of the patriarchal oppressive regime of Ramanis. Kulin elucidates this violence against women in the novel through the solidarity protests that are made against patriarchal practices on women in the below words:

> […] they shouted that only revised laws can deter femicide. They wanted a specific law to be amended immediately, such a law that even a little child can guess that such a law cannot have a legal basis: Daughters and wives, in case they act contrary to their fathers and husbands' wishes, and if they happen to die due to beating, shall benefit from 'Father and Husband Right'. Father and Husband Right! The kick that results in Odelya's lameness takes strength from this law; what's more it happened when she was pregnant. […] Odelya did not file a complaint against her husband. […] The judge that would deliver a verdict would be a man, after all! (ibid.: 266)

These sentences are uttered by Yuna. As it can be seen, Yuna does not justify governmental acts that oppress people, especially women. Her evaluation of the protests demonstrate that she is now aware of the fact that the whole system is patriarchal from head to toe, from the taxi driver on the street to the judge in court. Therefore, she regrets spending her valuable time in laboratories, doing "beneficial things", instead of concerning herself with the non-governmental issues (2015: 266). Here, it appears that Kulin emphasizes that there are more important things in this life other than science and experiments, the things that make us humans.

So, these solidarity protests reveal Kulin's view of the current situation of the women's struggle to overcome patriarchal troubles in Turkey. Kulin's view of feminism as it is narrated through Yuna and other characters seems to be much didactical, giving the impression that Kulin takes a break from the novel to give a lecture on feminism and its ideals. In comparison with the intrinsic feminism in DKÖ, Kulin's novel appears to fall short of making a feminist discussion on a speculative setting without going much indoctrinating and assuming a sermonizing manner.

A mere projection of the Gezi Park protests, these solidarity protests affirm what Kulin mentioned in her interview that she was inspired by Gezi to write *TG*. Kulin herself states in her interview with Ayşe Arman that she has been inspired by Gezi Park protests and wanted to materialize her disappointment at the outcome of the protests. She further explains:

> *I first thought of writing a novel like this in the following days of Gezi. Because of my disappointment […] I thought it would be great for my country that people who have long waited to enter politics could be elected now. We would normalize. We would cohere and merge. We would feed each other. Yet, our Prime Minister couldn't tolerate others who don't think and live as he wishes. A dystopic matter, after all and I worked on it.*[150]

As Kulin takes her inspiration from Gezi occupation she might have written a more protesting text that is more relentless and stern in its critique of patriarchy and more radical in handling the woman issue. This lacking in the political voice of the author is apparent in Kulin's neglect of many branches and sub-branches of feminist ideology. Even the fact that women can revolt against the government in Ramanis renders TG a more softened version of DKÖ where handmaids can never revolt against the Gilead regime. Since *TG* is not as much focused as *DKÖ* on feminism, body politics and sexuality, and not in the same depressing mode, it could not get to be as much protest as *DKÖ*.

[150] Ayşe Arman, "Artık Uyanın!" [Wake Up Now!], Hürriyet, (10.10.2015), http://www.hurriyet.com.tr/yazarlar/ayse-arman/artik-uyanin-30284562 (Last Access: 17.07.2017).

3.9 CONCLUSIONS

In this chapter, I endevaoured to show whether feminist speculative fiction that became visible in the peritextual and epitextual materials surrounding a text has ultimately been adopted on the textual level by indigenous authors. Accordingly, narrative structures of both novels including paratextual presentation, plots, characters, setting, and themes have been examined. This examination revealed that while DKÖ is presented to Turkish readers as a feminist speculative text openly in the peritext, TG is not presented as such but rather as a speculative text that concentrates on a woman and her taking the control of her life. While both novels focus on a female protagonist, DKÖ does it in a more gloomy and depressing tone and overwhelming readers as well. Yet, Kulin cannot create as much a gloomy atmosphere as Atwood, contextualizing Yuna in more comfortable conditions when compared to Offred.

The regimes depicted in each novel converges in their oppressive dispositions, targeted at women especially, Atwood describes Gilead's oppression much more radically and overwhelmingly than the way Kulin describes Ramanis regime. Ramanis, as is depicted in TG, is oppressive towards women but not as violently as Gilead, leaving some room for women to act as an individual, whereas in DKÖ, women are stripped off their individuality in every walk of social life. Atwood's novel addresses mainly women's sexual freedom and how easily they can be enslaved through their sexuality in a patriarchal society, through the narrative of a handmaid, without falling into the trap of didacticism. Kulin's novel, on the other hand, focuses on a woman scientist, Yuna, who is oppressed as a human firstly and then as a woman under a patriarchal regime. While Atwood's protagonist is depicted as incapable in many aspects with a mediocre education, but being much aware of the goings-on in Gilead, Kulin's protagonist is ignorant to the facts of Ramanis even if she is well-educated and clever. Thus, it can be said that Kulin's Yuna is not a reliable protagonist while Atwood's Offred seems to be more plausible.

These novels diverge in feminist criticisms they make as well. While in *DKÖ*, Atwood manifestly puts forward her feminist criticisms against patriarchy by putting emphasis on patriarchal violence against female sexuality as well as women's social

and legal rights and visibility, in *TG*, Kulin attacks patriarchy from many aspects, feminism being only one of them, which is not a central idea of the novel but shares room with other political themes under the general framework of the political stance of the novel which is oppositional to the power in broad terms. Thus, when the two novels are compared it can be argued that *DKÖ* is a feminist dystopia whereas *TG*'s genre cannot be determined straightforwardly as feminist dystopia since telling the awakening story of a woman and making feminist criticism sporadically in the novel does not necessarily mean that the end product is or should be feminist.

Moreover, these novels also differ in whether they make a criticism of feminism or not. Although *DKÖ* embodies a criticism of feminism, there is no criticism of feminism in *TG*. Atwood uses a discourse that criticize or approves feminist ideals in her novel where the discussion of what feminism is and against what feminists fight are not given in a didactical way as if giving a speech to a group of studies in women's studies class, but rather given as backed by the happenings in the plot. While making a discussion of feminism, Atwood provides an extensive discussion of patriarchy as well, spreading this discussion over the text and making it saturate with conflict between feminism and patriarchy. Yet, feminism in *TG* is given in the way we experience it in our daily lives, i.e. a political stance that challenges the governmental decisions and social conventions that disregard social presence and visibility of women, without hinting at deeper and critical matters. Women in *TG* protest against domestic violence but do not protest for more vulnerable issues such as abortion, sexual freedom, etc. on a political level. While Kulin narrates the discourse adopted and the demands made from the government during solidarity protests, she does not enter into a dialogic discussion of feminisms clashing with each other, thus confuses readers' minds. Thus, it can be suggested that Kulin does not create a world as much radically speculative as Atwood in her approach to patriarchy and feminism.

This divergence between the novels is also apparent in how they end. *DKÖ* starts and ends as a dystopian novel. The reader deduces from the conference proceedings in the last chapter that the fascist regime of Gilead continued until the year 2195. The academicians presenting their papers regarding the Gilead regime as told by a handmaid in tape recordings make sexist jokes when referring to some

practices in Gilead.[151] Moreover, the reader is not informed about the outcome of Offred's escape, whether she could make it to Canada or not. Thus, it can be said that *DKÖ* does not bring a utopian light on the dystopian world it describes. Yet, in Kulin's *TG*, positive developments take place towards the end that herald the emancipation of the protagonist and other women. The solidarity protests and the sabotage to the robots may foreshadow the coming of happy and free days. Thus, it can be said that while *DKÖ* is gloomy and ambiguous about the future, *TG* cannot create a scenario as much gloomy and ambiguous as *DKÖ* despite the metaphor of the sun blocked by a celestial body.

In the light of the comparative paratextual and textual analyses, an answer can be given to the preliminary question whether the characteristics of feminist speculative fiction as fully and subtly displayed in Atwood's *Damızlık Kızın Öyküsü* is transferred into Turkish culture repertoire. It can be suggested that feminist speculative fiction has found itself a place on paratextual level in the cultural repertoire in Turkey, which can be interpreted as the genre has been imported and settled in the repertoire. Yet, as the textual analysis yields, feminist speculative fiction has yet to be produced by Turkish writers in the sense it is produced by Western authors. Although there are rare examples that strive to make feminist speculative thrusts here and there as the Appendix 3 demonstrates, they fall short of creating as much radical settings and characters as the Western examples nor can they deconstruct the notion of gender as much subversively and create gender-bending narrative tools as much effectively and subtly as the Western counterparts.

[151] The professor names the recordings as 'The Handmaid's Tale'. When he tells about how he named the recordings, he uses the word 'tail' implying its archaic and vulgar use, which means "women seen as sexual objects" (2017: 370). It means that sexism and misogyny still stand in 2195.

CONCLUSION

This study aims to explore and problematize the position of feminist speculative fiction in Turkish culture repertoire through translations, to question whether the imported genre became a transfer in Turkish context in the process. To this end, a definition of feminist speculative fiction was constructed from a close survey of various academic sources that explore the thematic features of the genre. Since the word speculation entails confusion as to the content and capabilities of such texts and considering the fact that there is no proper definition of the genre, I tried to make a definition by reference to a selection of academic studies and take this definition as a reference point when compiling the corpus of translated and indigenous feminist speculative fiction texts for this thesis. Accordingly, feminist speculative fiction can be defined as a way to bend gender notions via science fictional, fantastic, utopian/dystopian, gothic or magic-realist means. The texts may vary in the degree and extent they fictionalize their gender-bending speculations, either being radical and protesting or adding gender-bending features only as a flavor to the text itself, not making severe criticisms or detailed discussions on the matter.

As my corpus revealed, translation has been the only tool to bring in feminist speculative texts into Turkish culture repertoire. Although there have been a few tentative attempts at producing local feminist speculations, the majority of the works in the repertoire is still translations. By way of examining a peritextual and epitextual materials of the texts that have been determined as feminist speculations, I demonstrated that feminist speculative fiction has been presented to Turkish readers until recently not as a genre on its own term but rather as a genre derivative of speculative fiction or feminist fiction proper. Despite a few exceptions that were introduced sporadically into the repertoire, the production of feminist speculative fiction have been conducted in a non-normative wayin Turkey, failing for a long time to convey the texts as they are to Turkish readers. The interviews made with the agents who have been engaged in the production of these texts in Turkey revealed that the genre has been produced and presented to Turkish readers without any particular political intention asserted openly on the part of the translators and editors. Fully aware of the political and speculative background of the text they are

introducing to the repertoire, translators and editors do not name this importation activity as a political act in itself. As for the indigenous authors, the interviews demonstrated that indigenous texts have been produced either with intentions to produce speculative fiction for women or with feminist activist intentions, yet not as much protestingly and sternly as the texts produced in the Western context. This lacking is further problematized in a comparative textual analysis between a translated feminist dystopia *Damızlık Kızın Öyküsü* (Atwood, 2017) and an indigenous text *Tutsak Güneş* (Kulin, 2015). Through an examination of the themes, tropes and narrative in these two novels, I argued that the genre of feminist speculative fiction has not gained itself a place as a genre produced by indigenous authors as well, thus failing to become a transfer in Turkish culture repertoire.

In Chapter One, I delved into the generic characteristics of feminist speculative fiction as delineated by Western scholars and people of letters. I have conducted my literary research through academic studies that focus on feminist utopias/dystopias and feminist science fiction mostly, for the majority of the texts included in my corpus was of these genres. Through close review of the academic studies, I attempted to determine the textual clues such as themes, tropes and narrative features that together make up what we perceive as feminist speculation. These generic traits helped me ensure what I excavated from the bibliographies are feminist speculations indeed and later determine the indigenous Turkish texts that embody feminist speculative features. I also aimed to provide historical development of the genre in the Western context so as to put feminist speculative fiction into a spatial and temporal context. To this end, I demarcated the development of the genre into three major phases: (i) female gothic tradition of the 19th century, (ii) feminist utopias, and (iii) feminist science fiction.

Accordingly, as my research has revealed, despite having its foundation in the female gothic tradition of the 19th century such as Margaret Cavendish's *The Blazing World* (1666) and Mary Shelley's *Frankenstein, or The Modern Prometheus* (1818), feminist speculations had not been produced until the 1960s. The pulp-magazine-era of science fiction in the 1930s and 1940s was barren in terms of female speculative writers as well as female characters. Depicting women as female aliens in contrast to male humans, these stroies were prejudiced against women and the

feminine which can be traced in the delineation of women and female body from the sexist perspective of male writers. With the inclusion of women authors to the speculative realm in the 1950s, feminist utopias began to be written in the 1960s and 1970s that put the female alien to the centre and depict women and their relationships with each other, men and nature under a different light, such as Marge Piercy's *Woman on the Edge of Time* (1976) and Suzy McKee Charnas' *Motherlines* (1978). As my review of the selected relevant studies has shown, feminist utopias portray separation from the patriarchal world occupied by men through a series of systemic changes. In feminist utopias, societies are headed by nobody, non-patriarchal and anarcho-socialist mostly while the social structure is communal, even tribal. Family structure is also communal in that reproduction and child-rearing is done collectively by women, and mother-child relationship or parenting in more generel terms is not private but communal, too. Feminist utopias mostly depict environment-friendly societies where the nature is regarded and respected as an individual; soft power is valued more than hard power; women use psi-powers denoting their mental and spiritual strength; war and violence are not seen and done as a sport but out of necessity; sexual identities and sexual relationships are never subject to power relations and abuse. Feminist dystopias, on the other hand, in direct contrast of the utopias, depict hierarchically patriarchal societies where women are certainly disadvantaged vis-a-vis men both socially and economically. Reduced to their biological functions, women lose their subjecthood and sexual authonomy in dystopian settings as best depicted for instance in Katharine Burdekin's *Swastika Night* (1934) and Margaret Atwood's *The Handmaid's Tale* (1985).

This chapter has also shown that feminist science fiction of the 1980s deconstructs the separatism inherent in the 1970s' feminist utopias and includes men as well on the grounds that separatism falls short of offering realist depictions of and solutions to gender biases and inequlities among sexes as well as the power relations that oppress women by excluding the other side of the equation. To this end, feminist science fiction authors employ a number of narrative features such as female heroes who embody heroic qualities just as men, transforming male-coded heroism to fantastic feminine heroism which embody both feminine and masculine traits such as fighting in a battle and rescuing and nurturing the female child at the same time. In

addition, feminist science fiction incorportate cyborgs (i.e. cybernetic organisms) that destablize the human-machine dichotomy and thus the dichotomy between female alien and male human by problematizing the categories of man and woman as well as the notions of masculinity and femininity. These cyborgs also serve as sexual mates to women for they offer a wide spectrum of sentimental and intellectual needs freed from gendered substructures, at the cost of which women renounce their freedom and subjecthood in the real patriarchal world they live in.

Following this survey of generic features of the genre, it can be suggested that feminist speculative fiction is a relatively young genre having first been produced in the West in the 1960s despite having its basis in the 19th century gothic fiction. It can further be said that feminist speculative fiction is a conglomeration of a number of features each embodied by a number of genres that are cousins to each other hence differ slightly from each other. This further demonstrated that it would be difficult to tell the difference between what feminist speculation is and what is not. As the thematic studies revealed, there appears to be no definite boundaries between what is and is not feminist speculation. Since there are a number of feminisms instead of one feminism, what appears to be feminist for one person might not be so for another. Yet, this led me to take as principle the most fundamental and straightforward generic features common to a great number of texts which are considered by most as feminist speculations while I compiled the corpus of translated and indigenous texts.

Later in Chapter One, I introduced theoretical and methodological framework of the thesis. Itamar Even-Zohar's polysystem theory, together with his concepts of "culture repertoire", "import" and "transfer" constituted the theoretical framework of this thesis. I also made use of the concept of "agency" as introduced by Even-Zohar and Gideon Toury. Even-Zohar's concept of culture repertoire enabled me to form a repertoire of translated and indigenous feminist speculative texts as options imported from 1992 until 2017 for Turkish readers. In this way, I could detect the first entrance of feminist speculative fiction into Turkish as well as the distribution of the texts through decades. It can be said that the production that began in 1992 with Marge Piercy's *Zamanın Kıyısındaki Kadın*, translated by Füsun Tülek and published by Ayrıntı Publishing continued without decreasing through the 1990s, 2000s and 2010s, with at least ten books published each decade. This repertoire of feminist

speculative texts further enabled me to trace the translators, publishers and authors of feminist speculative fiction within Turkish context, thus shedding light on the agency aspect of this production. It can be said that the repertoire includes 42 novels from 26 authors, translated by 33 translators and published by 17 publishing houses.

After giving the theoretical framework, I presented my methodological framework. I made use of primary, secondary and tertiary sources, thus employing both paratextual and textuıal analysis. Genette's concept of "paratext" helped me to examine the "peritextual" materials such as cover pages and prefaces of the texts in my corpus as well as the "epitextual" materials such as reviews and critiques about these texts. In addition to these I also examined the lists I compiled including source texts (Appendix 1), translated texts (Appendix 2) and indigenous texts (Appendix 3) of feminist speculation. These paratextual examination helped me to get an overall picture of the improvement of the genre of feminist speculation in Turkey starting from the first book published in 1992 and the way they are presented to Turkish readers. In addition to these sources, I made interviews with the agents, i.e. translators, editors and authors, involved in the production and presentation of this genre in Turkey, which provided information as to the reception of feminist speculative fiction and their motives behind the importation of these texts. Lastly, I made a comparative textual analysis between a translated feminist utopia Margaret Atwood's *Damızlık Kızın Öyküsü* (2017) and an indigenous text Ayşe Kulin's *Tutsak Güneş* (2015) so as to question whether the imported feminist speculative fiction has become a transfer or not.

In Chapter Two, I attempted to contextualize the translated and indigenous feminist speculative fiction through close examination of their paratextual elements, together with the interviews made with the agents involved in this production within Turkish culture repertoire. I divided translated and indigenous novels into two categories, one is the list of "feminist speculative fiction proper" which is comprised of texts that are manifestly feminist speculations and the other is the list of "fuzzy texts" which is comprised of texts that are not as much definite and manifest in their feminist speculative features as the proper texts. This division has shown that the number of fuzzy texts is more than that of proper texts in both translated and indigenous corpuses, further blurring the boundaries within the genre of feminist

speculation.

I made the paratextual examination under four headings: (i) authors & novels, (ii) translators, (iii) publishing houses, and (iv) indigenous authors & novels. As my examination revealed, there are full-time feminist speculative authors as well as occasional and one-time visitors to the feminist speculative realm. There are also authors with their speculative or feminist dispositions outweighing one another. Yet, as the paratextual analysis in this chapter has disclosed, none of these authors have been presented as feminist speculative authors to Turkish readers, with only a few exceptions including vague implications. My examination further demonstrated that the well-regarded authors and novels in Anglo-American cultures have been introduced into Turkish culture repertoire with their feminist speculative features depicted on the back cover yet not with the exact generic name in the peritext. There are also fuzzy novels that have been presented neither as feminist speculations nor with the exact generic name to Turkish readers, denoting the confusion about the content of these works. Yet, protestingly feminist speculations written by radically feminist authors have been presented in the paratext to Turkish readers in a way to reflect their protest nature, even sometimes with the exact generic name displayed in the paratext. Begum Sakhawat Rokeya Hossain's *Sultana'nın Rüyası* (2007) was presented with the exact name "feminist utopia" on the cover and in the blurb on the back cover together with a depiction of the feminist dystopian society narrated in the novel. Moreover, the novel was presented with a letter to Güldünya Tören, a victim to honour killing in Turkey, and a foreword by the translator Billur Yılmazyiğit denoting the feminist standpoint of the novel and the author. It can be suggested that these paratextual elements served to turn the whole translation into a feminist project in itself. Other than this, Ann and Jeff Vandermeer's anthology *Devrimin Kardeşleri* (2016) was presented with a similar label as "feminist spekülatif kurgu" [feminist speculative fiction] appeared on the front and the back cover of translation. This anthology marks the first fully presentation of the generic name in Turkish, thus taking a step to consolidate the presence of the genre within the culture repertoire. Thus, it can be suggested that the ever-growing trend of feminist speculative fiction production in Turkey has been demarcated with certain turning points such as the first introduction of the genre in 1992, the first appearance of the generic name on

the cover in 2007 and the first step to further consolidate the place of the genre within the repertoire in 2016. This certainly promises an increase in the production with more generic visibility in the following years.

The examination of the lists in this chapter has also shown that, 42 books have been translated by 33 translators in total. Only a few translators have been more prolific than the other translators, such as Çiğdem Erkal İpek. She has translated 5 novels/collections by Ursula Le Guin, being the most prolific translator in my corpus. Yet, as my research revealed, none of the translators except Billur C. Yılmazyiğit has gained paratextual visibility. Nor have these translators except Yılmazyiğit declared a political intention or activism in their feminist speculative translations. Yılmazyiğit stated her intention in the foreword she wrote to *Sultana'nın Rüyası*. Thus, it would not be wrong to suggest that translators of feminist speculative fiction in Turkey seem to be indifferent to the political undertones inherent in the texts they translate.

As for the publishing houses, three major ones come to fore in my corpus; i.e. Metis, Ayrıntı and İthaki. As my research has revealed, Metis brought a standard to the translation of speculative texts with its "Metis Science Fiction Series" active from the early 1990s until the early 2000s. Although the then general editor Bülent Somay published a few feminist speculative texts under this series (which are included in the fuzzy list), he stated that he did not have a political intention in doing so for the motto of the series was to bring quality science fiction in quality translation to Turkish readers. Unlike Metis, Ayrıntı published in the early 1990s some key feminist speculative texts (which are included in the proper list) that are sternly feminist in a protesting way such as *Zamanın Kıyısındaki Kadın* (1992), *Karanlığın Sol Eli* (1993) and Ernest Callenbach's *Ekotopya* (1994). Although the then general editor Tuncay Birkan stated that he did not have any special affinity with speculative fiction and he published these speculative texts for the sake of their feminism and literary value in the first place. Although not as deep-rooted and continuous producer as Metis and Ayrıntı, Encore Publishing took a leap forward and published Devrimin Kardeşleri. Yet, in a similar vein with Somay and Birkan, initiator of the translation of *Devrimin Kardeşleri*, Evrim Öncül stated that she chose this anthology for the stories were powerful and effective in their speculative quality,

and that feminism was not the actual reason behind this project but rather was the bonus point that adds to the beauty of the speculative stories. The interviews I made with the agents engaged in feminist speculative publishing revealed that each one of the translators and editors knew about the components of feminist speculative fiction, being fully aware of the political and speculative background of the text they are introducing to the repertoire. Yet, they do not name this importation activity as a political act in itself, which means they have not brought these texts as options to the repertoire for the sake of their feminist speculative content and triggering indigenous production in the repertoire. Yet still it can be said that their actions have triggered a move towards consolidating the place of the genre within Turkish culture repertoire.

And lastly, my corpus of indigenous authors and novels, rather small in number in contrast to the corpus of translated texts involve only 3 novels, 3 story collections and 5 short stories. The indigenous text corpus is disorderly in that it includes both protest authors who write protestingly feminist speculations and mainstream authors who make an attempt to write something speculative or speculative authors who try to write something feminist. My close examination demonstrated that the corpus of indigenous texts embody plurality when compared to the corpus of translated texts. Yemni presented her story collections with the name "Kadınca Bilimkurgu Öyküleri" on the cover, whereas Tetik asserts that she wrote "Eşçip" primarily as a feminist story with a speculative setting. And while Atasü's story was presented as mere feminist fiction within a feminist short-story collection *Dullara Yas Yakışır* (1988), Kulin's Tutsak Güneş (2015) was presented as a speculative novel that portrays the awakening of a woman yet without the exact name "feminist dystopia" in the paratext. Thus, it can be suggested that indigenous feminist speculative production in Turkey does not have a settled tradition of its own. A few significant examples and a few attempts by courageous authors, together with insufficient visibility in the paratext, falls short of making feminist speculations become a genre on its own terms within Turkish culture repertoire for now.

In Chapter Three, I made a comparative textual analysis between *Damızlık Kızın Öyküsü* (2017) and *Tutsak Güneş* (2015). The reason why I chose these two texts is that *DKÖ* was received in its original culture repertoire as feminist dystopia and *TG* makes intertextuality to *DKÖ* borrowing a character's name and using it for a

psycholocial syndrome. Kulin's statements in her interviews that she was inspired by Atwood's novel further convinced me that there might be similarities between two texts in terms of narrative features. The examination of the paratextual presentation of both novels in Turkey together with their narrative features such as plots, settings and themes demonstrated that these two novels converge in terms of centering on a woman protagonist and putting her in conflict with her identity as an individual and as a citizen living under an oppressive regime. In both novels, women are kept as breeding animals for pretty much the same reasons yet in differing aspects and varying severity. And both novels depict a woman's rebellion against the governing power by making observations and forming their own opinion of the reality around them. Yet, although both novels appropriate feminism in some way, they diverge in the way and extent they tackle the major issues related to feminism.

These novels differ in the way they approach the woman issue. While Atwood's novel addresses women's sexual freedom and how easily they can be enslaved through their sexuality in a patriarchal society without becoming didactical, Kulin's novel focuses on a woman scientist who is oppressed as a human firstly and then as a woman under a patriarchal regime, with a didactical tone. The discussion of what feminism is and against what feminists fight are not given in *DKÖ* in a didactical way as if giving a speech to a class of women's studies, but rather given as backed by the happenings in the plot. Yet, in *TG*, feminism is quite didactic, so it is not absorbed in the text, but shows up here and there in a sermonizing manner. Kulin depicts feminism in the way we experience it in our daily lives, i.e. a political stance that challenges the governmental decisions and social conventions that disregard social presence and visibility of women, without hinting at deeper and critical matters. Women in *TG* protests against domestic violence but does not protest against more vulnerable issues such as abortion, sexual freedom, etc. on a political level. Thus, it can be suggested that Kulin did not create a world as much radical as Atwood's approach to feminism and patriarchy.

Moreover, *DKÖ* is all-inclusive in terms of feminist theory and its branches including economic issues as well as sexuality and body politics, whereas *TG* pictures these issues as well but superficially without much depth as to the diversity feminist politics embodies. So it can be said that while feminism is held in a dialogic

way in Atwood's *DKÖ*, it is held as a monologue in Kulin's *TG*. Due to the radical atmosphere Atwood creates in the novel, the reader cannot decide who to believe and whom to find righteous. Yet, this ambivalence is lacking in *TG* where feminism is portrayed as a moderate mainstream practice which can be seen observed in the cliched statements that echo an early form of feminism, i.e. Amazonian feminist utopias of the 1960s that depict women rulers and women-only countries.

Moreover, while *DKÖ*'s main focus is on enslavement of women through the oppression of their sexuality, *TG*'s main interest is the enslavement of women through a lack of fundamental rights and individuality. The oppression of women in *TG* is not as much harsh and inhumane as the one in *DKÖ* in that while *TG*'s Yuna can work and earn her own money, *DKÖ*'s Offred was ripped of all her rights and capabilities that she was not even allowed to read and write. Besides, *TG*'s Ramanis regime has certain practices that are aimed at women exclusively, but they are not as much inhumane and oppressive as the practices of *DKÖ*'s Gilead Regime.

Finally, *DKÖ* does not employ many themes at once, rather focusing on woman issue which is delineated via sexuality, sexual freedom and individuality, whereas *TG* incorporates a number of themes under the category of politics, such as environmental and ecological issues, Gezi Park protests, political and civil unrest during the last ten years in Turkey and women's struggle for rights. While in *DKÖ*, Atwood manifestly puts forward her feminist criticisms against patriarchy by putting emphasis on patriarchal violence against female sexuality as well as women's social and legal right and visibility, in *TG*, Kulin attacks patriarchy from many aspects, feminism being only one of them, which is not a central idea of the novel but shares room with other political themes under the general framework of the political stance of the novel which is oppositional to the power in broad terms.

Thus, when the two novels are compared it can be argued that *DKÖ* is a feminist dystopia whereas *TG*'s genre cannot be determined straightforwardly as feminist dystopia since telling the awakening story of a woman and making feminist criticism sporadically in the novel does not necessarily mean that the end product is or should be feminist.

In the light of the comparative paratextual and textual analyses, it can be asserted that feminist speculative fiction has been introduced as an option to Turkish

readers in the early 1990s and have settled as a genre in the culture repertoire thanks to the agents of translation. Yet, as the textual analysis yields, the genre has not been produced by Turkish writers in the sense it is produced by Western authors yet. Although there are rare examples that strive to make feminist speculative thrusts here and there as the Appendix 3 demonstrates, they fall short of creating as much radical settings and characters as the Western examples nor can they deconstruct the notion of gender as much subversively and create gender-bending narratives as much effectively and subtly as their counterparts.

Thus, it can be asserted that the imported feminist speculative fiction has not become a transfer within Turkish culture repertoire, as a genre widely acclaimed, adopted and put into practice. However, the current production within the repertoire both as translation and as indigenous writing has a potential to increase in number, thus giving an impetus to local production of feminist speculative fiction in Turkey.

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APPENDICES

Appendix 1: The Corpus of Source Feminist Speculative Fiction Novels

Authors	**Texts**	**Publication Year**	**Publisher**
Mary Shelley	Frankenstein or the Modern Prometheus	1818	_
Mary Shelley	The Last Man	1826	_
Margaret Cavendish	The Blazing World (The Description of a New World Called The Blazing World)	1666	_
Ann Radcliffe	The Mysteries of Udolpho	1794	G.G and J. Robinson
Ann Radcliffe	A Sicilian Romance	1790	Hookham and Carpenter
Margaret Atwood	The Handmaid's Tale	1985	McClelland and Stewart
Margaret Atwood	Oryx and Crake	2003	McClelland and Stewart
Margaret Atwood	The Year of the Flood	2009	McClelland & Stewart
Margaret Atwood	MaddAddam	2013	McClelland & Stewart
Marion Zimmer Bradley	The Fall of Atlantis (1-2)	1987	Baen
Marion Zimmer Bradley	The Mists of Avalon	1983	Alfred A. Knopf
Marion Zimmer Bradley	The Ruins of Isis	1978	Donning/Starblaze
Marion Zimmer Bradley (editor & contributor)	Free Amazons of Darkover	1985	DAW Books
Marion Zimmer Bradley	City of Sorcery	1984	DAW Books
Marion Zimmer Bradley	Thendara House	1983	DAW Books
Marion Zimmer Bradley	The Shattered Chain	1976	DAW Books
Marion Zimmer Bradley	The Wind People	1959	
Marion Zimmer Bradley	The Forbidden Tower	1977	
Katharine Burdekin	Swastika Night	1937	Victor Gollancz Ltd
Katharine Burdekin	Proud Man	1934	
Octavia Butler	Fledgling	2005	Seven Stories Press
Octavia Butler	Parable of the Sower	1993	Grand Central Publishing
Octavia Butler	Bloodchild	1984	

Octavia Butler	Mind of My Mind	1977	Doubleday
Octavia Butler	Dawn	1987	Gollancz
Octavia Butler	Kindred	1979	Doubleday
Octavia Butler	Adulthood Rites	1988	VGSF
Octavia Butler	Wild Seed	1980	Sidgwick and Jackson
Octavia Butler	Imago	1989	VGSF
Octavia Butler	Saints and Strangers	1986	Viking
Angela Carter	Nights at the Circus	1984	Chatto & Windus
Angela Carter	The Bloody Chamber	1979	Gollancz
Angela Carter	The Passion of New Eve	1977	Gollancz
Angela Carter	Heroes and Villains	1969	Heinemann
Angela Carter	The Magic Toyshop	1967	Heinemann
Samuel Delany	Triton	1976	Bantam Books
Samuel Delany	Dhalgren	1975	Bantam Books
Samuel Delany	Babel-17	1966	Ace Books
Ursula K. Le Guin	Mountain Ways	1996	
Ursula K. Le Guin	The Matter of Seggri	1994	
Ursula K. Le Guin	Always Coming Home	1985	Harper and Row
Ursula K. Le Guin	The Left Hand of Darkness	1969	Ace Books
Ursula K. Le Guin	The Dispossessed	1974	Harper and Row
Ursula K. Le Guin	Word for World is Forest	1976	Putnam Publishing Group
Ursula K. Le Guin	Tehanu	1990	Atheneum Books
Ursula K. Le Guin	Four Ways to Forgiveness	1995	HarperCollins
Ursula K. Le Guin	The Birthday of the World		
Marge Piercy	Woman on the Edge of Time	1976	Alfred A. Knopf
Marge Piercy	Body of Glass (He, She, It)	1992	Michael Joseph
Joanna Russ	The Female Man	1975	Bantam Books

Joanna Russ	The Two of Them	1978	Berkley-Putnam
Joanna Russ	A Few Things I Know About Whileaway (The Norton Book of Science Fiction)	1993	W.W. Norton & Company
Joanna Russ	When It Changed	1979	White Wolf Publishing
Joanna Russ	Picnic on Paradise	1968	Ace
Joanna Russ	We Who Are About To…	1975	Dell
Joanna Russ	And Chaos Died	1970	Ace
Joanna Russ	The Adventures of Alyx	1983	Simon & Schuster
Jessica Amanda Salmonson	Amazons!	1979	DAW Books
Jessica Amanda Salmonson	Amazons II	1982	DAW Books
Jessica Amanda Salmonson	Heroic Visions	1983	Ace Books
Jessica Amanda Salmonson	Heroic Visions II	1986	Ace Books
Jessica Amanda Salmonson	What Did Miss Darrington See?: An Anthology of Feminist Supernatural Fiction	1989	Feminist Press
Pamela Sargent	The Shore of Women	1986	Open Road Media Science & Fantasy
Pamela Sargent	Women of Wonder: Science Fiction Stories by Women about Women	1975	Vintage Books
Pamela Sargent	Women of Wonder: The Classic Years: Science Fiction by Women from the 1940s to the 1970s	1995	Harcourt Brace & Company
Pamela Sargent	Women of Wonder, The Contemporary Years: Science Fiction by Women from the 1970s to the 1990s	1995	Harcourt Brace & Company
Pamela Sargent	The New Women of Wonder: Recent Science Fiction Stories by Women about Women	1978	Vintage Books
Pamela Sargent	More Women of Wonder: Science Fiction Novelettes by Women about Women	1976	Vintage Books
Melissa Scott	Shadow Man	1995	Tor Books
Melissa Scott	Trouble and Her Friends	1994	Tor Books
Melissa Scott	Dreaming Metal	1995	Tor Books
Melissa Scott	Silence in Solitude	1989	Gollancz

Gerd Brantenberg	Egalia's Daughters (Translated by Louis Mckay)	1986	Seal Press
Charlotte Perkins Gilman	A Woman's Utopia	1907	The Forerunner
Charlotte Perkins Gilman	Moving the Mountain	1911	The Forerunner (Appeared as a serial)
Charlotte Perkins Gilman	Herland	1915	The Forerunner (Appeared as a serial)
Charlotte Perkins Gilman	With Her in Ourland	1916	The Forerunner (Appeared as a serial)
Suzette Haden Elgin	Native Tongue	1984	Feminist Press
Suzette Haden Elgin	The Judas Rose	1987	Feminist Press
Suzette Haden Elgin	Earthsong	1994	Feminist Press
Suzette Haden Elgin	"For The Sake of Grace"	1969	Published for the first time in The Magazine of Fantasy and Science Fiction
Leslie Marmon Silko	Ceremony	1986	Penguin Books
Ursula K. Le Guin	The Wild Girls	2002	Asimov's Science Fiction (Magazine)
Ursula K. Le Guin	The Telling	2000	
James Tiptree, Jr.	Mama Come Home (The Mother Ship)	1968	
James Tiptree, Jr.	Your Haploid Heart	1969	
James Tiptree, Jr.	All the Kinds of Yes	1972	
James Tiptree, Jr.	10.000 Light Years from Home	1973	Ace
James Tiptree, Jr.	Houston, Houston, Do You Read?	1976	
James Tiptree, Jr.	Your Faces, O My Sisters! Your Faces Filled of Light!	1976	
James Tiptree, Jr.	Up the Walls of the World	1978	Putnam's
James Tiptree, Jr.	The Girl Who Was Plugged In	1973	
James Tiptree, Jr.	Love is the Plan, the Plan is Death	1973	
James Tiptree, Jr.	Her Smoke Rose Up Forever	1990	
James Tiptree, Jr.	A Momentary Taste of Being	1975	

James Tiptree, Jr.	The Women Men Don't See	1973	
Racoona Sheldon (James Tiptree Jr.)	The Screwfly Solution	1977	
Suzy McKee Charnas	Walk to the End of the World	1974	Ballantine Books
Suzy McKee Charnas	Motherlines	1978	Gollancz
Suzy McKee Charnas	A Woman Appeared	1981	Bowling Green State University
Suzy McKee Charnas	The Furies	1994	Tor Books
Suzy McKee Charnas	The Conqueror's Child	1999	Tor Books
C. L. Moore	No Woman Born	1944	
C. L. Moore	Shambleau	1933	
C. L. Moore	Jirel Meets Magic	1935	
C. L. Moore	Black God's Kiss	1934	
Robert E. Howard	Sword Woman	circa 1932-34	
Emma Bull	Bone Dance	1991	Ace Books
Eleanor Arnason	Ring of Swords	1993	Tor Books
Eleanor Arnason	A Woman of the Iron People	1991	William Morrow & Co.
Judith Merril	That Only a Mother	1948	
Naomi Mitchison	Memoirs of a Spacewoman	1962	Gollancz
Naomi Mitchison	Solution Three	1975	Warner Books (US) /Dobson Books (UK)
Pamela Zoline	The Heat Death of the Universe	1967	
Pamela Zoline	Instructions for Exiting this Building in Case of Fire	1985	
Josephine Saxton	The Travails of Jane Saint and Other Stories	1980	Women's Press
Josephine Saxton	Jane Saint and the Backlash	1989	Women's Press
Josephine Saxton	Queen of the States	1986	
Josephine Saxton	The Triumphant Head	1970	
Monique Wittig	The Guerilleres	1969	Peter Owen
Frederik Pohl	Gateway	1977	St. Martin's Press

Frederik Pohl	The Age of Pussyfoot	1969	Ballentine Books
Sally Miller Gearhart	The Wanderground: stories of the hill women	1978	Abe Books
Nicola Griffith	Ammonite	1993	Del Rey
Kathleen Ann Goonan	In War Times	2007	
Vonda McIntyre	The Exile Waiting		
Vonda McIntyre	Dreamsnake	1978	Houghton Mifflin
Vonda McIntyre	The Entropy Effect	1981	Pocket
Vonda McIntyre	Superluminal	1983	Houghton Mifflin
Vonda McIntyre	Starfarers	1989	Ace
Vonda McIntyre	Transition	1990	Bantam
Vonda McIntyre	Metaphase	1992	Bantam
Vonda McIntyre	The Moon and The Sun	1997	Pocket Books
Vonda McIntyre	Aztecs	1977	
Carol Emshwiller	The Start of the End of the World	1981	
Carol Emshwiller	Carmen Dog	1988	Women's Press
Nalo Hopkinson	Midnight Robber	2000	
Nalo Hopkinson	Brown Girl in the Ring	1998	Hachette Book Group
Gwyneth Jones	Divine Endurance	1984	George Allen & Unwin
Gwyneth Jones	Escape Plans	1986	London: Unwin
Gwyneth Jones	White Queen	1992	VGSF
Pat Murphy			
Joan Slonczewski	A Door into Ocean	1986	
Sheri Tepper	Beauty	1991	Bantam Books
Sheri Tepper	The Gate to Women's Country	1988	Doubleday
Lisa Tuttle	A Spaceship Built of Stone	1980	London: The Women's Press
Lisa Tuttle	Mrs T	1976	
Lisa Tuttle	The Wound	1987	London: Unwin

Mary E. Bradley Lane	Mizora: a prophecy	1880	
Lilith Lorraine	Into the 28th Century	1930	
Cecelia Holland	Floating Worlds	1975	
Tanith Lee	Drinking Sapphire Wine	1977	
Tanith Lee	The Birthgrave	1975	DAW Books
Tanith Lee	Shadowfire (Vazkor, Son of Vazkor)	1978	DAW Books
Tanith Lee	Quest for the White Witch	1978	DAW Books
Elizabeth A. Lynn	The Northern Girl (Chronicles of Tornor 3)	1980	Berkley Publishing (Putnam's)
Elizabeth A. Lynn	The Dancers of Arun (Chronicles of Tornor 2)	1979	Berkley Publishing (Putnam's)
Elizabeth A. Lynn	Watchtower (Chronicles of Tornor 1)	1979	Berkley Publishing (Putnam's)
Elizabeth A. Lynn	The Woman Who Loved the Moon and Other Stories	1981	Berkley Publishing (Putnam's)
Anne McCaffrey	The Ship Who Sang	1969	
Anne McCaffrey	Dragonflight	1968	Ballantine Books
C. J. Cherryh	The Pride of Chanur	1982	Methuen
C. J. Cherryh	Chanur's Venture	1984	DAW Books
C. J. Cherryh	Fourty Thousand in Gehenna	1983	West Bloomfield
C. J. Cherryh	Chanur's Homecoming	1986	DAW Books
C. J. Cherryh	Cyteen (trilogy)	1989	Popular Library
C. J. Cherryh	Regenesis	2009	DAW Books
C. J. Cherryh	Faded Sun (Trilogy)	1978	
Pat Cadigan	Mindplayers	1987	Bantam Spectra
Pat Cadigan	Patterns	1991	Grafton
Pat Cadigan	Synners	1991	Bantam
Elisabeth Vonarburg	The Silent City (Silent City #1)	1981	Tesseract Books
Elisabeth Vonarburg	In the Mother's Land (Silent City #2)	1992	Spectra
Kate Wilhelm	Juniper Time	1979	Harper and Row
Kate Wilhelm	The Clewiston Test	1976	Farrar Straus Giroux

Dorothy Bryant	The Kin of Ata Are Waiting For You	1976	Random House
James Schmitz	The Witches of Karres	1966	Chilton Company
Charlotte Haldane			
Katherine Maclean	Contagion	1950	
Katherine Maclean	Missing Man	1975	Berkley
Katherine Maclean (and Tom Condit)	Trouble with Treaties	1980	Donning/Starblaz
Andre Norton	Witch World	1977	G.K. Hall
Leslie F. Stone			
Candas Jane Dorsey	Black Wine	1997	Tor Books
Theodore Sturgeon	Venus X Plus	1960	Pyramid Books
Maureen F. McHugh	Mothers & Other Monsters: Stories	2005	Booklassic
Maureen F. McHugh	Mission Child	1998	Avon / Eos
Maureen F. McHugh	China Mountain Zhang	1992	Tor Books
Sylvia Townsend Warner	Lolly Willowes; or The Loving Huntsman	1926	Chatto & Windus
Sylvia Townsend Warner	Kingdoms of Elfin	1977	Viking Press
Sylvia Townsend Warner	The Cat's Cradle-Book	1940	Viking Press
Starhawk (Miriam Simos)	The Fifth Sacred Thing	1993	Bantam
Starhawk (Miriam Simos)	Walking to Mercury	1997	Bantam
Starhawk (Miriam Simos)	City of Refuge: The Sequel to the Fifth Sacred Thing	2015	Califia Press
Jane Yolen	Sister Light, Sister Dark	1988	Tor Books
Jane Yolen	White Jenna	1989	Tor Books
Jane Yolen	The Books of Great Alta	1990	Tor Books
Jane Yolen	The One-Armed Queen	1998	Tor Books
Virginia Woolf	Orlando	1928	Hogarth Press
Louky Bersianik	The Eugelion	1976	Alter Ego
Jewelle Gomez	The Gilda Stories	1991	Firebrand Books
Bertha Harris	Lover	1976	Daughters, Inc.

Leonora Carrington	The Hearing Trumpet	1977	Virago
Elizabeth Moon	Sheepfarmer's Daughter	1988	Baen
Elizabeth Moon	Divided Allegiance	1988	Baen
Elizabeth Moon	Oath of Gold	1989	Baen
Nancy Springer	Larque on the Wing	1994	William Morrow & Co
Ann Leckie	Ancillary Justice	2013	Orbit Books
Ann Leckie	Ancillary Sword	2014	Orbit Books
Ann Leckie	Ancillary Mercy	2015	Orbit Books
Mary Doria Russell	The Sparrow	1996	Villard Books
Patrick Ness	The Knife of Never Letting Go	2008	Walker Books
Patrick Ness	The Ask and The Answer	2009	Walker Books
Dubravka Ugrešic	Baba Yaga Laid an Egg		
Caitlín R. Kiernan	The Drowning Girl	2012	Roc Books (Penguin)
Kim Stanley Robinson			
Connie Willis	Doom's Day	1992	Bantam Spectra
Connie Willis	Uncharted Territory	1994	
Leigh Brackett			
Karen Joy Fowler			
Elizabeth Hand	Waking the Moon	1994	HarperCollins
Theodore Roszak	The Memoirs of Elizabeth Frankenstein	1995	Random House
Kelly Link	Travels with the Snow Queen	1996	Small Beer Press
Raphael Carter	Congenital Agenesis of Gender Ideation	1998	
Molly Gloss	Wild Life	2000	Mariner Books
Hiromi Goto	The Kappa Child	2001	Red Deer Press
Hiromi Goto	Half World	2009	Puffin Canada
M. John Harrison	Light	2002	Gollancz
John Kessel	Stories for Men	2002	

Matt Ruff	Set This House in Order: A Romance of Souls	2003	Harper Perennial
Joe Haldeman	Camouflage	2004	Ace Books
Joe Haldeman	The Forever War	1974	St. Martin's Press
Johanna Sinisalo	Not Before Sundown	2003	Peter Owen (UK)
Geoff Ryman	Air (Air: Or, Have Not Have)	2004	St. Martin's Press
Catherynne M. Valente	The Orphan's Tales: In the Night Garden	2006	Bantam Spectra
Catherynne M. Valente	Deathless	2011	Tor Books
Shelley Jackson	Half Life	2006	HarperCollins
Sarah Hall	The Carhullan Army/Daughters of the North	2007	Faber & Faber
Nisi Shawl	Filter House	2008	Aqueduct Press
Greer Gilman	Cloud & Ashes: Three Winter's Tales	2009	Small Beer Press
Fumi Yoshinaga	Ooku: The Inner Chambers	2009	VIZ Media LLC
Andrea Hairston	Redwood and Wildfire	2011	Aqueduct Press
Kiini Ibura Salaam	Ancient, Ancient	2012	Aqueduct Press
Nike A. Sulway	Rupetta	2013	Tartarus Press
Monica byrne	The Girl in the Road	2014	Crown
Jo Walton	My Real Children	2014	Tor Books
Jo Walton	Among Others	2011	Tor Books
Roberth Heinlein			
Doris Lessing	Zones		
Lois McMaster Bujold	Mirror Dance	1994	Baen Books
Ann VanderMeer & Jeff VanderMeer (eds)	Sisters of the Revolution: A Feminst Speculative Fiction Anthology	2015	PM Press
Jayge Carr	Leviathan's Deep	1979	
Alasdair Gray	Poor Things	1992	Bloomsbury Publishing
L. E. Modesitt, Jr.	The Saga of Recluse	1991	Tor Fantasy
Elizabeth Baines	Birth Machine (check)		

Jeanette Winterson			
Loren McGregor	The Net	1989	Futura
Rosaleen Love			
Amy Thomson	Virtual Girl	1993	Ace Books
Paula Guran (ed)	Warrior Women	2015	Prime Books
Tanya Huff, Alexander Potter (eds.)	Women of War	2005	DAW Books
Iain Banks	The Wasp Factory	1984	McMillan
Sonya Dorman Hess	When I Was Miss Dow	1974	Vintage Books
John Varley	The Barbie Murders	1980	Berkley Books
John Varley	The Persistence of Vision		
John Varley	Blue Champagne		
Timmel Duchamp			
Zenna Henderson	Pilgrimage	1961	
Zenna Henderson	The People: No Different Flesh	1967	
Robert A. Heinlein	If This Goes On	1940	
Ernest Callenbach	Ecotopia	1975	Self-published
Edward Bellamy	Equality	1897	D. Appleton & Company

Appendix 2: The Corpus of Translated Feminist Speculative Fiction Novels

Source Text	Author	Year	Publisher	Translated Text	Translator	Year	Publisher	Series	Edition
Herland	Charlotte Perkins Gilman	1915	The Forerunner (Appeared as a serial)	Kadınlar Ülkesi	Seher Özbay	2007	İstanbul: Otonom Publishing	Literature Series 1	1st edition
Herland	Charlotte Perkins Gilman	1915	The Forerunner (Appeared as a serial)	Kadınlar Ülkesi	Seher Özbay	2014	İstanbul: Otonom Publishing	Literature Series 1	2nd edition
With Her in Ourland	Charlotte Perkins Gilman	1916	The Forerunner (Appeared as a serial)	Bizim Ülkemiz: Kadınlar Ülkesinden Sonra	Aylin Onacak	2014	İstanbul: Otonom Publishing	Literature Series 9	1st edition
Swastika Night	Katharine Burdekin	1937	Victor Gollancz Ltd	Swastika Geceleri	Mehtap Gün Ayral	2014	İstanbul: Encore Publishing	_	1st edition
Swastika Night	Katharine Burdekin	1937	Victor Gollancz Ltd	Swastika Geceleri	Mehtap Gün Ayral	2014	İstanbul: Encore Publishing	_	2nd edition
Swastika Night	Katharine Burdekin	1937	Victor Gollancz Ltd	Swastika Geceleri	Mehtap Gün Ayral	2015	İstanbul: Encore Publishing	_	3rd edition
Proud Man	Katharine Burdekin	1934	The Feminist Press	Mağrur Adam	Mehtap Gün Ayral	2016	İstanbul: Encore Publishing	_	1st edition
Venus X Plus	Theodore Sturgeon	1960	Pyramid Books	Venüs Artı X	Ayşe Gorbon	2001	İstanbul: İthaki Publishing	Science Fiction 29	1st edition
The Handmaid's Tale	The Handmaid's Tale	1985	McClelland and Stewart	Damızlık Kızın Öyküsü	Sevinç Kabakçıoğlu, Özcan Kabakçıoğlu	1992	İstanbul: Afa Publishing	Contemporaruy World Literature	1st edition
The Handmaid's Tale	The Handmaid's Tale	1985	McClelland and Stewart	Damızlık Kızın Öyküsü	Sevinç Altınçekiç, Özcan Kabakçıoğlu	2017	İstanbul: Doğan Kitap Publishing	World Literature – Novel Series	1st edition
The Mists of Avalon	Marion Zimmer Bradley	1983	Alfred A. Knopf	Avalon'un Sisleri	Selma Öğünç	1999	İstanbul: İthaki Publishing	Literature/Fantastic fiction	1st edition
The Mists of	Marion	1983	Alfred A. Knopf	Avalon'un Sisleri:	Selma Öğünç	2000	İstanbul: İthaki	Literature/Fantastic	2nd edition

Avalon	Zimmer Bradley			Büyü Ustası			Publishing	fiction	
The Mists of Avalon	Marion Zimmer Bradley	1983	Alfred A. Knopf	Avalon'un Sisleri	Selma Öğünç	2006	İstanbul: İthaki Publishing	Literature	1st edition
The Fall of Atlantis (1-2)	Marion Zimmer Bradley	1987	Baen	Atlantis'in Çöküşü	Volkan Gürses	1999	İstanbul: İthaki Publishing	Literature/Fantastic fiction	1st edition
The Fall of Atlantis (1-2)	Marion Zimmer Bradley	1987	Baen	Atlantis'in Çöküşü	Volkan Gürses	2000	İstanbul: İthaki Publishing	Literature/Fantastic fiction	1st edition
The Fall of Atlantis (1-2)	Marion Zimmer Bradley	1987	Baen	Atlantis'in Çöküşü	Volkan Gürses	2001	İstanbul: İthaki Publishing	Literature/Fantastic fiction	1st edition
The Fall of Atlantis (1-2)	Marion Zimmer Bradley	1987	Baen	Atlantis'in Çöküşü	Volkan Gürses	2006	İstanbul: İthaki Publishing	Literature/Fantastic fiction	1st edition
The Magic Toyshop	Angela Carter	1967	Heinemann	Büyülü Oyuncakçı Dükkanı	Begüm Kovulmaz	2002	İstanbul: Everest Publishing	Contemporaruy World Literature Series	1st edition
The Bloody Chamber	Angela Carter	1979	Gollancz	Kanlı Oda	Özden Arıkan - Pınar Savaş	2001	İstanbul: Everest Publishing	Contemporaruy World Literature Series	1st edition
Nights at the Circus	Angela Carter	1984	Chatto & Windus	Sirk Geceleri	Ayşe Gül Güre	1995	İstanbul: Can Publishing	Contemporaruy World Literature Series	1st edition
Nights at the Circus	Angela Carter	1984	Chatto & Windus	Sirk Geceleri	Ayşe Gül Güre	1997	İstanbul: Can Publishing	Contemporaruy World Literature Series	_
Nights at the Circus	Angela Carter	1984	Chatto & Windus	Sirk Geceleri	Ayşe Gül Güre	2001	İstanbul: Can Publishing	Contemporaruy World Literature Series	_
Nights at the Circus	Angela Carter	1984	Chatto & Windus	Sirk Geceleri	Ayşe Gül Güre	2005	İstanbul: Can Publishing	Contemporaruy World Literature Series	_

Trouble on Triton: An Ambiguous Heterotopia	Samuel Delany	1976	Bantam Books	Triton	Metin Çetin	2000	İstanbul: Metis Publishing	Metis Science Fiction Series; Science-fiction 31	1st edition
Always Coming Home	Ursula K. Le Guin	1985	Harper and Row	Hep Yuvaya Dönmek	Cemal Yardımcı	1998	İstanbul: Ayrıntı Publishing	_	_
Always Coming Home	Ursula K. Le Guin	1985	Harper and Row	Hep Yuvaya Dönmek	Cemal Yardımcı	2001	İstanbul: Ayrıntı Publishing	_	_
Always Coming Home	Ursula K. Le Guin	1985	Harper and Row	Hep Yuvaya Dönmek	Cemal Yardımcı	2002	İstanbul: Ayrıntı Publishing	Tough Books Series 8	1st edition
Always Coming Home	Ursula K. Le Guin	1985	Harper and Row	Hep Yuvaya Dönmek	Cemal Yardımcı	2004	İstanbul: Ayrıntı Publishing	Tough Books Series 8	2nd edition
Always Coming Home	Ursula K. Le Guin	1985	Harper and Row	Hep Yuvaya Dönmek	Cemal Yardımcı	2013	İstanbul: Ayrıntı Publishing	Tough Books Series 8	3rd edition
Four Ways to Forgiveness	Ursula K. Le Guin	1995	HarperCollins	Bağışlamanın Dört Yolu	Çiğdem Erkal İpek	2001	İstanbul: Metis Publishing	Science Fiction 32	1st edition
Four Ways to Forgiveness	Ursula K. Le Guin	1995	HarperCollins	Bağışlamanın Dört Yolu	Çiğdem Erkal İpek	2004	İstanbul: Metis Publishing	Science Fiction 32	2nd edition
Four Ways to Forgiveness	Ursula K. Le Guin	1995	HarperCollins	Bağışlamanın Dört Yolu	Çiğdem Erkal İpek	2013	İstanbul: Metis Publishing	Science Fiction 32	3rd edition
The Left Hand of Darkness	Ursula K. Le Guin	1969	Ace Books	Karanlığın Sol Eli	Ümit Altuğ	1993	İstanbul: Ayrıntı Publishing	Literature Series 26	1st edition
The Left Hand of Darkness	Ursula K. Le Guin	1969	Ace Books	Karanlığın Sol Eli	Ümit Altuğ	1995	İstanbul: Ayrıntı Publishing	Literature Series 26	2nd edition
The Left Hand of Darkness	Ursula K. Le Guin	1969	Ace Books	Karanlığın Sol Eli	Ümit Altuğ	2001	İstanbul: Ayrıntı Publishing	Literature Series 26	3rd edition
The Left Hand of Darkness	Ursula K. Le Guin	1969	Ace Books	Karanlığın Sol Eli	Ümit Altuğ	2010	İstanbul: Ayrıntı Publishing	Literature Series 26	4th edition
The Left Hand of Darkness	Ursula K. Le Guin	1969	Ace Books	Karanlığın Sol Eli	Ümit Altuğ	2011	İstanbul: Ayrıntı Publishing	Literature Series 26	5th edition
The Left Hand of Darkness	Ursula K. Le Guin	1969	Ace Books	Karanlığın Sol Eli	Ümit Altuğ	2012	İstanbul: Ayrıntı Publishing	Literature Series 26	6th edition
The Left Hand of Darkness	Ursula K. Le Guin	1969	Ace Books	Karanlığın Sol Eli	Ümit Altuğ	2013	İstanbul: Ayrıntı Publishing	Literature Series 26	7th edition
The Left Hand of	Ursula K.	1969	Ace Books	Karanlığın Sol Eli	Ümit Altuğ	2015	İstanbul: Ayrıntı	Literature Series	8th edition

Darkness	Le Guin						Publishing	26	
Tehanu (Earthsea Series No.4)	Ursula K. Le Guin	1990	Atheneum Books	Tehanu	Çiğdem Erkal İpek	1996	İstanbul: Metis Publishing	Literature Series	1st edition
Tehanu (Earthsea Series No.4)	Ursula K. Le Guin	1990	Atheneum Books	Tehanu	Çiğdem Erkal İpek	2000	İstanbul: Metis Publishing	Literature Series	1st edition
Tehanu (Earthsea Series No.4)	Ursula K. Le Guin	1990	Atheneum Books	Tehanu	Çiğdem Erkal İpek	2003	İstanbul: Metis Publishing	Literature Series	2nd edition
Tehanu (Earthsea Series No.4)	Ursula K. Le Guin	1990	Atheneum Books	Tehanu	Çiğdem Erkal İpek	2008	İstanbul: Metis Publishing	Literature Series	3rd edition
Tehanu (Earthsea Series No.4)	Ursula K. Le Guin	1990	Atheneum Books	Tehanu	Çiğdem Erkal İpek	2011	İstanbul: Metis Publishing	Literature Series	4th edition
Tehanu (Earthsea Series No.4)	Ursula K. Le Guin	1990	Atheneum Books	Tehanu	Çiğdem Erkal İpek	2014	İstanbul: Metis Publishing	Literature Series	5th edition
Tehanu (Earthsea Series No.4)	Ursula K. Le Guin	1990	Atheneum Books	Tehanu	Çiğdem Erkal İpek	2015	İstanbul: Metis Publishing	Literature Series	6th edition
Tehanu (Earthsea Series No.4)	Ursula K. Le Guin	1990	Atheneum Books	Tehanu	Çiğdem Erkal İpek	2012	İstanbul: Metis Publishing	Literature Series	1st edition
Word for World is Forest	Ursula K. Le Guin	1976	Putnam Publishing Group	Dünyaya Orman Denir	Özlem Dinçkal	1996	İstanbul: Metis Publishing	Science Fiction	1st edition
Word for World is Forest	Ursula K. Le Guin	1976	Putnam Publishing Group	Dünyaya Orman Denir	Özlem Dinçkal	2003	İstanbul: Metis Publishing	Science Fiction	2nd edition
Word for World is Forest	Ursula K. Le Guin	1976	Putnam Publishing Group	Dünyaya Orman Denir	Özlem Dinçkal	2008	İstanbul: Metis Publishing	Science Fiction	3rd edition
Word for World is Forest	Ursula K. Le Guin	1976	Putnam Publishing Group	Dünyaya Orman Denir	Özlem Dinçkal	2013	İstanbul: Metis Publishing	Science Fiction	4th edition
Word for World is Forest	Ursula K. Le Guin	1976	Putnam Publishing Group	Dünyaya Orman Denir	Özlem Dinçkal	2015	İstanbul: Metis Publishing	Science Fiction	5th edition
The Wild Girls	Ursula K. Le Guin	2002	Asimov's Science Fiction (Magazine)	Yaban Kızlar	Algan Sezgintüredi	2011	İstanbul: Versus Kitap Publishing	Science Fiction 2	1st edition
The Wild Girls	Ursula K. Le Guin	2002	Asimov's Science Fiction (Magazine)	Yaban Kızlar	Algan Sezgintüredi	2012	İstanbul: Versus Kitap Publishing	Science Fiction 2	2nd edition
The Tombs of	Ursula K.	1971	Atheneum Books	Atuan Mezarları	Çiğdem Erkal	1999	İstanbul: Metis	Literature Series	1st edition

Atuan	Le Guin				İpek		Publishing		
The Tombs of Atuan	Ursula K. Le Guin	1971	Atheneum Books	Atuan Mezarları	Çiğdem Erkal İpek	2006	İstanbul: Metis Publishing	_	_
The Tombs of Atuan	Ursula K. Le Guin	1971	Atheneum Books	Atuan Mezarları	Çiğdem Erkal İpek	2008	İstanbul: Metis Publishing	_	_
The Tombs of Atuan	Ursula K. Le Guin	1971	Atheneum Books	Atuan Mezarları	Çiğdem Erkal İpek	2010	İstanbul: Metis Publishing	Literature Series	_
The Tombs of Atuan	Ursula K. Le Guin	1971	Atheneum Books	Atuan Mezarları	Çiğdem Erkal İpek	2012	İstanbul: Metis Publishing	Literature Series	5th edition
The Tombs of Atuan	Ursula K. Le Guin	1971	Atheneum Books	Atuan Mezarları	Çiğdem Erkal İpek	2014	İstanbul: Metis Publishing	Literature Series	6th edition
The Tombs of Atuan	Ursula K. Le Guin	1971	Atheneum Books	Atuan Mezarları	Çiğdem Erkal İpek	2015	İstanbul: Metis Publishing	_	7th edition
A Fisherman of the Inland Sea	Ursula K. Le Guin	1994	Harper Prism	İçdeniz Balıkçısı	Çiğdem Erkal İpek	2007	İstanbul: Metis Publishing	Literature Series	1st edition
A Fisherman of the Inland Sea	Ursula K. Le Guin	1994	Harper Prism	İçdeniz Balıkçısı	Çiğdem Erkal İpek	2010	İstanbul: Metis Publishing	Literature Series	2nd edition
The Birthday of the World	Ursula K. Le Guin	2002	HarperCollins	Dünyanın Doğum Günü ve diğer öyküler	Çiğdem Erkal İpek	2005	İstanbul: Metis Publishing	Literature Series	1st edition
The Birthday of the World	Ursula K. Le Guin	2002	HarperCollins	Dünyanın Doğum Günü ve diğer öyküler	Çiğdem Erkal İpek	2009	İstanbul: Metis Publishing	Literature Series	2nd edition
Unlocking the Air and Other Stories	Ursula K. Le Guin	1996	HarperCollins	Aya Tırmanmak ve diğer öyküler	Aslı Biçen	2012	İstanbul: Metis Publishing	Literature Series	1st edition
Unlocking the Air and Other Stories	Ursula K. Le Guin	1996	HarperCollins	Aya Tırmanmak ve diğer öyküler	Aslı Biçen	2014	İstanbul: Metis Publishing	Literature Series	2nd edition
Wind's Twelve Quarters	Ursula K. Le Guin	1975	HarperCollins	Rüzgarın On İki Köşesi	Aysun Babacan	2011	İstanbul: Ayrıntı Publishing	Literature Series	1st edition
Woman on the Edge of Time	Marge Piercy	1976	Alfred A. Knopf	Zamanın Kıyısındaki Kadın	Füsun Tülek	1992	İstanbul: Ayrıntı Publishing	Literature Series 16	1st edition
Woman on the Edge of Time	Marge Piercy	1976	Alfred A. Knopf	Zamanın Kıyısındaki Kadın	Füsun Tülek	1992	İstanbul: Ayrıntı Publishing	Literature Series 16	2nd edition
The Female Man	Joanna Russ	1975	Bantam Books	Dişi Adam	Çiçek Öztek	2001	İstanbul: Ayrıntı	Literature Series	1st edition

							Publishing	106	
Fledgling	Octavia Butler	2005	Seven Stories Press	Yavru Kuş	Algan Sezgintüredi	2013	İstanbul: Aylak Kitap Publishing	Aylak Kitap	1st edition
Dragonflight (Dragonriders of Pern series no.1)	Anne McCaffrey	1968	Ballantine Books	Ejder Uçuşu	Ferhan Ertürk	1999	İstanbul: İthaki Publishing	Science Fiction 3	1st edition
The Moon and The Sun	Vonda McIntyre	1997	Pocket Books	Ay ve Güneş	Aslı Genç	2015	İstanbul: İthaki Publishing	_	1st edition
Mothers & Other Monsters: Stories	Maureen F. McHugh	2005	Booklassic	Anneler ve Öteki Canavarlar	Cumhur Orancı	2007	İstanbul: İstiklal Publishing	_	1st edition
Doomsday Book	Connie Willis	1992	Bantam Spectra	Kıyamet Kitabı	Özlem Yüksel	2013	İstanbuk: İthaki Publishing	Fantastic Fiction Series	2nd edition
Doomsday Book	Connie Willis	1992	Bantam Spectra	Kıyamet Kitabı	Özlem Yüksel	2014	İstanbuk: İthaki Publishing	Fantastic Fiction Series	3rd edition
Baba Yaga Laid an Egg	Dubravka Ugrešic	2009	Canongate Books	Baba Yaga'nın Yumurtası	Alev Berberoğlu	2011	İstanbul: İthaki Publishing	Literature Series	1st edition
The Sparrow	Mary Doria Russell	1996	Villard Books	Serçe	Emil Keyder	2003	İstanbul: Metis Publishing	Science Fiction	1st edition
The Sparrow	Mary Doria Russell	1996	Villard Books	Serçe	Emil Keyder	2015	İstanbul: Metis Publishing	Science Fiction	2nd edition
Half World	Hiromi Goto	2009	Puffin Canada	Yarım Dünya	Bülent O. Doğan	2012	İstanbul: İthaki Publishing	_	1st edition
Deathless	Catherynne M. Valente	2011	Tor Books	Ölümsüz	Duygu Şahin	2014	İstanbul: Monokl Publishing	Fantastic Fiction Series	1st edition
Poor Things	Alasdair Gray	1992	Bloomsbury Publishing	Zavallılar	Süha Sertabiboğlu	2012	İstanbul: Sel Publishing	World Literature – Novel Series	1st edition
Sisters of the Revolution: A Feminst Speculative Fiction Anthology	Ann VanderMeer & Jeff VanderMeer (eds)	2015	PM Press	Devrimin Kardeşleri - Feminist Spekülatif Kurgu Antolojisi	Kolektif (Künye bilgilerinde verilmiş)	2016	İstanbul: Kolektif Publishing	Literature Series	1st edition
The Wasp Factory	Iain Banks	1984	McMillan	Eşekarısı Fabrikası	Aslı Biçen	1996	İstanbul: Ayrıntı Publishing	Literature Series 49	1st edition
The Wasp Factory	Iain Banks	1984	McMillan	Eşekarısı Fabrikası	Zübeyde Abat	2015	İstanbul: Koridor	_	_

							Publishing		
Beautiful You	Chuck Palahniuk	2014	Doubleday	Bir Haz Markası - A Beautiful You	Ahmet Aybars Çağlayan	2015	İstanbul: Ayrıntı Publishing	Underground Literature Series	1st edition
The Mistress of Lilliput	Alison Fell	2000	Anchor Books	Bayan Gulliver Cüceler Ülkesinde	Zeynep Çiftçi	2002	İstanbul: Ayrıntı Publishing	Literature Series	1st edition
Sultana's Dream	Begum Rokeya Hossain	1908 (2005)	Tara Books	Sultana'nın Rüyası - Padmarag	Billur C. Yılmazyiğit	2007	İstanbul: Versus Publishing	_	1st edition
Padmarag	Begum Rokeya Hossain	1924 (2005)	Penguin Modern Classics	Sultana'nın Rüyası - Padmarag	Billur C. Yılmazyiğit	2007	İstanbul: Versus Publishing	_	1st edition
Benefits	Zoe Fairbairns	1979	Virago Press	Kadınlar Kulesi	Ünver Alibey	2007	İstanbul: Everest Publishing	Novel Series	1st edition
Ecotopia	Ernest Callenbach	1975	Self-published	Ekotopya	Osman Akınhay	1994	İstanbul: Ayrıntı Publishing		1st edition
Marriages Between Zone Three, Four and Five (Canopus in Argos series)	Doris Lessing	1980	Alfred A. Knopf	Üçüncü, dördüncü ve beşinci kuşaklar arasındaki evlilikler	Erol Özbek	1999	İstanbul: Çiviyazıları Publishing		1st edition

Appendix 3: The Corpus of Indigenous Feminist Speculative Fiction Novels

Text	**Author**	**Year**	**Publisher**	**Series**	**Edition**	
K2rik ve Gece - Kadınca Bilimkurgu Öyküleri	Sadık Yemni	2009	İstanbul: Buzul Dünya	_	1st edition	
Tozluta - Kadınca Bilimkurgu Öyküleri 2	Sadık Yemni	2010	İstanbul: Buzul Dünya	_	1st edition	
Arafor - Kadın ve Gizem Öyküleri	Sadık Yemni	2012	İstanbul: Kafe Kültür Publishing	-	1st edition	
"Madam Butterfly Ölmeyi Reddederse"	Erendiz Atasü	1988	İstanbul: Afa Publishing		1st edition	in *Dullara Yas Yakışır*
Tutsak Güneş	Ayşe Kulin	2015	İstanbul: Everest Publishing	_	1st edition	
Tutsak Güneş	Ayşe Kulin	2015	İstanbul: Everest Publishing	_	2. Basım	
Balık İzlerinin Sesi	Buket Uzuner	1992	İstanbul: Remzi Publishing	_	1st edition	
Balık İzlerinin Sesi	Buket Uzuner	2001	İstanbul: Remzi Publishing	_	16. Basım	
Balık İzlerinin Sesi	Buket Uzuner	2003	Publishing	_	17. Basım	
Balık İzlerinin Sesi	Buket Uzuner	2012	İstanbul: Everest Publishing	_	22. Basım	
Balık İzlerinin Sesi	Buket Uzuner	2013	İstanbul: Everest Publishing	_	23. Basım	
Bir Erkeğin Dayanılmaz Bilinçaltı Tutkusu	Buket Uzuner	1988	İstanbul: Boyut Publishing	_	1st edition	in *Ayın En Çıplak Günü*
"Kabul Günü"	Nazlı Eray	1998	İstanbul: Bilgi Publishing	_	1st edition	in *Ah Bayım Ah*
"Kabul Günü"	Nazlı Eray	1998	İstanbul: Can Publishing	_	2. Basım	in *Ah Bayım Ah*
Ecel	Funda Özlem Şeran	2006	İstanbul: İthaki Publishing			
Eşçip	Burçin Tetik	2015	İstanbul: İletişim Publishing		1st edition	in *Dünyalılar*
Nun	Yiğit Değer Bengi	2003	İstanbul: Artemis Publishing		1st edition	in *Çift Başlı Kartal*

Appendix 4: Interview with Çiğdem Erkal-İpek (12.09.2016)

Güliz Akçasoy (G): Edebiyatta feminizm hakkındaki görüşleriniz nedir?

Çiğdem Erkal-İpek (Ç): Aslında Türk masallarını neden katmıyorsunuz işin içine? Dede Korkut'taki Bamsi Beyrek öyküsü çok etkilemiştir beni. Aslında toplum olarak ne kadar geri gittiğimizin de ispatıdır. Kahraman olan güçlü, hükümdar, genç kadın, yani Odysseus'un kadın karşılığı gibi düşünün – zaten Homeros'la Dede Korkut çok paralel gider, hepsi mitoloji masal sonuçta. Bu kahraman kadın kırlık bir alanda çadırını kurmuş, yanında 41 tane nedimesi var. Bamsi Beyrek'in de yanında 41 tane yiğit var. Bunlar karşılaşıyor, Bamsi Beyrek kadını beğeniyor, almak istiyor. Kız da istiyor ama önce benimle güreş diyor. Hani ok atmak da değil, güreşmek istiyor. Bunlar güreşe tutuşuyorlar. 41 gün 41 gece güreşiyorlar ama yenişemiyorlar, denk geliyorlar her seferinde. Bu bence çok önemli, feminist bir motif.

G: Siz Ursula Le Guin'in Türkçe yazarı olarak biliniyorsunuz. Yüzüklerin Efendisi çevirileriniz de oldukça meşhur. Bunun dışında Metis'ten ve başka yayınevlerinden çıkan spekülatif çevirileriniz de mevcut. Spekülatif türe özel bir ilginiz var belli ki.

Ç: Ben masalları çok seviyorum. Hatta masal da derledim bir ara. Fakat hiçbir zaman vaktim olmadı oturup yayınlamaya. Nereye gidersem gideyim, mutlaka iki tür şey satın alırım. Biri o gittiğim yere özgü bir masal kitabı, ikincisi sözlük. İkisi de tutkumdur. Fantastik eserleri de masala benzedikleri için seviyorum. Le Guin'inkisi Tolkien'inkisi gibi masalsı hikayeler hoşuma gidiyor. Ama bu Ejderha Mızrakları türünden fantastik ürünleri sevmiyorum. Onları da ilk ben çevirdim. Ama sevmeyerek çevirmiştim. Devam etmem için çok ısrar ettiler ama bıraktım.

G: Neden sevmiyorsunuz?

Ç: Bir Le Guin tadı yok çünkü. Gerçek anlamda edebiyat tadı vermiyor. Onlar artık sanayiye dönüştü. Satıyor çünkü. Şu an çekilen Hollywood filmleri gibi, belli kalıplar var, onları şablon gibi kullanıyorlar, birkaç şu motiften birkaç da bu motiften diyerek.

G: O halde, iyi bilimkurgu veya fantastik iyi edebiyattır diyenlerden misiniz?

Ç: Evet. Ama şöyle bir durum da var. Neden fantastik-bilimkurgu diye sorduklarında, Latin Amerikalı filozof bir adamcağız var Ortega y Gasset adında, ondan alıntı yapıyorum. O tabii tamamen pozitif bilimleri anlatırken, Galileo hakkında bir şey diyordu sanırım, bu modern bilim nasıl gelişiyor sorusuna cevap vermeye çalışıyordu. Çünkü birçok deney ya laboratuvar ortamında yapılıyor ya da varsayılıyor diyordu. Fizik problemi çözeceksiniz diyelim, sıfır sürtünme vs. bunları varsayıyorsunuz sonra da bir teori kurguluyorsunuz ve bir şeyleri ispat ediyorsunuz. Bunu okuyunca bir anda jeton düştü. Aynı laboratuvar ortamı bilimkurguda ve fantastikte de var.

G: Spekülatif kurgularla çeviriler üzerinden mi tanıştınız?

Ç: Bilimkurguyla tanışıklığım çok eskidir. Ama fantastik edebiyatla hemen hemen Le Guin'le birlikte tanıştım. Daha önce okuduğum şeyler var mıydı hatırlamıyorum.

G: Çeviri edimine bakış açınız nedir?

Ç: Yayınevine bağlı çalışmayı sevmem. Önce kendim kitabı seçerim, çeviririm sonra yayınevi ararım. Bir de insan çevirirken daha iyi anlıyor. Çevirirken insan tekrar yazıyor gibi oluyor çünkü. Aynı frekansa giriyorsunuz, aynı ilham kardeş geliyor. Çevirirken bir noktadan sonra metinle yazar arasından çekiliyorsunuz. Bence bir çevirinin veya yazının başarısı da bundan kaynaklanıyor. Araya kendinizi ne kadar katmaya kalkışırsanız, ortaya çıkacak olan şeyi o denli sakatlıyorsunuz. Kendinizi ne kadar geriye çekerseniz, onunla akmayı başarabilirseniz, o zaman bir şeyleri yakalayabiliyorsunuz. Ben buna inanıyorum. İşte o an yazarla çevirmen birbirine çok yaklaşıyor. Aynı frekansı yakalamak diyorum ben buna.

Dil kullanımı, terminoloji konusunda titizimdir. Aldous Huxley'nin The Devils of Loudun diye bir kitabı var. İthaki çevirmemi istedi. Ben bunu çevirirsem muhtemelen benden başka kimse bu kitabı okumaz dedim. Çok teolojik bilgi gerektiren bir kitap. Benim ruhban okuluna bir yıl devam edip, belli bazı terminolojileri öğrenip, hatta Türkiye'deki Rum bir ruhban okuluna gidip onların Türkçelerini de öğrenmem gerekir. Sözlüklerden falan bulunacak türden kavramlar değil çünkü. Benim esas projelerimden biri, ki İstanbul serüveni de biraz bu yüzden başladı, çeviri atölyesi çalışması yapmak. Ama konumuz Huxley. Başladık, olacak gibi oldu. Ama şu an çok dağıldım. Belki bu sene değil, seneye. Altan Erbulak'ın kızlarının açtığı bir yer var, daha çok oyunculuk ve yazarlık üzerine dersler veriliyor. Yayınevindeki editör arkadaşlar önerdi, orada bir çeviri atölyesi yapılabilir diye. Onlar da sıcak baktılar. Ama sonra ben bir türlü kalkışamadım o işe.

G: Peki Türkiye'den takip ettiğiniz spekülatif yazarlar var mı?

Ç: Telif hiç takip edemiyorum. Çeviri çok vaktimi alıyor.

G: O zaman Türkiye'deki bilimkurgu-fantastik camiasına da çok hakim değilsiniz. Fazlaca aralarında bulunmuyorsunuz.

Ç: Evet, değilim.

G: Le Guin'in politik bir yazar olduğu görüşüne katılır mısınız?

Ç: Evet, öyle. Ama çaktırmadan yapıyor.

G: Le Guin'i tanımlayan birçok kavram var tabii, anarşizm, feminizm, taoizm, vs. Hangisi daha çok öne çıkıyor sizin okumalarınızda?

Ç: Anarşizm ve feminizmden ne anladığımıza da bağlı tabii. Ben Le Guin'e katılıyorum. Anarşizm bir kaos ortamı değildir. Onu çokça vurguluyor zaten. Anarşizmle iki türlü tanışabilirsiniz. Mevcut düzeni bir yel değirmeni gibi ele

alırsanız ve siz de Don Kişot iseniz, elinize bir sırık alıp ata binip yel değirmenine saldırırsınız. O da sizi alır şöyle savurur atar. Ama anarşistseniz, değirmenin arkasına gider, çarkları durdurursunuz. Le Guin'in anarşizmi bana böyle geliyor. Ama bu çarkları durdurmak değirmeni yok etmek anlamına gelmiyor. Daha iyi çalışması için durdurmak anlamında. Anarşizm buysa ben varım. Ama kaos ise, hiçbir kural tanımayan, herkesin birbirine gerçek ve mecazi anlamda tecavüz etmesiyse ben buna karşıyım. İğfal denilen bir kelime vardır. Bugün kimse bunun anlamını bilmiyor. Korkunç güzel bir kelimedir. Çünkü muhteşem bir anlam yüklüdür. Karşınızdakine tecavüz edersiniz fakat bunu onu kandırarak yaparsınız. O anlamaz ve rızasını verir. Bu tecavüzden daha tehlikelidir. Çünkü siz tecavüze uğradığınızı bilirseniz mukavemet gösterirsiniz. Bağırır çağırırsınız. Bunu sadece cinselliğe indirgemeyelim. Her şey için geçerli bu. Bugün dünyada her şey iğfal ediliyor özellikle batı toplumlarında. Çünkü orada başta bulunanlar bunu çok iyi beceriyorlar. İnsanlar da bunu isteye isteye yaptıklarını zannediyorlar. Bu kelimeyi tamamen kaldırdılar lügatlardan. Çünkü insanların anlamını düşünmesini istemiyorlar. Şimdi bir tek tecavüz var. Dolayısıyla adam da diyor ki, onun rızası vardı. İğfal gibi bir kavramımız olsa birisi diyecek ki ama sen onu kandırdın, öteki de diyecek ki hadi ya bu muydu işin aslı, öyle olsaydı istemezdim, rıza göstermezdim diyecek. Burada doğru veya yanlış çok önemli değil. Tecavüz ve iğfal gibi kavramlar hakla alakalıdır. Denkliğin sağlanmasıdır yani, eşitliktir. Feminizm de bu anlamda eşitliktir. O eşitlik sağlanabildiği zaman ancak o zaman iğfal ve tecavüz ortadan kalkar. Mümkün mü? Bana pek mümkün görünmüyor.

G: Feminizme bakış açınız da anarşizme bakışınızla paralellik gösteriyor mu? Kendinizi feminist olarak görüyor musunuz?

Ç: Hayır. Yani şöyle diyeyim. Feminist değilim desem yalan olur. Ama başarılı mıydım bu konuda?

G: Aktivizm boyutunda olmak zorunda değil.

Ç: Aktivist tarafım yok, evet. Benim aktivistliğim biraz Le Guin'e benziyor. Ben de sanırım insanları çaktırmadan dövmeyi becerebiliyorum. Eski eşimden örnek vereyim. O bana çok kızgın ama ben o kadar değilim. Ben bir şey yapmak istiyorumdur, o hayır diyordur diyelim. Ben ona anlatırım anlatırım anlatırım. Onun reaksiyonu "Allah kahretsin, yine anladım" şeklinde olurdu. Sonunda ikna ediyordum ve gıcık oluyordu. Ama iyi kötü, çok boyun eğmiş bir hayatım olmadı. Ama en büyük başkaldırım boşanmamdı. O biraz ağır bir başkaldırı oldu belki.

G: Peki Türkiye'deki feminist hareketi nasıl buluyorsunuz?

Ç: Ben şu an çok bilinçli bir aşamada görmüyorum bu hareketi, maalesef. Bugün baktığımızda feminizm, televizyon ve basından takip edebildiğim kadarıyla, ikiye ayrılıyor. Güç isteyen, derdi eşitlik olmayan, sadece kendine güç isteyen bir kesim var. Ben bu tavrı ve söylemi egemen erkek kültürün tavır ve söylemlerinden çok da farklı bulmuyorum. Birazcık bir şeyler yapabildiğini fark edince, ekonomik özgürlüğünü eline aldıktan sonra daha başka şeyler de yapabileceğini fark edince, yeterli alt yapı yoksa böyle agresif, saldırgan ve az düşünen kadınlar çıkıyor ortaya.

Bu kadına ve feminist hareketi büyük zarar veriyor. Çünkü karşıdaki de hah, feminist işte budur diye etiketliyor seni. Ama öbür taraftan, KADER vs. sivil toplum örgütlerinde aklı başında kadınlar var. Söyledikleri mantıklı, ne dediklerini bilen, okuyan, araştıran, ayakları yere sağlam basan kadınlar var. Ama gördüğüm kadarıyla sayı az. Dillerinden anlayan da yok.

O yüzden ben Le Guin'in feminizmini çok severim. Orada kadın-erkek ilişkisi, normal bir ilişki gibi verilir. Korkulması, kaçınılması gereken bir şey gibi sunulmaz. İnsan önce insan olarak, sonra kadın veya erkek veya başka herhangi bir şey olarak görülür Le Guin'in kurgusunda. Şunu da düşünmek lazım aslında. Kadın dediğin nedir, erkek dediğin nedir? İnsan vücudu öyle yaratılmıştır ki kadın olarak erkek vasıfların da var, erkek olarak kadın vasıfların da var. Yaratılış sen teksin diyor. Fakat bir nedenle çift görünüyoruz. Dişi veya erkek olarak görünüyoruz. Bunlar birer görünüş diyor. Ama özümüz aynı. Le Guin'in feminizmine göre dengede olmak zorundasın. O dengeyi tutturamadığında, biri diğerinden daha aşağıda veya yukarıda olduğu zaman, yapıyı ayakta tutmak zor oluyor.

G: Peki siz Damızlık Kızın Öyküsü veya Zamanın Kıyısındaki Kadın gibi romanlardaki feminizmi nasıl buluyorsunuz? Bu kitaplar Le Guin'inkilere göre çok daha protest ve sert metinler.

Ç: Onları da şöyle hoş görüyorum. İnsan yaşadıkları ve gördükleri sonrasında hırslanıyor ve sinirleniyorlar. Bu kadar hırslı ve kızgın olmakta haklılar. O noktaya getirildi kadınlar. Peygamber değiliz sonuçta. Bütün erkekler öldürülsün demedikleri sürece sıkıntı yok. Amazon gibi bir toplum da bana göre değil. Hani mememizi keselim, ok atalım, bütün erkekleri de köle yapalım gibi bir feminizm anlayışım yok. Ama hak veriyor muyum bu insanlara, evet veriyorum.

G: Le Guin'i çevirirken, feminist bir yazarın feminist bir kitabını çevirdiğinizi düşünmüş müydünüz? Feminist bir eseri çevirmekte olduğunuzun farkında mıydınız?

Ç: İlk çevirdiğim kitap Tehanu'da değildim. Hatta ilk sorumu da Bülent'e sormuştum. Kitap geldi, okudum beğendim. Bunun devamı var denildi. Le Guin hakkında biraz araştırma yaptım. Feminist, anarşist deniliyor. Ama kitabı okuyorum, hiç alakası yok gibi geliyor. Bülent, "dur bakalım, bu henüz birinci kitap" demişti.

G: Sizin çevirdiğiniz kitap zaten feminist. Yaptığınız çevirilerin hiçbirisine de önsöz yazmamışsınız. Feminist bir kitap çeviriyorum dememişsiniz yani. Ama siz kendinizi feministçe bir çeviri yapmış gibi görüyor musunuz?

Ç: Ben yaptığıma inanıyorum.

G: Feminist bir kitabı sırf olduğu gibi çevirerek de feminist bir çeviri yapmış olursunuz mu demek istiyorsunuz?

Ç: Evet, sanırım.

G: Le Guin'i bu kadar çok çevirince yazarı da herkesten daha iyi tanımış

oluyorsunuz. Çevirilerinize önsöz veya sonsöz gibi bir şey yazmayı hiç düşünmediniz mi?

Ç: Önsöz ve sonsöz okumayı hiç sevmediğimden, yazmak hiç aklıma gelmedi açıkçası.

Appendix 5: Interview with Bülent Somay (02.08.2016)

Güliz Akçasoy (G): Bilimkurguların kitap kapaklarındaki görünürlüğü hakkında konuşmak istiyorum biraz. Şimdi bilimkurgu dizisi altında basılan kitaplarda "bilimkurgu" ibaresinin olması normal. Dizi sona erer ermez kitap üzerinde "edebiyat" etiketi kullanılmaya başlanıyor. Bu şart mı? Yani kitabın bilimkurgu olarak nitelenebilmesi için mutlaka bilimkurgu serisi altında mı basılması gerekir?

Bülent Somay (B): Ama normalde yapmazsın onu. Bir dizin yoksa türünü yazmazsın. Kitabın üzerine gerçekçi roman diye yazmıyorsun. Ya da Marquez bastığında fantastik realist yazmıyorsun üzerine. Bu aslında bilimkurguyu ciddiye almaktan ileri gelen bir şey. Nitekim bizim bilimkurgu serisinin sloganını hatırla, iyi bilimkurgu iyi edebiyattır. Yani bilimkurgu öyle ayrı bir şey değildir. O da edebiyattır. İyisi de "iyi" edebiyattır. Dolayısıyla öylesi bir ayrım bence doğru değil. Sadece bilimkurgu basan ayrı bir dizimiz var, formatı farklı, fontları farklı, kapak anlayışı farklı, bak bu olur. Ama bundan vazgeçtiysen, nasıl ki Murathan Mungan romanı bastığında üzerine gerçekçi roman ibaresi yerleştirmiyorsan, bilimkurgu bastığında da bilimkurgu diye belirtmezsin. Belirtmemelisin. Yapan varsa hata ediyor.

G: Bilimkurguya saygıdan ileri geliyor dediniz. Metis bilimkurgu dizisini başlatmanızın sebebi de bu muydu? Çünkü en başta da bu kitapları kurgu diye basabilirdiniz.

B: E ayırmak lazım…

G: Bilimkurgu dizisi o sırada Türkiye'de bir ilk miydi?

B: Tabii, Okat, Basgan vs bunlar kitapları hep diziler halinde basmışlardı. Basgan bilimkurgu dışında bir şey basmadı zaten. Okat 71-76 arası, Basgan 82-85 arasıydı. Daha önce vardı yani. Çağlayan'ı ayırıyorum ama. 10 kitap, 2 senede basılmıştır. Bir yandan yayıncılık etiğine tamamen aykırı, yazarının adı bile olmayan, hunharca kesilip biçilmiş fakat Türkçesi okunan kitaplardı. Daha sonrakiler yayıncılık etiğine uygun fakat birebir çeviriye rağmen kendini okutmayan metinlerdi. Şimdi biz Metis'te ikisini birden nasıl yaparız diye oturup 6 ay hazırlık yaptık. Belli çevirmenler bulduk, onlarla toplantılar yaptık. Bilimkurgu dilini konuştuk, tartıştık. Bir de elimizde Allah'a şükür Çiğdem Erkal İpek gibi iyi bir örneğimiz vardı. Gerçi o her zaman bilimkurgu çevirmiyor ama – daha çok fantezi çeviriyor – o Türkçeyi tutturmuş birisi vardı.

G: Çevrilecek kitapları nasıl belirlediniz? Kriterleriniz neydi?

B: Ben belirledim. Oturdum, onca yıllık bilimkurgu okuru olarak, doktora sırasında yaptığım bibliyografya çalışmalarından falan 50 kitaplık bir liste çıkardım. Sanıyorum bunun 42'sini de bastık.

G: Eserlerin de birçoğu klasik.

B: Yeni var birkaç tane ama evet, çoğu klasik.

G: Aslında bir misyoner tavrınız da varmış. Repertuardaki bir boşluğu doldurmuşsunuz.

B: Olmaz mı, vardı tabii. Bir de şöyle oldu. 90'ların sonlarına gelindiğinde iki yayınevi daha girdi bilimkurgu işine. Ayrıntı girdi önce, ayrı bir dizi yapmasa da, tek tük basıyordu. Birkaç önemli kitap bastılar. Sonra İthaki girdi. Hem bilimkurgu hem fantezi yaptı, ayırmadı o ikisini birbirinden. Benim bu işleri bırakma rahatlığım da oydu aslında. Çünkü o yıllarda İthaki'nin başına benim öğrencim olan Yankı Enki geçti. Hala o var. Tamam bu iş emin ellerde diyerek, gönül rahatlığıyla bıraktım. Bir de insan edebiyle çekilmesini bilmelidir bir işten. Ben bu işin duayeniyim, benden sorulur gibi tavırlar hoş değildir.

G: Çok kapsamlı ve yorucu bir iş bu yaptığınız. Kültür aktörü olmanın yanında patronsunuz adeta, çevrilecek kitapları, çevirmenleri siz seçmişsiniz. Fantastik edebiyat dizisi de çıkarmayı düşünmüş müydünüz?

B: Enerjimiz yetmezdi. Fantastik olarak bir tek Le Guin'in eserlerini yaptık. Birkaç kitabı hariç Le Guin'in bütün eserlerinin telif haklarını almıştık. Bir tek Karanlığın Sol Eli'nin hakkını Ayrıntı almıştı. 90'ların sonlarında biz Unesco korumasından çıkıp telif hakkı satın almaya başladık. O zamana kadar telif hakkı ödemezdik hiç. Çünkü Unesco korumasındaydık. 97-98'de tamam artık siz gelişmiş ülke sayılırsınız, paraları ödeyeceksiniz dediler. Onlar bir de Zamanın Kıyısındaki Kadın ve Dişi Adam'ı almışlardı. Bunlar benim hep basmak istediğim kitaplardı, nasip olmadı. Eğer rastladıysan, benim doktora tezimin bir parçası olan makalede geçen kitaplardır bunlar. Ekotopya'yı da Ayrıntı bastı diye hatırlıyorum. Adı üstünde ekolojik ütopya anlatılıyor. Çok da kötü bir kitaptır bence ama yani… işte kötü bir kitap olduğunu düşünmeme rağmen ben onu basmak istiyorum.

G: Peki, çeviri sürecine epey hakimsiniz. Bu süreçte çeviri normlarınız nelerdi? Çevirmen seçimini neye göre yapmıştınız?

B: Bir kere bilimkurguya meraklı olmaları gerekiyordu. Yani herhangi bir çevirmenden bilimkurgu çevirmesini beklemek doğru gelmiyordu. Her yazarın da belli bir çevirmeni vardır, mesela. Le Guin'inkisi genelde Çiğdem'dir. Bir sürü de ilginç adam vardır, Dost Körpe mesela. Kendisi de öyküdür. O bize epey çeviri vardı. Philip Dick'i şuna verelim, o hakkını verir gibi konuşmalar geçiyordu tabii. Ama deneme yanılmayla o noktaya gelebilmiştik.

G: Her çeviri projesinin bir normu, kuralı vardır. Denir ki biz burada orijinal esere sadık kalacağız veya kaynak metni önemsemeyin hedef kitleye odaklanın vs. Sizin böyle baştan belirlediğiniz bir takım kurallar var mıydı?

B: Pek yoktu aslında. Ben şeye inanırım, "traduttore, traditore", yani çevirmen haindir. Doğru çeviri diye bir şey yoktur. Çevirirken mutlaka bir şeye ihanet edersin. Dolayısıyla yönerge vermenin çok bir anlamı yok. Ama benim edit ettiğim kitaplarda "Kahretsin!" gibi bir ifade bulamayacaksın.

G: O halde siz çeviri ve editöryal süreçte Türk okuyucusunun dil kullanımını ve kültürel dimağını baz alarak çalışmışsınız.

B: Yani, bu ülkede insanlar nasıl konuşur'u dikkate aldım diyeyim.

G: Çevirmene ve editöre ekstra sorumluluk yükleyen şeyler bunlar. Fantastik türlerde özellikle türetilen yeni dil kullanımları için çözümler bulmak gerekiyor.

B: Evet. 2000 kelimeyle düşünen ve konuşan birine bunu verirsen altından kalkamaz. Çevirmen dediğinin en az 15 bin kelime dağarcığı olmalı.
G: Biraz da feminizme girelim. 90'larda bastığınız kitaplardan üç tanesi tezimde yer alıyor. İkisi Le Guin'in. Biri de Delany'nin Triton'u.

B: Delany'yi feminist bilimkurgu kategorisine aldığını duyarlarsa Amerikan feministleri canına okur valla. Delany'deki problem, çok net Foucault'cu olması. Zaten heterotopia kavramını işliyor. Ayrıca Delany gay ve siyahi. Üstelik zengin bir aileden gelen bir gay siyahi. Adam her yerden dışlanmış birisi. Sokaktaki insanlar arasında kendine yer bulamamış. Hep iyi okullarda okumuş. Entelektüel yani. Ama gay. Black community'de gay bireylere iyi gözle bakılmıyor Delany'nin büyüdüğü yıllarda. Oradan da dışlanmış yani. Dolayısıyla queer evet ama feminist demezdim.

G: Biraz kadın yazarların spekülatif yazın alanına girmesinden bahsedelim.

B: İki çok büyük örnek var işte. Biri Leigh Brackett diğeri André Norton. Sonrasında Judith Merril gelir ama o 1950'lerde yazmıştır.

Biliyorsun bir takım kadın yazarlar özellikle 19. yy sonunda erkek adı kullanarak yazıyorlar. İngiliz romanında George Eliot, mesela. Bilimkurguda böyle biri var. James Tiptree Jr. Gerçek adı Alice Sheldon. Le Guin'in de bu konuda bir makalesi vardır hatta. Bu konudaki en ilginç şey, üstelik sonradan Hugo ve Nebula ödüllerini de alan bir öyküsü vardır, Women Men Don't See diye. Kendisini anlattığı ve müthiş ironi içeren bir öyküdür. Yayınlanabilmek ve erkek okuyuculara erişebilmek için erkek adıyla yazan kadının, Erkeklerin Görmediği Kadınlar diye bir öyküsünün olmasıdır ironik olan. Bu öykünün bütün okullarda, kadın çalışmaları alanında vs okutulması gerektiğini düşünüyorum. Çünkü kadın görünmezliğinin en iyi ifade edildiği edebi eserdir belki de, hem içerik olarak hem yazarlık olarak. İşte gene diyorum. Bilimkurgu böyle şeyler için çok müsait. Bin tane Virginia Woolf öyküsü/romanı gösterebilirsin ama bunun tek başına etkisi daha fazla.

G: Batıda kadınların spekülatif eserler yazması onlara ne kazandırdı?

B: Kadınlar bir şey kazanmak için mi bunu yaptı tartışmak lazım. Ben olsam soruyu şöyle sorardım: Birkaç tane ikonik kadın dışındaki (Alice Sheldon, André Norton, Leigh Brackett, belki Judith Merril) kadınlar neden birdenbire ve bu kadar hızlı bir şekilde bilimkurguyla ilgilenmeye başladılar. Çok ünlü bir derleme vardır Women of Wonder diye, Pamela Sargent'ın derlediği. Ben bunu bir politizasyon olarak değerlendiriyorum. Yani fayda beklentisinden ziyade feminist politika üzerinden

politikleşen kadınlar kendilerine en uygun ifade alanı olarak bunu buldular. Bunun da çok net bir nedeni var. Politik bir dürtüyle edebiyat yazmaya başlarsan, dakika bir gol bir, romancı olamazsın. Halbuki ana akım edebiyat artık roman. Roman yazarsın ya da yazmazsın. Öykücülük artık ana akım yazının gündeminden düşmüş durumda. Oysa bilimkurgu, 50'lerin sonunda roman sayısı giderek artmış olsa da, Doubleday gibi bir takım saygın yayınevleri bilimkurgu romanları basmaya başlamış olmasına rağmen, hala bir öykü alanı. Nitekim yarışmalara bakıyorsun, Hugo, Nebula gibi, aslında öykülere ödül veriyor. Kısa hikaye, novella gibi ayrı kategorileri var. Dolayısıyla eğer biraz politik dürtülerle edebiyat yazmaya giren biriysen bilimkurgu tabii ki ana akımdan çok daha uygun bir alan. Fanteziden de uygun. Fantezi öyküsü azdır çünkü. Fantezi yeni dünyalar yaratmak üzerine olduğu için, bir öyküde dünya falan yaratamazsın. Birbirine bağlı öyküler zinciri yazarsan ancak belki. Dolayısıyla benim birinci notum, 60'ların başında politik dürtüyle edebiyat alanına giren kadınlar uygun ifade biçimi olarak bilimkurgudan başka bir yer bulamazlardı.

G: Türkiye'den telif feminist spekülatif yazan yazarları ve eserlerini takip ediyor musunuz?

B: Genel olarak uzun süredir bilimkurgu ve fantazya ile ilgilenmiyorum. Telif feminist spekülatif eserleri de takip etmiyorum.

G: Türkiye'de feminist spekülatif eserleri veya kadın spekülatif kurgu yazarları yeterince takdir ediliyor veya eleştiriliyor mu?

B: Örneğin Le Guin. Herkes çok seviyor. Ben de diyorum ki biraz daha az sevin ama biraz daha fazla okuyun. Zaten Türkiye'de bilimkurgu yazan ama aynı zamanda da kendini açıkça feminist ilan etmiş kimseyi göremezsin.

G: Daha çok feminist olup da spekülatif kurgunun nimetlerinden faydalananlar var diyebilir miyiz?

B: Evet. Ama kişisel olarak onların feminist kısmına da hafif bir şüpheyle yaklaşıyorum ben. Yani çünkü feminizm radikalliğini kaybettiği anda, kadın cinayetlerine son, tecavüz edene şunlar yapılsın demeye başlıyorsun. Kendine feminist diyen ama tecavüze karşı tedbir olarak kısırlaştırmayı öneren bir grup var. Ve bunlara laf dinletilemiyor. Veya tecavüz o değildir, tecavüz hormonları azdığı için gördüğü kadına saldırmak demek değildir. Ama anlamıyorlar. Beş çocuktan biri evinde muhtemelen babası tarafından cinsel tacizi uğruyor, hepsini hadım mı edeceksiniz? Delirdiniz mi? O zaman da erkekleri savunuyor oluyorsun. Yahu niye savunayım? Şimdi bunun bile feminizm sayıldığı durumda ben o feministliklerden ciddi şüphe duyacağım.

Feminizmin ne olduğu olmadığı çok tartışılmalı. Ya ben kadına karşı şiddete, kadın cinayetlerine çok öfkeleniyorum, tecavüzcüler hadım edilsin diyen birini de mi feminist kabul edeceğiz? Ediyoruz maalesef. Şimdi bunun da sorguya açılması lazım. İdeolojik anlamda katılmadığım bir feminizm olmasına rağmen, feminist dediğin bana göre Joanna Russ gibi biridir. Radikaldir.

G: Kendinizi feminist olarak tanımlar mısınız?

B: Feministim demiyorum artık; pro-feministim diyorum.

G: Türkiye'de çeviri veya telif olarak basılan feminist spekülatif denebilecek kitaplara bakıyorum, bunların kapaklarında veya arka kapak tanıtım yazılarında, birkaç örnek dışında, hiç feminist spekülatif veya feminist ütopya/bilimkurgu/distopya/fantastik gibi ifadelere rastlamadım. Bu ifadeler özellikle mi kullanılmıyor?

B: Bilmiyorum çünkü ben uzun süredir Metis'in bastıkları dışında Türkçe bilimkurgu kitap okumadım.

G: Metis'in bastıklarında da böylesi açık ifadeler yer almıyor. Gerçi sizin döneminizde basılan kitaplar feminist yönleriyle öne çıkan eserler değildi.

B: Değildi, evet.

G: Ama mesela Zamanın Kıyısındaki Kadın ve Dişi Adam Ayrıntı'dan çıktı ve hepsi de oldukça protest metinler, manifesto gibi hatta. Hiçbirinin ön ve arka kapaklarında feminist spekülatif olduğuna dair bir ibare yer almadı.

B: Ayrıntı'nın kabahati. Olmaz. Mülksüzler'in arka kapağını yazarken anarşizmden bahsetmemeye benzer. Ya da Triton'unkini yazarken Foucault'dan bahsetmemeye benzer.
Adlandırma önemli, dikkat etmek gerekir. Çünkü bunlar ideolojik maksatları çok açıkça belli olan kitaplar. Bunu da kötü bir şey gibi söylemiyorum. Russ'ın kitabı fazla dogmatik ama beğenirsin veya beğenmezsin o kitap feminist bilimkurgu örneğidir. Başka türlü isimlendirilmesi mümkün değildir.

G: Şimdi dün yarım kalan konuyu yeniden açalım o zaman. Ben feminizmi bir barem olarak görüyorum. Bu baremin her bir noktasını feminizmin bir fraksiyonu olarak düşünebiliriz. Tezime dahil olan eserler de bu baremde farklı noktalara denk düşüyorlar. Bir de tezimde yer alan her eser yüzde yüz feministtir, sırf bu politik doğrultuda yazılmıştır, yüzde yüz protest metinlerdir gibi bir şey de söz konusu değil. O yüzden evet Mülksüzler'in odak noktası ya da alamet-i farikası feminizm değil belki ama oradaki anne figürü, Shevek'in eşi vs. bunların hepsi var olan geleneksel cinsiyet rollerinin birer eleştirisi aslında.

G: Zamanın Kıyısındaki Kadın, Dişi Adam, Karanlığın Sol Eli, sonrasında 1992'te Damızlık Kızın Öyküsü basılıyor. Bunların çevrildikleri tarih hep 90'lar. Bu dönemde feminist spekülatif kurgu çevirilerindeki bu artışın belirgin bir sebebi var mı sizce?

B: Türkiye'de yayıncılık biraz tesadüflerle yürür. Yayınevinin, çevirmenin, editörün o dönem Türkiye'de yaşanan siyasal gelişmelere bakarak bilinçli şekilde bu üretimi yaptığını sanmıyorum. Biri rastlamıştır, ne güzel ne ilginç bir kitap demiştir, ve kitap çevrilmiştir. Mesela, ben Metis bilimkurgu dizisini başlatırken Mülksüzler çoktan

basılmıştı ve kafamda hep Triton'u basmak vardı çünkü o Mülksüzler'e bir cevaptır aslında. Marge Piercy'yi, Joanna Russ'ı ve Ekotopya'yı. Şimdi bu beş kitap benim o 84 yılında yazdığım makalemde üzerinde durduğum eserler. Üzerine başka kitaplar da basacaktım da o beşi mutlaka olacaktı. Sonra bir baktım ki Piercy'yi zaten biri basmış. Russ'ın telif hakkı alınmış, Ömer Faruk kapmış kitabı. Ki Ömer Faruk da o kitabı benden duymuştu. Vardır bunda bir hikmet deyip almış telifini. Yani, bu işler büyük ölçüde tesadüflerle ilerliyor.

Appendix 6: Interview with Poyzan Nur Şahiner and Eda Doğançay (10.08.2016)

Güliz Akçasoy (G): Eser Batıda hem bir ilk hem de değil. Pamela Sargent'ın editörlüğünü yaptığı Women of Wonder antolojileri var. Fakat bu seçkilerin başlığı hep "science fiction stories by women" şeklinde. "Feminist speculative fiction" başlığıyla yayınlanan daha önce hiçbir antoloji yok bildiğim kadarıyla. Türkiye'de hem içerik açısından hem de tanıtılış bakımından bir ilk, büyük bir boşluğu dolduruyor. Böyle bir eseri Türkçe'ye kazandırmak fikri nasıl oluştu?

Poyzan Nur Şahiner (P): İlk Evrim Öncül Hanım buna karar vermiş. Biz ondan devraldık. Daha önce böyle bir eser çevrilmemiş olduğu düşünülürse (hem feminist spekülatif türünde hem de antoloji formunda) bir boşluğu doldurdu tabii.

G: Kolektif Kitap'ın edebiyat dışı serisi edebiyat serisine göre daha zengin. Daha önce spekülatif yazar Margaret Atwood'un kurgu-dışı *Başka Dünyalar - Bilimkurgu ve Hayal* kitabını basmışsınız. Bu ve Devrimin Kardeşleri dışında spekülatif kurgu ve feminizmle ilgili yayınınız yok. Devrimin Kardeşleri bir milat mı?

Eda Doğançay (E): Asimov'un non-fiction bir eseri çıkacak. Ütopik bir kurgu yayınlamayı düşünüyoruz yine çeviri olacak. Edebiyat kanadımız non-fiction'lara göre çok güçlü değil, yakında onu da güçlendireceğiz ama bunu bilimkurgu-fantastik kurgulara ağırlık vererek değil, çünkü biz bu niyetle kurulmuş bir yayınevi değiliz. Daha çok feminizm üzerinden ilerleriz, feminist literatürden ve yazından çeviriler basarız.

G: Böyle bir eseri Türkçeye kazandırarak Türk okurlara, belki orijinal eserin editörlerinin kendi okurlarına yaptıklarından daha büyük bir katkı sağladığınızı düşünüyor musunuz?

P: Onlardan daha büyük olup olmadığı konusunda bir şey diyemeyiz ama Türk kültür repertuarına bir yenilik kattığımız kesin. Ben türün Batı'da ve Türkiye'deki alımlanmasının çok da farklı olduğunu düşünmüyorum. Amerika'daki ortalama bir kadının Türkiye'deki ortalama bir kadından daha fazla feminist olduğu söylenemez. Bizi yanıltan oradaki okuma oranları oluyor genelde. Kitap çok okunuyorsa, feminist duyarlılığı olanlar fazla demek ki diyoruz. Halbuki kitabı kimlerin satın aldığına bakmalı. Yani orada da çarpıcı bir eser Devrimin Kardeşleri, orada da ses getiriyor hala. Ama dediğiniz gibi, bu eserler Batı'da zaten var olan ürünler, ve hatta bir kısmı da ayrı ayrı spekülatif ve feminist çevrelerde çok okunmuş ve sevilmiş öyküler. Ama bizde yoktu. Buna benzer öyküler de yoktu. Çeviri ve telif bibliyografyanızın rakamca kısır olmasının sebebi de bu sanırım. O yüzden belki şok edici etkisi bizde biraz daha fazla hissedilmiş olabilir.

G: Daha önce başka bir yayınevinden bu tür bir eseri çevirdiniz mi veya editörlüğünü yaptınız mı?

E: Bu bizim için de bir ilkti. Hatta türü tanımıyorduk, bu kitapla birlikte türü de tanıdık. Yurtdışında kitapla ilgili yazılanları, editörlerin yazdıklarını okuduk. Kitabın

oradaki sosyolojisine de hakim olduk. Bu tür neymiş ne değilmiş, onu öğrendik. Daha öncesinde türle bir tanışıklığımız yoktu.

G: Türkiye'de feminist spekülatif kurgunun gelişimi ne yönde sizce?
P: Türkiye'de bu tür üretim var. Ama çeviriler yoluyla yapılıyor. Telif eserlerin kalitesi çok düşük. Bize değerlendirme için gelen metinlerin ilk sayfasını okuyup ikinciye geçebilirsek ne ala. Türün, sadece spekülatif kurgu için de geçerli, üretilebilmesi için gerekli düşünsel alt yapı maalesef yok. Feminist spekülatif bir eser yazabilmek için gerekli olan feminizm ve spekülasyon içeriğinin sağlanabilmesi, bunlarla ilgili düşünce üretilebilmesi için de ciddi bir felsefe ve bilim içeriği ve söylemi oluşturulmalıdır. Biz bilim ve felsefeyi çeviriyle batıdan alıyoruz. Kendimiz üretmiyoruz ki. Hal böyle olunca Türkçe eserlerde de kalitesizlik peyda oluyor.

G: Yayıncıların türe bakış açısı nasıl? Geleceği olan bir tür mü? Türk okur kitlesi nasıl? Feminist spekülatif kurgulara hazır mı, ilgili mi?

P: Dediğimiz gibi, spekülatif sözcüğü çok yabancı geliyor, feminist ise fazla iddialı ve sert. Bu etiketle çıkan bir kitabı okuyucunun hazmetmesi ve "ben bunu okurum" diyerek içine sinip de alması o kadar da kolay değil. Özel olarak bu alanı tanıyan bilen ve seven okurları ayrı tutuyorum. Devrimin Kardeşleri özelinde, kitabın tanıtım biçiminin yanı sıra öykülerin içeriği de sert geldi. Belki bu okur bir daha böyle bir eseri alıp da okumaz bile, bilemiyorum. Hatta sonradan pişman olduk, en azından ismini biraz yumuşatsa mıydık diye çok düşündük. Ama yine orijinal esere haksızlık etmiş olacaktık. Sert oldu, irkiltici oldu belki ama nihayetinde oldu, kitap türün tüm özelliklerini saklama gereği görmeden repertuara girdi.

G: Sizin bu antolojide hoşunuza giden ne oldu?

E: Öyküler feminist spekülatif, yani politik yanı çok güçlü. Ama edebi yönü de çok kuvvetli. Okunduğunda edebi zevki yaşatan öyküler bunlar.

G: Sizce feminist spekülatif kurgunun tanımı nedir? Ne tür spekülatife biz feminist diyoruz da, hangi eşikten sonra feminist olmaktan çıkıyor?

P: Spekülasyon tarafı toplumcu-gerçekçi dışındaki her şeyi kapsıyor. Feminist kısmı ise kadına, kadın deneyimine dair her şeyi. Bu ikisini buluşturan her eser benim için feminist spekülatiftir. Bunun için kadın bir kahramanın olması gerekmez. Kahraman bir erkek de olabilir. Ama bir şekilde kadını ve onun deneyimini ön plana çıkarmalı.

E: Kadını ve onun rollerini sorunsallaştırması gerekir. Düz bir kadın ve onun deneyimi feminist olabilir mi emin değilim. O rolü bir şekilde altüst etmesi, yapı bozuma uğratması ve sorgulaması gerekir.

G: Seçkideki her öykünün de feminist olduğunu düşünüyor musunuz?

P: İlk öykü mesela. İki kere okumama rağmen, feminizm bunun neresinde dediğim oldu. Ama sonraki okumalarımda feminist olduğuna ben de ikna oldum. Fakat bu seçkideki öykülerin arkeoloğa ihtiyacı yok. Hepsi de kendini ele veriyor zaten. Arada

feminizminden emin olamadıklarımız ise tuzu biberi gibi. Editörlere bu soru sorulmuş ve bizim feminist spekülatif tanımımız bu şekilde demişler, size feminist gibi gelmeyen eserleri de kapsıyor demişler. Bilemeyiz tabii tam olarak ne düşünüp de o öyküleri dahil ettiler.

E: Benim özellikle feminist bulmadığım bir öykü olmadı. Editörlerin tutumuna dair Poyzan'a katılıyorum.

G: Kitapta türe yabancı olan Türk okuyucusuna türü tanıtacak bir önsöz veya sonsöz yok. Türü tanımlayan bir önsöz yazmayı veya yazdırmayı düşündünüz mü?

P: Evet, yazılabilirdi. Biz Eda'yla birlikte bu alanın uzmanları değiliz. Ama akademiden de bu tür bir önsöz yazma talebi gelmedi. Hal böyleyken eserin orijinal halini bozmak da istemediğimizden, bilgilendirici bir yazı olmadan yayınladık. Ama tabii ki böyle bir yazı olsa iyi olurdu. Çünkü okurlardan feminist spekülatif ne demek gibi dönüşler de aldık. Spekülatif sözcüğü bir kere türün kendi içinden yükselen değil, akademinin türe armağan ettiği bir terim. Antoloji sözcüğü de yabancı, birçok okuyucu bu sözcüğü belki ilk defa görüyordur. Bu bakımdan böyle bir yazı faydalı olabilirmiş.

G: Öykülerin sıralaması da özgün metinde böyleydi değil mi?

P: Evet. Hatta okuyucular kitabı biraz depresif ve sert bulduklarını söylediklerinde sıralamayı keşke değiştirseydik, daha yumuşak öyküleri başa koyup, sertleri sona saklasaydık dedik. Evet, okuyucular öyküleri sert buldular. Ağır geldi sanırım. Kapakta da devrim, feminizm ve kardeşlik sözcüklerinin bir arada yer alması da çarpıcı ve öykülerin sertliğinin habercisi olmuş olabilir. Halbuki kitap basılmadan aylar öncesinde sitemizden öykülerden kısa bölümler paylaştık. Bu paylaştığımız kısımlar özellikle sert ve depresif değildi. Ona rağmen kitap sert bulundu.

G: Çevirmen sayısı çok fazla. Kadroyu kalabalık tutmanızın özel bir sebebi var mıydı?

E: Özel bir sebebi yoktu, aslında. Sadece 28 farklı öyküyü tek veya iki çevirmenin çevirmesi doğru olmazdı. Metnin orijinalindeki diyaloğu ve çok sesliliği yakalayamazdık. Bu öykülerin her biri hem tür hem ses hem bakış açısı olarak birbirinden o kadar farklı ki, bu karmaşayı ancak farklı çevirmenlerle sağlayabilirdik.

G: Çevirmenler ardışık bir sıra takip etmiyor. Mesela Albina Ulutaşlı arka arkaya gelen öyküleri çevirmemiş. Dağılım dağınık. Çevirileri paylaştırırken kriteriniz neydi?

P: Bir kriter belirlemedik. Çevirmenler belliydi önceden. Evrim Hanım her şeyi ayarlamıştı. Biz her bir çevirmene tüm öyküleri gönderdik. Hangilerini alabilirsiniz diye sorduk. Kimseyi belli bir öyküyü çevirmeye zorlamadık. Ama tabii çakışan durumlarda birinden birini tercih etmemiz gerekti.

G: Öyküler orijinal kültürlerinde feminist spekülatif olarak etiketlenmişler aslında. Dolayısıyla çevirmene politik bir görev düşmüyor gibi. Neyse onu çevirecek. Ama böylesine fazla politik ve spekülatif olması sebebiyle sembolik olan metinleri çevirirken çevirmenin metnin örtük anlamlarına özel bir hassasiyet göstermesi gerekir mi?

P: Elbette. Çevirmenler arasında aktif feminist olanlar, feminist teoriye hakim olanlar olduğu gibi bu alanla hiç ilgisi olmayanlar da var. Ama çevirdiği öykünün mesajını ve ruhunu kavrayamamış, dolayısıyla buna uygun çevirememiş birisi olmadı hiç. Elbette yazarın orijinal dilde yakaladığı ahengi ve akışı değiştirenler, bunu abartan ya da tonu düşürenler vardı, ama editoryal süreçte bunu aştık. Hatta bir çevirmenimiz çevirdiği öyküyle fazla özdeşleştiğini, günlerce öykünün etkisinden çıkamadığını söylemişti. Fazla çevirmenle çalışınca ortaya çıkan hikayeler de artıyor.

G: Çevirmenlerin tamamı kadın. Kadınların kendileriyle ilgili politik metinleri kendilerinden bir şey katmadan çevirmeleri mümkün mü?

P: Elbette değil. Ben mesela Dil Bilimcinin Beş Kızı'nı çevirirken, yazarın dilini ve üslubunu yakalayabilmek adına, anneannemin bana çocukluğumda anlattığı masalların diline başvurduğumu hissettim. Oradan çok beslendim, mesela. Şimdi bu benim öyküye kendimden kattığım bir şey. Bunun dışında zaten günlük yaşamımızda kadın olmanın ne demek olduğunu hepimiz çok iyi biliyoruz, bilmemizi sağlıyorlar. Çevirirken illa ki kendi deneyimlerimizden bir şeyler ekleniyor o metne.

G: Kitabın Türkiye'de varoluş sebebi sizsiniz. Herhangi bir kültür ve bağlamda değişen oranlarda politik içeriğe sahip öyküleri başka bir kültür ve bağlama kazandırıyorsunuz. Çevirmen yazara göre hep ikincil konumda görülmüştür, ama aslında çevirmen de bir nevi ikinci bir yazardır denebilir. Siz kendinizi böyle görüyor musunuz?

P: Evet, ikinci yazarlarız diyebiliriz. Söylediğinizde haklısınız ama bizde çevirirken hep "yazara ihanet etmeme" düsturu olur. Yazarın diline, üslubuna saygı. Onu Türkçe'de yaratabilirsek, o eserin Türkçe'deki yazarı olabiliriz ancak. Bu öyküler okuyucuda sert, politik ve depresif algısı yarattığına göre, biz o ruhu yansıtabilmişiz demektir.

G: Baştan belirlediğiniz herhangi bir çeviri normu var mıydı?

E: Tek önemli normumuz öykülerin orijinal dilde ve kültürde yakaladığı diyaloğu ve ritmi Türkçe'ye aktarabilmekti. Bunu da başardığımızı düşünüyoruz.

G: Çeviri yönergesi hazırladınız mı?

E: Hayır, çeviri yönergemiz olmadı.

Appendix 7: Interview with Evrim Öncül (15.08.2016)

Güliz Akçasoy (G): Spekülatif kurguyla ilk ne zaman ve ne şekilde tanıştınız?

Evrim Öncül (E): Odtü Siyaset Bilimi ve Kamu Yönetimi'nden mezun olur olmaz İthaki'de çalışmaya başladım. Türkiye'de fantastik ve bilimkurgu edebiyatına büyük katkıları olmuş bir yayınevi. O dönemde hem işim icabı hem de merakım olduğundan farklı fantastik ve bilimkurgu yazarlarını araştırmak ve okumak durumunda kaldım. O dönem türün sıkı takipçisiydim. İthaki'den ayrıldıktan sonra bu ilişki gerilemeye yüz tuttu. Kolektif'te Margaret Atwood'un Başka Dünyalar'ını çıkarma fırsatı bulduk. Yapmaktan inanılmaz mutlu olduğum bir projedir. Özellikle kadın bilimkurgu ve fantastikçilerin Türkiye'de daha fazla tanınmasını çok isteyen biriyim. Dünyada bir şekilde kendilerini ispatlayabiliyorlar, ispatlamışlar da. Ama Türkiye'de maalesef çoğunlukla erkek yazarları görüyoruz. Ön planda onlar oluyor. Aslında kadın erkek yazını diye de ayırmamak lazım. İşini düzgün yapan herkese kapı açık. İthaki'deyken hard-core fantastikleri de okudum, çok keyif aldığımı söyleyemem. Çünkü yazın tarzı ve dili bana hitap etmiyordu. Çok fazla ayrıntıya inen, sanki bir film çekilecekmiş de, filme senaryo hazırlanıyormuşçasına ayrıntılı anlatılar vardı. O dönemde Neil Gaiman özellikle hayal gücü ve yazım tarzı açısından beni etkiledi. Margaret Atwood keza, yine aynı dönemde okumaya başladım. Ursula Le Guin'in Mülksüzler'i daha üniversitedeyken hayatıma girmişti, çünkü bir dersin ödeviydi. O romanıyla Le Guin'in yazınına, hayal gücüne ve tartıştığı meselelere aşık oldum tabir-i caizse. Her anlamda dolu dolu, zekice yazılmış kitapları var. Neil Gaiman, Robert Silverberg severim. Tolkien'den Le Guin'den aldığım tadı alamam. Elfçe yarattı bir kere. İnsanlarda zihinlerindeki fikirleri rahatça kağıda aktarabileceklerine dair bir özgüven sağladı. Baktığımda, güzel evet ama artık yeter! Çünkü dünya bambaşka bir şeye doğru evriliyor. Bu bağlamda başka konulara da değinilmesi lazım. İşte kadınlar burada devreye girdiler farklı konulara değinerek. Ataerkil toplum yapısı olsun, toplumdaki dogmalaşmış öğretiler olsun, onları sorgulamaya başladılar. Fakat ben bir editör olarak, konusunu çok güzel işliyor ve yansıtıyorsa kadın-erkek ayrımı yapmam. Kadın veya erkek fark etmez; o bir yazardır benim için.

G: Feminist spekülatif türünden Atwood'u okumuşsunuz ve beğeniyorsunuz. Onun dışında takip ettiğiniz feminist spekülatif yazarlar var mı?

E: Hiromi Goto var. Kanada'lı bir yazar. Hatta İthaki'deyken Yarım Dünya'yı yayınlamaları için çok bastırmıştım. Ayrıca Devrimin Kardeşleri'nde Goto'yu görmek de beni aşırı mutlu etmişti. Onun Japon ve Batı kültürlerini yoğuran fantastik dünyasını ve bunu bambaşka bir bakış açısıyla yansıtmasını seviyorum. Bir de Karin Tidbeck'i severim, Devrimin Kardeşleri seçkisinde de vardı. Onun Versus Kitap'tan Zeplin diye bir öykü kitabı çıktı. Onu çok sevmiştim. Öykü kitaplarında küçük bir editörlük oyunu yapılır. Öyküler önce hafif başlar, sonra gittikçe ağırlaşır. Onun dışında… o kadar çok yazar var ki aslında.

G: Şunlar da var, Zamanın Kıyısındaki Kadın, Dişi Adam, vs. Bunlar feminist spekülatifin klasikleşmiş eserlerinden artık.

E: Marge Piercy'yi biliyorum. Ağır eleştiri yapar, fena dokundurur. Kalemini sakınmaz hiçbir şekilde. İşte ben şeyi seviyorum bu bilimkurgu ve fantazyada, zaten yaşamlarımızda her şey çok gerçek, onun acısını yeterince çekiyoruz. Bir de bunu farklı bir açıdan yansıtıp, tatlı tatlı öğrenmek daha güzel bir şey.

G: Bu türün yadırgatıcı etkisinden bahsediyorsunuz…

E: Aynen öyle. Keşke Türkiye'de daha çok anlaşılsa ve sevilse.

G: Sizce feminist spekülatifin yazılma sebebi nedir? Bir insan neden feminist bir fikri spekülatif bir anlatımla işlemek ister?

E: Etiketlere de çok takılmamak lazım. Ama ben bunların genre ayrımına gitmek için yaratılmış etiketler olduğuna inanıyorum, okuyucuyu çekmek için. Pratik bir amacı var ama beni sıkıyor nedense. Ama feminist spekülatife gerek duyulmasının sebebi, kadınların geride bırakılmışlığı var maalesef. Bu sadece Türkiye'ye özgü değil, dünyanın sorunu. Kadınlar normal edebiyat yolundan da gidebiliyormuş, evet, hala daha gidebiliyorlar. Ama bazı kadın yazarlara o yol uymuyor bence. Kafaları farklı çalışıyor çünkü. O mecrada kendilerini anlatamayacaklarını düşündükleri için spekülatif bir yola sapıyorlar gibi geliyor bana. Tabii bu konuda literatür karıştırmış değilim. Yani kadınlar da hayal gücüne sahip, gayet de sağlam sahip. E tamam, memleket meseleleri var, bunun da gayet farkındalar. Bunları birleştirince güzel bir şey yazılır, hele de kaleminize güveniyorsanız. Çoğunlukla böyle düşünerek yola çıkıyorlar bence. Ve bunun daha fazla yapılmasını okuyucu ve editör olarak temenni ediyorum.

G: İşin yazma kısmı böyle, bir de okuma kısmı var. İnsan neden feminist spekülatif yazar diye sorabiliyorsak, insan neden bu türü okur diye de sorabiliriz. Kadınların yazdığı spekülatif eserler protest metinler oluyor. Feminist spekülatiflerin okuyucuyu dönüştürücü etkisi hakkında ne düşünüyorsunuz?

E: Evet, öyle bir işlevleri var. Bir de kadın dayanışması dediğimiz şey burada devreye giriyor. Bir kadının yazdığı şeyden bir başka kadının anlayabileceği şey bir erkeğe nazaran çok daha fazla. O noktayı bir erkek es geçebilir ama bir kadının küçücük bir cümleden çıkarabileceği anlamlar çok daha farklı olacaktır. Protest kısmıyla ilgili olarak, bütün kadınlar bir şekilde isyan içindeler, içten içe. Sesini çıkarıp, isyanını kağıda dökmüş birilerini okuduğunuzda daha bir tatmin oluyorsunuz. Bir güven de geliyor insana esasında. Erkek kaleminden çıktığını görmediğim çok rahatsız edici sahneleri kadınlar çok daha rahat ele alabiliyorlar. Hani kadınların bir de acımasız bir tarafı vardır ya. Onu o şekilde kusabiliyorlar. Erkeklerin çekinebileceği yerlerde hiç susmadan, takır takır her şeyi yazabiliyorlar.

Benim son dönemde kitap seçmek için okuduğum eserlerde gördüğüm bir şey var: kadın yazar sayısı arttı. İncelediğim kitapların yazarları erkekten çok kadın. İşte bu toplumun ve sistemin baskıladığı şeyi bu yönden kusmaya çalışmanın bir sonucu. Baskılanıyorsunuz sürekli, ne politikada ses çıkarmanıza izin veriliyor ne de hayatın başka alanında. Kadın da bir şekilde yazarak kendini ifade edebileceğini düşünüyor. Çok fazla kitap çıktı. Kimisi yine Allahlık diyorum ama kimileri de çok sağlam

oluyor. Bu da güzel bir şey. En azından edebiyat alanında dizginleri biraz da olsa ele alması güzel. Kendi mesleğim açısından bakarsam, kadın editörlerin sayısı da artmış vaziyette. Bu arada, aklıma gelmişken, Swastika Geceleri bu türün önemli kitaplarındandır.

G: Türkiye'deki yerel feminist spekülatif kurgu denemelerini takip ediyor musunuz?

E: En son Ayşe Kulin'in Tutsak Güneş'i çıktı diye biliyorum. Bilimkurgu-fantastik tandanslı diyebileceğim bir kitap.

G: Sizce Türkiye'de bu türde telif üretimin az olmasının sebepleri nelerdir?

E: Yayınevlerinin satış kaygısı muhtemelen. Biz bunu basarız ama üç beş kişi okuyacak, çevirisine, baskısına, dağıtımına harcama yapacağım, uğraşmaya değer mi diye düşünüyorlar. Ama bir takım idealist diyebileceğim yayınevi, özellikle son dönemde, bunu aşmaya ve ellerini taşın altına koymaya başladılar. Hani diyorsunuz ya en başta Piercy çevrilmiş, kaç sene önce. Ama şu anda idealist çabalar var. Bu daha da artacak. Eminim. Büyük yayınevleri çok fazla girmez. Doğan en son Atwood'un bir kitabını aldı. Gitmişler üçüncü kitaptan yayınlamışlar. Onun öncesindeki iki kitabı ne yaptınız peki? O ayrı bir komedi. Ben çok istiyordum Atwood'u bir şekilde Kolektif'e almayı. Bir baktım Tufan Zamanı çıktı. Tamam birbirine sıkı sıkıya bağlı bir üçleme değil ama… ne bileyim, garip geldi. Şimdi neden Tufan Zamanı? Çünkü 2008'de yazıldı. En son o yayınlandı. Bir geçmiş, background araştırması yapmadan pat diye yayınlamışlar. Halbuki Damızlık Kızın Öyküsü var, o'su var bu'su var. Bir de çok fazla bilmeden, bir furya var diyerek atladılar. Anlamadan da hiçbir yazarı doğru düzgün tanıtamazsınız. Onu bilmeden, özümsemeden bu işi yapamazsınız. Bu ülkede bu çok yaşanıyor. Çoğu yazar o şekilde halı altına gitti. Yayınevlerinin korkaklığı da etken tabii.

G: Peki Devrimin Kardeşleri'nden bahsedelim biraz da. Bu ilk sizin fikrinizmiş. Dedik ya Türkiye'de anlaşılır mı anlaşılmaz mı, siz Türkiye'de bir boşluk mu gördünüz de böyle bir kitap çevirmek aklınıza geldi? Bir ihtiyaç mı vardı?

E: Tabii. Kitap seçerken hislerimi öncelerim. Bu kitap esasen PM Press'ten çıktı. O da solcu ve anarşist bir yayınevidir ağırlıklı olarak. Ben ara ara tararım onların sitesini. Kadın yazar ve feminist yazın da basıyorlar. Kadın yazarlarını severim. Bir baktım, Sisters of the Revolution diye bir antoloji var. Editörlerin adını gördüm, Vandermeer çifti. Önemli kişiler. Ben dedim buna bakmak istiyorum. Hemen girişimde bulunduk. Çünkü şeyi hissettim, bu türe ve alana, yani spekülatif kurgu meselesine bir nevi girizgah olabilir dedim. Feminizmi de üstüne yıldızlı pekiyi idi. Esasında tek temel sebebim buydu. Spekülatif kurgumuz var bir de üstüne feminizmi koyduk mu, yeme de yanında yat. Böyle bir eksik olduğunu bildiğimden dolayı kitabı görür görmez çarpıldım. İçinde bilmediğim bir çok yazar vardı. Her öykü beni ayrı ayrı çok etkiledi. Tabii, bazı öyküler daha zayıf kalıyor, bazıları çok güçlü çıkıyor, o bir problem. Ama önemli olan o bahsettiğim alana girizgah sağlayabileceğine inanmış olmamdı. Bu benim için de bir başka okur için de geçerli yani.

G: O zaman siz bu girizgahın arkasını getirmeyi de düşündünüz, değil mi?

E: Tabii, düşündüm. O zaten içimde uktedir. İnşallah bir şekilde bir ara onu gerçekleştireceğim. Bu anlamda Devrimin Kardeşleri önemliydi benim için. Fakat yarıda bırakmak zorunda kaldım, sağlık sebeplerinden. Öykülerin yarısı kadarını çevirmenlere dağıtmıştım zaten. Kadın çevirmenlerin çevirmesini istiyordum.

G: Çevirmenleri siz mi belirlediniz?

E: Yarısı kadarını belirleyebilmiştim. Çünkü işi bir anda bırakmak durumunda kalmıştım.

G: Peki kriterleriniz nelerdi? Daha önceden bu türde çevirilerini takip ettiğiniz kişiler miydi?

E: Aralarında daha önce çalıştığım kişiler vardı. Ama kadın olmasına bilhassa özen gösterdim. Çünkü böyle bir antolojinin kadınların elinden çıkması çok daha anlamlı olacaktı. Birkaç tanesini de deneme metni üzerinden belirlemiştim. Çevirmenlere antolojinin pdf'ini göndermiştim. Okuyun lütfen, hangi öykü içinize siniyorsa, hangisini sevdiyseniz, hangisi size yakınsadıysa, hangisini daha iyi aktarabileceğini düşünüyorsanız, onu çevirin demiştim. Ben kalkıp da sen bunu sen de şunu çevireceksin demedim. Öykülerin yarısı için böyle bir dağıtım oldu. Ondan sonra Eda ile Poyzan devreye girdiler. Çeviri yapacak insanın öncelikle eserle ciddi anlamda güzel bir bağ kurabilmesi o kitabı bambaşka bir boyuta götürür. İyi olacakken çok daha iyiye götürür. Hep buna inanmışımdır.

G: Peki sizin başta belirlediğiniz belli başlı çeviri normları – kuralları – var mıydı? Elbette çevirmen üslubu değişir, sonuçta farklı farklı yazarların öykülerini çeviriyorlar. Ama bu öykülerin çevirisinde olmazsa olmaz dediğiniz hususlar var mıydı?

E: Teknik hususlar vardı tabii. İngilizce üzerinden konuşmak durumundayım. İngilizce ve Türkçe yapısal anlamda birbirinden farklı diller. Benim için önemli olan birebir çeviriden ziyade, o cümleden ne anlaşıldığı önemli – tabii yanlışa kaçmadan. Ve bu anlamı Türkçede nasıl daha akıcı hale getirebiliriz. Benim çevirmenlere verdiğim tek talimat buydu. Bu bütün çeviri projeleri için geçerli tabii. Birebir çeviriyi ben çizerim. O cümlenin veya ifadenin sende nasıl bir duygu uyandırıyor ve kendi kültürel bağlamı içerisinde nasıl bir anlam kazanıyorsa, onu Türkçe kafanda kur ve o şekilde kağıda aktar. İngilizce düşünerek çeviri yapma. Bu en büyük hata. Genel olarak çevirilerin çoğunda görülen hata bu. Ve en çok istediğim şuydu, bitirdin mi çeviriyi, bırak bir hafta veya on gün, sonra kaynak metne bakmadan sadece çeviri metni normal bir okur gibi sıfırdan oku ve hatalarını kendin gör. Bu şekilde birkaç önerim oluyordu onlara. Hatta öneri değil, bastırma diyeyim. Dediğim gibi, sadece bu kitabın çevirisi için değil genel olarak çeviri edimine bakış açım böyle. Mot-a-mot çeviriye karşıyım. Virgülüne, noktasına kadar oraya yansıtmak gibi bir çeviri anlayışı olamaz, buna inanmıyorum. Çevirmenin kendi algılayış ve kavrayışından emin olması da gerekir. Orada iş biraz tricky bir hal alabiliyor. Hani ben doğru mu anladım ki doğru yansıtıyorum acaba gibi bir sorgulamaya gidebilir çevirmen. Orada

hislerine, kitaba ve dillere ne kadar hakim olduğuna göre değişir. Sonra çeviriler geliyordu bana, ben de gerekli düzeltmeleri yapıyordum. Ama Devrimin Kardeşleri'nde çevirileri dağıttım sadece, düzeltme kısmına geçemedim.

G: Devrimin Kardeşleri "feminist spekülatif kurgu antolojisi" adıyla yayınlanıyor. Bu Türk okuyucusuna çok yabancı bir kavram değil mi?

E: Çok yabancı.

G: Zaten bir kere feminist kelimesi irkiltiyor Türk insanını daha en başta. Spekülatif deseniz, bugüne dek bilimkurgu-fantastik okuyan güruhun bile spekülatif kelimesini yabancı bulma ihtimali çok yüksek. Tamam, kitabın orijinali de bu şekilde basılmış. Bu sizin bulduğunuz bir şey değil. Ama, okuyucu hazır değil diyerek farklı bir alt başlıkla da yayınlayabilirdiniz. Alt başlığı aynen muhafaza etmenizin sebebi neydi? Kitabın editörü siz değilsiniz ama baştan sona siz editleseydiniz yine bu alt başlıkla mı basardınız? Başka bir strateji izler miydiniz?

E: Olabilirdi. Çünkü şimdi spekülatif dediğiniz vakit insanlar şaşırıp kalabilir, bu ne demek diye sorabilir veya çok başka şekillerde anlaşılabilir. Onu çok uzatmak da kafa karışıklığı yaratabilir. "Bilimkurgu ve fantezi antolojisi" derseniz o da sıkıntı. Dolayısıyla böyle bir sadeleştirmeye gidilmesini çok fazla hatalı bulamıyorum. Ben de bir noktaya gelip, "feminist spekülatif" deyip geçelim diyebilirdim. Bu güzel bir şey bir yandan da. İnsanlar bilmediği şeylerle karşılaşsın, merak etsin, araştırsın. Şu tembellikten kurtulalım. Twitter'ını iki dakika kontrol etme, aç google'ı, spekülatif kurgu ne demek, feminist olanı nasıl oluyor öğren. O yüzden hazır bilgi vermek yerine biraz bu şekilde gizemli takılmak daha iyi olacak gibi.

G: Siz o zaman bu kitabın okuyucu kitlesini hakikaten okuduğu şeye değer ve emek veren bir kitle olarak belirlemişsiniz.

E: Aynen öyle. Belli mi olur, 16 yaşında bir kız öğrenci alır, o öykülerde bir şey yakalar, merak salar ve okumaya devam eder. Bitti gitti işte.

G: O halde aktivist bir niyet de varmış bu kitabı basmak istemenizde. Okuyucuyu dönüştürmek gibi bir emeliniz varmış.

E: Evet, vardı. Benim bu mesleği seçmemdeki en önemli etmen buydu diyebilirim. Benim seçtiğim, değerlendirdiğim ve Türkçeleşmesine katkıda bulunduğum bir kitabın kalkıp birinin kafasında bambaşka bir şeye dönüştüğünü veya daha önce hiç temas edilmemiş bir nöronuna temas edip, kıvılcımlar yaktığını düşünmek bile muhteşem bir his. O kitaptan yola çıkarak hayatına bambaşka bir yön vermeye kalkması, denemesi, çaba göstermesi muhteşem bir tatmin sağlıyor. Bizim zamanımızda – ki bu dediğim de 15-20 sene öncesi, şu an 36 yaşındayım – bu kadar çok seçeneğimiz yoktu. Belli başlı yazarlar, klasikler, vs. vardı. Bir yerde tıkanıyordunuz. Belli açılardan bolluk ama genel anlamda yokluk vardı. Bir kitapla eğer birilerinin elinden tutabildiysem ne ala. Bundan büyük mutluluk yok benim için. Derdim bu. Kalkıp bağırıp çağırmaya da çok inanmıyorum ben. Aktivizmse eğer, benimkisi böyle.

G: Türkiye'de bu kitabın okuyucuda ne kadar yankı bulabileceği konusuna gelelim tekrar. Kitabın editörlüğünü baştan sonra siz yapmış olsaydınız, önsöz yazdırmayı düşünür müydünüz?

E: Kendim yazmazdım ama kalemine güvendiğim yazarlarla iletişime geçerdim. Çünkü Türkiye'den bir kadın yazara yazdırırsanız çok daha farklı tepkiler alabilirdi. Farklı derken, insanlar seçkiyi daha çok yakınsayabilirlerdi kendilerine. A a bakın, şu şu yazar da şöyle bir önsöz yazmış, neymiş bu kitap diye merak edebilirlerdi. İsterdim açıkçası. Şu an içeride olan Aslı Erdoğan'a, mesela, böyle bir önsöz yazdırmak. Ya da Sema Kaygusuz'a böyle bir şey yazdırmak isterdim. Kısmet değilmiş. Ama güzel olurdu. Hem çok daha iyi bir satış grafiği de yakalayabilirdi. Çünkü o önsöz gazete-dergilerde yayınlanacaktı, yazarın kendisi onu yayınlayacaktı vs. derken kitabın da reklamı yapılmış olacaktı. Bu anlamda daha geniş bir kesime ulaşabilirdi.

G: Peki siz bu fikri ilk olarak yayınevine söylediğinizde nasıl bir tepki aldınız? Direnç gösterdiler mi?

E: Murat Orlu, eşi Deniz Orlu ve oğlu Akın Orlu sahibi Kolektif'in. Murat Bey ve eşi bayıldılar bu fikre. Antolojinin Türkiye'de bir ilk olacağını duyunca çok heyecanlandılar. Çünkü onların aktivist bir tarafları da vardı. İnsanları biraz daha farklı yönlere çekebilelim diye düşünüyorlardı. Hani yayıncılık sektörünün içine battığı sistemden ayrı bir şeyler yapalım diyen, idealist dediğimiz bir yayıncı kesimi var ya, işte onlardan biri de Kolektif Kitap'tı. Çok destek oldular.

G: Sizce Türkiye'de kadınların bu türe yönelmesinin, bu türde eser vermesinin ileride kadınlara hak mücadelelerinde veya kadınların bilinçlenmesi açısından eyleyici bir faydası olacak mıdır?

E: Umudum o yönde. Çünkü her zaman üretilen kültürdür bir takım zorlukları ve hataları aşmaya yardımcı olan şey. Bu anlamda kitapların büyük önemi vardır. Dönüştüreceğine inanıyorum. Ama ne kadar sürer bilemem. Şu anda bambaşka bir döneme girdik. Yine kadınların ekstra aşağıya itildiği, ötelendiği bir dönem içerisindeyiz. Bir de şimdi, ataerkil toplum yapısının yanında din de girdi işin içine. Din girince olay pis bir boyuta ulaştı maalesef. Ama şöyle bir gerçek de var ki kadınlar erkeklerden daha çok okuyor. Yanlış hatırlamıyorsam birkaç sene önce bir istatistik yayınlanmıştı. Ama kadın okurlar daha ziyade aşk kitabı okuyorlar. Chick-lit dediğimiz kitapları tüketiyorlar şu aşamada. Ama o bir noktada doyuma ulaşacak, inanıyorum.

G: Ve o doyum yaşandığında başka şeylere yönelebilecek diyorsunuz…

E: Aynen öyle. Bu konuda iyimserim. Bir noktada kırılma yaşayıp, farklı bir mecraya girecekler diye düşünüyorum. Bir de şöyle bir durum var. 15-16 yaşlarındaki ergen gençlerde farklı bir büyü var. Onlar daha meraklı ve daha ciddiler gibi geliyor bana. Belli bir kesimi saymıyorum, her dönemin öyle bir kesimi olmuştur. Ama kitap fuarlarında gözlemlediğim şey, esas bahsettiğim kesim bilgiye

aç. Daha farklı neler öğrenebiliriz diye bitimsiz bir merak içindeler. Bu beni mutlandırıyor. Umarım bu daha da artacak. Umarım chick-lit okuyan hanımefendiler de bir gün doyarlar, işe biraz daha farklı bir yönden bakmaya karar verirlerse tadından yenmez.

G: Kendinizi feminist olarak görüyor musunuz?

E: Ben feministim demem hiçbir zaman, etiketlere total anlamda karşı olduğum için. Ama kadının önceliği ve hakları açısından baktığımızda, her ne kadar feministiz, kadın haklarını savunuyoruz desek de, Türkiye'de epey zaman alacak bu kültürün oturması, yerleşmesi. Çünkü şöyle bir kültürden geliyorsunuz, eğer erkek kardeşiniz varsa annenizin onu kayırdığı bir toplumdasınız, her ne kadar ilerici olsa da, o da olsa da bu da olsa da. İnsanların artık meme'lerine işledi. Bunu aşmak zaman alacak. Tam özümsemeden, bilmeden sadece lafta olduğu zaman da kalıcı olmuyor. Çünkü o derdinizi, meselenizi karşı tarafa tam anlamıyla aktaramazsınız. Bu bir gerçek. Türkiye'de şimdi feminizme dair eskiye nazaran daha çok çalışma yapılıyor, içerik üretiliyor ama bu konuda gerçek bir literatür taraması yapılmış mıdır emin değilim. Kişiler bu konuyla ilgili ne kadar kitap okumuştur, bu hareketi ne kadar iyi tanıyordur, yurtdışındaki feminist hareket ne kadar takip ediliyordur kuşkuluyum. Çünkü bazı noktalarda itici hale bile gelebiliyor bu hareket. Bir de tamamen bu tür konulara uzak bir topluma kadın şöyle kadın böyle derseniz, o da der ki bana ne kardeşim, o öyle değil der geçer. Üstelik bunu beklendiği üzere erkekler değil, yeri gelir kadınlar söyler. Belli başlı kavramlar özümsenmeden feminist bir literatür, feminist bir kültür oluşacağından pek emin değilim. Çünkü özümseme olmadan, inandırıcı olamıyorsunuz. Hah, doğru kelime bu. Yurtdışında üretilen literatürü okurken ne kadar inanabiliyorsunuz? Onlar öyle bir kültürden geliyor ki, meme'lerine işlemiş artık, sorunu öyle ele alıyor öyle bir yansıtıyor ki iliklerinize kadar hissediyorsunuz. Türkiye'de çok iyi girişimler de var ama şu aşamada girişimden öteye geçemiyor. Çok işlevsel bulmuyorum yani. Ama aşılacak. O gençleri gördükten sonra, umut besliyorum.

Appendix 8: Interview with Buket Uzuner (05.07.2016)

Güliz Akçasoy (G): Neden spekülatif yazıyorsunuz? Yazdıklarınızı toplumcu gerçekçi bir yazın üslubuyla da anlatabilirdiniz değil mi?

Buket Uzuner (B): Sizin spekülatif benim ise gerçeküstü anlatım, kimilerininse büyülü gerçekçi dediği unsur benim tüm eserlerimde var aslında. Uzun Beyaz Bulut Gelibolu'da aynı adam aynı savaşta iki düşman ülkede de kahraman. Bu gerçekte olabilecek bir şey değil. Ama ya bir tane olduysa üzerinden gider. O yüzden çok öfke yaratmıştı milliyetçilerde, mesela. Örneğin, Mustafa Kemal aslında kemik testi analizi yapıldığında bir İngiliz çıkıyor. Ne yapacağız şimdi bu adamı? Benim sorgulamak istediğim milliyetçilik ve yurtseverlik arasındaki fark. Yurdu seviyorsan hangi ırktan gelirsen gel, o yurt için çalışmış olmak, onun özgürlüğü ve refahı için çalışmış olmak önemli. Bunu ancak gerçeküstü bir anlatımla yapabilirdim.

Su, Hava, Toprak, Ateş dörtlememde de mitolojilerle batıdan öğrendiğimiz metamorfoz kavramını ele alıyorum. Bu bizde don değiştirme olarak bilinir. Esas kahraman kayboluyor yerine bir hayvan (yunus, geyik) geliyor. Bazı okuyucular bu duruma inanmakta zorluk çekiyor. Böyle düz okuyan, edebiyata ve gerçeküstü anlatımlara alışık olmayan, gerçekçiliğe kendini şartlamış bir okuyucu kitlesi var. Bu tür okuyucular için bir Büyükada kısmı var kitapta. Kahramanın birkaç günlüğüne adada saklandığını söylüyorum. Ama esas anlatmak istediğim kahramanın bir hayvana dönüşmesi, tabii bu okuyucular bu mesajı kaçırmış oluyor. Yani, repertuarıma baktığınızda, öykülerim de dahil, çok gerçekçi birebir gerçeği anlattığım eserim hemen hemen yok. Ben aslında hep Balık İzlerinin Sesi gibi, direkt ütopik ve gerçeküstü olan, bunu anlamak için eseri deşmenin gerekmediği eserler vermek istemişimdir. Buna fantastik diyenler var ama ben daha ziyade gerçeküstü olarak görüyorum. Yani gerçeküstü yazmaktan zevk alan bir yazarım.

G: Çeviri feminist spekülatif eserler telif yazarları ne ölçüde etkiliyordur sizce?

B: Kendi deneyimimden yola çıkacağım. Benim feminizm anlayışım, kadının insan hakları arayışıdır. Ama gençken bunu bu düzeyde anlatamamıştım. Özellikle tüm dünyada olduğu gibi, 1970'ler ve 80'lerde Türkiye'de feminist olmak erkek düşmanlığıyla bir tutulurdu. Çirkin, makyaja düşman olan, dolayısıyla kadını ve kadınsılığı dışlayan bir yapıdaydı. Ben hiçbir zaman süslü bir kadın değildim. Ama bakımlı olmak önemlidir, erkek olsam da bu böyle olacaktı. Ama rujum ve küpem yüzünden, sigara içtiğim için, erkek arkadaşımla el ele yürüyorum diye halkımıza ters düştüğüm gerekçesiyle solcu kadın gruplarından dışlandım. Ama muhafazakar kesim de bunu söylüyor, o zaman onlardan ne farkımız kalıyor, hani biz ilericiydik diye soruyordum. Gerçi edebiyat dünyasından da çok dışlandım. Orada da güç kaynakları var. Onlara biat etmem gerekirdi. Ama ben etmedim.

Benim insan haklarıyla ilişkim aileden gelen bir şey. Annemin sülalesinde Bektaşiler, Mevlevi şehleri var. Sanıyorum oradan Anadolu Müslümanlığının insana ve doğaya olan saygı ve sevgiyi almışım. Tüm canlıların eşit olduğu ve saygı duyulası olduğu fikrim oradan geliyor. Ama kadının insan hakları meselesi, yine bizim evden, annem kaynaklıdır. İlk hatırladığım rol modelim Halide Edip'tir.

Annem Cumhuriyet kuşağı kadınlarından, devlet liselerinde okuyan, Atatürk'ün kızları denen kuşaktan. Onlar lisedeyken, normal devlet lisesinde astronomi okuyan çocuklar. Annem de Halide Edip'i hep rol model olarak benimsemiş ve anlatmıştır. İnsanın annesi ilk kahramanıdır, dolayısıyla ona ışık olmuş kadınlardan doğrudan siz de etkileniyorsunuz. Hiç unutmuyorum, annem Halide Edip'in Sultanahmet konuşmasını anlattığında tüylerim diken diken olmuştu. Halide Edip, daha o dönem, Cumhuriyet kurulmamışken, bir kadın olarak kürsüye çıkıp, insanlara "vatandaşlar, vatandaşlar" diye sesleniyor. Eğitimine baktığımızda ise batı eğitimi almış olduğunu görüyoruz, çok enteresan. İkinci rol modelim Sabiha Gökçen'dir. O dönem eve gelen mektuplardaki pulların üzerinde bu ikisinin resmi olurdu. Annem de bak derdi, iki eğitimli Türk kadınının resimleri var derdi. O zamandan aklıma kazanmış, öyle bir şey yapacağım, öyle bir şey olacaktım ki benim de resimlerim pullara kazınacaktı. Yani, bu iki karakter çok önemliydi. Leyla Gencer, mesela, opera sanatçısı. Bir de Afife Jale. Bu kadınların hepsi batı eğitimi almış. Dolayısıyla, feminizmel ilgili kavramlar ve kadının hak savunusunu sanki batıdan doğmuş ve bize de oradan gelmiş gibi bir algı var. Buna isyan eden bir tarafım var. Bu benim doğucu olduğum anlamına gelmez. Aslında bu son iki bin yılın da gerisine gittiğimizde, tüm insanlığın Afrika'dan geldiğini görüyoruz. İnsanlığın tek bir aileden çıktığına inanıyorum. Bu son tabiat dörtlemesi için araştırma yaparken, Türk mitolojisini, Asya'da nasıl yaşadığımızı araştırdım. Monoteizmden önce tüm dünya pagandı zaten. Ama ben bu dili konuştuğum için Türkçe'nin mitolojisine bakıyorum. Başka bir dil anadilim olsaydı ona bakacaktım. Ama anadiliniz neyse düşünce biçiminiz de ona göre oluyor. Bugün Anadolu'ya da hakim olan ve bizim daha çok Türkmenler ve Aleviler sayesinde edindiğimiz birçok ritüel var. Bunların aslında İslamiyet öncesinde Türklerin kamlık, şamanlık, geleneğine dayandığına dair hem inancım hem de bilgim var. Tektanrılı dinlerden önce insan tabiatın efendisi değil. Öyle olunca, her şeyle eşitleniyor insan, insan bir ağaçla, bir yunusla, bir su damlasıyla eşit. Bu durumda fazla tüketmiyor ve vicdanı çalışıyor.

G: Ekofeminizmin konusu aslında bunlar…

Evet, tamamen onun konusu. Kadında hem doğurganlık hem şifacılık yeteneği var. Dişi zeka denen bir şey var, kim ne derse desin. Bu da tabiatın kadına yüklediği bir ayrıcalık. Ama bu zekanın ve doğurganlığın bir bedele çevrilmesi bir iktidar meselesidir. Kadının çok önde olduğu, mesela şamanların ancak kadın olursa dileklerinin göktanrıya ulaşacağı gibi bir inanç var. Fransız Türkolog Jean Paul Roue'nun Pasifikten Akdenize Türklerin İki Bin Yıllık Tarihi adlı kitabında, halen Güney Sibirya'da şaman olarak yaşayan Türkleri incelemeye gittiğinde, erkeklerin kadın kılığına girdiğini görüyor ve zaman içerisinde ancak kadının dilediğinin gerçek olacağı için kadın kılığına girdiklerini fark ediyor. Böyle bir toplumda kadının insan haklarından bahsetmek mümkün değil. Çünkü bir solucanla bir kadın, bir avuç toprakla bir insan eşit, bunca eşitlik arasında hak arayışı olmuyor. Ama o kadar da ilkel yaşamamız gerekiyor mu? Bence ilkellik kullanılan eşya ile değil zihniyetle alakalı bir şey. O zamanın zihniyeti ilkel değilmiş, şimdiki daha ilkel bence. Nostaljik bir tavır da değil benimkisi, gayet bilinçli söylüyorum. Çok şehirli biriyim, gidelim doğaya çadır kurup yaşayalım da demiyorum. O şekilde yaşayamam ama o zihniyeti hatırlamamız gerekiyor, çünkü bizim o.

Eko-feminizmi Türkiye'ye getiren ilk yazarlardan biriyim, sanırım. Bir de Latife Tekin var. Başka kimsede de yok, bildiğim kadarıyla. Ekolojiyle ilgi pek yok bizde, maalesef. Siyaseti o kadar ekolojiden ayırmışız ki… Ben belki bu yüzden üniversitede çevrebilim okuyacağım için çok mutlu ve şanslıydım. 1978'lerde babam bile bunu peyzaj mimarisi sanıyordu. Yani, ben bu konulara 1970'lerden bu yana duyarlıyım. Ursula Le Guin en sevdiğim yazarlardandır. Onun medeniyetin kuruluşunun çanta olduğunu savunan, medeniyeti kadın zekasına bağlayan bir tezi vardır. Ben onlarla büyüdüm. 20'li yaşlardan beri farkındayım onların, okuyorum.

G: Feminist edebiyat takip ediyor musunuz?

B: Beni feminizm konusunda ilk bilinçlendiren kitap, sanıyorum, Vurun Kahpeye idi. Bir kadın, kendini feda ederek Anadolu'ya gidiyor. O kadının linç edilişini anlatır kitap.
Sonra 16 yaşımda Virginia Woolf'un Kendine Ait Odası'nı Türkçe okumuşum. Bu eserden de Varlık dergisiyle haberdar olmuşum.
18 yaşımda Atilla İlhan'la tanıştım. Anais Nin okuyordum ve çok etkilenmiştim. Zaten Atilla İlhan ilk öykülerime bakıp, erotizm yazabileceğimi, bende o cesaretin olduğunu söylüyordu. Ben de o sırada üniversiteye başlamışım, biyoloji ve ekoloji okuyacağım, cinsel organlar isimleriyle vajina, penis diye öğretiliyor zaten. İlk öykülerimde, mesela, bekaret zarına takmıştım. 78'lerde Cemal Süreya "çok hınzır bir kız bu" demişti benim için. Anais Nin, kadınların bu konuda bunca cesur yazabildiklerini görmem açısından çok önemli bir dönüm noktasıdır yazarlığımda. Ama beni asıl değiştiren Sevgi Soysal'dır. Yenişehir'de Bir Öğle Vakti, Tante Rosa, vs. Bizim aramızdan birisi. Ben çok şanslı bir kuşağım, Tomris Uyar'lar, Adalet Ağaoğul'ları vs. Ama Sevgi Soysal onların arasında sivriliyor, benim için. Mizahı olan bir kadın. Sanıyorum ben kendi yazılarımda gerçeküstücülük kadar mizahı da ve ironiyi de kullanıyorum ve bu bakımdan genelden ayrılıyorum. Çünkü hem Türkiye'de hem dünyada kadın yazarlarda çok azdır ironi ve mizah. İroni farklı bir zeka gerektiriyor, ben çok zekiyim demiyorum ama farklı bir bakış gerektiriyor. Zaten ütopyanın ve fantastiğin içinde de mizah ve ironi olması gerekiyor. Sonra yurtdışına gittim, öğrenci olarak. Dünyayı gezme görme merakım da vardı. 1980'li yıllardı, burs kazanmıştım. İlk Norveç'e gitmiştim. Orada İngilizce okumaya başlamıştım. Orada hayatımda Doris Lessing girdi. Golden Notebook kitabını okudum ve beni inanılmaz değiştirdi. Sonra Amerika'dayken feminist sınıf arkadaşlarım oldu. Ms. diye bir dergi çıkıyordu, mesela. Ms. ve Mrs. kavram ayrılığı ilk defa ortaya konuluyordu. O dönemlere şahitlik etmiş birisiyim.

Biliyorsunuz, J.K. Rowling romanın adını Harry Potter yerine Harriot Potter koymak istiyor, yani bir kızın macerasını anlatmak istiyor. Erkek çocukları bir kızın macerasını okumaz diyor yayıncı. O yüzden ben de, Türk edebiyatında bir ilk olur sanıyorum ve umarım değeri bilinir ilerde, adını ve soyadını açıkça belirttiğim bir kadının maceralarını yazdım, yazıyorum: Defne Kaman'ın Maceraları diye. Türk edebiyatı gibi Dünya edebiyatında da bu tür adı-soyadıyla anılan kadın kahramanların sayısı çok az. Benim kahramanım bir de uyumsuz: "Adventures of Misfit Defne Kaman". Çocukluğumdan beri macera yaşayan bir kadın karakter aradım hep. Çok tiyatroya giden bir aileydik biz. Peter Pan'e gittiğimde, aşık olmuştum. Dünyanın her yerinde o karakteri kızlar oynuyormuş. Ben nihayet macera

yaşayan bir kız karaktere rastladım sanıyorum, Peter'ın erkek ismi olduğunu da bilmiyorum. O kadar heyecanlanmışım ki biz her hafta oyunu izlemeye gidiyorduk. Her gittiğimizde ben de nihayet pencereden çıkacağım ve maceralar yaşayacağım sanıyordum. Yıllar sonra anladım ki oradaki kız Wendy idi, evlenip şişman iki çocuklu bir kadına dönüşüyordu. Yani macerayı yaşayan yine ve hep erkekti. Ta o zamandan beri, macera yaşayan kız arıyorum. Defne Kaman'a yıllardır hazırlandım yani.
Bu arada Madame Bovary ve Anna Karanina'yı unutmamak lazım adıyla anılan maceracı kadınlar olarak. Onları da çeviriden okumuştum. Çok iyi edebiyat eserleri, ama bu iki karakter de erkek yazarları tarafından öldürülürler.

G: Tolstoy toplumsal normların dışına çıkan kadını cezalandırıyor, Anna intihar ediyor.

B: O beni incitmiştir genç kızken. Macera ve sokak erkekler içindir. Bunu yaşamaya kalktığınızda, üst sınıftan da gelseniz cezalandırılırsınız mesajı verilir. Piyano diye bir film var, Yeni Zellanda'lı feminist bir yazarın, yazıp yönettiği Oscar'lı bir film. Orada da maceraperest bir kadın kahraman vardır ve kitabın sonunda kadın ölmez. Yani kadınlar, hangi alan olursa olsun, bir alana girdiklerinde o alanı didik didik ediyorlar, hiç sorulmayan soruları soruyorlar. Sanki en güzel soruları erkekler sorarmış gibi bir algı var. Kadın ve erkek rolleri keskin biçimde birbirinden ayrılmış, cinslerden beklentilerimiz de bunların etrafında şekilleniyor. Ben genç kız okurlarıma bunun sadece 5000 yıllık bir düşünce olduğunu söylüyorum. Bunları hep hatırlatmalıyız. Şu kurulu düzenin hep böyle olmadığını, farklı düzenlerin de mümkün olduğunu hatırlamalı, hatırlatmalıyız. Ben bunu edebiyatla yapabiliyorum. Başkaları başka türlü yapar.

G: Bu tür marjinal fikirleri olan ve marjinal kurgular üreten bir yazar olarak edebiyat çevrelerince rahat kabul gördünüz mü?

B: Benim ilk gençliğimde öyle bir "ağır abi" gücü vardı ki. Erki ve erkekliği kutsayan bir edebiyat ekolü vardı başımızda. İnsan, hayvan, her türlü hakka değer veriyorsanız, bana göre sol eğilimlisinizdir. Eğer böyleyseniz, sadece varoş edebiyatı, köy edebiyatı yazılacaktı. O kadar dayatmaydı ki bu! O yüzden Atilla İlhan'la tanışmam hayatımı değiştirdi. Çünkü o kentliydi, Paris'te yaşamıştı ve bundan utanmıyordu. Çocuğum, neyi iyi biliyorsan onu anlatırsın, yoksa rezil olursun derdi bana hep. Aynı hikayeyi bugün köyde yaşayan veya köyden çıkmış yazar arkadaşımıza verdiğimizde çok iyi anlatır, ama ben anlatamam çünkü bilmiyorum. Köy yaşamını bilmiyorum. Turist olarak biliyorumdur en fazla. O yüzden kuralların dayatıldığı bir edebiyat bir işe yaramıyordu. Bir de fazla erkek egemen bir ortam vardı. Ben 18'li yaşlarımdayken, dergilerde yazılarım çıkmaya başladığında, Fethi Naci'nin başı çektiği, içinde Enis Batur'un, Ferit Edgü'nün olduğu tamamen erkek odaklı bir iktidar vardı edebiyatta. Onlar, özellikle Fethi Naci'nin çıkardığı bir kavram, kadın duyarlılığı tabirini kullanırlardı. Leyla Erbil ne güzel yazmış, kadın duyarlığı var derlerdi. İlk başta gururunuzu okşar gibi ama düşündüğünüzde yine kadınsı bir etiket takıldığını görüyorsunuz. Yazarın zaten duyarlı olması lazım, kadını erkeği yok bunun. Gustave Flaubert'e "Ben Madam Bovary'im" dediğinde garipsiyorlar, halbuki o kadar doğru bir şey söylüyor ki.

Yazdığın karakter olacaksın, masayı yazıyorsan masa gibi olacaksın, masa hissetmeyebilir ama sen hissedeceksin, empati kuracaksın. Bunun da bir aşağılama biçimi olduğunu çok erken yaşta fark ettim. Benden pek hoşlanmazlar zaten, ben de onlardan hoşlanmıyorum. Çünkü tamamen iktidar kurma çabasındalar. Birkaç yıl önce Adana Altın Koza Film jürisine davet ettiler beni. Jüri başkanı da Işıl Özgentürk. Her alandan birisi var. 3 kadın 5 erkek kadarız. Biri dedi ki "Beyler, gece 12'den sonra karı-kız konuşması yapılacaksa bu jüri feshedilmiştir" dedi. Derin bir nefes aldım. Mesele budur. Edebiyat dünyasında en eğitimli erkekler bile camiaya yeni adım atmış kızlardan makas almak isterler. Meseleyi kadın-erkek ikiliğinden çıkarmak gerekir ve erkekler kendi potansiyel ve marifetini iktidar aracı olarak kullanmamalıdır. Bu feodaliteyle yüzleşmeden Türkiye'de hiçbir şekilde sağlam bir siyasi sistem kurulamaz. Çünkü sizinle aynı fikirde olduğunu düşündüğünüz, son derece eğitimli ve insancıl bir erkekle yan yana durduğunuzda bir saatten sonra siz onun için sadece kadın oluyorsunuz. Bu çok yanlış, bunu aşmadan demokrasi gelemez. Önce erkeklerin kadına insan gözüyle bakabilmesi gerekiyor. Benim edebiyatımda yapmaya çalıştığım hep bu. Gündelik hayatımızda böyle olmayan insanların sayısı o kadar az ki bu tür insanları ve hayatları ancak ütopyalarda ve distopyalarda kurgulayabiliyor, yazabiliyoruz Türkiye'de.

G: Gerçekçi yazında bunları kurgulamak mümkün değil çünkü yaşadığımız dünya böyle diye düşünüyorsunuz öyle mi?

B: Sadece Türkiye'de değil, dünyada gezip gördüğüm, yaşadığım hemen tüm ülkelerde bu durum böyle. Tüm dünyada bu durumu kuşaklar boyu değiştirebilecek tek güç anneler, kadınlar. İlla biyolojik anne olmak gerekmiyor, eğitimci, öğretmen de olabilir. Gezi kuşağının da çok farklı olduğu söyleniyor. Bir gazeteci arkadaşım, gezideki oğlanlar kedi seviyorlar, o kadar şefkatliler demişti. Bu bahsettiğim gazeteci arkadaşım az önce bahsettiğim türden, kadın dostu gibi görünüp bir saatten sonra karı-kız muhabbetine girip kadını insan olarak göremeyen türden erkeklerden. 70 yaş civarında bir kimse. Bu duruma çok şaşırmış. Ben de dedim ki, bunlar bizim çocuklarımız, bizim kuşağın erkekleri. Bunları biz yetiştirdik dedim. Bunun çoğalması gerekiyor. Böyle bir gidişat var ama genel gidişatın içinde ufak kalıyor.

G: Aslında feminizm kadının olduğu kadar erkeğin de işine yarıyor diyebilir miyiz?

Kesinlikle. Şiddet oradan çıkıyor zaten. Şimdi bir kadın kitabı hazırlıyorum. Romana ara vereceğim. Adı "Karı Gibi Gül" olacak. Karı gibi gülme tabiri bence bu ülkenin yaşam damarına vurulmuş bir balta. Karı aslında öz Türkçede kadın demek. Tıpkı kadını ne kadar aşağılık bir hale getirip, bayan dedikleri gibi. Bunu biz değil, erkekler yaptı. Erkeklerin dili zehirlediği bir örnek bu. Karı gibi gülme, karı gibi ağlama. Gülmeye de düşmanlar zaten, kadın kahkahasından tahrik oluyorlar. Kadın mutsuzsa tüm toplum biter. Çünkü o mutsuz kadın yarın bir gün senin öğretmenini doktorun olacak.

Bu aralar Pulbiber dergisine yazıyorum. Bir yazım için araştırma yapıyordum. NTV radyo kadınlarla ilgili çok güzel programlar yapıyor, bunlardan biri de İz Bırakan Kadınlar. Örneğin bir edebiyatçı Halide Edip'i anlatıyor, kadın bir edebiyatçı. Bana da dediler ki siz Türkiye'nin gezgin kadın yazarlarındansınız. Siz de ilk Türk gezgin

kadın yazarını anlatın. İş için değil, zevk için gezen birini bulmalıydım. Ben de düşündüm, tek başına gezgin olan ve bunları da yazan bir kadın yok tarihimizde. Bir dostum Zeynep Hanım var dedi. Elimde tek bir belge var, onu da Kadın Eserleri Kütüphanesi buldu bana. Bu arada bu kütüphanenin benim feminizmle ilişkimde çok önemli bir yeri var. Dünya'da çok az kadın eserleri kütüphanesi var. Zeynep Hanım ile ilgili kitabı da onlar bana fotokopi çekip gönderdiler. Zeynep Hanım'ın gerçek adı Hatice Zennur. Bir paşanın kızı. II. Albülhamit döneminde 1800'lerin sonu 1900'lerin başında İstanbul'da yaşıyorlar. O dönemde İstanbul'da feminist hareket olduğunu yine kadın eserleri kütüphanesinden ilk defa öğrenmiştim. O dönemde basılmış feminist dergiler varmış. Bunlar 1980'lerin sonunda öğrenildi, ancak ortaya çıktı. O kadar üstü örtülmüş ki! Hem Türklerin İslamiyet öncesi döneminde kadınların yaşamı çok özgür. Baş örtüsü yok, ortada geziyorlar, atlı Rum kızları var, Anadolu'ya Rumeli deniyor zaten. Bunlar örtbas edilmiş, kadının nasıl olduğunu anlamayalım diye. Önümüze bir Arap kadını imgesi konulmuş. Araplık kötü değil elbette, ama biz o değiliz. Tüm mesele bu. Kötü değil, onların da çok hoş özellikleri vardır muhakkak. Zeynep Hanım tarihimiz için çok önemli bir figür. Belki de ilk feminist kadın ve tek başına seyahat ediyor. Ama bu kaçış şeklinde oluyor. Çünkü Beyaz Geceler adında feminist toplantılar yapılıyor Osmanlı'da. Bunlar iyi eğitim almış kadınlar. Bunun sebebi iyi koca bulmaları için. Bu babalara çok şey borçluyuz aslında. Benim feminizm anlayışıma göre, bu babalara kızlarını okutma sebepleri yüzünden sırt çeviremeyiz, çünkü her ne sebeple olursa olsun bizi destekleyen erkeklere çok ihtiyacımız var. Hiçbir hareket tek başına başarı kazanamaz. Her hareketin destekçisi olmalıdır. Bu sebeple bunu ikiyüzlülük olarak görmüyorum. Zeynep Hanım Pierre Loti'nin romanlarından birinin karakteri. Konuyu kendisi veriyor Loti'ye. Bu haber ortaya çıktığında bunların peşine hafiye denen polisler takılıyor. Ölümle tehdit ediliyorlar. Bunun üzerine, iki kız kardeş Avrupa'ya kaçıyorlar. Kız kardeşi Polonya'lı bir müzisyenle evlenince, Zeynep Hanım solo bir maceracı olarak seyahatlerine devam ediyor. İskoç asıllı feminist bir gazeteci kadına seyahatlerini anlatan mektuplar gönderiyor. O da bu mektupları kitap haline getiriyor, biz de Zeynep hanımı bu sayede tanıyoruz.

Appendix 9: Interview with Funda Özlem Şeran (23.07.2016)

Güliz Akçasoy (G): Kitabın *Ecel*, cinlere ve kötülüklere karşı savaşan güçlü bir kadın kahramanı işliyor. Batı'daki örneklerin Türkiye'deki karşılığı gibi duruyor. Bu kitap Tr'deki bir boşluğu mu doldurdu?

Funda Özlem Şeran (F): Türkiye'de bu türden kadın kahramanı olan urban fantasy başka bir eser yok bildiğim kadarıyla. Ecel'in televizyondaki karşılığı Buffy, romandaki ise Anita Blake. Batı'daki örnekleri bunlar.

G: Bunlardan doğrudan etkilendin mi?

F: Tabii ki. Hatta etkileşim daha öncesine dayanıyor. Zeyna, Heman ve Şira. Çocukken izleyip okuyabileceğimiz fazla bir şey yoktu bu türde. Masallar, prensesler vardı. Ben pek sevmezdim onları. Hatta babamdan oyuncak niyetine kılıç, silah isterdim. O bakımdan, Zeyna'yı bulmuş olmak büyük nimetti benim için. Korku-fantastik vs çocukluğumdan beri çok seviyorum. Ama izlediğin filmlerde, okuduğun kitaplarda kadın hep kurtarılan meta. Kahramanın kurgu sonunda aldığı ödül, evlendiği kadın. Neden hep erkekler diye sorardım. Ben kurtarılacak biri değilim. Bir şey yapılacaksa ben yaparım diyen biriyim kişisel hayatımda da. Erkek fatma gibiyimdir zaten. O yüzden, Anita Blake, Buffy benim için büyük nimetlerdi. Bir de Türkiye'de bu tür örnekler hiç olmadığı için ve Türkiye'de kadının sosyal ve hukuki durumu Batı'ya göre daha vahim olduğu için bunlara dört elle sarıldım ben.
Bir de benim ergenliğim pek sıradan değildi açıkçası. Büyüklerin senden hanımefendi olmanı bekliyor, çevrenin beklentisi bu yönde. Günlük yaşamda, mesela, bir laf ediyorsun (küfür ediyorsun), başkalarına ters geliyor, bir kıza yakışıyor mu diyorlar, ama sen rahatsın. Bir uyumsuzluk oluşuyor.

G: Kitapta da Ece sürekli küfrediyor, argo konuşuyor, çevresindekiler onu susturmaya çalışıyor ama o inatla konuşmaya devam ediyor. Ecel için feminist spekülatif der misin?

F: Bilmiyorum. Herhangi bir iddiada bulunmak biraz korkutucu geliyor, biraz altını doldurmak gerekir diye düşünüyorum. Bana kalsa derim ama o amaçla yazılmış bir eser değil. Ama çocukluğumdaki küçük isyanların yer bulduğu bir kitap diyebilirim. Kızlar da savaşabilir, dövüşebilir, küfredebilir demek için yazılan bir kitap. Ama bunları düşünürken, niyet ederken feminist gibi görmedim kendimi.

G: Kitapta bazı noktalarda Ece, "feminist damarıma bastı" diyor. Çocukluğundan alıp bugüne getirdiğin kişisel öyküne bakıyorum, spekülatif kurguların geneline hakim olan ataerkil söyleme ve kadınların bunu sorgulamadan benimsemesine yönelik eleşitirilerin var. Bunları bir araya getirince ortaya feminist bir tablo çıkıyor. Feminizm senin için ne anlam ifade ediyor?

F: Feminizmi idealist buluyorum. Sokaktaki insan için feministler cadı demek. Benim için ise feminizm batı'daki anlamıyla eşitliği getirmeyi amaçlayan bir hareket. Erkek neyi yapabiliyorsa ben de aynı ölçüde ve rahatlıkta yapabilirim. Herhangi bir erkeğin desteğine ihtiyacım yok, yardımcı olunacaksa da karşılıklı

olunabilir. Kitaptaki Jesse ve Ece arasındaki ilişki gibi, eşitlikçi ve dayanışan bir ilişki. Hümanizme doğru gidiyor bu. Ama işte Tr'deki bazı feministler kimi zaman çok tepkisel olabiliyorlar. Ece küfrediyor mesela "siktir" diyor. Bazı feministler için bu çok ağır bir söz, erkek dili, erkek küfrü. Bir kadının böyle küfretmesini erkek egemen sistemi devam ettirmesi, erkek egemen dili kullanarak güçlenmesi olarak yorumlayabiliyorlar.

G: Feminist olmasa da, Ecel için kadın duyarlılığı olan bir kitaptır diyebilir misin?

F: Elbette, ortaya çıkış amacı bu zaten. Bir erkek üzerinden de anlatabilirdim hikayeyi, neden kadın kahraman seçtim kendime?

G: Ece aynı zamanda çok da normal biri. Evet, biraz çılgın, gözü kara bir tip, ama günlük hayatta sıkça görebileceğimiz, arkadaş olabileceğimiz birisi. Kitaba ilk başladığımda, fantastik güçleri olan bir kız diye düşünmüştüm. Bu şekilde kurgulamaman da iyi olmuş. Yani aslında, insanın bir zafer kazanabilmesi için kesinkes hard-power sahibi mi olması gerekir, soft-power (cesaret, motivasyon, dirayet) ile bu işler başarılamaz mı sorusuna cevap aramışsın diye düşündüm. Ne dersin bu konuda?

F: Aynen. Ece'yi çok zeki de kurgulamadım. Yanılıyor, hatalar yapıyor. Bunu özellikle yaptım çünkü Süperman gibi kahramanları sevmem. Her işi başaran bir kahraman bana ilginç gelmiyor. Ben kendimi onunla özdeşleştiremem ki. Kadını güçlendirelim derken kadını yaratık haline getirenler de var, çok güçlü, çok zeki, çok seksi, vs. Ece bunların hiçbirisine yüksek dozlarda sahip değil, kendi halinde, ama onun da bir şeyleri başarabildiğini göstermek istedim.

G: Türkiye'de son dönemde feminist spekülatif kurgular kaleme alan anaakım diyebileceğim yazarlar hakkında ne düşünüyorsun? Ayşe Kulin, Buket Uzuner gbi yazarlar var.

F: Uzuner'in türe çok katkısı var. Hani çok hissettirmeden yapıyor ya işlerini, çok saygı duyarım.

G: Bir esere feminist spekülatif diyebilmemiz için eseri bir kadının kaleme almış olması yeterli midir?

F: Asla. Birçok kadın feminist değil.

G: Batı yazınından takip ettiğin feminist spekülatif yazar ve eserleri var mı?

F: Ursula Le Guin var. Ursula'nın erkek gibi yazdığı için başarılı olduğunu düşünen kimseler var. Ursula ne tam erkek ne de tam kadın gibi yazıyor. O dengeyi çok iyi koruyor.

G: Ursula'nın ve tabii diğer feminist spekülatif yazınında görüp de en çok etkilendiğin şey nedir?

F: Ursula'nın en sevdiğim eseri Mülksüzler'dir. Y.lisans tezimde de kullanmıştım. Konum politik bilimkurgular – daha çok distopyalardı. Tezimde Mülksüzler'in yanı sıra birçok kitap vardı. Yazarların hayal ettikleri ideolojiyi ve toplumu romana nasıl aktarabildiğini, ne tür sorunların çıktığını, o toplumun/ideolojinin ne kadar gerçekçi olduğunu irdelemek istemiştim. İçinde her türlü ideoloji vardı, feminizm de vardı. Benim dikkatimi çeken şey şuydu: erkek bir kahramanı bu kadar çok benimseyebileceğimi hiç düşünmezdim. Oradaki aşk ilişkisi beni çok etkilemişti. Çok eşitlikçiydi. İlişkilerde hep bir taraf sömürür ya, orada öyle bir şey yok. Dayanışan ama aynı zamanda rahat da bırakan bir ilişki.

G: Ecel'e benzer aklından geçen toplumsal cinsiyet temalı fikirlerini paylaşabileceğin arkadaşların var mı spekülatif kurgu ortamlarından?

F: On yıl önce, iki yıl öncesine kadar yok denecek kadar azdı. Spekülatif kurgu açısından konuşuyorum. Ama spekülatife başladığında feminizme de geliyorsun zaten. Çünkü bu konularla ilgilenen birçok arkadaşım erkek, biz sadece 3-5 kızız. Ama erkek egemen bir durum yoktu.

G: Spekülatif kurgu camiası erkeklerin çoğunlukta olduğu bir camia. Burada kadın olmandan ötürü bir zorluk yaşadın mı?

F: Hayır, sayılmaz. Gerçi ben aşırı kadınsı yazan biri değilim, ondan dolayı sorun yaşamamış olabilirim.

G: Belki feminen yazan biri olsaydın, bir tepki göreceğini mi düşünüyorsun?

F: Olabilirdi, kuvvetle muhtemel. Sadece aşk meşk anlatan bir şeyler yazsaydım böyle bir tepki görebilirdim. Benim eski bir öyküm var "Maskülen Amazon" diye. Çok eski zamanlarda Anadolu'da yaşayan Amazonlar ve bunların karşısına çıkan erkekler. Erkekler amazonları canavar gibi görüyor. Erkekle bir süre sonra aralarından birini kadın kılığında amazonların arasına casus olarak gönderiyor. Orada bir kadınla ilişki kuruyor. Kadına göre lezbiyen adama göre heteroseksüel bir ilişki. Sonunda amazonlar casusu fark edip, cinsel organını keserek, erkeği kendi köyüne yolluyorlar. Bu öyküyü savaşla ilgili bir proje kapsamında yazmıştım. İlk o öyküde "acaba aşırı bulurlar mı?" diye endişelendiğimi hatırlıyorum. Sonuçta en iyi erkek ölü erkektir gibi bir konu işleniyor. Öyküyü değerlendirenlerin hepsi de erkekti üstelik. Ama çok beğendiler ve hiç aşırı bulmadılar. Hatta birisi, böyle bir hikayenin bir kadının kaleminden bu kadar güzel yazılmış olması gurur verici demişti. Bunu diyen insanlar hala yazmaya devam ediyorlar, camianın bir parçası. Hiçbir zaman "bu da kız, susup otursun" gibi bir yaklaşım görmedim. Hatta zamanla onları da kendi yoluma getirdiğimi düşünüyorum. Ama onları yazınsal açıdan etkilediğimi de söylemem. Çünkü hala daha eserlerinde kadın sorununa eğilen, kadını ideal biçimde resmedenler de pek yok aslında.

G: Feminist edebiyat takip ediyor musun?

F: Feminist denilince aklıma spekülatif eserler değil de ergenliğimde okuduğum Duygu Asena romanları geliyor. Özellikle ergenlikte, ki o zamanlar spekülatif kurgu şaha kalkmamıştı şimdiki gibi, bir şeyler okumak istiyorsun, okudukların kadın odaklı olsun istiyorsun bir kız çocuğu olarak. Belki yanlış kitaplarla başladım çünkü Asena'nın romanları genelde Sex and The City tarzındadır, ki bu da gerekli aslında, küçümsemiyorum. Hatta bir dönem Ayşe Arman'ı takip ediyordum. İşte 90'lı yıllarda Türkiye'de üretilen feminist veya pro-feminist içerikler bunlar. Türkiye'de kadın yazını kadının özgürlüğünü kazanmasını cinsellik üzerinden işleyen eserlerdi. Cinsel özgürlüğü önceliyorlardı. Takip ediyordum ama bir ergen olarak çok içselleştirememiştim. Benim karakterimle de alakalı tabii, hiçbir zaman erkeklerle flört edip, fingirdeyen, devamlı sevgili arayan, değiştiren bir karakterim olmadığı için kendi yazınım da bu yönde gelişti. Bu yüzden Asena, Arman bana çok cazip gelmemişti.

Belki benim yazın üslubumu en çok etkileyen Sıdıka'dır. Oradaki anne-kız diyaloglarının benzerlerini Ecel'de torun-anneanne diyaloglarında görmek mümkündür. Hatta benim bir başka arkadaşımla ortaklaşa yazdığım ilk romanlarımı da çok etkilemiştir.
Atilla Atalay aslında feminist bir yazar, Sıdıka da feminist bir karakter, özellikle Türkiye şartlarında ele alındığında. Mizahi olduğu için sanki ciddi bir meselesi yokmuş gibi algılanır ama aslında Atalay ciddi mesajları olan bir yazardır.

Bir de Gülten Dayıoğlu var. Çocuk kitabı yazarı olarak bilinir ama gençlik kitapları da vardır, Yeşil Kiraz kitapları vardır. O kitaplar feminist yönü olan, doğru eserlerdir mesela. Bir kadının erkekler olmadan, okuyarak çalışarak yükselmesi ve kendi hayatı üzerinde söz sahibi olması konusuna eğilen bir kitap/seri. İyi ki okumuşum o dönemde. Çünkü İpek Ongun'un Bir Genç Kızın Gizli Defteri serisi kız çocuklarına okutulmaması gerekiyor. Onu da okumuştum, çünkü okuyacak bir şey yoktu. Kurdeleler, pastalar, sevgi pıtırcığı türünden ilişkiler, vs. Kız çocuklarının duygusal gelişimi için hiç iyi değil. Ama Gülten Dayıoğlu'nun Ölümsüz Ece eserinden çok etkilenmiştim. Ecel'in Ece'si de muhtemelen o kitabın bilinçaltımda yarattığı etkinin bir sonucu. Sonradan fark ettim bunu. Gölge dergisi için Ecel'in nasıl ortaya çıktığıyla ilgili bir yazı hazırlıyordum, o esnada fark ettim. Feminen feminizme dair çok önemli bir eserdir. Bilgelikle güç kazanan kadını görebilirsin orada.

G: Röportajın başında Ecel Türkiye'de bir boşluğu doldurdu dedin. Bunu biraz açar mısın?

F: Bazen insanlar tanıtırken, Tr'de bir boşluğu doldurdu diyorlar. Bir yandan memnun ediyor bir yandan etmiyor. Çünkü alanında tek olmakla ilgilenmiyorum. Daha çok olalım ki sesimiz çıksın, bu erkek egemen camiayı dönüştürebilelim. Çünkü asıl eşitliği getirecek şey bu. Hayal gücüne dayanan ve onu gerçekleştiren bir akım olacak feminist spekülatifler.

Kitapta Mirsad'la Ece arasındaki ilişliyi bu yüzden önemsiyorum. Tr'de kadınların çoğu güce tapıyor, ve o gücü elde edebilmek için o erkeği ele geçirmek istiyor ve kendi hemcinsleriyle gereksiz bir rekabete giriyor. Ama kendisini aşağılıyor, farkında değil. Mesela Ece'nin Mirsad'la birlikte olmasını isteyenler oldu. Onların

diyaloglarını yazarken ben çok eğlenmiştim. Aralarında gerçekten bir kimya oluştu. Çünkü, Ece flört etmiyor, öyle bir amacı yok ama Mirsad onun da ayarlarını bozuyor. Ama işte, ideal ilişki bu değil. Mülksüzler'deki eşitlikçi, birbirini çiğnemeyen ilişki değil bu. Bu türden ilişki Jesse ile Ece arasındaydı.

Bir de işin içine aşkı sokmamak için uğraştım. Çünkü insanlar kurguda kadın biraz ön planda olduğunda mutlaka aşk olması gerektiğini düşünüyorlar. Yayınevlerinde olduğu kadar, çok yakınım olmayan ve bu camiadan olmayan bazı arkadaşlarım da bunu söylediler bana: Sen kadınsın aşkı rahat yazarsın. Sanki aşk sadece kadının yaşadığı bir olgu. Zaten böyle indirgemeci tavırlara sinir oluyorum. Aşkı sevmeyen ve aramayan bir kadın olamaz onlara göre.

G: Xasiork Ölümsüz Öykülerin her sene yaptığı öykü yarışmalarında jürilik yapıyorsun. Burada hiç feminizmi veya kadın meselesini bir şekilde irdeleyen öyküler geçiyor mu eline?

F: Dikkatimi çeken bir eser olmadı şimdiye kadar. Mesela, 12 senedir bu işin içindeysem, 60-70 kişilik ekibin içinde 5 kadınızdır en fazla. Gelen eserlerde de aynı oran var. Sadece son dönemde, Alacakaranlık serisiyle birlikte, genç kızların güçlü parlak şövalyelere yönelimi oldu. Onunla birlikte birkaç kadın odaklı öykü yazıldı diye hatırlıyorum. Ama onlar da feminist alt yapısı olan eserler değildi.

Appendix 10: Interview with Burçin Tetik (17.07.2017)

Güliz Akçasoy (G): Biraz kendinden bahseder misin?

Burçin Tetik (B): İngiliz Dili ve Edebiyatı okudum. Çeşitli dergi ve online platformlara yazılar yazıyorum. Hayatımı yazarak kazanıyorum diyebilirim. Aktivizmim de yazmak üzerinden ilerliyor. Erktolia diye bir online platformumuz var onun üzerinden aktivizm yapıyoruz. Orada da içerik oluşturuyorum. Bianet'e, 5Harfliler'e yazı veriyorum. Feminist dergilerden yazı isteği olabiliyor bazen.

G: Feminist spekülatif türünü ilk nasıl tanıdın?

B: Ben bir öykü yarışmasına katıldım ve ödül aldım. O ödülü alana kadar bunun ayrı bir genre olduğunu bilmiyordum. Bilimkurgu ve spekülatif kurgu diye ayrı iki tür olduğundan haberdar değildim. Bir senedir biliyorum. Benim anladığım, bilimkurgu… aslında Margaret Atwood buna açıklık getiriyor. Kafama yattı. Uzay gemileri ve alien göremiyorsanız buna spekülatif diyebilirsiniz diyor. Mantıklı geldi.

G: Spekülatifi tanımıyordun belki ama fantastik ve bilimkurguyu tanıyordun değil mi?

B: Tabii ki.

G: Ama sen "benim bir derdim var, bunu da en iyi spekülatif yoldan anlatabilirim" gibi bir amaçla yola çıkmamışsın anladığım kadarıyla…

B: Evet, öyle olmadı.

G: Peki yazarın bilinçaltına girersek eğer… neden spekülatif bir şey yazdın sence? Neden toplumcu gerçekçi bir öykü yazmadın, örneğin?

B: Spekülatif kurgu denen şeyi belki bilmiyorsun ama onun içeriğine sürekli maruz kalıyorsun. Mesela Black Mirror dizisi. Sürekli bunun genresi nedir, ben şuan ne izliyorum diye düşünmüyorsun. Ama o bir şekilde sende yerleşiyor. Bir yandan da sosyal medyayı aktif kullanıyorum. Teknoloji ve enformasyon var. Yaşadığımız hayatın içinde zaten spekülatif öğeler var. Ben de yavaş yavaş bir yerden düşünmeye başladım demek ki.
Mesela distopyaları çok rahat hayal edebiliyoruz çünkü yaşadığımız dünya distopik bir hale doğru gidiyor. Her an o kurguları bizzat yaşayabiliriz. Tabii benim feminist arkaplanım da olduğu için, bu baskılar teknoloji geliştikçe üzerimize ne şekilde gelecek sorusunu öykümde işledim, mesela. Bir de ben bu hikayeyi yazdığım sırada, kürtaj meselesi ülke gündemindeydi. Konu üzerine çok düşünüyor ve yazıyorduk. Yani öykü biraz alegorik oldu. Aynı dönemde ailelere sms'le kızınız hamile diye mesaj gönderilmesi de tartışılıyordu. Bunun da yansımaları var öyküde. Bundan 20 yıl önce bundan bahsetsen, baya distopik bir olay. Ama şu an yaşıyoruz. Bu olayın bir adım ötesi de şudur şeklinde düşünmek de çok zor olmadı aslında. Gerçek hayattaki deneyimlerimden yola çıkarak yazdım.

G: Sen o zaman ortaya feminist bir tartışma koymak için spekülatif kurguyu bir araç olarak kullanıyorsun diyebilir miyiz?

B: Evet, öyle.

G: Özellikle Türkiye gibi ülkelerde feminist bir tartışma yürütmek için spekülatif ve hatta distopik kurgular biçilmiş kaftandır diyebilir miyiz?

B: Pek emin değilim. Tavuk mu yumurta yumurta mı tavuk durumu var. Şu an yaşadığımız gerçekliği ille de bir alegoriye koyup spekülasyon yaratmak gibi değil, bir öngörüde bulunmak istedim. Şu anda olanlar 20 yıl önce mümkün görünmüyorduysa, eşçipin 20 yıl sonra gerçekleşebileceğini düşünüyorum. Bir distopya kurgulayayım ve onun üzerinden feminizmi aktarayım gibi bilinçli bir durum yok. Bu zaten olmak üzere, olacak gibi. Bunu hissedip de yazdığımı düşünüyorum. Zaten olan veya olması muhtemel bir durumu bilinçli bir çabayla yazmak değil benimkisi.

G: Kadının günümüzde var olan sorunlarını yazmak yerine veya kadının sorunlarını günümüzde geçen bir kurguyla vermek yerine, 20 yıl sonra olabilecek sorunları şimdiki zamanda geçmeyen bir kurguyla yazmaya iten şey neydi seni?

B: Bu da edebiyatın eğlenceli kısmı sanırım. Şu an yaşadıklarımızla ilgili yeterince fikir ve eylem üretiyoruz. Bu ne kadar distopik de olsa, şu an tam olmadığı için, bunun üzerine düşünmek, kurgu ve eleştiri üretmek daha kolay ve bizlere alan açan bir durum. Çünkü olmasından korktuğumuz ama henüz olmayan bir konuda konuşmak daha ferahlatıcı bir şey.

G: Var olanı kendi gerçekliğinden sıyırıp onu ileriki bir zamana taşıyarak tartışmak, yadırgatmak diyelim, söz konusu tartışmanın daha sıradışı olmasını dolayısıyla dikkat çekmesini sağlıyor mu?

B: Kesinlikle. Mesela, ödülden sonra gidip jüriyle tanıştım. Yarışmaya öyküyü gönderdikten sonra merak etmiştim kim yargılayacak diye. Jüri tamamen erkeklerden oluşuyordu. Bunun üzerine de facebook hesabımdan bir şeyler yazdım. Bir arkadaşım jüriden birini tanıyormuş ona söylemiş, böyle bir eleştiri var diye. Yeterince kadın bulamadık dediler. En azından bu eleştiriyi duyup buna cevap vermeniz bile güzel dedim. Böyle bir iletişimimiz oldu. Fakat bu durum, sözümü söylemek konusunda da bir çekince yaratıyordu bende. Çünkü yazdıklarımın düşüncelerimin nasıl karşılanacağını bilmiyordum. Neyse ödülü almaya gittiğimde jüriyle ve dernekte çalışanlarla tanıştım. Hepsi de çok edebi ve entelektüel insanlar değildi, bir kısmı iş adamlarıydı, örneğin, parasal anlamda bu işe destek verenler de vardı. O erkeklerden çok muhafazakar olanlar da vardı, hatta bir tanesi beni görünce ellerini açarak "hepimizi feminist yaptınız" gibi bir tepki. Hikayeyi okuduklarında "hay allah" olmuşlar. Demek ki amacına ulaşmış. Aslında feminizmle biraz alakalı, en azından sözcük anlamını bilen biri için çok da olağandışı, tuhaf bir özelliği yok öykümün. İyi de bulabilirlerdi kötü de. Ama jürideki insanlar için biraz tuhaftı sanırım. Onları da suçlamıyorum tabii ki. Ama onlar jüri olduklarından olaya defansif değil de biraz daha empatik yaklaşabiliyorlar, ne dendiğini dinleyebiliyorlar.

O yüzden belki de bu fikri gündelik şu anda olan bir şey gibi değil de, ileride gelecekte geçiyormuş gibi vererek, yani araya mesafe koyarak insanların o savunmacı tavrı yumuşuyor sanırım. Yeniliklere daha açık hale geliyorlar. Bunun üzerinden o empati duygusunu yaratmak daha kolay oluyor galiba.

G: Öykün ayrı ayrı hem spekülatif hem feminist özellikleriyle çok kuvvetli. Bu yüzden jürideki insanlar feminizmi tanımıyor olsalar bile, öykünü sırf spekülatif özellikleri sebebiyle de beğenmiş, oy kullanmış olabilirler.
Peki, spekülatif kurguyu daha önceden de belki farklı isimler altında tanıyor muydun?

B: Hala şu an bile bilimkurgu-fantastik-spekülatif ayrımını çok net yapamıyorum. Ama tabii ki herhangi bir okuyucu olarak, şu anki gerçekliği anlatmayan kitapların da filmlerin de olduğunu biliyordum. Ama aradaki ufak ayrımları bilmiyorum tam. Çocukken Esrarlı Ada gibi romanlar okuyordum. Issız bir adaya düşen insanların sıfırdan medeniyet kurmasının anlatıldığı bir kitaptı. Ama okurken orada anlatılanların gerçek olup olmadığını bilmiyordum çünkü gerçeği henüz tam tanımıyordum. Jules Verne'in kitapları mesela. Gençliğimde 1984, Cesur Yeni Dünya, Fahrenheit gibi distopyalar okudum. Türe yabancı değilim aslında ama sorsan bunları direkt spekülatif olarak tanımlamazdım. The Handmaid's Tale'i sonradan okudum mesela.

G: Kitapları orijinal dilinden mi yoksa çeviri üzerinden mi okudun?

B: Küçük yaşta olduğum için çeviriler üzerinden okudum.

G: Gerçi küçük yaşta okumuşsun ama sence nasıl çevirilerdi onlar?

B: Bunu hiç düşünmemiştim. Evet, küçük yaşta okuduğum için çevirisini yargılayacak bir fikrim yoktu aslında. Ama bazı şeyleri okurken bazen kafamda soru işaretleri oluyordu, tam anlayamadığım şeyler oluyordu. Ama bu spekülatif eserlerin çevirilerini okurken böyle bir durum yaşamamıştım hiç, onu net hatırlıyorum. O dünya önüme serilmişti, anlamlandıramadığım bir şey olmamıştı. Demek ki iyi çevirilerdi diyorum. Ama tabii orijinaliyle karşılaştırmak gerekir. Stephen King okurdum. Onun Dark Tower (Kara Kule) serisini okurdum çeviri olarak. Yüzüklerin Efendisi'ni benzer şekilde çevirisinden okudum. Bunları hep arkadaşlarımdan alarak okumuştum, yani çevremde bunları okuyan insanlar vardı. Ama bir kulüpleşme vs. olmadı.

G: Türkiye'de Türk yazarların yazdığı spekülatif eserlerden haberin var mı? Daha önce okudun mu hiç?

B: Tabii genre olarak çok farkında olmadığımı hatırlatmalıyım. Türkiye'de de bu adla veya bilimkurgu-fantastik diye basılan bir kitap gördüğümü hatırlamıyorum. Okurun kendisi bir yargıya varıyor gibi. Mesela lise çağında duyduğum Barış Müstecaplıoğlu vardı. Türkiye'de bilimkurgu denildi mi aklıma ilk onun adı geliyor. Üzerine mutlaka bir şeyler konmuştur. Ama ben takip edemedim. İşte bizim kitapçılarımızda da bilimkurgu-fantastik-spekülatif gibi adlandırma ve

sınıflandırmalar yok. Böyle alt başlıklar olmadığı için türe ulaşmak da kolay değil. Kitabı eline alacaksın, konusuna ve içeriğine bakacaksın, öyle anlayacaksın ne türde olduğunu. O yüzden kodlanmış bir şey de yok. Ama Türkiye'de bu türde neler yapılıyor, neler yazılıyor, alıp okuyayım da demedim, merak etmedim açıkçası. Benim ilgi alanım daha çok son 40 senede yazmış kadın yazarlar. Okumaya çalıştığım grup bunlar. Onlar da spekülatif sınıfına koyabileceğim yazarlar değiller.

G: Yarışma vesilesiyle jüriyle de tanıştın. Ödülü Aralık'ta aldın. O zamandan bu yana bu camiadan tanıştığın başkaları oldu mu? Ya da az önce bahsettiğin "hepimizi feminist yaptın" tepkisinden başka olumlu veya olumsuz tepkiler aldın mı?

B: Bu soruya "evet, bir sürü insan tanıdım, çok güzelmiş" demek isterdim. Ama öyle olmadı. Ben sosyal medyayı aktif kullanıyorum. Yarışmanın sonuçları açıklandıktan sonra beni takibe alan insanlar oldu twitter'dan. Daha önce iki kere ikincilik alan bir erkek yazar varmış, o takibe aldı. Jüriden ve TBD'den takibe alanlar oldu. Ama çok dayanamadılar. Bir ay sonra falan hepsi gitti (gülüyor). Kalıcı bir bağ kurulamadı. Benim sosyal medya kullanıcılığım feminist paylaşımlar yapmak üzerine kurulu. Paylaştıklarım onlara uymadı diye tahmin ediyorum. Hiçbir zaman sormadım, gerçek sebebini bilemiyorum, ama tahminim bu yönde. Ben sürekli edebiyat veya özlü sözler paylaşıyor olsaydım hiç umurlarında olmayacaktı diye düşünüyorum. Bir de birkaç tane yoruma denk geldim "bu mu almış canım?" şeklinde. Olabilir beğenmeyebilirler. Ama ben orada kadın olmamla ilgili bir sıkıntı olduğunu hissettim nedense. Birinciliği ilk defa bir kadın almış bir de. Mesela, geçenlerde yarışmada dereceye giren öykülerin yer aldığı bir seçki yayınlandı Dünyalılar diye. Üşenmedim saydım kaç erkek kaç kadın yazar var diye. 17 erkeğe 2 kadın gibi bir oran var. Ve ben şahsen biliyorum ki yarışmada dereceye girmiş olan kadın yazar sayısı 2'den fazla. Ama nedense bunlara derlemede yer verilmemiş. Tabii şundan da emin değilim, feminizm son birkaç senedir epey popüler oldu, sosyal medyada vs sıkça konuşulur oldu. Bu bahsettiğim kişilerin bunca feminist içeriğe maruz kaldığı halde feminist bir öyküye ve benim feminist paylaşımlarıma böyle tepki verdiklerini düşündüm şu an. Bundan bir adım öteye geçmekte zorlandıklarını fark ettim. Kadınlara daha çok yer verilmeli düşüncesi çok teorik kalıyor orada. Yarışmaya davet sırasında ve jüriyi belirlerken de, yarışmanın genel olarak hangi gruplar arasında duyurulduğu da çok eril geldi bana.

Ödülü almaya gittiğimde Özgür Tacer'le tanıştım, çok tatlı birisi. Hepimiz feminist olduk diye beni karşılayan insanın aslında çok muhafazakar olduğunu ve ilk olarak "bizim de evde karımız çocuğumuz var; karım bayramlarda elimi öpüyor benim" dediğini söyledi. Öykünün bu insanda uyandırdığı ilk izlenim bu yani. Böyle öyküler yazıldıkça toplumda kadına biçilen rollere bir zarar geleceğinden korkuyor belli ki. Uzun süre tartışıldığını Özgür de söyledi bana. Hatta kapıyı kapatıp tartışmışlar, bunun ne anlama geldiğini bilemedim. Kapalı kapılar ardından tartışılacak ne vardı ki? Feminizm, kadın bedeni olunca konu sanırım sinirler geriliyor. Ödül töreninde tebrik edenler oldu. Bir film yapımcısı vardı, kartını verdi, konuştuk. Kadın sorunuyla ilgili yazmışsınız, çok güncel bir mesele dedi. Ben de "evet, binlerce yıldır çok güncel" demek istedim, demedim tabii. Sanki şey der gibi, bu konu çok güncel, ben bundan biraz rant sağlayayım. Sanki bu durum onun hayatını etkilemiyormuş, içinden böyle bir konuda film çekmek gelmiyormuş gibiydi.

G: Feminizm moda mı oldu artık? Herkes kullanıyor, rant elde ediyor. Feminizm satar gibi bir algı mı oluştu artık?

B: Popülerleştiği açık, tartışılacak bir tarafı yok. Ama bunu aşağı görmek, değerini kaybetti, ayağa düştü demek, çok da satar zaten şuraya feminizm koysak denilmesi çok doğru değil. Keşke satsa, ama satmıyor. Gerçi kitap satışlarını çok da bilmiyorum, feminizmin okuyucuya ulaşma oranını bilmiyorum. Ama feminizm üzerinden reklam amaçlı yapılan şeylerin bir kalıcılığı olduğunu düşünmüyorum. Reklam yapılır sonra unutulur gider.

G: Feminizmi nasıl tanımlıyorsun?

B: Erkek egemen baskıyı farklı alanlarda tanıyıp, buna karşı ses çıkarmak olarak yaşıyorum galiba.

G: Feminist aktivizmin sınırları ne senin için? Kitap yazmak veya tez yazmak da bir çeşit aktivizm olabilir mi?

B: Yaptığın işi kendi sınırları ve bağlamı dışına taşımak aktivizmdir. Mesela yazdığın bir tezi online bir platformda insanlara duyurmak, elden ele taşıyıp daha fazla insana ulaşmasını sağlamak olarak düşünülebilir. Ama tabii bu üzerine tartışılabilir bir şey. Çünkü yazdığın şey senden bağımsız olarak bir yerlere gidiyor zaten. Ama aktivizm kitabın veya tezin yaptığı bir şey değil sonuçta. Senin bireysel olarak yaptığın bir şey. Sen o kitabınla/tezinle ilgili konuşmak için bir yerlere gidiyorsan, bir gruba, bir okula gidip sunuyorsan, röportaj veriyorsan, ve bu tanıtımlarda eseri feminist bir bağlamda sunuyorsan aktivizm yapıyorsundur. O yüzden yazı yazmak mutlaka activist olmak zorunda değil ama yazdığın şey ve onu paylaştığın mecra, paylaşma şeklin gibi unsurlar yaptığın şeyin aktivizm olup olmadığını belirliyor biraz.

G: Yani bu durumda mesleği zaten feminist spekülatif yazmak olan birisi aktivizm yapmış olmaz ama eserini veya kendini tanıtırken feministim demesi aktivizm olur diyebilir miyiz?

B: Evet, işte biraz beyana bakıyor. Bu işi ne amaçla yaptığı önemli, o tonu vurgulayıp yükseltiyor mu yoksa baskılıyor mu, aktivizme bu karar veriyor.

G: Kendini feminist olarak tanımlıyor musun? Evet ise, içindeki feminizmi ilk nasıl keşfettin?

B: Feminist insanların bu kadar agresif olmasına bir lüzum yokmuş, sırf kendi keyiflerinden böylelermiş gibi bir algım vardı eskiden. Dır dır ediyorlar gibi geliyordu. Hani bir dertleri vardı ama çok da meşru değil gibiydi benim için. Hala daha böyle düşünen pek çok insan var. Biz burada uğraşıp didinirken sanki bunu paşa gönlümüz istedi diye yapıyormuşuz sanıyorlar, şımarık olduğumuzu düşünüyorlar.

Ben de genç bir kızken böyle düşünüyordum. Sonra şu aşamaya gelmiştim, evet haklı bir sebepleri var ama neden bu kadar agresifler. Ergenlik döneminde sınıfta birkaç kız bir araya gelir, kötü şeyler yapan erkekleri döverdik mesela (gülüyor). Ama buna ragmen feminizm senin dışında gelişen, tu kaka bir şeymiş gibi algılanıyordu. Ama sonra kişisel hayatımda yaşadığım birkaç deneyimden sonra değiştim. Beni şok eden, yakınımdaki erkeklerle aklımın almadığı bir şeyler yaşadıktan sonra bir dakika diyerek bir şeyleri sorgulamaya başladım.

Kırılma çok yakın geçmişte oldu. Duygu Asena'ları okuduğum dönemde değil yani. Kişisel hayatımda yaşadığım bir olaydan sonra oldu bu dönüşüm diyebilirim. Gerçi kişisel yaşantımla okuduklarımı da çok ayıramıyorum birbirinden. Duygu Asena okuyordum, zaten bu fikirlere aşinaydım.

G: Damızlık Kızın Öyküsü'nü ilk nasıl okudun? Etkilenmiş miydin?

B: Evet, çok etkilendim. Bu öyküyü yazıp ödülü aldıktan sonra yazdığım şeyin spekülatif olduğunu öğrendim. Ödül töreninde Özgür'le konuşurken o söyledi bana, aslında klasik bilimkurgu öğeleri yok bu öyküde gibi bir şeyler dedi. Şimdi ben bir feminist olarak buna da öfkelendim tabii. Madem bilimkurgu öğeleri yok neden ödül veriyorsunuz diye. Demek ki var, ama diğer ödül alan öykülere bakıldığında, gerçekten çok farklı dünyalar anlatılıyor, teknoloji ve bilimsel bilgi çok ileride, vs. Şu ankinin en az bir adım ilerisinde olan şeylerden bahsediliyor. Evet, benim öyküm onlara benzemiyor. Başka bir derdi var. Spekülasyon - bilimkurgu kısmı daha az belki. Ama ona yetişen başka bir kurgusu var. Ben de farkındaydım bunun ama buna cevap verecek bir dilim yoktu benim. Bildiğim bir terminoloji yoktu. Biraz da bu yüzden spekülatif kurgu neymiş, bu dalda eser veren insanlar kim diye sormaya başladım. Atwood'un Blind Assassin'ini çok severek okumuştum, mesela yıllar önce. Ama Atwood'un spekülatif yazdığını bilmiyordum. Ödül sonrası araştırma yaparken tanıdık bir isim görünce sevinmiştim. Damızlık Kızın Öyküsü'nü de bu şekilde öğrendim ve okudum yani. Orijinalinden okudum. Atwood'la tanışmam şuna da yardımcı oldu, bu öyküyle dünyadaki yerimi daha iyi gördüm. O ana kadar "öykünü çok beğendik, kurgusu sağlam, bilimkurgu da var içinde" gibi tepkiler geliyordu ama bu yorumların hepsi de öykünün bilimkurgu yönünün çok kuvvetli olmadığı, hatta eksik kaldığı gibi bir varsayım taşıyor gibiydi.

G: Türkiye'deki feminist spekülatif üretime de değinelim istiyorum. Yaptığım araştırma sonucu yalnızca 11 adet bu türde telif eser bulabildim. Bu türün Türkiye'deki geleceğini nasıl görüyorsun?

B: Kendi örneğimden yola çıkarak diyebilirim ki türler arasında geçişkenliğin olduğu bir dönemdeyiz. Eskiden öykü, roman, şiir bunları ayrı ayrı kategorize ediyorduk. Türler arasında hiyerarşi vardı. Ben ilk defa fantastik-bilimkurgu okuduğumda gençliğimde, bu benim için "düşük" edebiyattı. Çok beğenmiş olmama rağmen, böyle hissetmiştim nedense. Yeterince klasikleşememiş bir hali vardı. Zamanla bu önyargıların kırıldığını, tür geçişlerinin kolaylaştığını düşünüyorum. Bir yandan Türkiye'deki son gelişmeler gösterdi ki hali hazırda çok distopik şeyler yaşıyoruz. Her hafta yeni bir şey oluyor, hayatımızda sürekli bir değişim var. İster istemez beynimiz de birazcık böyle çalışıyor. Önümüzdeki hafta, bir ay sonra ne olur

şeklinde acaba diye biraz paranoyakça bir şekilde düşünüyoruz. Kendini korumak için kafanda kurguladığın bir şey olduğu için işin doğası itibariyle böyle şeylerin daha çok yazılacağınına dair bir hissim var.

G: Sen peki bu türde yazmaya devam edecek misin?

B: Evet. Gerçi kendimi en iyi bu şekilde ifade ediyorum diye düşünmüyorum ama şu an aklımda üç fikir varsa biri böyle bir şey.

Appendix 11: Interview with Sadık Yemni (15.07.2016)

Güliz Akçasoy (G): Kendinizi tanıtır mısınız?

Sadık Yemni (S): Ben spekülatif kurgu yazarıyım, kendimi o şekilde tanımlayabilirim. Öykülerim çoğunlukla bir füzyondan ibarettir. Elbette bu füzyonda ağır basan türler olur, bunların bilincinde olarak yazarım. Bilimkurgu ağırlıktaysa veya paranormal ağırlıktaysa bunu bilirim ve ona göre kurgularım öyküyü. Hikaye bilimkurgu olarak ilerlerken, araya paranormal öğeler sıkıştırmayı severim. Hikaye bilimkurgu olarak akarken, bilime sığmayan veya henüz bilimin açıklayamadığı paranormal birkaç öğe eklerim kurguya. Bunların yanı sıra polisiye de yazıyorum. Dolayısıyla bir spekülatif kurgu yazarıyım diyebilirim.

G: Türkiye'de spekülatif kurgu yazan yazarlarla aranız nasıl? Destekleyip desteklemediğiniz, eleştirdiğiniz yazarlar mı var?

S: Gölge dergisi sayesinde bir network'üm var. 17. Sayısına "Tepe Dünyay Taklak" öykümle katıldım, 1994 yılına kadar hemen her sayısına öykü yazdım. Oradan çıkmış, oradan gelip geçmiş herkes beni tanır, belli derecelerde de saygı duyarlar. Çünkü ben ilklerdenim, çok fazla sayıda eser verdiğimden ve yoğunlukla dijital yayın yaptığımdan dolayı (80 kadar öykü son 6-7 yılda) network'üm geniştir. Son dönemde çeşitli sebeplerden ötürü biraz içime çekildiğimden kontağım azaldı. Bir tehlike var. İnsanlar zoru değil kolayı seçmeye meyillidir. Mesela Star Wars filmini görüyorsunuz, etkilenip kendiniz bir kurgu tasarlıyorsunuz. Karakterlerin adını Ahmet, Mehmet yaparak… Hiçbir bilimkurgu öyküsü ateist filmi değildir, yönetmen/senarist ateist olabilir ama filmi ateist değildir. Şimdi ben yahudi-hıristiyan, roma-yunan kültürü içinde yaşadım kırk sene. Şunu fark ettim, eski ve yeni ahiti öğrenmezsem, bana kitaplarda, filmlerde, sanat eserlerinde anlatılmak istenen şeyi anlayamam. Filmin altındaki kodu, dolayısıyla mesajı, anlamak gerekir. Bu kodlara temel teşkil eden eserleri taramazsanız, verilmek istenen alt metni okuyamazsınız. İşte, tüm bu alt metinlere, sembolik anlatıma ve anlama islam akaidi içinden bakılabilse harika olur.

G: Türk kültür repertuarında bunu yapabilen yazar/lar var mı?

S: Çok az. Belki ben bir nebze yapmaya çalışıyorum.

G: Neden az?

S: Sansür. Resmi değil, mahalle sansürü var. Dolayısıyla oto sansür var. Ama benim mahalle korkum yok.

G: Ama bu konuları az işliyorum diyorsunuz…

S: Az ama giderek daha fazla işlemeye çalışıyorum. Ama ben çok yaptım diye böbürlenmek istemem, ayıp olur.

G: Spekülatif kurgu türünün Türkiye'deki durumuna ilişkin görüşleriniz nelerdir?

S: Türkiye'deki spekülatif kurgu piyasasında üretim yeterince yapılıyor, buna destek olan yayınevleri de mevcut. Buna ilaveten süreli yayınlar da yapılıyor. Elbette sistemin kendi kalite kontrol mekanizması henüz daha tam işlemiyor. Ne zaman ki üretim daha çok artacak, bu yayınevleri ve yazarlar birbirleriyle de rekabete girecekler ve bu rekabet uzun vadede türün Türkiye'deki üretim kalitesini de arttıracak. Sosyal medyayı etkin kullanmak da spekülatif kurgunun tüketiciye ulaşması açısından önemli olduğu kadar, türü şekillendiren trendlere de yön vermesi açısından çok önemli. Belki de, içeriğin kalitesinden ziyade sosyal medyayı en etkin kullanan, yani tüketiciye en etkin ulaşabilenler öne çıkacaklar. Ama tüketim miktarı ve içerik kalitesi arasındaki farkı sıfıra indirmek, yani kaliteyle bire bir örtüşen bir tüketim grafiği yakalamak hiçbir zaman tam anlamıyla mümkün değildir zaten.

Ama türün Türkiye'deki seyrine dair gördüğüm en büyük eksiklik türe yönelik eleştiri mekanizmasıdır. Türkiye'de eleştirmenlerin liyakat sorunu var. Eleştirmenler politize olduklarından, temsil ettikleri fikrin neferi gibi, liyakattan çok mahallenin sesi gibi davranıyorlar. Mahalle sesinde liyakat olmaz, dolayısıyla farklılıklara kapalılar. Tıpkı çeviri sayısının artmasıyla çeviri dilindeki kelime sayısının azalması gibi, Türkiye'deki spekülatif eserlerin sayısı arttıkça özgün kalite azalıyor. Çünkü bir şeyin suyunun suyunun suyu şeklinde yapılıyor. Bir şeyin taklidir gibi, özgün olamıyor. Özgün olduğu izlenimi yaratmak için ise mahalli masalların ardına saklanıyor, yerel motifler serpiştiriyor araya. Biz de yerel motif kullandı diye yazarı tebrik ediyoruz. Halbuki yerel olanı yabancı gibi kurguluyor; yerel olanın üstüne yabancı bir toz tabakası seriyor.

G: Feminizmle ilgili görüşleriniz nedir?

S: 1800'lerde gidelim İngiltere'yi gözlemlemeye. Fabrikalarda çocuk işçi çalıştırıldığını ve bunların genç yaşta öldüklerini, kadınların günde 16-17 saat çalıştığını ve erkeklerin aldığı ücretin sadece %30'unu aldığını görürüz. Kitlesel bir vahşi kapitalizm varmış orada. Dolayısıyla, kadın hareketi orada başlamayacak da burada mı başlayacaktı? Kadın hareketi kadının ezildiği yerde başlar, bu gayet normaldir. Bu topraklarda kadın ezilmemiş ki hareketi başlasın. Elbette kadın hakları Batı'dan çıkacaktı, burada değil. Burada kadın aşağılanmıyordu ki.

G: Spekülatif kurgularda işlenen temalara geçelim isterseniz. Örneğin, Atwood'un Damızlık Kızın Öyküsü gibi eserlerde kadın cinselliğinin baskılanması ve kadının çocuk doğurma işlevine indirgenmiş bir hayvan muamelesi görmesi Batının spekülatif kurgularında sıkça işlenen bir tema.

S: Bu bahsettiğiniz tema üzerinden gidelim. Erkek kadın cinselliğinden, kadının zekasından ve kadının hayat doluluğundan, canlılığından korkarlar. Yetiştiğim ortamdan bahsetmiştim zaten, kadın meddahlarla örülü bir dünya, çok kadınlı bir dünya. Freudyan bir baba, canavar gibi akşam eve gelir, ama sonra kadınlara sığınılır, kadınlar seni şımartır ve bir daha asla bunlara karşı olamazsın. Bir de genel olarak bütün mazlumların yanında durulmalı. Kadın da mazlum tabii.

G: Siz bir yazınızda, kadın şair veya matematikçi pek yoktur. Beceremediklerinden

değil, olmak istemezler diyorsunuz. Neden istemezler?
S: Kafamda çok düşünce olduğunda, vücudum yeterince yorulmamışken, oturup matematik-fizik soruları çözerdim, sonra zınk diye yatar uyurdum. Kafanı meşgul eden toplumsal, gerçek ve hayatın ta kendisi olan düşünceleri daha sanal ve suni bir alana kaydırıyor. Doğada olmayan daire üzerine düşünür buluyorsun kendini. Eğer suni işlerle çok uğraşırsan, ev işi, çocuk bakma, pazar görme gibi somut işleri yapamazsın. Şiir ise serserilik gerektirir. Yazı yazar gibi oturup şiir yazamazsınız. Şair hep dolaşır, dolaşırken enstantaneler yakalar, bunlardan iki mısra çıkarır, o iki mısra yeter de artar bile. Ama şiir için dolaşmak gerekir, evde oturup da şiir yazılamaz. Dolaşanlar genelde erkeklerdir, kadın pek dolaşmaz. Kadınlar uyumaz da, çünkü düşünecek çok şeyleri vardır. Kadının metabolizması erkeğe göre daha komplekstir, doğurganlık ve büyüten özelliğinden kaynaklı olsa gerek. Zekayı taşıyanlar bile onlar, erkeğin sadece payı var. Kadın o yüzden kendini uykuya teslim edemez.

G: Woolf'un Kendine Ait Bir Oda'sında kadının üretebilmesi için somut hayata dair endişe ve yükümlülüklerin ona erişemeyeceği bir odasının olması gerektiğini savunur. Bununla ilgili fikriniz nedir?

S: Benim küçüklüğümde, bizim evin bahçesine toplanırdı mahallenin kadınları. Tüm mahallenin bütün dedikoduları konuşulurdu, sonra ne psikolojik sorun kalırdı ne stres ne kaygı. Hem yemeklerini hazırlar hem de zihnen rahatlarlardı. Orası kadınların bir araya gelip işi birlikte yaptıkları kahve içip fal baktıkları bir rahatlama odasıdır. Kadınların rahatlama odaları vardı ama yaratma odaları yoktu, orası doğru. Ne zaman ki kadınlar bu rahatlama odalarını kaybettiler, psikologlara gitmeye, anti-depresan kullanmaya başladılar. Yaratma kısmında Woolf çok haklı, insanın yalnız kalması gerekiyor. Ben şanslıydım, hem fiziken yorulmayacağım, bol vaktimin olduğu, hem de para kazanabildiğim bir işim oldu.

G: Türkiye'deki feminist yazını takip ediyor musunuz?

S: Hayır. Feminizmin çıktığı yer Avrupa. Eski ve Yeni ahite bakın, kadına ne diyor, bir de Kur'an a bakın kadına ne diyor. Endüstri toplumuyla birlikte hakkı en çok sömürülen kesim kadın ve çocuklar olmuş. Feminizm hareketi de buradan çıkmış zaten, gayet normal. Şu an da dahil kadına uygulanan şiddetin en çok görüldüğü yer Avrupa'dır. Çünkü eski ve yeni ahite temel teşkil eden pagan kültürünün kökeninde kadına kötü davranış ve kadınlar hakkında çok incitici sözler vardır. Bizde ise cennet annelerin ayakları altındadır gibi sözler vardır. Dolayısıyla feminizm müslüman bir ülkede çıkamazdı. Kadının durumunun kötü olduğu Müslüman ülkeler yok mudur? Elbette var! Nedenlerinden biri Batıcılaşmalarıdır. Batılılaşamazsınız, batılı olamazsınız. Ya Batısınızdır ya değilsinizdir. Kahpe İstanbul'da doğdum, gavur İzmir'de büyüdüm, yosma Amsterdam'da kırk sene kaldım, eğer bir Batılı varsa o benim, ama ben de bilmiyorum batılı olmayı. Batılı olamayız, ancak batıcılaşabiliriz. Batıcı olmak bir varyasyon aslında; batıcı olup, modern gibi görünüp, yine kadın düşmanı olabilirsiniz.

Benim hayatımdaki kadınların hepsi dominant, baskın kadınlardı. Ezilen kadın görmedim hiç evimde. Annemin, mesela, babamın yanında son derece başat bir

karakteri vardı. Ben kendi ailemde ezilen kadın görmediğim için, öykülerimde de ezilen kadınlar kurgulayamıyorum. Benim beyin programında yok bu, öyle kodlanmamışım. Yani, feminist edebiyatı okumuyorum ve takip etmiyorum belki ama, kendi ailem feminist bir kere.

G: K2rik ve Gece'deki ve Tozluta'daki öyküler daha önce yazdığınız öyküler mi, yoksa bunlar için özel olarak mı yazdınız?

S: Ben zaten kadın kahramanları kullanmayı çok seviyorum ve benim imzam olduğunu düşünüyorum. Sırf bu seçki için yazmış olsaydım, öykülerin değeri düşecekti. Muska'daki Ayten'i öyle bir anlatmışım ki hayatında hiç aybaşı olmamış bir erkeğin bir kadının halini bu denli yakından ve gerçekçi anlatabilmiş olmasına şaşırmıştır bazı okuyucularım. Ben de bu yoruma şaşırmıştım tabii. Kadınlar bunu yaşıyor, onlarla birlikte biz de yaşıyoruz bir şekilde. Empati de önemli tabii. Bir gün baktım, kadınların başat rol oynadığı beş altı öykü toplandı elimde. Dedim bir seçki yapayım, kadınca öyküler, bir ilk olsun istedim. Sonra bir itiraz geldi. Ben demiştim ki bu Türkiye'de bir ilktir ama dünyada da bir ilk olma ihtimali vardır. Bunun fazla iddialı olduğunu söylemişler. Varın siz söyleyin, benim seçkime benzer bir örnek var mı dünya genelinde?

G: Belki de sizin seçkilerinizi "ilk" yapan şey "kadınları türe dahil etmek" şeklindeki misyonunuzu açıkça arka kapak tanıtımında belirtmenizdir. Olabilir mi?

S: Bakın, bu iş iyice erkek tekeline girdi, kadın sadece figüran, hiçbir kimliği, rolü yer almıyor. Kadınları olduğundan farklı gösterip, aklı, zekası, anaçlığı olmadan resmedip, erkeği türe çekmek için kullanılan bir cinsellik figürü. Ama benim öykülerimde erkeği döven kadınlar var, alışıldık rolün dışına çıkıyorlar. Ama hiçbiri kindar, kendini kaptırmış femme fatale veya kadın serial killer değiller. Batı toplumlarında bir sertlik, aşırılık var. Bizim kültürümüzde ise böyle bir şey göremezsiniz. Dolayısıyla oradaki kadın modelini buraya aktarmaya çalıştığınızda doku tutmuyor.

G: Hiper-feminist kadın tiplemesi… ifrat ve tefrit sarmalı diyorsunuz.

S: Kadın ya cinsel meta olarak ya da böyle acayip aşırılaşmış, radikalleşmiş ve yıkıcılık kazanmış feminist olarak kurgulanıyor. Arası yok yani.

G: Kadınları türe dahil olması neden bu kadar önemli?

S: Artık bilimkurgu diye bir şey yok, bilimin içinde kurgulanmak diye bir şey var. Yapay zekaya o kadar yakınız ki artık… Kadının da yetiştirdiği çocuklar üzerindeki etkisi inanılmaz ölçüde büyük. Kadının yetiştirdiği çocuğu da çağın gereklerine göre yetiştirmesi gerekir. Aynı geminin yolcusuyuz, yani. Kadının bu meselelere kafa yoruyor, bunlarla ilgili yazıyor çiziyor olması son derece önemli. Eskiden kadın bu işlerin dışında kalabiliyordu, cep telefonları çıkana kadar en azından. Bir radyo vardı, kadın da erkek de oradan kendilerine uygun bir kanal seçip dinliyorlardı. Ama artık cep telefonları var, herkes bireysel teknolojik gelişimini tamamlamak durumunda. Kadınlar da hayatın yarısı demek. Yani kadının artık bu işlerin dışında kalmak gibi

bir lüksü yok.

G: İlk iki seçkide “kadınca bilimkurgu” denilirken, arafor’da “kadın ve gizem öyküleri” deniliyor. Bu değişikliğin bir anlamı var mı?

S: Kadınca sözü istediğimiz sesi veriyor mu diye tereddüte düştük. Yabancı dillerde nasıl duracağını düşündük. Woman-like gibi bir şey olacaktı. O yüzden değiştirdik. Yoksa öykülerin içeriği değişmedi.

G: Peki siz “kadınca bilimkurgu” diye tabir ettiğiniz bu öykü kitaplarınız için feminist der misiniz?

S: Evet, derim. İçinde kadının başat rol oynadığı öyküler var. Bunların hepsi feminist olacak diye bir kural yok elbet. Ama açıkça feminist öykülerim de var. Yazarken feminist yazıcam demiyorum, ama öyle çıkıyor, elimde değil. Yazarken kurnazlık pek işe yaramaz, bilinçaltına kendini teslim etmek gerekir, o size doğru yere götürür. Mesela, benim Avradoid adlı öykümde kadın bir robot, ilk defa olarak, kendisine vuracak olan erkeğe el kaldırıyor. İçimde bir feminist var yani...