



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**THE *BRIDGERTON* SERIES THROUGH AN ACTIVIST GENDER
LENS**

Beyza Havvanur SARIMEHMET

Master's Thesis

Ankara, 2024

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KABUL VE ONAY

Beyza Havvanur Sarımehmet tarafından hazırlanan “The *Bridgerton* Series Through an Activist Gender Lens” başlıklı bu çalışma, 28.05.2024 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından yüksek lisans tezi olarak kabul edilmiştir.

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ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, **Prof. Dr. Ayře řirin OKYAYUZ** danıřmanlıđında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.

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ABSTRACT

SARIMEHMET, Beyza Havvanur. *The Bridgerton Series Through an Activist Gender Lens*, Master's Thesis, Ankara, 2024.

Since the early 2000's, feminist translation studies, which lies at the intersection between translation studies and gender studies, has included the study of audio-visual translation as well as literary texts as a corpus of research. A reason behind this might be that the popularization of streaming platforms has brought the need to include audio-visual translation such as subtitling in the content they release. As streaming platforms reach many audiences, it is important to analyze how gender related issues are being portrayed in these translated products. In this thesis, the subtitles of Netflix's historical drama *Bridgerton*, based on the novels written by Julia Quinn, are analyzed according to the feminist translation strategies adapted by Wallmach (2006) which were derived from Vinay and Dalbernet's translation categories (1995) and Delabastita's translation strategies (1993). To examine how the translator of the series treated the transference of the gender related expressions in the original into the subtitles, the frequency of the feminist translation strategies will be assessed using numerical statistics. In addition, alternative subtitles will be offered which are translated from a gender perspective and with an ideological aim. By combining feminist translation theory and practice, this thesis aims to assess of the frequency of the feminist translation strategies used in subtitles of *Bridgerton* and pinpoint sexist transfers. It is important to note that that such a popular series reaches millions across the world influencing their world views. Moreover, the series is a cross-temporal adaptation that portrays a time when women where 'placed and viewed' differently in society. In this respect it is important to note how they are portrayed in a contemporary version of the story. This study would set the scene to investigate how 'faithfully or in an activist manner' historical romantic drama wishes to portray gender issues of the past in the present-day setting, and of course, the translator/s choices in this portrayal.

Keywords

Audio-visual Translation, Feminist Translation, Historical Drama Translation, Bridgerton

ÖZET

SARIMEHMET, Beyza Havvanur. *Toplumsal Cinsiyet Merceğinden Bridgerton Dizisine Aktivist Bir Bakış*, Yüksek Lisans Tezi, Ankara, 2024.

Çeviribilim ve toplumsal cinsiyet çalışmalarının kesişim noktasında yer alan feminist çeviri kuramı, 2000'li yılların başından itibaren edebi metinlerin yanı sıra görsel-ışitsel çeviri çalışmalarını da araştırma alanına dahil etmiştir. Bunun bir nedeni, medya hizmet sağlayıcılarının yaygınlaşmasının ve yayınlanan içeriklerde altyazı çevirisi gibi görsel-ışitsel çeviri yöntemlerine yer verme ihtiyacını beraberinde getirmesi olabilir. Medya hizmet sağlayıcıları çok sayıda izleyiciye ulaştığından, toplumsal cinsiyetle ilgili konuların bu çeviri ürünlerde nasıl yansıtıldığını analiz etmek önemlidir. Bu tezde, Netflix'te Julia Quinn'in romanlarından uyarlanan tarihî dönem draması *Bridgerton*'ın türkçe altyazıları, Wallmach (2006)'ın, Vinay ve Dalbernet (1995) ile Delabastita'nın çeviri stratejilerini kullanarak adapte ettiği feminist çeviri stratejilerine göre analiz edilmiştir. Dizi çevirmeninin, kaynak dildeki toplumsal cinsiyetle ilgili ifadelerin altyazıya aktarımında nasıl bir yol izlediğini incelemek için feminist çeviri stratejilerinin sıklığı, nicel bir analiz yöntemiyle değerlendirilecektir. Buna ek olarak, toplumsal cinsiyet eşitliği perspektifinden ve ideolojik bir amaçla alternatif altyazılar sunulacaktır. Feminist çeviri teorisi ve pratiğini birleştiren bu tez, *Bridgerton*'ın altyazılarında kullanılan feminist çeviri stratejilerinin sıklığını değerlendirmeyi ve cinsiyetçi aktarımları tespit etmeyi amaçlamaktadır. Böylesine popüler bir dizinin dünya çapında milyonlara ulaşarak dünya görüşlerini etkilediğini dikkate almak önemlidir. Dahası, dizi kadınların toplumda farklı bir şekilde 'konumlandırıldığı ve görüldüğü' bir dönemi konu eden, zamanlar arası bir uyarlamadır. Bu bakımdan, hikayenin günümüz versiyonunda kadınların nasıl betimlendiğini not etmek önemlidir. Bu çalışma, tarihi romantik dramının, geçmişin toplumsal cinsiyet meselelerini günümüz ortamında ne kadar 'sadık ya da aktivist bir şekilde' tasvir etmek istediğini ve çevirmenin bu tasvirdeki tercihlerini araştırmak için bir zemin hazırlayacaktır.

Anahtar Sözcükler

Görsel İşıtsel Çeviri, Feminist Çeviri, Tarihi Dram Çevirisi, Bridgerton

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INTRODUCTION

Questions of women's place in the world have echoed in society for long as gender inequality is so embedded in our lives. Hooks (2015) states that the strongest patriarchal voice in her life was that of her mother's which reveals that patriarchy and gender norms are deeply rooted in our society. As an indicator of gender norms, language is evidently a subject of study as regards this topic. The way we speak of women and the vocabulary that exists for gender norms constitutes a big part of the perspective people have of women. From the 1970's on, the relationship between women's liberation and language have been discussed (Simon, 1996) and as Butler states in her nominal book *Gender Trouble* (1990), language has the power to subordinate and exclude women. The words we speak define us, our culture, the way we think and how we observe the world around us. If the language we speak is one that was created and dominated by patriarchy, it would have embedded gender bias.

Translation is also an activity where the language used shapes the dominant ideology. However, this ideology could be different than that of the source text's because translation is shaped by other factors such as time, place, culture, translator's ideology, the patronage etc. For this reason, the dominant ideology could be completely different in the target text and the source text. In terms of gender awareness, the translator can take an approach that deconstructs gender norms using language and prioritizes the issues on exclusion based on gender. A target text which does this and explicates women's experiences is a political activity and its analysis is necessary for making new assessments about the relation between translation studies and gender studies.

With an increase on gender awareness, researchers in translation studies have expanded their work into the audio-visual realm. Audio-visual translation is a relatively new branch in translation studies, however it is possible to see the increase of translation needed in this specific market as many people have turned to the screens for entertainment especially since COVID-19 pandemic in 2020. The spread of audio-visual texts makes it more integral to study the relationship between gender and translation in order to build a system with theories and research. As mass media is more prevalent than ever,

it has the power to make or break gender norms and in terms of gender equality, media outlets such as TV, films, video on demand services can be considered to promote stereotypes that degrade women and prioritize men. In order to build a system with theories and studies on this topic, there are a number of ways to examine gender in the translation of audio-visual texts. For example, De Marco (2016) states that the interconnected nature of Translation Studies allows for other disciplines to play a part in the studies conducted on audio-visual translations, among these disciplines are discourse analysis as well as film studies. This methodological framework could prove useful for the gender perspective. Also, Ranzato (2020) suggests that voice properties are crucial for understanding how gender norms are portrayed while adapting audio-visual content. As it can change the perception of the product completely, it can be a fruitful research area for gender and audio-visual adaptation.

Other studies where activism for gender awareness was analyzed in subtitle translations include Mansour's (2020) study which analyzed the practices of volunteer subtitlers in the Arab context to see how they treated the gender related issues. It was revealed that these methods that intensified the meaning using linguistic interventions in the subtitles, leads to the awareness of women's issues of the Arab world, also a sense of connectedness all around the globe. In contrast, D'Angelo (2022) analyzed the Italian dubbed versions of two dystopian films, *The Hunger Games* and *Divergent*, which revealed that the Italian version undermined the message of the source films which was the strong female lead and the empowered girlhood. Similar finding can be seen in the study conducted by Kang and Kim (2019) where the subtitle translation of the feminist comedy film 'Spy' was analyzed and it was revealed that no feminist perspective was reflected in the target text. It is also important to note that these studies differ in type, genre, culture of the audience, the translator/s, the platform on which the translation was published, etc. and for this reason it is difficult to make a generalization on this matter.

As will be explained further in the following chapters, Von Flotow and Josephy-Hernandez (2018) claim that one of the main approaches to studying gender and audio-visual translation is analyzing Anglo-American audio-visual products and their translations into the Romance languages. As audio-visual texts became more widespread

around the world, their translations into other languages and cultures also became a subject matter that needs to be focused on by translation studies scholars. Analyzing these translations from the perspective of gender, however aims to determine how gender stereotypes or gender norms are displayed in the translated text, among other things. Castro (2013) claims that there is a ‘missing link’ between feminist approaches to linguistics and translation studies. This is true especially for audio-visual texts which contribute to the shaping of our identities and social roles. In order to bridge this gap, studies must be conducted with a collaboration of different fields, such as feminist linguistics and audio-visual translation, which is one of the aims of this thesis.

If translation is an act of transferring a product from one culture to another, the target text is what will be received by the target audience. Lefevere’s (1992) concept of translation as rewriting states that these target texts are manipulated to present a different ideology or perspective whether intended or not. The perspectives outlined above create the roadmap for this study as the Turkish subtitles of *Bridgerton* are analyzed from the perspective of gender norms. The **method** used for this analysis is Wallmach’s (2006) feminist translation strategies which she formulated using Vinay and Dalbarnet’s (1995) translation categories in addition to Delabastita’s (1993) translation strategies in order to prove the feminist translation strategies can be presented with the already existing translation strategies such as those mentioned. To make a quantitative analysis, these strategies will be used in order to gather numerical statistics which will reveal the frequency with which the strategies are used. After conducting a corpus analysis, the dialogues or lines which were composed from a hegemonic patriarchal point of view will be translated with a different ideology, that of gender awareness, providing examples for prospective translators.

The research questions that are intended to be answered in the concluding part of this thesis are as follows,

- Was there any feminist translation strategies used by the translator in the subtitles of a historical romance which takes place in a time when women lacked the authority to have power against the overruling patriarchy?

- Which of the feminist translation strategies of Wallmach (2006) was used the most in the target text and which frequency were they used with?
- Does the use of these feminist translation strategies coincide with the creative intent of the writer especially as regards the historical romance series, *Bridgerton*?

The findings extracted in this thesis are expected to add to the field feminist translation studies. The **aim** of this study is to compare the writer's intent to the translation's by discussing the activist aspect of the series on different kinds of social issues and make an assessment of the subtitles in relevance to this intent. The **limitations** of the thesis include the lack of consideration of the novels which the series was adapted from. In addition, the study is limited by only season 1 of *Bridgerton* due to time constraints which didn't allow for a more comprehensive corpus.

The outline of this thesis is as follows; **Chapter 1** explains audio-visual translation in a general sense, such as different types of AVT and into its history and delves deeper into subtitling and its limitations. In **Chapter 2** the intersection of gender studies and audio-visual translation is highlighted through feminist translation studies and the newly established branch of the intersection of audio-visual translation and gender. In **Chapter 3** the theoretical background of the study is explained using the concept of translation as rewriting by Lefevere and its implications on feminist translation theory and practice. **Chapter 4** includes information on the series *Bridgerton* and its perspective on gender as well as Netflix's policy on gender norms. In **Chapter 5** the methodology and the feminist translation strategies adapted by Wallmach (2006) are analyzed in depth. **Chapter 6** consists of the analysis of the corpus extracted by data mining of the first season of *Bridgerton*. In **Chapter 7** the findings are discussed in the light of theories of translation studies and feminist translation theory and alternative translations were offered. Lastly, in **Chapter 8**, concluding remarks are made and research questions were answered in the light of the findings.

CHAPTER 1

AUDIO-VISUAL TRANSLATION

1.1. TRANSFER OF SOUND AND IMAGE

Advancements in technology have brought along a dissemination of audio-visual products for audiences to choose from which includes TV series, movies, video games, websites and much more. In addition to this globalization process, the recent COVID-19 pandemic in 2020 led people to stay indoors and seek entertainment as well as education online on computers and/or on TV and other technological outlets and media.

These developments taking place around the world makes it integral to translate these multimodal products and transfer them into different cultures as well as to investigate the translational phenomena to assure quality and prescribe guidelines or standards if necessary. Attempting to ascertain what the translator qualifications for audio-visual translation are, shed light on how the norms and standards change within the field as external factors such as technology evolve and learn how to achieve a successful transfer of an audio-visual product into another culture, would make valuable contributions to the field.

In line with this, the research on audio-visual translation has been increasing insomuch that Remael (2010, p. 15) states that in our current age it is possible to see the advent of the “audio-visual turn” in translation studies. Indeed, Gottlieb’s bibliography on subtitling revealed more than a hundred works the 1930s and 1990s which were published mostly in recent times (Diaz-Cintas, 2003, p. 192). It would be correct to say that audio-visual translation is on the rise because of the texts and products that are translated and the scholars that publish their work in the field. As technology evolves and new mediums and ways to supply intercultural communication arise, the field itself evolves and it becomes a continuous cycle.

As a result of the ever-changing nature of the media outlets, different names have been used for ‘audio-visual translation’ by scholars, for example, film translation, cinema translation, screen translation, multimedia translation and multidimensional translation (Díaz-Cintas & Remael, 2007). Although it might have been feasible at first, film translation or cinema translation fail to encompass different mediums that are used today, for example, the translation of websites and video game localization. However, screen translation, used synonymously with dubbing and subtitling, also covers voice-over, narration, simultaneous interpreting and surtitling (Gambier & Gottlieb, 2001), but does not include comic book translation. Another term that is used is constrained translation (Bogucki & Diaz-Cintas, 2020), which expresses the nature of audio-visual translation that creates limitations for the translator.

The difficulty that leads to the use of umbrella terms that have been used to denote this practice, stems from the new waves in technology and the effort to include many types of translation methods under a single category. Nevertheless, audio-visual translation is the most common name used in the field of research today (Bogucki & Diaz-Cintas, 2020, p. 12), and this term will be used in this thesis.

In addition, the latest terms include multimedia localization and media accessibility (Remael, 2010) which were put forward after scholars of translation studies began studying subtitles for the Deaf and hard of hearing (SDH) and audio description (AD) within the field. Indeed, the inclusion of the term ‘multimodality’ might be useful and farsighted in regard to the translation studies’ ever-changing nature. As Remael states:

In using the concept of multimodal texts, a link with translation studies generally can be maintained (which can hence continue to provide an umbrella field) but the inclusion of texts other than purely verbal or written ones is made possible. In other words, useful distinctions can be incorporated, such as that between spoken and written verbal texts, a distinction that has been undergoing major shifts lately, and that is crucial in many forms of audiovisual translation (2001, p. 14).

Translation of texts that convey messages in audio format, visual format or both (multimodal) are included. For this reason, in this thesis the term audio-visual translation

will be given with a dash to emphasize the importance of inclusion of all modes of communication.

Before delving deeper into the types of audio-visual translation, it is important to comprehend its progressive nature. For this reason, the next section will explain the history of audio-visual translation.

1.2. HISTORY OF AUDIO-VISUAL TRANSLATION

As O'Sullivan and Cornu (2018) state, the history of audio-visual translation can be dated back to the transition to sound after the silent film era; the short-lived multilingual films where the movies were shot with different actors and actresses in different languages using the same technical crew; and lastly, the development of dubbing and subtitling.

Before the first movie with sound, *The Jazz Singer*, played in theaters in 1927, (O'Connell, 2007) there was the reign of silent films which required intertitles to explain the storyline. After the inclusion of sound, film enthusiasts who wished to see the productions of different cultures were faced with the common problem of the language barrier. To overcome this, certain methods were used to translate the products, for example, multilingual films and dubbing. But as technology evolved and more options were presented, slowly but surely, countries opted for their own preference of translation types.

Countries like Germany, Italy and France chose dubbing as their main mode of translation, while Denmark, Norway, Belgium, Switzerland and Portugal used subtitles (O'Sullivan & Cornu, 2018). There can be numerous factors that affect the choice between dubbing and subtitling. One of the main reasons why countries prefer different approaches to translation of audio-visual products is the cost. As will be explained in further chapters, dubbing is a costly method, as a result of the time and effort spent on the translation and the price of the infrastructure and actors. Meanwhile subtitling can be done by a single person on a computer thanks to the latest technological advancements. In addition, there are local habits and traditions that affect a culture's choice of translation

as well as the issue of multilingual societies. Another factor is the language policies of the country, which might be affected by the fact that subtitles allow the voice track that belongs to another culture to be heard while dubbed versions of films censor the original track and allows for the replacement of a local voice (Bartolomé & Cabrera, 2005). This makes dubbing a mode of translation that allows for the retention of other cultures less visible within the target culture, hence preserving the culture of the homeland by creating a false reality where the audio-visual film was actually made in that country. This could also be used as a political soft power by patrons and authorities.

Another factor that affects this preference is the educational status of the viewers. If the audience's literacy level is low and they can't follow the subtitles that flow, dubbed films might be more suitable for that specific community. Countries with a high literacy rate like the Scandinavian countries, chose to use subtitles in their translated audio-visual products. However, there might be situations where this is not the case. For example, France and Italy chose to improve their techniques on dubbing because subtitling doesn't give the viewers total satisfaction (Okayayuz, 2017, p. 129) even though the literacy rate is high in these countries.

Nowadays, many different translation techniques have been developed in this age of technology where screens are all around us, however, as Diaz-Cintas and Anderman (2009) state, conveying the translation through a spoken track or transferring it as written text are the two most common ways to translate audio-visual texts. In the following chapters, types of audio-visual translation will be explained. The practice of subtitling will be defined in detail as this thesis focuses on the translation of subtitles.

1.3. TYPES OF AUDIO-VISUAL TRANSLATION

1.3.1. Dubbing

When it comes to revoicing, two alternatives arise, first, to delete the source spoken track or to retain it while adding the translated track on top of the original. Completely erasing the original spoken track is called dubbing. It is described by Chaume as the “linguistic,

cultural, technical and creative team effort that consists of translating, adapting and lip-synching the script of an audiovisual text” (2020, p. 104). After the script is recorded by voice actors and actresses, sound engineers work on the sound mixing to receive the final product. More than one actor is involved in this process which makes it integral to work in synchrony and collaboration during the process in order to ensure the quality of the product.

1.3.1.1. Audio Description

For visually impaired or blind people to enjoy certain audio-visual products like TV shows or films, audio description is used to verbally explain the visual content of the product. For this reason, audio description deals with two different codes while translating visual semiotic signs into acoustic verbal signs (Perego, 2016). It can be considered as a form of dubbing in terms of audio-visual translation and with subtitles for the deaf and hard of hearing, these two practices bring the world of translation closer to the accessibility era.

1.3.2. Subtitling

Research on subtitling is a relatively young research area in translation studies. It dates back nearly 30 years, although the practice of subtitling is almost 100 years old (Guillot, 2019). This proves that scholars were initially reluctant to conduct research on subtitling; however this is not the case today. There are many different categorizations and definitions regarding audio-visual translation and subtitling which pave the way for even more types of transfer.

In general terms, subtitling is a way of translating audio-visual texts which includes adding a written text and a new modality to the audio-visual product. There are many definitions of the practice of subtitling by many scholars and one of them is by Diaz Cintas;

By way of definition, subtitling consists in rendering in writing the translation into a TL of the original dialogue exchanges uttered by the different speakers, as well as of all other verbal information that is transmitted visually (letters, banners, inserts) or aurally (lyrics, voices off) (2012, p. 344).

This definition of subtitling provides a clear explanation as to where subtitles are on the screen and how the voice track is rendered in writing, while also taking into consideration the true nature of audio-visual texts, which possess different modalities that the translator has to pay close attention to during the translation process and to comprehend the text overall. It is pointed out that every verbal information written on the screen, including the soundtrack, is translated into the target language as well as the dialogues between characters.

As for spatial considerations, subtitles are usually placed at the bottom of the screen and the maximum amount of characters that can be used per line depends on the media and the platform. For a long time in the cinemas and the DVD versions of films, 37 or 39 characters were the maximum that can be used per line, however with the popularization of video-on-demand platforms (VOD), this number increased up to 42 characters, for example on Netflix. (Diaz-Cintas, 2020) This can be because it's more about the space the subtitles cover as a whole and not the number of the characters.

As Gottlieb (1994) states subtitling by nature is overt, and not covert, like dubbing. Meaning, subtitling allows the viewers to hear the source voice track and have an opinion on the translated text regardless of their knowledge of the translation process. This fact can account for some of the decisions the subtitler makes and justifies the differences encountered in the two translation practices, dubbing and subtitling.

Subtitling is generally considered to be a more cost-effective type of translation which takes a relatively shorter amount of time to produce when compared to dubbing. With digitalization and the advancements made in technological devices, it is possible for a translator to complete a subtitling job at home, which was not possible previously. The subtitling process includes spotting (time-cueing) and the translation and the editing of the target text which can all be done on free online programs such as Subtitle Edit,

VisualSubSynch, DivXLand Media Subtitler and Aegisub and many others including clients own in-house subtitling programs. In addition, these programs help the subtitler complete the translation task faster with certain functions like issuing warnings when the space is limited or offering autocorrections. While this can be considered an advantage, it also allows non-professional bilinguals who know how to use technology and follow guidelines to translate, which can result in quality issues.

To produce higher quality subtitled target texts and also comprehend the translation phenomena fully, attempts have been made to create a standard list of rules regarding the translation process. One of the first of these guidelines is the Code of Good Subtitling Practice released in 1998 via ESIST (European Association for Studies in Screen Translation) (Carroll & Ivarsson, 1998). These guidelines offer prescriptive rules for translators to follow to reach the best possible results. However, it is still debated whether it's possible to reach a universal set of rules as the habits and desires of societies and cultures are most likely to differ.

In the following sections, common types of subtitling are explained.

1.3.2.1. Subtitling for the Deaf and the Hard-of-Hearing (SDH)

Recognizing the rights of disabled people led the way to the concept of accessibility being emphasized in many areas of life, and its reflections on translation studies is subtitles for the Deaf and hard of hearing (DHH) and also, audio description for the blind and the visually impaired SDH consists of interlingual or intralingual subtitles being burnt or superimposed on an audio-visual product which are specifically tailored for the DHH audiences who need the rendering of aural components as well as the dialogue. It is integral for all the verbal and non-verbal sounds to be provided in a written form as the target audience won't be able to access any of it. Another concept is (closed) captioning (CC) which is mainly used in the US while subtitling for the Deaf and hard of hearing (SDH) is mostly used in the UK (Neves, 2018). The accessibility aspect of the media and entertainment industries have been ignored and neglected for a long time, however it can

be seen that this is not the case anymore in Turkey, as well as the rest of the world (Okuyayuz & Kaya, 2016).

1.3.2.2. Surtitling

Surtitling can also be viewed as a sub type of subtitling for a specific milieu such as the theatre. Surtitling, which was derived from the word subtitling, is the practice of displaying verbal content above a stage during a live performance and this can be considered as proof that technology paves the way for new areas and spaces that translation can exist. Low (2002) states that surtitles in opera first started to be used by The Canadian Opera Company since 1983 and it began with the intention of solving the intelligibility. Low also states that surtitles are meant to be written and not spoken, which crosses singability and phonic considerations out of the translator's list of concerns.

1.3.2.3. Respeaking

With the advancements made in technological devices, the only method of producing the target text is not typing. Subtitles can also be created by speaking the words into a voice recognition software which transfers the words out of the translator or the respeaker's mouth into a written form on the screen with little delay (Romero-Fresco, 2011). This live or real-time subtitling resembles interpreting in the sense that it is simultaneous and it can be considered to be a form of interpreting that is transferred into writing on cue.

1.3.2.4. Fansubbing

An outcome of the extensive progress in technologies shining its light on translation studies, is undoubtedly fansubbing. The term being a combination of the words 'fan' and 'subtitle', is an amateur act of translation that is subtitling by the people for the people (Guillot, 2018). Thanks to the computers, a single subtitling software is all that's needed to complete the spotting, editing and the translation process now which was only made possible with more technicians and actors and technical equipment before. This makes it possible for both professionals and non-professionals to undertake translation while

allowing for the flexibility and freedom without the need to conform to certain norms and censorship. These translated texts are also called user-generated translation (UGT) (O'Hagan, 2009).

1.3.2.5. Limitations of Subtitling

As with all translated texts, audio-visual texts have constraints that limit the translator's practice. While during the practice of literary translation the translator deals with different norms and standards, audio-visual texts have two different codes, sound and image, which leads to limitations when translating. For example, subtitles are generally placed at the bottom of the screen and that limits the maximum number of characters or words that can be shown on the screen. Also, both the audio and the visuals must be in synchrony, meaning the visuals on the screen must be taken into consideration as well as the voice track because if there is writing in the source language being shown in the visual component such as banners or signs, these will not be comprehensible to the viewers of the target culture.

The limitations of subtitling can depend on product types or genres (such as timing jokes and humor with the canned laughter in situation comedies), or shots (such as placing white subtitles in a scene that depicts a snowstorm in Alaska thus is predominantly white). There are also general constraints such as the constraint of time (placing subtitles only for as long as the speaker in the original is speaking, or not only taking into account duration of speech but also length of speech) and the constraint of space (for example what to do when you have to divide a line between shots, how to fit all the dialogue into two lines, how to place subtitles to identify speakers etc.).

The translators must be aware of these constraints and attempt to negate incomprehensible translations. For example, space limitations and the limitations on the timespan during which the viewer must read the subtitles, might make it obligatory to omit certain elements in the target text. The process of omission might be difficult because it is important and crucial to decide what can be kept and what can be deleted. It should be handled with care as it could cause problems for the viewers as they comprehend the

audio-visual text. In addition, the speedy delivery of dialogue of the characters or narration in the text forces the subtitler to be creative and weed out certain words as not every piece of information can be translated. In addition, there are certain limitations on characters that can fit into a single line which change from the cinemas to the TVs.

1.3.3. Other Types of AVT

With technological advancements and the change of audience's needs, it became necessary to fill in the gaps in audio-visual translation with new and elaborate methods of transfer. One of these can be the creative turn in subtitling which practically did exist back in the age of silent films with artistic intertitles (Nornes, 2007). Nowadays, creativity in subtitles are shown with the changes made in color, font or size of the text (Díaz-Cintas, 2005) which is a new and artistic way of highlighting and conveying information that is important for the audience or it may be solely for entertainment purposes.

It is also important to mention the growing popularization of video games or computer games which hold an important place in the process of transferring these products to other cultures (O'Hagan & Mangiron, 2013). The localization process of a video game is complex and takes a certain amount of time and effort because "modern games are high-tech multimedia products with a non-linear structure, comprising different types of assets (i.e. the different components of a game), including full-fledged movies (known as cut-scenes in the industry), which commonly form part of today's mainstream console games" (O'Hagan, 2018, p. 145). Considering all of these components, video game localization requires the translation of different types of texts all of which require different translation methods.

As summarized above many types of audio-visual translation have been growing with the constantly enlarging audio-visual market and platforms. Within this growth the initial forms of AVT such as subtitling and dubbing are not only seeing the development of subtypes (such as SDH, respoken etc.) but also the development of theories, approaches and standards to better produce and study the phenomena. The corpus derived from, for example subtitling is also being more frequently used as translated texts to study within

the framework of certain theories and approaches to translation especially when a form of activism through translation is sought. There are many such new emerging cross-fertilized fields one of which is the study of audio-visual translation within the perspective of feminist translation studies.

CHAPTER 2

GENDER AND AUDIO-VISUAL TRANSLATION

2.1. FEMINIST TRANSLATION

The woman's place in the world has been questioned and criticized for many years. Women's position and identity was intertwined with language and its usage, this realization created an active bond between translation and gender studies. This ultimately found itself a place as a subdiscipline which we refer to today as feminist translation. This type of research began in the 1980's when women translators in Quebec, Canada, took up arms against the greatly patriarchal literary world, but used their words and specialized techniques in translation as weapons.

The group of women translators which consist of Luise von Flotow, Barbara Godard, Susanne de Lotbinière-Harwood, Howard Scott among others (Godayol, 2013) used several strategies to make the translator and women's experiences visible in the translated texts they rewrote. They used translation as a method of expressing ideologies based on gender which led to a movement within society. These strategies were listed in the article, *Feminist Translation: Contexts, Practices and Theories* by von Flotow in 1991. They include translating techniques such supplementing, hijacking, footnoting and prefacing.

Supplementing is used when a male dominated language is altered to serve the feminist needs in source text when transferring a text into another male dominated language. The aim is to make the feminine elements as visible as possible by compensating in the target language. Von Flotow suggests that the translator deals with "the differences between various patriarchal languages by employing wordplay, grammatical dislocations and syntactic subversion" (1997, p. 24). These wordplays and the deconstruction of language are aimed at making women's experience visible in the target text.

Prefacing or footnoting are ways for the translator to reflect on the target text and to emphasize their presence within the text (von Flotow, 1991). Including a preface or

footnotes in the target text is also another way of highlighting the translator's presence in the target culture which is an important aspect of the feminist translation practices. It can be said that the translator has been robbed of the recognition they deserve, and to be visible, prefaces and footnotes are used within the text to highlight the feminist translator.

Hijacking is the method of taking over the text and appropriating it by rejecting the conventional translation practices and reflecting the translator's own political intentions, which resembles taking the original work hostage (von Flotow, 1991). This strategy calls for the creativity of the translator who alters the text, in order to offer the receiver another perspective by changing the narrative and looking at the concepts in a different light.

Feminist translation studies also investigates the sexist metaphors that relates translation to gender. For example, the phrase "belles infidèles" coined by Ménage (Godayol, 2013) delves into gender and the translation. The phrase refers to both women and the translations in terms of the respective positions in the literary world and the society. The phrase was criticized by Chamberlain (1988) who stated that this phrase points out that translations either have to be beautiful or faithful to the original, just like women either can be beautiful or loyal to their husbands. This metaphor of women and translated texts also leads "feminist translation theory to identify and critique the tangle of concepts which relegates both women and translation to the bottom of the social and literary ladder." (Simon, 1996, p. 1). In this respect, the conventional views on feminist translation theory must be abandoned in order to separate the concepts that bring together translation and women.

This issue brings forth the problem of the translator's role and the concept of fidelity which are long discussed concepts in translation studies. As Simon states;

For feminist translation, fidelity is to be directed toward neither the author nor the reader, but toward the writing project—a project in which both writer and translator participate (1996, p. 2).

In this project, language is used to express the oppression of women in society and try to fight back the patriarchy and the subordination. In order to accomplish that, the translations don't have to be faithful to the author of the source text, instead the translation should be a "doubly authored text" (Simon, 1996) in which the translator and the author work together.

Many scholars have criticized these strategies offered by von Flotow. For example, Massardier-Kenney claims that "it is not the strategies themselves that are feminist, assuming the notion of feminist itself is clear and non-controversial, but rather the use to which these strategies are put" and offers new feminist translation strategies (von Flotow, 1997, p. 57). This perspective challenges the foundation on which the strategies are put on. What should be taken into consideration is the aim of these strategies and the end products as well as the process of translation which are all seen as an act that contributes to the initiation of conversations on gender equality in society. Making the woman and the translator visible is an activist move in its own.

As stated by Yu "The strategies that highlight feminist translators' active participation and efforts to produce an effect or change have been topical in translation studies" (2015, p. 21). Also, the hijacking strategy was criticized heavily by Arrojo (1994) as it is very violent and extremist; it is from a perspective similar to the patriarchy dominated system feminist translators are against. However, it can be said that to object and criticize a system that is already highly male dominated using a language that is also male dominated might require controversial methods for the appropriation of gender-inclusive language. As Moi suggests, the pervasive nature of patriarchy has resulted in the lack of pure feminist space from which women can speak (Moi, 1989). This perspective provides justifiable cause for this criticism to be refuted.

Other strategies related to the matter, which have been offered after von Flotow's, belong to other scholars such as Wallmach (2006), von Flotow herself (2019). In this thesis, Vinay and Dalbernet's (1995) translation categories with Delabastita's (1993) translation strategies which were used and refined by Wallmach (2006) from the perspective of feminist translation strategies in order to analyze the series *Bridgerton*, and these

categories consist of substitution, repetition, deletion, addition and permutation. These strategies will be explained in detail in the following chapters.

Analyzing the culture into which the translation will find a place for itself is necessary to make clear assessments and for this reason, in the next chapter, feminist translation in the Turkish context is analyzed.

2.2. FEMINIST TRANSLATION: THE TURKISH CONTEXT

During the era of the Ottoman Empire, women could be seen in the literary world as well. For example, Halide Edip Adivar's association Teali-i Nisvan (The Society for the Elevation of Women) aimed to enlighten and elevate women (Adivar 1996).

At the founding stage of the Republic of Turkey, reforms and changes were implemented to modernize and westernize the state. This process was necessary as the rulership had failed to do so. Even though women gained more rights and the male-female privilege gap was slightly reduced, woman's activism was cut short, which resulted in the standstill of the growth of feminist movements in Turkey. After the military coups Turkey experienced in the multiparty system, women's rights activism came to the fore once again, in the 1980's (Ergun, 2017). The Woman's Circle (Kadın Çevresi) was one of the most important groups to empower the women's rights movements by translating feminist works, like Comer (1974), Michel (1979), Mitchell (1971), and Schwarzer and Beauvoir (1984) (Ergun, 2017). The first work translated by the Women's Circle was Juliet Mitchell's *Women's Estate* (1971) (Sancaktaroğlu-Bozkurt, 2020). In this work the translators included a preface which explained their struggles during the founding of their company, Kadın Çevresi Yayıncılık, Hizmet, Danışmanlık Anonim Şirketi [The Women's Circle Publishing, Services, Consultancy Joint Stock Company]. This is an act of flaunting their signatures as translators. According to the documentary, İsyani Nisvan (Özman, 2008), as time passed the translation process helped women identify their own problems related to their gender within the Turkish culture and identify the difficulties they were facing, which might have made it easier to fight back the issues that the patriarchal system brings. In the following years, these women translators no longer

translated texts and began to talk about their own experiences in the works they wrote to keep the movement active. However, it is important to note that with the help of these translated texts, a movement began in Turkey which led the way to the recognition of women's rights which makes translation an important tool both as a product and the process.

2.3. GENDER IN AUDIO-VISUAL TRANSLATION

As it becomes easier to access mass media outlets, audio-visual materials have become more widespread around the globe. For this reason, It is important to discuss the way gender norms and stereotypes are displayed in audio-visual texts as well as literary texts which the gender based translation theory has focused on for many years.

Before translation was integrated, the representation of women and femininity was examined in audio-visual texts, namely films. For example, Mulvey (1975) states that women are portrayed in the media as a stereotype and the focus is mostly on the female body that symbolizes sexuality and the male fantasy. In addition, Tuchman (1978) also suggests that women are put into roles of the victim or the consumer which ultimately leads to ignorance. This means that even in the works that portray women or follow a storyline that depict their experiences, the perspective is of a man's which causes a conflict of interest as regards activism of gender equality and making women's voice heard by the audience.

The Bechdel test is an excellent example that showcases the patriarchy dominated mass media outlets which are, in this case, films and series. The Bechdel test was first introduced by Alison Bechdel, in her comic strip named *Dykes to Watch Out For* in 1985 (Von Flotow & Josephy-Hernandez, 2018). In the comic strip, two women talk about which movie to see that evening and the Bechdel test is created. The movie they will see must have at least two women in it who talk to each other about something besides a man. They fail to find a movie that fulfills these 3 criteria. It is true that some well known films fail to meet these conditions, such as *Lord of the Rings*, which gives us clarity over the male dominated nature of the mass media outlets.

In the language of women in film, we can see that the voices of women are as marginalized as the symbolic characters they play. It is stated by Von Flotow and Josephy-Hernandez, women's "healthy and authoritative" voices are never heard in the films while male voices represent the trusted "voice-of-God" (2018, p. 299). This is one of the concerns of audio-visual translation as the transfer of this weak voice to another language can make or break the feminist discourse in the target culture.

Research conducted in the nexus of audio-visual translation and gender studies is essential. In De Marco's (2006) work where she analyzed the dubbed and subtitled films through the lens of gender related issues, she states that:

As it is common not to question standard patterns of behavior, certain expressions and attitudes become part of an interculturally shared background. In this way, cinema, and screen translation, may have the power to monopolize the audience's conscience and subtly contribute to inculcating and perpetuating unpleasant assumptions, patriarchal stereotypes and discriminatory attitudes that become more and more difficult to uproot from our minds (De Marco's, p. 182).

It is said that audio-visual texts have the potential to spread ideologies that the patriarchy dominated system must perpetuate to stay active. This system affects everyone's daily lives, thus, it can be said that this branch of translation studies delves into reality. Research that paves the way for the foundation of a scholarly discipline at the intersection of audio-visual translation and gender studies, will most possibly lead to advancements in the practice of translation through the lens of gender.

Although the importance of such research is clearly stated in the examples above, the lack of awareness of translators on this topic can be seen in the study conducted by Ninet and Vayá (2020) which revealed that students failed to convey sexist messages of ads in their Spanish translations. This proves that there is a missing link between gender awareness and translation studies and with a similar study conducted by Said (2022) it was emphasized that gender sensitivity as regards subtitling is an important aspect of translator training.

While examining translated audio-visual texts, it is also very important to consider which products are being translated and offered to viewers in other cultures. For example, because independent films may have on lower budgets, these films are rarely translated into other languages and generally don't cross the borders of their country of origin and that is why gender approach in audio-visual translation usually focus on films or sitcoms addressed to large audiences that are able to be translated and shared with different cultures (De Marco, 2016). It can be said that the power structure of the mass media industry also determines the films and series that eventually become distributed widely.

These films and series that are translated and distributed worldwide, can be analyzed from the perspective of gender in different ways. For example, Von Flotow and Josephy-Hernandez (2018, p. 300) offer three ways of approaching gender in audio-visual products. This analysis can be done by;

- studying the feminist materials in Anglo-American audiovisual products and their translation into Romance languages;
- focusing on the differences between subtitled and dubbed versions of Anglo-American source texts;
- and examining gay and queer source text materials and their treatment in translation.

In this thesis, the first approach is taken as a map to formulate the thesis in the analysis of the reflection of gender norms in *Bridgerton*. In addition, to finalize the analysis, certain translation studies theories were drawn upon in order to formulate the methodological framework. In the next chapter these theories are explained.

CHAPTER 3

THEORETICAL BACKGROUND

In this chapter the theoretical background of the thesis will be explained.

3.1. TRANSLATION AS REWRITING FROM THE PERSPECTIVE OF GENDER

Translation is an act that can never be disassociated from certain factors such as time, place, ideologies and the translator. As Lefevere and Bassnett (1990) state, this wasn't taken into consideration in the earlier theories in translation studies that were constrained to the text itself but not beyond. The need for the inclusion of culture and context while analyzing translations and discussing translation theories is apparent. For this reason, Snell-Hornby (1990) calls this transition into the focus on culture 'the cultural turn' in translation studies. Translation as rewriting is an important approach to studies in this regard and it is explained thoroughly in *Translation, Rewriting and the Manipulation of Literary Fame* by Lefevere (1992).

Lefevere (1992) sees translation as a rewriting of the source text and in the preface of the book mentioned above, Lefevere and Bassnett (1990) claim that all rewritings present an ideology whether it is intended or not, and this ideology affects the target culture and the literature it is born into. Further, Lefevere states that this manipulation of a text can present a new ideology or poetology that is the most dominant (Lefevere, 1992, p. 8). This makes translation the most recognizable type of rewriting because of the translator's potential to remove the source text from the constraints and bounds of the source culture and the author's critical lens and ideologies, and give it new life in the target culture (Lefevere, 1992, p. 9). This way, Lefevere moved the focus from the notion of equivalence to ideology and culture and gave translated texts an identity of their own. A translation is not simply a transfer from one linguistic system to another with the same perspective as the author's, it is the making of a new text, holding the potential to birth a new perspective or contradict the ideology of the source text.

The concept of rewriting by Lefevere plays a large role in feminist translation theory. As Lotbinière-Harwood (1989) explains, the way she translates is a political activity, as she transforms and rewrites the text to make the women visible by means of manipulation. Using translation as a tool for activism seems to be very effective because it is an intercultural connector and a gateway to introduce new perspectives and ideologies to the target text receivers. As von Flotow states:

Gender awareness in translation practice poses questions about the links between social stereotypes and linguistic forms, about the politics of language and cultural difference, about the ethics of translation, and about reviving inaccessible works for contemporary readers. It highlights the importance of the cultural context in which translation is done (1997, p. 14).

These questions that are posed trigger the possibility of initiating the conversation of gender awareness. In addition, feminist translators aim to make the women and the translator visible in the target text, even when the source text does the opposite (i.e. Von Flotow's (1991) hijacking strategy) by manipulating the text.

Therefore feminist translation is a political act where ideological standpoints are presented. The concept of fidelity might be a controversial one, however we can say that the fidelity is towards the ideology. And for the series taken into consideration in this study, if the gender awareness is aimed in the target text, the fidelity must be to the writer's creative intent.

Lastly, it is important to mention the concept of patronage discussed within this theory which is out of the scope of this thesis. Patronage is explained as the powers that can further or hinder the reading, writing and rewriting literature which can be exerted by persons such as a religious body, a political party, a social class, a royal court, publishers and last but not least the media, both newspapers, magazines and larger television corporations (Lefevere, 1992, p. 15). In the scope of this thesis, the people or institutions that have an effect on the target text could be Netflix, the target audience of the series or the Turkish audience, the translator etc. However, in order to understand the Turkish subtitle translation of the series, it is important to clarify the actual message *Brigerton* conveys. For this reason, the next chapter delves deeper into the storyline and *Bridgerton's* implied meanings, as well as the streaming service Netflix.

CHAPTER 4

***BRIDGERTON* (2020) AND NETFLIX'S POLICY ON GENDER**

4.1. *BRIDGERTON* (2020)

Bridgerton (2020) is a period drama created for Netflix by Van Dusen. The first episode premiered on December 25, 2020 (Van Dusen, 2020). The series is based on the novels by Julia Quinn who is a bestselling author of the *Bridgerton* series, and her books have been translated into many languages and are highly praised around the globe (All NYT Bestseller News, n.d.). The first season of the series is based on the book '*Duke and I*' which was published in 2000 as the first book of the saga. After the premiere of season one, the series was renewed for further seasons.

The series *Bridgerton* (2020) takes place in an elite high society in London where prospects of marriage is one of the most important criteria for most girls who wish to find a good match for themselves. The series is set in the Regency Era in England (1788-1820) where London was the most prosperous city in Europe and held most of the elite society (Murray, 1998). The rich and high class liked to indulge in their pleasures by entertaining themselves by attending social events such as balls and dances. This theme is prevalent in the series where a high number of formal events are shown.

Some of the main characters of the series are members of the Bridgerton family. After their father has passed, Anthony, as the oldest man in the family, must take care of his siblings, namely Benedict, Colin, Daphne, Eloise, Francesca, Gregory and Hyacinth. We begin season one as Daphne Bridgerton, the eldest daughter of the family, starts seeking a future husband by presenting herself to the Queen and to other men at balls and formal events. Although she starts off successfully, her reputation is tarnished as the mysterious writer Lady Whistledown begins to write about Daphne and also because of her older brother Anthony Bridgerton who keeps ruling out the groom candidates. As Anthony is the one who is responsible for the family, he takes on the duty of choosing the best husband for his sister.

During the process of searching for a suitor, we see the women attend balls and dances in magnificent halls where everything's cased with gold in luxurious settings. All the young girls of aristocratic families who wish to be married wear beautiful dresses and make up with extravagant hair does to present themselves in the best fashion. Emphasis is placed on tight corsets and the expression of women's bodies as merely a decor and nothing else. In these balls women are accompanied by an older man from their family who will help them choose a husband better suited for them and their family. The women chat with the candidates and occasionally dance with them. It seems that the norm is for women to get married and not to pursue other dreams, like a career. Furthermore, when women ask their parents if they could continue their education by delaying marriage, they are rejected. In this respect this series seems to handle a period when women didn't have as much power and the only way for them to be happy or successful in life was to be married.

The series starts off with the narration of Lady Whistledown, an anonymous author of a newspaper who comments about the process of the young girls who are going to be presented to the Queen Majesty so that she can comment on their looks and the level of eligibility they present which either affects their marriage prospects positively or negatively.

In order to better comprehend the true intent of the writer, the series must be analyzed from the perspective of gender.

4.2. BRIDGERTON AND GENDER

Taddeo (2023) states that *Bridgerton* is not merely a popular series but has become an 'experience' for its audience. Whether this experience aims to highlight women's troubles or their experiences as an act of feminism or not, is quite controversial. It's true that the language spoken in *Bridgerton* concerning gender is quite sexist with a high number of overt and indirect language structures (Kaur et al., 2023) relating to the gender stereotypes set in the Regency Period, mostly about misogyny, women's place in society, women's worth being determined by the ability to become a mother, especially to a son, and consent during sexual intercourse. In addition, Wyatt (2023) states that although some characters

in *Bridgerton* defy the gender norms of society, they are ultimately constrained to the Regency era romanticized in the series. However, there are many elements that suggest that *Bridgerton* is a series that support gender awareness.

Perhaps one of the characters that makes a stance against the gender norms that limit women's potential is Eloise Bridgerton who rages against the system. For example, her response to Daphne after a conversation on marriage; 'You wish to follow your heart, and I wish to nurture my mind.' and also her response to the room full of paintings of women 'That is because, like all of these paintings, it was done by a man who sees a woman as a decorative object.' prove that Eloise objects to the limited position of women in contrast to men. Same can be true for Penelope Featherington who is revealed to be Lady Whistledown in the season finale. Lady Whistledown is a woman who writes, which is a reason to be 'strung up for what she said.' As stated by Rogers (2023) the portrayal of Eloise creates a contrast between the feminist tropes and the stereotypes of women in the Regency era, however she represents the modern outlook within the world of *Bridgerton*. Other strong female characters in the series include Queen Charlotte and Lady Danbury. Queen Charlotte rules the country as a monarch after her husband's mental illness and is a powerful figure affecting the lives of her subjects. Lady Danbury, a friend of Queen Charlotte is presented as a powerful and influential woman who does not earn this power from her husband. She is not associated with a powerful man and her title and achievements come with her own efforts.

Analysis by scholars reveal different aspects of gender norms in *Bridgerton*. For example, Davisson and Hunting (2023) state that the series chose to present sex from the female gaze, unlike the novels which includes a more aggressive depiction. This could be seen as a way of prioritizing women's experiences, adding to the feminist elements in the series. In addition, a queer character is depicted (Henry Granville) regardless of the fact that he is closeted. This storyline might be used to make the character Benedict Bridgerton explore his sexuality.

Although some aspects of the series such as characters and storylines, might seem to be demeaning women and reinforce gender inequality, it is important to consider the era of the during which the story takes place. With cross-temporality at play, the writer's creative intent must be taken into consideration when analyzing the series through a gender perspective. As a result of the given gender inequality of the era, the series might seem to offer a sexist storytelling, however a detailed examination will offer many aspects of the series that defy gender norms harmful to women. Regardless, coming to conclusions about this topic might require the analysis of the platform on which *Bridgerton* was published, Netflix.

4.3. NETFLIX'S STANCE ON GENDER

The series analyzed in this thesis, *Bridgerton*, is a Netflix original series, which means that it was specifically created for that video on demand platform. For this reason, it is necessary to discuss Netflix's stance on gender equality and determine whether the platform offers a specific ideological standpoint. It is stated by Albornoz & García Leiva (2022) that Netflix is sensitive to issues of diversity. Indeed, Netflix seems to offer series, films and documentaries that support women's rights, such as *Feminists: What Were They Thinking?* (2018) which explores the second wave feminism, and the series *Orange is the New Black* (2013) which takes place in a women's prison and depicts the issues faced by these women like sexual assault and discrimination. In addition, the Turkish Netflix series such as *Mezarlık* (2022) and *Kuş Uçuşu* (2022) tells the stories of women in power and makes references to gender related issues. In addition, Netflix has a "Films with a Strong Female Lead" category and lots of documentaries on feminist movements.

There are also studies conducted on the topic of gender on Netflix shows, for example, Loock (2017) analyzed the post feminist elements in the newly revived series on Netflix, *Full House* which is a show about three men raising three young girls. He found that the revival series includes postfeminist discourse and brings about more conversation on family values and gender norms. Lastly, Prieto (2020) conducted a study in which *Bridgerton's* subtitles in Spanish focusing on the gender qualitative perspective. She found that there were instances of both feminist and sexist translation methods. This study

is also the inspiration of this thesis which analyzes the Turkish subtitles of *Bridgerton* using feminist translation strategies.

A study by Naranjo and Fernández-Ramírez (2022) found that 25% of the research conducted on Netflix was about gender. Analyzing a more general research corpus, Suzina and Pietaryte (2022) found that females were underrepresented both onscreen and offscreen on Netflix drama series and even in the presence of strong female leads. Özkan and Hardt (2020) found that these females were praised for their masculinity and not for their femininity which could be said to represent womanhood as a sign of weakness. A similar situation can be seen in *Bridgerton*, where the series is seemingly sexist but there is an implied feminism from the perspective of cross-temporality.

In short, it could be said that Netflix includes content that seems to support gender equality, however, there is more than meets the eye according to the research cited above. The storylines and the representation of females do not seem to support activism. In the next section, the methodology used in the study will be explained.

CHAPTER 5

METHODOLOGY

5.1. RESEARCH METHODOLOGY

This study examined the Turkish subtitles of the first season of the series *Bridgerton*, a Netflix production, from the lens of gender using the strategies adapted by Wallmach (2006). To compile the corpus of the study, the dialogues in which gender norms were in question, the source text, the target text and the context of the scene were extracted. In the next step, the gathered data was compiled into 9 categories according to the different contexts and situations in which gender norms are at work. Next, the translated lines were analyzed using feminist translation strategies by Wallmach (2006) in the chapter *Comparative Analysis of Bridgerton and Its Turkish Subtitles From a Gender Lens*. In the following chapter, “Discussion”, the findings were presented in charts prepared using numerical statistics gathered from the data for a more comprehensive understanding and alternative translations were offered. In the concluding chapter, the research questions were answered and concluding remarks were made.

In the next section, feminist translation strategies adapted by Wallmach are explained in detail.

5.2. FEMINIST TRANSLATION STRATEGIES ADAPTED BY WALLMACH (2006)

Wallmach (2006) uses the categories of substitution, repetition, deletion, addition and permutation to analyze the nature and creativity of feminist translation strategies. Wallmach explains that she grounds her strategies on Derrida’s ideology which is all translation is transformation, and examines whether feminist translation is different from traditional translation.

Wallmach claims that these categories are mainly assigned for proper translation, however these can be an umbrella term that can account for all the different sub categories. She uses and refines Vinay and Dalbernet's (1995) translation categories with Delabastita's (1993) translation strategies to discover whether the existing translation strategies can account for feminist translation strategies (Wallmach, 2006, p. 15). Wallmach also claims that the feminist translators' innovative methods can enrich translation studies, but only if they prove effective in real-world projects and that the successful feminist translation strategies could provide fresh perspectives and valuable knowledge to translation studies, ultimately improving both theory and practice.

In her article, "*Feminist translation strategies: Different or derived?*" (2006) she explains that she combined the categories of literal translation, transposition, modulation, equivalence and adaptation by Vinay and Darbelnet (1995) into the umbrella category of substitution by Delabastita (1993); borrowing and calque are subcategories of repetition of Delabastita (1993); compensation encompasses splitting and footnoting and lastly, strategies of deletion and addition are as originally intended.

In the next section each of the strategies will be explained.

5.2.1. Substitution

Substitution is used when the relevant source text item is replaced with the relevant target text item. According to Vinay and Darbelnet (1995, p. 32), if the translator decides that there is a gap in the target text, they must fill the gap with corresponding units in order to send the same message as the source text. However, in feminist translation this method might be used to make explicit what is implicit in terms of gender norms.

To give an example to substitution used in the feminist transfers, Angela Carter's work '*The Bloody Chamber*' (1993) and its translation '*Kanlı Oda*' (2001) by Arıkan was examined. An example of a gender related expression is 'My eagle-featured, indomitable mother ...' (p.2) which was translated as 'Kartal çehreli, yola gelmez annem benim...' (p. 2). The translator stays true to both the original text and the author's intent, particularly

their subversion of gender roles. Carter challenges traditional masculinity by associating these traits with female characters. The translation meticulously preserves this reversal, ensuring the message reaches the target audience with the same impact. Thus the method of substitution is used from the perspective of gender.

5.2.2. Repetition

Repetition is used when the source text element is transferred directly to the target text with no alterations. Borrowing and calque are other methods of introducing a source culture flavor into the translated text (Vinay & Darbelnet, 1995, p. 32).

In the translation of the example, ‘Fiction de nous les mères, comme de grands autruches sortant nos petits biscuits secs et nos **kleenex** pour que les enfants cessent de s'enfuir dans le sable nous fuyant’ (Brassard, 1977, p. 32), the term kleenex was kept and repeated in the target text, ‘Fiction about us mothers, like great ostriches taking out little cookies and **kleenex** so that the children will stop burrowing in the sand to get away from us (Brassard, 1983, p. 26, as cited in Wallmach, 2006, p. 16).’ This was done in order to perpetuate the items in the source text to further the intended meanings by the writer, as well as the translator who is shown in the target text.

5.2.3. Deletion

Deletion happens when the translator chooses not to render the source text unit in the target text. The reasons for the translation not choosing to render a specific item into the target text could be manifold. Wallmach (2006, p. 16) claims that this strategy is used often and in certain situations it can't be avoided.

Brassard's translation of the line “Il vit dans un laboratoire idéologique, saisissant les différences formelles et conséquemment fonctionnelles (Brassard, 1977, p. 43). “ (Eng. He lives in an ideological laboratory, grasping the formal and consequently functional differences.)

Target Text:

He lives in an ideological laboratory, apprehending formal and consequently functional differences (Brassard, 1983, p. 35).

Wallmach (2006, p. 16) claims that the last “e” in the laboratoire (laboratory) was omitted to emphasize the lack of female presence in the target text.

5.2.4. Addition

Addition refers to the process of adding new information to the target text, which doesn't exist in the source text. This strategy might be used by the translator to make an actual difference in the target text by attempting conscious intentional interventions.

In the *'The Bloody Chamber'* (1993) the line 'You never saw such a wild thing as my mother...' (p.43) was translated as 'Annem gibi bir deli karı...' (p.56) in the *'Kanlı Oda'* (2001). Carter emphasizes the concept of a powerful mother figure and by staying true to the feminist message, Arıkan, adds the word 'karı' in the translation, in order to ensure the same impact in the target language. 'Karı' can be considered as an address term that is used for strong women in the Turkish culture. For this reason, the method of substitution was used to further reinforce the feminist message in the target text.

5.2.5. Permutation

The last categories Wallmach explains are compensation by footnoting and splitting, or permutation. For audio-visual texts, the strategy of footnoting can be considered the use of italics, bold or any type of graphical indication or in subtitling, the translator's notes on the top of the screen.

To give an example, Ergün's preface she wrote to her translation of *'Virgin. The Untouched History'* (2007) both emphasizes the translator's presence and makes a statement as regards the inequality of gender norms. In the preface, she states that she

identifies her translation as a feminist translation, and thus she chooses to translate the word 'hymen' as 'himen' and not 'kızlık zarı' which can be considered a male-centric frameworks used to define the female body. She is political in that she challenges the existing ideologies present in the target culture and aims to offer a new perspective and gender awareness. This is an excellent example to using a preface for feminist translation.

Splitting happens when words are reorganized by the translator to emphasize certain aspects of the text, utilizing graphological deviations (Wallmach, 2006, p. 18). By splitting, the words are expanded and emphasized in the target text.

An example can be given from Brossard as regards the use of splitting in translation.

The line 'L'amèr ou le chapitre effrité (Brossard, 1977).' (Eng. The bitter or crumbling chapter.) This line was translated as;

Theseourmothers

The Sea Our Mother

Sea(S)mothers

TheSe

our

mothers

Or: *The Disintegrating Chapter* (Brossard, 1983).

In this example, the target text is created using visual design by both emphasizing the translator and the idea of women in the target text.

To conclude, these strategies were drawn and refined from other translation strategies of different scholars to create a perspective of gender awareness in translation. The aim of this study is to determine whether these strategies are used in *Bridgerton* and if the strategies were put to use what was the frequency with which they are used? In addition, Wallmach's claim that 'feminist translation strategies can be addressed with already existing translation strategies' was discussed and it is aimed to find evidence for this claim in the analysis section.

5.3. LIMITATIONS OF THE STUDY

The limitations of this study mainly come from the size of the source of data which includes the first season of the series *Bridgerton* which consists of only 8 episodes. The rest of the seasons weren't included in this study's corpus as a result of time restrictions. In addition, it is important to remember that the series is an adaptation from the first novel of the book series. In an interview, Julia Quinn, states that the series is not a word for word adaptation of her books, but an adaptation that gives new life to the characters and the storylines (Lenker, 2020). We can infer that the series is quite different from the novels, however this study only analyzed the subtitles in the streaming platform Netflix, therefore the novels are out of the scope of this thesis. Also, the translation strategies used are limited to those of Wallmach (2006).

CHAPTER 6

COMPARATIVE ANALYSIS OF *BRIDGERTON* AND ITS TURKISH SUBTITLES FROM A GENDER LENS

For the purposes of the study as explained in the methodology section data mining was undertaken by analyzing the Turkish subtitles and the series *Bridgerton* in the Netflix video on-demand service and extracting the dialogues related to the gender roles of women and men. Following this stage, the data was compiled into 9 categories each of which represents a different context in which gender norms are on display. In this section the examples gathered from the corpus have been placed under 9 different categories for further examination. These categories are: Terms Used to Address Women, Descriptions of Women and Men, Terms Used for Women's Courting Experience, Women's Physical Description, Women's Sexual Experience, Men's Perspective of Women, Women's Agency in Marriage, Gender Norms of Men and Dialogues that Depict Women's Place in Society. The definition for each of these categories will be given below.

In the next section, the data found for each category will be presented. It is important to note that the strategies were analyzed both in the lines whose translation offered a feminist target text as well as sexist transfers. However, for the quantitative analysis, only feminist translation strategies were taken into consideration in accordance with the research questions stated previously. The reason for examining the strategies used in the sexist transfers in the gender related expressions in each category, is to be able to come to conclusions about the feminist translation strategies adapted by Wallmach and whether it is possible for already existing translation strategies such as those of Vinay and Dalbarnet's and Delabastita's could account for feminist translation as well.

6.1. TERMS USED TO ADDRESS WOMEN

Table 1. Terms used to address women

Number of Example	Time/Episode Number	Source Text	Target Text	Context	Feminist Translation Strategy
1.1	0.50 (Ep. 1)	Three misses foisted upon the marriage market like sorrowful sows by their tasteless tactless mama.	Üç bekar kız zevksiz ve münasebetsiz validelerince pazardaki boynu bükük koyunlar gibi zorla görüciye çıkarılıyor.	Lady Whistledown talks about the marriage market.	Wallmach's substitution
1.2	4.14(Ep. 1)	Today is a most important day, and for some a terrifying one, for today is the day London's marriage-minded misses are presented to Her Majesty the Queen.	Bu gün pek ehemmiyetli bir gün. Bazıları içinse korkutucu bir gün. Zira bu gün Londra'nın izdivaç etmek isteyen hanımları Majesteleri 'ne Kraliçe'ye takdim ediliyor.	Lady Whistledown narrates the scene where debutantes get ready to meet the queen.	Wallmach's substitution
1.3	4.36(Ep. 1)	Miss Prudence Featherington, Miss Philippa Featherington, and Miss Penelope Featherington...	Bayan Prudence Featherington, Bayan Philippa Featherington, ve Bayan Penelope Featherington.	Featheringtons are introduced to the queen.	Substitution
1.4	4.47(Ep. 1)	...all presented by their mother, the Right Honorable Lady Featherington.	Hepsi valideleri Muhterem Leydi Featherington tarafında takdim edilmekte.	Featheringtons are introduced to the queen.	Substitution
1.5	5.28(Ep. 1)	A glimmer of displeasure and a young lady's value plummets to unthinkable depths.	Bir gıdım memnuniyetsizlik olursa o genç hanımın değeri akla hayale sığmayacak ölçüde düşer.	Lady Whistledown talks about the Queen's perspective as she meets the debutantes.	Substitution
1.6	5.45(Ep. 1)	...presented by her mother, the Right Honorable, the Dowager Viscountess Bridgerton.	Validesi Muhterem Dul Vikontes Bridgerton tarafından takdim edilmekte.	Bridgertons being introduced to the queen.	Substitution
1.7	7.20(Ep. 1)	But as we know the brighter a lady shines, the faster she may burn.	Ama bildiğimiz üzere bir kadın ne kadar çok parıldarsa, yanışı da o kadar tez olur.	Lady Whistledown talks about Daphne.	Wallmach's substitution
1.8	8.36(Ep. 1)	"Of all bitches dead or alive, a scribbling woman is the most canine."	"Gelmiş geçmiş en dişli kancık eli kalem tutan bir kadındır."	Lady Whistledown speaks of her occupation	Substitution
1.9	17.46(Ep. 1)	Tonight, we shall discover which young ladies	Bu gece hangi genç hanımların başarılı bir şekilde zevç bularak "kız	Whistledown narrates over the ball scene.	Substitution

		might succeed at securing a match thereby avoiding the dreadful, dismal condition known as "the spinster."	kurusu” denilen dehşet verici ve üzücü sıfattan kaçacağını göreceğiz.		
1.10	34.15(Ep. 1)	Oh! Is your plan to fuck her forever, your mistress ?	Niyetin ebediyen metresinle düzüşmek mi?	The Duke of Hastings ask Anthony a question about his love affair.	Substitution
1.11	34.38(Ep. 2)	You could always send the willow back to that farm, madam.	Yosmayı çiftliğe geri gönderebilirsiniz hanımım.	A servant calls Miss Thompson a willow for being pregnant out of wedlock.	Substitution
1.12	09.24(Ep. 1)	Her Majesty offered me, out of 200 young ladies present, a most gracious remark.	Kraliçe 'nin 200 genç hanım arasından bana hoş bir iltifatta bulunması, beni hayrete düşürdü.	Daphne tells her family about the compliment of the Queen while she dresses.	Wallmach's substitution

In this category, the terms used to address women and their translations are listed in the table above.

Firstly, ‘misses’ is an address term in English used for women who are not married. There are also ‘Mrs.’ used for women who are married and, ‘Ms.’ used to address a woman whose marital status is unknown or in situations where explicitation of the women’s marital status is necessary. The term ‘misses’ was used in different contexts and therefore has different translations. For example, ‘bekar kızlar’ (example 1.1) was used to highlight the fact that the ladies in question are women who are willing to find a candidate for marriage. However, in the next example (1.2), ‘hanımlar’ was used to express the higher social status of the women in question. ‘Misses’ was also translated as its equivalent in Turkish, ‘Bayan’ (example 1.3.) which is an address term in Turkish used in mostly translated works.

‘Lady’ is another word that was translated in different ways such as, ‘genç hanım’, ‘Leydi’, and ‘kadın’ (examples 1.4, 1.5 and 1.7). ‘Kadın’ (Eng. woman) is used many times in the target text. It is important to explain why the use of ‘woman’ (kadın) is a controversial topic in Turkish. It is said that men seem to shy away from using the word

‘kadın’ (woman) and choose another term, ‘bayan’ because the word ‘kadın’ has sexual connotations which results in the frequent use of ‘bayan’ and the avoidance of ‘kadın’ (Akarsakarya, 2019). As language reflects gender norms in a society, using the word ‘kadın’ and making an emphasis on this term, can be considered a feminist act. In addition, ‘bayan’ is an address term and can’t be used instead of ‘women’. In this respect, while it is not wrong to use ‘bayan’ as an address term, it is considered offensive to use it to refer to a gender as a whole (Yeşil & Uluğ, 2015). For these reasons, feminists in Turkey, at times, have objected to the use of ‘bayan’ where the word ‘kadın’ was perfectly suitable.

Example 1.6 showcases the translation of the term ‘dowager’ which means an elderly widow who is wealthy and respected (Dowager, n.d.). Its translation ‘dul’ (Eng. widow) has the opposite kind of connotation, a negative one. ‘Dul’ is used for women whose husbands died or women who were left because of divorce, similar to the connotation of widow. From the perspective of gender issues, it can be said that the term ‘widow’ is gender specific and only used for women. Men who are no longer married, are bachelors, which is a word that doesn’t have any negative connotations. For this reason, the translation of dowager as ‘dul’ which is ‘widow’ can be considered a sexist one.

Another example is the word ‘bitch’ that was used by Lady Whistledown in example 1.8. This term was met with ‘kancık’ in the Turkish subtitles. Also, the word ‘dişli’ (Eng. fierce) was added as an adjective. ‘Bitch’ in English means a female dog, however it is also used in slang as an insult, especially against women and not men. (Oxford, n.d.) The word ‘kancık’ also means a female dog in Turkish, but its use in slang as an insult is not directed towards women but all genders (Türk Dil Kurumu [TDK], n.d.). In addition, the word bitch was recently appropriated to mean strong and outspoken women (Zeisler, 2006). Still, in the translation, it can be said that ‘kancık’ was used as an insult in the translation.

The terms spinster, mistress, and willow share the same fate, with their exact renderings in Turkish (examples 1.9, 1.10, 1.11). ‘Spinster’ is translated as ‘kız kurusu’ (Eng. spinster), ‘mistress’ is translated as ‘metres’ and lastly, ‘willow’ is translated as ‘yosma’.

Both spinster and ‘kız kurusu’ mean a woman that’s passed her typical marriage age but has not married (Spinster, n.d.). In the context that was given in example 1.10, ‘mistress’ and ‘metres’, was used to address a woman who has sexual relations with a man who is married to another woman (Mistress, n.d.). While the word ‘mistress’ has negative connotations, another meaning is, a woman who is in power (such as the mistress of a house). However, this was not emphasized in the source text. Similarly, the word ‘metres’ in Turkish shares the same negative connotations but it doesn’t hold the meaning of a certain woman’s status of power (TDK, n.d.). Lastly, the word willow is met with ‘yosma’ in example 1.11. Interestingly, there is no definition in the Oxford English Dictionary of the word ‘willow’ that means a slur against women (Oxford, n.d.). The similar situation is true for the Turkish word ‘yosma’ which means beautiful young woman (TDK, n.d.). However, as can be seen in the context, the word is used for Mrs. Thompson, a character who gets pregnant out of wedlock, which is looked down upon by all.

In example 1.12, the term ‘Her Majesty’ was translated as ‘Kraliçe’ (eng. Queen) which was also translated as ‘majesteleri’ (eng. majesty) in example 1.2. ‘Majesteleri’ is a gender-neutral term for person with political authority (TDK, n.d.). And ‘kraliçe’ (eng. queen) is the female counterpart of ‘kral’ (eng. king). Using a female exclusive address term that emphasizes that a woman is in position of power by rejecting using a gender neutral term can be considered a feminist effort.

6.2. DESCRIPTIONS OF WOMEN AND MEN

Table 2. Descriptions of women and men

Number of Example	Time/Episode Number	Source Text	Target Text	Context	Feminist Translation Strategy
2.1	8.36(Ep. 1)	"Of all bitches dead or alive, a scribbling woman is the most canine."	"Gelmiş geçmiş en dişli kancık eli kalem tutan bir kadındır. "	Lady Whistledown’s occupation is discussed.	Wallmach’s substitution
2.2	14.20(Ep. 1)	But when those vulgar mamas discover that there is an eligible duke present at tonight's fete, I shall be able to keep such a secret no longer.	Ama o amiyane valideler akşamli kutlamada bekar bir dük olduğunu öğrendiklerinde bu	Lady Danbury talks about the Duke of Hastings being an eligible husband.	Substitution

			sırrı daha fazla saklayamayacağım.		
2.3 & 2.4	16.17(Ep. 1)	Every eligible lady of breeding (2.3) dressed in some lavishly trimmed frock, bloodthirsty mamas (2.4) at their sides and wary fathers making arrangements for only the most advantageous of matches.	Müeddep ve bekar tüm leydiler süse bezenmiş elbiseler giyiyor. Yanlarında hunhar valideleri var. Uyanık babaları da en avantajlı eş için anlaşmalar yapıyor.	Mothers of eligible ladies who are looking for a husband are called bloodthirsty by Anthony Bridgerton.	Substitution
2.5	17.13 (Ep. 1)	The season's opening ball at Danbury House is a most highly sought-after invitation, indeed, for every darling debutante from Park Lane to Regent Street will be on display.	Danbury Hanesi'ndeki sezonun açılış balosu hakikaten de çok rağbet gören bir davet zira Park Yolu'ndan Regent Sokağı'na sosyeteye ilk kez takdim edilen her kız orada sergilenecek.	Lady Whistledown narrates the ball's preparation scene.	Substitution
2.6	17.36(Ep. 1)	Titled, chaste, and innocent...	Soylu iffetli ve masum kızlar.	The women who are at the ball to find husbands are described by Lady Whistledown.	Substitution
2.7	39.57 (Ep. 1)	Chaste, neat, desperate.	İffetli, zarif, çaresiz	The Duke talks about the Lady Whistledown's description of women who wish to be married at the Bridgerton dinner.	Substitution
2.8	11.13 (Ep. 3)	I am no innocent debutante.	Masum bir genç kız değilim ben.	Siena calling herself not innocent because she had an affair.	Substitution
2.9	29.10 (Ep. 3)	You must have me mistaken for one of your soft-handed daughters , ma'am.	Beni iş bilmez kızlarınla karıştırıyorsun.	Miss Thompson speaks to Lady Featherington about her daughters.	Substitution
2.10	52.38 (Ep. 3)	The season's diamond even more precious and rare a stone than previously thought?	Sezonun elması, sanıldan daha değerli ve nadir bir taş olabilir mi?	Lady Whistledown talking about Daphne, resembling her to gems.	Substitution
2.11	52.46 (Ep. 3)	For it now appears this treasure is set to join the likes of the queen's ever-so-cherished crown jewels themselves.	Zira görünen o ki bu hazine, kraliçenin el üstünde tutulan saray mücevherlerinin arasına katılacak.	Lady Whistledown talking about Daphne, resembling her to gems.	Substitution
2.12	0.50(Ep. 1)	Three misses foisted upon the marriage market like	Üç bekar kız zevksiz ve münasebetsiz validelerince	Lady Whistledown talks about the	Substitution

		sorrowful sows by their tasteless tactless mama.	pazardaki boynu bükük koyunlar gibi zorla görücüye çıkarılıyor.	marriage market.	
2.13& 2.14	16.35(Ep. 1)	Someone must guard my poor sister (2.13) from the bucks and pinks (2.14) , ensure her virtue remains free of any kind of defilement.	Münasip olmayan adaylardan kardeşimi korumam, iffetinin kirlenmemesini sağlamam gerek.	Anthony Bridgerton tells Siena about his role as a protector in the family.	Wallmach's deletion (2.13) Wallmach's substitution (2.14)
2.15	0.33(Ep. 4)	The incomparable who captured the prince's eye.	Prensın dikkatini çeken emsalsiz kız .	Royal people gossip about Daphne at a formal event.	Wallmach's addition
2.16	2.39(Ep. 4)	In a town filled with ambitious mamas and fortune-hunting gentlemen , marrying above one's station is an art form, indeed.	Hırslı anneler ve servet avcısı erkeklerle dolu bir şehirde daha yüksek statüde biriyle evlenmek sanattır.	Lady Whistledown talks about the marriage market.	Substitution
2.17	7.51(Ep. 4)	Why would a woman want to draw notice to the fact that she is like a bird squawking for a man's attention in some bizarre ritual?	Bir kadın bir erkeğin ilgisi için ciyaklayan bir kuşa benzediğine niye daha çok dikkat çekmek ister?	Eloise talks to Penelope about women wearing feathers in her hair.	Wallmach's substitution
2.18	42.25(Ep. 4)	Better yet, she is a widow , who would be invited to all of the events but not paid any attention .	Hatta tüm etkinliklere davet edilen ama önem gösterilmeyen bir dul .	Eloise talks to Penelope about discovering the identity of Lady Whistledown	Substitution
2.19	14.17 (Ep. 5)	In a matter of days, I am to be a duchess, and you shall be just as you are now, unmarried and untitled.	Ben birkaç güne düşes olacağım fakat sen şu an neysen öyle kalacaksın, bekar ve unvansız.	Daphne looks down on Cressida for not being married.	Wallmach's substitution
2.20	21.19 (Ep. 7)	Is this not a dreadful circumstance, for us both to have been so duped by that scheming hussy ?	O düzenbaz şıfıntının ikimizi de kandırması korkunç, değil mi?	Lady Featherington expresses anger about Marina to Lady Bridgerton as she is pregnant out of wedlock.	Substitution
2.21	25.19(Ep. 3)	She must be a witty conversationalist , an accomplished musician, and an expert in the art of the swoon.	Hazırcevap ve hoşsohbet , usta bir müzisyen ve ayılıp bayılma sanatında uzman olmalı.	Leydi Whistledown on being the eligible young lady.	Substitution
2.22	21.52(Ep. 4)	As we all know, there is nothing this author loves more than a scandal, and tonight's soiree promises more than its fair share, courtesy of the recently widowed Lady Trowbridge . Some may call her celebrations too provocative, and I would caution any young lady	Hepimizi biliyoruz ki bu yazarın en sevdiği şey skandaldır ve yakın zamanda dul kalan Leydi Trowbridge'in düzenlediği bu akşamki suare pek çok skandal vadediyor. Bazıları kutlamalarına fazla kışkırtıcı diyebilir ve genç hanımlara tavsiyem	Lady whistledown talks about the soiree.	Substitution

		from getting caught up in the sensual nature of her fêtes. For one scandalous move between an unwed couple, a wayward touch, or heaven forbid, a kiss, would banish any young lady from society in a trail of ruin.	onun şölenlerinin şehvetli doğasına kapılmamaları. Zira evlenmemiş bir çift arasındaki müstehcen bir hareket, ters bir dokunuş ve ya Tanrı korusun, bir öpücük, her genç hanımı mahvedip sosyetenin sürer.		
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The above table includes the descriptions of women and men and the adjectives used for both genders and their translations.

The adjectives used for mothers of the debutantes who were in search of candidates for their daughters were ‘bloodthirsty’, ‘ambitious’ and ‘vulgar’ (examples 2.2, 2.3 and 2.16). In the translation, these adjectives that have a negative connotation were translated in a way that presents the same aggressiveness of women. The adjective vulgar was met with ‘amiyane’ (eng. vulgar), bloodthirsty was met with ‘hunhar’ (eng. brutal) and ‘ambitious’ was met with ‘hırslı’ (eng. ambitious). In addition, these words were all used in the context of finding a marriage partner that is beneficial.

‘Eligible lady of breeding’, ‘darling debutante’ and ‘innocent debutante’ (examples 2.3, 2.5, and 2.8) were used to describe the women who were in search of a potential husband, debutantes. The description used in 2.8. was translated with its counterpart in Turkish ‘masum’ (eng. innocent) while in example 2.5 explicitation was used to give a definition of a debutante, ‘sosyeteye ilk kez takdim edilen ... kız’ (eng. girl that is introduced to high society for the first time). In 2.3, ‘Eligible lady of breeding’ was translated as ‘Müeddep ve bekar tüm leydiler’ (eng. well-behaved and unmarried ladies) points out that eligible women to be married are those who are well-behaved.

There are also instances where women are resembled to objects or animals, for example, ‘the season's diamond’, ‘queen's ever-so-cherished crown jewels’, ‘sorrowful sows’ and ‘a bird squawking for a man's attention’ (examples 2.10, 2.11, 2.12 and 2.17). These were met in Turkish as follows, ‘sezonun elması’ (eng. diamond of the season), ‘el üstünde tutulan saray mücevherleri’ (eng. cherished crown jewels), ‘boynu bükük koyunlar’

(lowly lambs) and ‘bir erkeğin ilgisi için ciyaklayan bir kuş’ (a bird squawking for a man’s attention). These descriptions were rendered into Turkish with the sexist metaphor of women being represented as objects such as diamonds or jewels and with metaphors of helpless animals like birds or sows.

Titled, chaste, innocent, neat, desperate, scheming hussy and soft-handed (examples 2.6, 2.7, 2.9 and 2.20) are other adjectives that were used to reinforce gender norms. These words were met with ‘soylu’ (eng. noble), ‘iffetli’ (eng. modest, chaste), ‘masum’ (eng. innocent), ‘zarif’ (eng. graceful), ‘çaresiz’ (eng. desperate) ‘iş bilmez (eng. incapable)’ and ‘düzenbaz şıfıntı’ (eng. deceitful slut) in the subtitle translations. As can be seen in the context, women who are eligible for marriage are described as titled, chaste, innocent, neat and desperate. These descriptions denote that women must be of noble blood, weak, and they shouldn’t experience any sexual relations prior to marriage. The same sexist descriptions are used in the translations.

Meanwhile, ‘a scribbling woman’ and ‘witty conversationalist’ (example 2.1 and 2.21) which can be considered as adjectives that paint women in a positive light, as intended in the original, were also translated as ‘eli kalem tutan kadın’ (eng. a woman who can hold a pencil) and ‘hazırcevap ve hoşsohbet’ (eng. witty and sociable). ‘Eli kalem tutan’ is a phrase in Turkish, which is used for a person who knows how to write well (TDK, n.d.). *Bridgerton*’s original message with the storylines of Penelope Featherington and Eloise Bridgerton is meant to indicate that women who are well suited to be writers or excell academically can choose to do so and become successful. In addition, in example 2.19, the word ‘unmarried’ was translated as ‘bekar’, which means bachelor but without the infamous connotation. Translation of ‘bekar’ (eng. single) instead of ‘evlenmemiş’ (eng. unmarried) shows that the original message of the series was respected in the translation, because in many instances the series *Bridgerton* implies that marriage is not the only opportunity women can make use of. The word used for women who were divorced or lost their husbands was ‘widow’ (examples 2.18 and 2.22) which, like its Turkish translation ‘dul’, has a negative connotation.

Also, in example 2.13, the method of deletion was used. The words, “poor sister” was not rendered but deleted. This might result from a lack of space in the subtitles or to negate the perspective of a man who see women as objects that need protection.

Lastly, in example 2.14 ‘bucks and pinks’, buck means” dandy, a man extremely interested in his clothing and personal appearance (Buck Means, n.d.)” and ‘pink’ is used to refer to things relating to or connected with gay people (Collins Dictionary, n.d.). This could mean that the phrase bucks and pinks are used to refer to homosexuals. The translation ‘münasip olmayan adaylar’ (eng. inappropriate candidates) omits the use of sexist adjectives and generalizes the group of men without marginalizing homosexuality. This translation stays true to *Bridgerton*’s real intent as there is a storyline of the character Benedict Bridgerton where he explores his sexuality to see if he’s a homosexual. The storyline included in the source text proves that the series is promoting queer awareness to a certain extent, and with this example of translation, the translator stayed loyal to the series’ true intent.

6.3. TERMS USED FOR WOMEN’S COURTING EXPERIENCE

Table 3. Terms used for women’s courting experience

Number of Example	Time/Episode Number	Source Text	Target Text	Context	Feminist Translation Strategy
3.1	9.10 (Ep. 1)	Come, now. I merely simpered and minced in a pretty dress like everyone else.	Herkes gibi hoş bir elbise giyip, sırıtp kırıtım işte.	Daphne talks about courting.	Substitution
3.2	24.24(Ep. 1)	I do believe accosting me to be the least civilized of ways.	Tanışmak için bana sokulmak hiç medeni bir usul değil.	Duke of Hastings responds to Daphne’s attempt to meet her.	Substitution
3.3	10.53(Ep. 2)	Daphne has charmed a duke, Anthony.	Daphne bir dükü cezbetti Anthony.	Lady Bridgerton tells Anthony Daphne’s suitor, the Duke, is an accomplishment.	Substitution
3.4	33.50(Ep. 2)	Forgive me, Mama. Might I go promenade for suitors with Eloise?	Eloise ile talip arayabilir miyim?	Eloise asks her mother permission to leave the room.	Substitution
3.5	25.13(Ep. 3)	These days, the modern young lady must display a miscellany of talents in her quest for a suitor.	Günümüzde modern genç kadının talip bulma arayışında birçok beceri sergilemesi gerek.	Leydi Whistledown on being the eligible young lady.	Substitution

3.6	27.20(Ep. 3)	-You say that as if reading were a bad thing. -I meant no such thing. -But it won't gain me a husband? That what you meant?	-Okumak kötü bir şey sanki -Öyle demedim. -Ama koca bulmama yararı olmaz, öyle mi?	A conversation between Eloise and Daphne.	Substitution
3.7	27.06(Ep. 3)	You will frighten away the duke, the prince, and any other eligible suitor clear across the North Sea.	Dükü, prensi, diğer tüm gözde bekarları dünyanın öbür ucuna kaçırırsın.	Eloise speaks to Daphne.	Substitution
3.8	36.20(Ep. 5)	Well, should I perhaps entrap a bad man, then?	Kötü bir adamı mı ayırtayım yani?	Marina sarcastically tells Penelope about seducing a man when she is pregnant with someone else's baby.	Substitution
3.9	20.30(Ep. 7)	After they tried to entrap poor Mr. Bridgerton into marriage with a woman with child.	Bay Bridgerton'ı kandırıp gebe bir kadınla evermeye çalıştıktan sonra bir de.	A lady talks to Lady Featherington, the caretaker of Marina, at a party.	Substitution
3.10	17.46(Ep. 1)	Tonight, we shall discover which young ladies might succeed at securing a match thereby avoiding the dreadful, dismal condition known as "the spinster."	Bu gece hangi genç hanımların başarılı bir şekilde zevç bularak "kız kurusu" denilen dehşet verici ve üzücü sıfattan kaçacağını göreceğiz.	Lady Whistledown comments on women who might not be able to find a date at the ball.	Substitution
3.11	0.50(Ep. 1)	Three misses foisted upon the marriage market like sorrowful sows by their tasteless tactless mama.	Üç bekar kız zevksiz ve münasebetsiz validelerince pazardaki boynu bükük koyunlar gibi zorla görücüye çıkarılıyor.	Lady Whistledown talks about the marriage market.	Wallmach's addition
3.12 & 3.13	34.44(Ep. 3)	But if you are merely dallying with her, (3.12) and if she loses her chance of such an extraordinary match, simply because she is too wrapped up in your charms...(3.13) well, then... she would be a fool, and I would never forgive you your carelessness.	Ama yalnızca gönül eğlendiriyorsanız ve sırf sizin büyünlüze kendini fazla kaptırdığından böylesine olağanüstü bir damat adayını kaybederse, o zaman aptallık etmiş olur ve ben de gaffetinizi asla affetmem.	Duke of Hastings is warned to not waste Daphne's time by Lady Danbury as it is important for her to find a man to marry	Substitution

In this category, the terms used for women's courting experience and their translations are listed in the table above.

'Simpler and mince', 'accosting', 'charming', 'promenading', 'securing a match', 'quest for a suitor' and 'frightening ... eligible suitors' (examples 3.1, 3.2, 3.3, 3.4, 3.5, 3.6 and 3.10) were all translated with the negative connotation, same as the source text. These

words were met with ‘sırıtıp kırılmak’ (eng. to grin and mince), ‘sokulmak’ (eng. to snuggle or come close), ‘cezbetmek’ (eng. to captivate or fascinate), ‘talip aramak’ (eng. look for suitors) and ‘talip bulma arayışı’ (eng. a search for suitors) in the translation. These phrases depict how women who wish to get married to a man with high prospects and an above average title to assure a good future for themselves, don’t seem to paint these women whose goals are to find a man rather than shape their own future themselves, in a good light. The word ‘entrap’ (example 3.8 and 3.9) was translated as ‘ayartmak and evermek’ which both make women look like they are objects that try to gain the attention of a man to fool them into getting married.

From the opposite perspective, if a man is flirting with a woman, then it is called ‘dally with her (example 3.12)’ or ‘she gets wrapped up in his charms (example 3.13)’ which were translated as ‘gönül eğlendirmek’ (eng. string someone along) and ‘kendini ... kaptırmak’ (eng. fall for someone and get carried away). The original phrases and the translation make women seem weak to men’s attempts to seduce them, as if they have no choice over their actions. Also, it is stereotypical that women are more easily played around with especially during romantic relationships as it is considered that women are extremely emotional which affects the behavior in a negative way (Shields, 2002). The source texts as well as the translations perpetuate this stereotype.

In this category, only one example can be considered to express the reality of the women’s experience and the series’ true message. Example number 3.11, ‘Three misses foisted upon the marriage market like sorrowful sows by their tasteless tactless mama.’ was translated with an addition, and that is, ‘zorla’ which means ‘by force’. This translation expresses the situation of women who are forced to find a partner because of the socially accepted norms in their society or else they would be outcasts or would be looked down upon. This translation objects to this norm as was intended in the source text. This can be seen clearly when Penelope Bridgerton wishes to postpone marriage in order to focus on her studies, however she gets rejected by her mother. This scene depicts the series’ stance on the women being forced to get married or risk becoming outcasts.

6.4. WOMEN'S PHYSICAL DESCRIPTION

Table 4. Women's physical description

Number of Example	Time/Episode Number	Source Text	Target Text	Context	Feminist Translation Strategy
4.1	12.14 (Ep. 1)	What she is two stone heavier than she ought to be.	Ama olması gerekenden 12 kilo daha şişman.	Her sisters talk about Penelope's weight.	Substitution
4.2	12.49 (Ep. 1)	Well, let us hope Miss Thompson is more presentable than the legions of unkempt animals she has spent her entire life tending to back home.	Umalım da Bayan Thompson, ömrü boyunca ilgilendiği bakımsız hayvanlardan daha eli yüzü düzgün olsun.	Miss Thompson is resembled to animals by Lady Featherington.	Substitution
4.3	12.44(Ep. 1)	She came of age on a farm, she has a mere four-figure dowry, and as for her appearance...	Bir çiftlikte yetişti, çeyizi yalnızca dört haneli, ve görünüşü de...	Miss Thompson's worth being degraded to her appearance and wealth by Lady Featherington.	Substitution
4.4	47.27(Ep. 3)	We all know my darling might have the fortune, but it is your Daphne who has the face.	Hepimiz biliyoruz ki serveti olan benim kızım, ama güzel olan sizin Daphne.	A mother compares her daughter to Daphne as they are both looking for suitors.	Substitution
4.5	40.05(Ep. 3)	You were a convenience... a diversion, a pretty one at that, but nothing more.	Dikkatimi dağıtan güzel bir şeydiniz , o kadar.	Simon breaks the deal they made with Daphne.	Substitution

In this category, women's physical descriptions and their translations are listed in the table above.

Beauty and women have been a controversial topic in terms of gender norms as a result of the beauty standards forced on women that are rooted in society. The 'Beauty Myth' that surrounds women's experience has been used as a tool to limit women's freedom and advancements. This view on beauty standards that seem to be imposed on women undermines women's self-confidence and creates a sense of inadequacy (Wolf, 1991). In *Bridgerton* that is clearly seen in the examples, women are either judged (example 4.1, 4.2 and 4.3) or complimented on (example 4.4 and 4.5) for their appearance in a way that condensed them only to their physical qualities. In the Turkish subtitles the same negative connotation persists with translations such as 'güzel olan sizin Daphne' (eng. the pretty one is Daphne.) in example 4.4 and 'ama olması gerekenden 12 kilo daha şişman.' (eng. 12 kilos heavier than she should be) in example 4.1. It is also important to mention that in example 4.2, Miss Thompson is likened to an animal. In the subtitles this was met with

‘Umalım da Bayan Thompson, ömrü boyunca ilgilendiği bakımsız hayvanlardan daha eli yüzü düzgün olsun.’ (eng. Let’s hope that Ms. Thompson is better looking than the unkempt animals that she tended to her whole life.)

The translations show that the translator stayed faithful to the source text in terms of the sexist beauty standards and not the series’ core message which is an objection to the reckless display of women as objects.

6.5. WOMEN’S SEXUAL EXPERIENCE

Table 5. Women’s sexual experience

Number of Example	Time/Episode Number	Source Text	Target Text	Context	Feminist Translation Strategy
5.1	16.35(Ep. 1)	Someone must guard my poor sister from the bucks and pinks, ensure her virtue remains free of any kind of defilement.	Münasip olmayan adaylardan kardeşimi korumam, iffetinin kirlenmemesini sağlamam gerek.	Anthony Bridgerton tells Siena about his role as a protector in the family.	Substitution
5.2	18.31(Ep. 1)	She's lucky her gentleman agreed to a hasty marriage after she went and ruined herself. Lightskirts.	Bekaretini kaybettikten sonra talibiyle tez elden evlendiği için şanslı. İffetsizler.	Lady Featherington gossips about other women.	Wallmach’s substitution
5.3	28.58(Ep. 2)	Unless you have already had her.	Onunla yattınız mı yoksa?	Lord Berbrooke implies to the Duke that he and Daphne had sex.	Wallmach’s substitution
5.4	29.05(Ep. 2)	For if I had already known she was loose and damaged, not intact...	Bakire olmadığını, bozulduğunu bilseydim o zaman asla...	Lord Berbrooke implies to the Duke that Daphne had sexual relations before marriage.	Wallmach’s substitution
5.5	29.11(Ep. 2)	I shall not have you question the lady's unimpeachable honor again.	Leydinin namusunu sorguladığımı duymayayım.	The Duke expresses anger when Lord Berbrooke asks questions about Daphne’s sexual activities.	Deletion
5.6	39.41(Ep. 3)	I assure you, I am quite capable of deciding the bounds of my own propriety.	Kendi edebimin sınırlarına kendim karar verebilirim.	Daphne answering Simon while talking about sexual experiences.	Substitution
5.7	37.13(Ep. 4)	We can only hope no one saw you take such liberties and my sister is saved further mortification.	Umarım kimse bu münasebetsizliği görmemiştir ve kardeşim daha da küçük düşmez.	Anthony tells Hastings he has to marry Daphne after kissing her.	Wallmach’s substitution

5.8	37.23(Ep 4)	You have defiled her innocence , and now you refuse her hand?	Masumiyetini lekeledin ama evlenmeyecek misin?	Anthony responds to Hastings when he refuses to marry Daphne.	Substitution
5.9	43.42(Ep 4)	Do you even care that Simon has dishonored me , as you say, or is it your own male pride that you seek to satisfy?	Simon'ın senin deyimle namusumu kirletmesi umrunda mı yoksa kendi erkeklik gururunu mu tatmin etmeye çalışıyorsun?	Daphne speaks to her brother.	Substitution
5.10	51.14(Ep 4)	Hastings has done you a grave dishonor .	Hastings namusunu lekeledi .	Daphne's brother speaks to Daphne.	Substitution
5.11	51.19(Ep 4)	The duke will remember his honor once he finds himself on the deadly end of a pistol.	Dük namluyu görünce onurlu olanı yapmak isteyecek.	Daphne's brother speaks to Daphne.	Substitution
5.12	56.11(Ep 4)	What possible reason could you have to condemn me to shame and reproach ?	Beni ayıplanmaya ve kınanmaya mahkum etmek için ne gibi bir sebebin olabilir?	Daphne speaks to Hastings who wouldn't marry her after he defiled her.	Substitution
5.13	14.09(Ep 5)	I never would have imagined that a Bridgerton would ever come to know such shame .	Bridgerton soyundan birinin böyle büyük bir ayıp edeceği aklıma gelmezdi.	Cerssida shames Daphne for kissing Hastings.	Addition
5.14	23.31(Ep 5)	That is only assuming we wait until the wedding night to consummate the union .	Tabi gerdeğe girmek için düğün gecesini beklemezsek durum değişir.	Marina talks about her marriage to Colin Bridgerton	Substitution
5.15	38.30(Ep 5)	You are a lady, and I must maintain your honor and mine...	Siz bir leydisiniz ve ikimizin namusunu korumalıyım .	Colin refuses Marina's advances.	Substitution
5.16	4.33(Ep. 6)	So, you compromised this young lady?	Kızın namusunu mu lekeledin ?	Anthony asks Colin about Marina.	Substitution
5.17	5.19(Ep. 7)	While there is no parasol in the world strong enough to shelter a ruined woman , the fallen Miss Thompson can only hope she shall find a refuge... somewhere.	Dünyada mahvolmuş bir kadını saklayacak güçte bir şemsiye olmasa da gözden düşen Bayan Thompson'ın umudu sığınacak herhangi bir yer bulabilmek.	Whistledown talks about Marina's engagement even though she's pregnant with someone else's child.	Substitution
5.18	6.15(Ep. 7)	You are a cruel woman indeed to stand here and talk of friendly affection, as if you have not just committed a grave sin against me .	Bana karşı büyük bir günah işlememiş gibi gelip dostça bir sevgiden bahsetmeniz çok zalimce.	Colin responds to Marina who is pregnant with someone else's child.	Substitution
5.19	17.53(Ep. 8)	After my brother clearly took liberties with your...virtue... I would merely be doing my duty.	Ağabeyim iffetinizi bozduktan sonra bunu yapmak benim görevim.	Sir George's brother asks Marina to marry her after her brother took her virginity.	Substitution
5.20	21.52(Ep. 4)	As we all know, there is nothing this author loves more than a scandal, and tonight's soiree promises more than its fair share courtesy of the recently	Hepimizi biliyoruz ki bu yazarın en sevdiği şey skandaldır ve yakın zamanda dul kalan Leydi Trowbridge'in düzenlediği bu akşamki suare pek çok skandal	Lady whistledown talks about the soiree.	Substitution

		widowed Lady Trowbridge. Some may call her celebrations too provocative, and I would caution any young lady from getting caught up in the sensual nature of her fêtes. For one scandalous move between an unwed couple, a wayward touch, or heaven forbid, a kiss would banish any young lady from society in a trail of ruin.	vadediyor. Bazıları kutlamalarına fazla kıskırtıcı diyebilir ve genç hanımlara tavsiyem onun şöenlerinin şehvetli doğasına kapılmamaları. Zira evlenmemiş bir çift arasındaki müstehcen bir hareket, ters bir dokunuş ve ya Tanrı korusun, bir öpücük, her genç hanımı mahvedip sosyeteden sürer.		
5.21	31.21(Ep. 7)	First, a woman takes her wedding vows, then we gamblers take her virtue. -If her husband has left any to be taken.	Kadın evlilik yemini edince biz kumarbazlar erdemini elinden alırız. -Kocası erdem bıraktıysa tabii.	The married woman chat as they are gambling.	Substitution

In this category, the descriptions of the sexual experiences of women and their translations are listed in the table above.

Issues of the virginity are depicted frequently on the show, with sexual experiences being one of the most emphasized themes. As can be seen from the examples, engaging in sexual relations before marriage is considered as one of the worst things a woman can do, because it means that she is ‘defiled’ (example 5.8), ‘shamed’ (example 5.12 and 5.13), ‘banished’ (example 5.20) or committed ‘a grave sin’ (example 5.18). Most of these vindictive terms were translated with the same connotation in Turkish, ‘masumiyet lekelemek’ (eng. tarnish one’s innocence) and ‘ayıplanmak’ (eng. to be shamed).

The word ‘honor’ was translated to mean ‘masumiyet (innocence)’ and ‘erdem (virtue)’ which both hold a sexual connotation (example 5.5, 5.11 and, 5.15) In the same way ‘dishonor’ and ‘compromised’ (examples 5.9, 5.16, 5.17 and 5.10) were translated to mean that a woman has lost her innocence and is defiled and dirty, as a result of sexual intercourse out of wedlock, perpetuating the norms of sexuality that surround women. The translation of virtue as ‘iffet (eng. chastity)’ (example 5.1 and 5.19) demonstrates that most of the translations are furthering the notion of ‘virginity’. In example 5.14 ‘consummating the marriage’ was met with ‘gerdeğe girmek’ (eng. consummating the

marriage’) in the translation which once again highlights the concept of virginity and the importance of sexual experience in marriage.

These translations go against the underlying meaning that this series actually rejects the gender norms that might keep women from expressing their sexuality, especially before marriage. To give one example, line 5.10 ‘For one scandalous move between an unwed couple, a wayward touch, or heaven forbid, a kiss, would banish any young lady from society in a trail of ruin.’ has an implied objection to these norms from the context of cross-temporality and in the form of exaggeration. For this reason, the translations didn’t seem to convey the implied meaning behind the text.

Some of the examples, however, convey the intended meaning. The lines ‘ruin herself’ (example 5.2) and ‘loose and damaged’ (example 5.4) were met with ‘bekaretini kaybetmek (eng. losing virginity)’ in the subtitles. Although the concept of virginity objectifies and undermines women nonetheless (Ghanim, 2015), it might be considered a gender aware perspective to the phrases ‘ruined’ or ‘loose and damaged’. The second example is the translation of ‘had her’ (example 5.3) which is ‘...yattınız mı? (eng. Sleep with her?)’, and it is one that isn’t as vindictive as the source text but conveys the true message of the series. In addition, in the example 5.7, the phrase ‘take liberties with’ was translated as ‘münasebetsizlik’ (eng. inappropriateness). Take liberties means ‘to be informal and friendly toward someone in a way that is not proper’ (Take Liberties, n.d.) meanwhile ‘münasebetsizlik’ is a much more general term that encompasses all kinds of inappropriate behavior.

6.6. MEN’S PERSPECTIVE OF WOMEN

Table 6. Men’s perspective of women

Number of Example	Time/Episode Number	Source Text	Target Text	Context	Feminist Translation Strategy
6.1	16.42(Ep. 1)	Every woman is not afforded such gallant protection.	Böyle yiğit bir koruma her kadına sağlanmıyor.	Siena talks to Anthony about protection by men.	Substitution

6.2	41.36(Ep. 1)	Yet she is my responsibility, as are you.	Benim mesuliyetimdesiniz.	Anthony claims his mother and sister are his to protect.	Substitution
6.3	42.35 (Ep. 1)	So you must ask yourself are you merely an older brother, or are you the man of this house?	Kendine şunu sor, yalnızca ağabey misin yoksa evin erkeği misin?	Lady Bridgerton talks to Anthony about his role in the household.	Substitution
6.4	10.30(Ep. 2)	I cannot imagine a greater show of disrespect than promising me to Nigel Berbrooke.	Beni Nigel Berbrooke'a vermekten daha büyük bir saygısızlık olamaz.	Daphne expresses anger to Anthony for arranging a marriage with her and Nigel Berbrooke.	Substitution
6.5	26.01(Ep. 2)	I shall do my best by your sister , Bridgerton.	Kardeşinize gözüm gibi bakacağım.		Substitution
6.6	28.47(Ep. 2)	When I am buying a horse, I do not negotiate with the horse.	At alırken atla pazarlık etmem.	Nigel Berbrooke tell Daphne he won't talk to her about marrying her, instead he'll talk to her brother.	Substitution
6.7	9.11(Ep. 5)	She does not owe me her time, I know that. She does not owe me anything. But I wish to provide for her regardless, as I promised. She will be taken care of.	Zaman ayırmaya mecbur değil, bana hiçbir borcu yok ama söz verdiğim gibi ona bakmak istiyorum yine de. İhtiyaçları giderilecek.	Anthony tells Siena's friend he wishes to talk to Siena.	Substitution
6.8	16.24(Ep 5)	..but you need not harbor any doubts of my intention to support your sister . Her well-being is my responsibility nowama kardeşine bakacağıma dair hiç şüphen olmasın. Onun refahı artık benim mesuliyetimde.	Duke of Hastings tells Anthony not to worry about Daphne, as she is under his protection after they are married.	Substitution
6.9	35.52 Ep 6)	You judge me, yet you can't understand the responsibility of heading a family , because you've never had one.	Beni yargılıyorsun ama ailen olmadığı için aile reisi olmak nasıldır anlayamazsın.	Anthony responds to the Duke of Hastings.	Substitution
6.10	36.04 Ep 7)	What is most unfortunate is the fact that your father was so absent, he never gave you a proper example of how to lead a household .	Asıl kötü olan şey, babanın sana babalık yapıp nasıl evin reisi olduğunu öğretmemiş olması.	Anthony responds to the Duke of Hastings.	Substitution
6.11	18.36 (Ep 8)	...but he would have wanted you to be looked after . He would have wanted you to be supported .	Ama sizinle ilgilenilmesini isterdi. Size bakılmasını isterdi.	Sir George's brother asks Marina to marry her after her brother taking her virginity.	Substitution

6.12	26.20 (Ep 7)	Why should he be the one to choose your future when he clearly cares not for the outcome? He is at fault here. Perhaps I can make him come back and take responsibility for you and his child. Why should you be left all alone to bear the punishment for his crime?	Sonucu umrunda değilken sizin geleceğinizi neden o belirlesin? Hatalı olan o. Belki onu getirip size ve çocuğa bakmasını sağlayabilirim. Niçin onun suçunun cezasını tek başınıza çekesiniz?	Daphne talks to Marina about the man that impregnated her and left her alone.	Substitution
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In this category, dialogues about the men's perspective of women and their translations are listed in the table above.

It is a commonly accepted fact that men have had the urge to protect women making them seem as a second-class citizen that are in need of protection as a result of their gender (Young, 2003). Although this notion may have changed since the early the 2000's, in some cultures such as the Turkish society, it is still prevalent to a certain extent.

Further elaboration on the findings reveal that, in the examples, 6.2, 6.8 and 6.12, the word 'responsibility' is used when men who have to take care of certain female characters who are unable to tend to themselves. In the translation of the lines 6.2 and 6.8, the word 'mesuliyet' was used which is a direct translation in Turkish. Also, the concept of 'protection' and 'taking care' of women can be seen in the examples 6.1, 6.5, 6.7 and 6.11. The translated texts usually include the verb 'bakmak' in Turkish which means 'take care of'.

In the examples 6.3, 6.9 and 6.10, the notion of men being the leader of a house, or a family is highlighted. The phrases that point out the position of men in the family is translated using the phrases of 'aile reisi (eng. leader of the family)' or 'evin reisi' (eng. the leader of the household)' which further emphasizes the power men hold within the family in the Turkish culture, resulting in a sexist target text. In example 6.4, Daphne complains to his brother, Anthony, about him 'promising' her to Nigel Berbrooke to make Daphne marry him without consulting her. This phrase was met with 'vermek' (eng. to give away), resulting in the objectification of women. A similar issue exists in example

6.6, where women are resembled to horses. This line was translated as ‘At alırken atla pazarlık etmem.’ (eng. I won’t bargain with a horse if I wish to I buy one.)

6.7. WOMEN’S AGENCY IN MARRIAGE

Table 7. Women’s agency in marriage

Number of Example	Time/Episode Number	Source Text	Target Text	Context	Feminist Translation Strategy
7.1	17.41(Ep. 1)	...this is what they have been raised and trained for since birth.	Doğdukları günden bu yana bunun için yetiştirildiler.	Lady Whistledown talks about the debutantes.	Deletion
7.2	32.36 (Ep. 1)	This is all I have been raised for. This... is all I am. I have no other value. If I am unable to find a husband, I shall be worthless.	Ben bunun için yetiştirildim. Ben bundan ibaretim. Başka bir kıymetim yok. Şayet zevç bulamazsam kıymetim kalmaz.	Daphne talks about how marriage is her only goal in life.	Substitution
7.3	9.36(Ep. 1)	My success on the marriage mart influences all of your prospects.	Benim izdivaçtaki başarım hepinizin kısmetini etkiliyor.	Daphne speaks to her sisters.	Substitution
7.4	6.53(Ep. 2)	Having a nice face and pleasant hair is not an accomplishment. Do you know what is an accomplishment? Attending university! If I were a man, I could do that, you know. Instead, I shall have to stand by and watch dear Mama appear proud because some man should like to admire my sister's face and hair and fill her up with babies!	Yüzünün, saçının güzel olması başarı değil. Ama ne başarı biliyor musun? Üniversiteye gitmek. Erkek olsam bunu yapabilirdim. Ama adamın biri ablamın yüzünü ve saçını beğendi, onu hamile bırakmak istiyor diye annemin gururlanışını seyredeceğim.	Eloise talks to Penelope about Daphne finding a match to marry.	Wallmach’s substitution
7.5	39.31(Ep. 2)	You will have comfort and a house to tend, and most importantly, children. You will throw yourself into raising your family, and you will find much joy.	Rahata ereceksin, çekip çevirecek bir evin olacak, en önemlisi çocukların olacak. Kendini çocuklarını büyütme adayacaksın ve bu sana keyif verecek.	Lady Bridgerton talks to Daphne about marriage.	Substitution
7.6	27.26(Ep. 3)	You wish to follow your heart, and I wish to nurture my mind.	Sen kalbinin peşinden git, ben zihnim geliştireyim.	Eloise tells Daphne that she wants to work on her career and Daphne wants to get married.	Wallmach’s substitution

7.7	8.34(Ep. 4)	She is not simpering on the edge of a ballroom every night, praying a man might take a fancy and leg-shackle her into marriage.	Her akşam balo salonunda sırtıp, adamın biri beğenip onunla evlensin diye beklemiyodur.	Eloise talks about Lady whistledown.	Wallmach's substitution
7.8	33.04(Ep. 8)	For, while those who have been successful in the year's marriage market look forward to flaunting their perfect, joyous unions... others shudder at the thought of spending one last night before the discerning eyes of the ton.	Zira yıl içinde koca bulmayı başarabilenler , kusursuz ve neşeli birlikteliklerini sergilemeye can atarken, sosyetenin ferasetli gözleri önünde son bir gece daha geçirme düşüncesi diğerlerinin tüylerini ürpertiyor.	Lady Whistledown speaks about the marriage market.	Substitution

In this category, the lines used to define women's agency in marriage and their translations are listed in the table above.

One of the main topics of the show *Bridgerton* is marriage and how it affects women's lives. In the examples 7.1,7.2 and 7.5 Daphne talks about how finding a man to marry shapes the way she was raised. These lines were met with 'Doğdukları günden bu yana bunun için yetiştirildiler.' (eng. They've been raised for this since the day there were born.) and 'Kendini çocuklarını büyötmeye adayacaksın ve bu sana keyif verecek.' (eng. You will devote yourself to raising your children and find joy in it.) As can be seen, the translations also perpetuate the notion of marrying a man being the most important event that a women experiences in her lifetime. In the examples 7.3, and 7.8, the lines state that being able to get married is a way to be successful for women. This was conveyed in Turkish with the word 'başarı' (eng. success).

While the examples listed above might seem that *Bridgerton* intends to paint a reality where marriage is the only success in a woman's life, some lines of the source text reveal the true intent of the series. The examples 7.4, 7.6 and 7.7 were spoken by Eloise who is the character that usually points out the weaker position held by women and the injustice they face. These dialogues criticize the belief held by society that women must be married to be considered successful in life otherwise they are defiled. These lines were translated using the strategy of substitution. For example, the translation 'Yüzünün, saçının güzel

olması başarı değil. Ama ne başarı biliyor musun? Üniversiteye gitmek. Erkek olsam bunu yapabilirdim.’ (eng. Having a beautiful face and hair is not a success. Do you know what success is? Going to college. I could do this if I were a man.) shows that the implied message of the source text was conveyed.

6.8. GENDER NORMS OF MEN

Table 8. Gender norms of men

Number of Example	Time/Episode Number	Source Text	Target Text	Context	Feminist Translation Strategy
8.1	37.54 (Ep. 4)	We will settle this as gentlemen.	Bunu erkek gibi çözeceğiz.	Anthony to Hastings before they have a duel with pistols.	Substitution
8.2	16.18 (Ep. 5)	I need not be paid to marry Daphne. It is an insulting custom in my judgment.	Onunla evlenmek için para almayacağım. Aşağılayıcı bir gelenek.	Hastings talks to Anthony about not accepting dowry for Daphne.	Wallmach’s substitution
8.3	35.32(Ep. 5)	I'm trying to be a man of my word.	Sözümü tutmaya çalışıyorum	Duke of Hastings talks about his marriage.	Wallmach’s deletion
8.4	20.54(Ep. 7)	His pride is wounded, but he will be quite well. The gentlemen always are in these matters, but...	Gururu incindi ama toparlanır. Erkekler hep öyledir.	Eloise talks about Colin’s situation who was lied to by his fiance.	Substitution
8.5	11.47(Ep. 8)	I have heard people say that men , such as my brother, if you will, can withstand rumor and gossip , but...I am not always so sure.	Duyduğuma göre erkekler , mesela ağabeyim dedikodu ve söylentiye dayanabilirmiş ama ben o kadar emin değilim.	Eloise talking about her brother.	Substitution
8.6	45.06(Ep. 7)	The general will not concern himself to write back to you , Your Grace.	General size cevap verme zahmetine girmez Ekselansları.	Marina tells Daphne the General won’t bother to respond to a woman.	Substitution
8.7	11.54(Ep. 2)	Lord Berbrooke may not respect a woman's choice , but he certainly will respect a man's.	Bir kadının seçimine saygı göstermese de erkeğine gösterir.	Lady Bridgerton tells Daphne that Lord Berbrooke will leave her alone when he sees the Duke is interested in Daphne, not when Daphne rejects him.	Substitution

In this category, the dialogues used to describe gender norms of men and their translations are listed in the table above.

In examples 8.1, 8.4 and 8.5 some of the stereotypes that glorify men and undermine women are presented. For example, example 8.1 was translated as ‘Bunu erkek gibi çözeceğiz.’ (Eng. we will settle this as men). And the way to settle it is having a duel with pistols. This translation puts emphasis on the gender norm of men’s aggressive nature. In addition, translation of examples 8.6 and 8.7 emphasize the weaker position of women in contrast to men, ‘General size cevap verme zahmetine girmez’ (Eng. General won’t bother to answer you.’ and ‘Bir kadının seçimine saygı göstermese de erkeğine gösterir.’ (He won’t respect a women’s choice but he will respect a man’s.)

In two examples, number 8.2 and 8.3, feminist translation can be observed. For example, in the line 8.2, a tradition that depicts women as objects that can be bought or sold, is looked down upon and it was translated using the strategy of substitution. In this example, Anthony talks about how dowry is a degrading tradition, ‘Onunla evlenmek için para almayacağım. Aşağılayıcı bir gelenek.’ (Eng. I won’t be paid to marry her. It is a degrading tradition.). In line 8.3, a sexist idiom was translated using deletion. The idiom, ‘man of my word’ was completely deleted and replaced with ‘söz tutmak’ which is ‘keeping a promise’ in Turkish. These translations convey the implied meaning of *Bridgerton* which is gender awareness.

6.9. DIALOGUES THAT DEPICT WOMEN’S PLACE IN SOCIETY

Table 9. Dialogues that depict women’s place in society

Number of Example	Time/Episode Number	Source Text	Target Text	Context	Feminist Translation Strategy
9.1	11.39(Ep. 1)	She is a distant cousin of my husband, and with no close female relative to sponsor her debut ...	Kocamın uzaktan akrabası. Cemiyete ilk takdimini yapacak kadın akrabası yok.	Ms. Daphne has to be prepared for her display.	Substitution

9.2	17.13(Ep. 1)	The season's opening ball at Danbury House is a most highly sought-after invitation, indeed, for every darling debutante from Park Lane to Regent Street will be on display.	Danbury Hanesi'ndeki sezonun açılış balosu hakikaten de çok rağbet gören bir davet zira Park Yolu'ndan Regent Sokağı'na sosyeteye ilk kez takdim edilen her kız orada sergilenecek.	Lady Whistledown narrates the ball's preparation scene.	Substitution
9.3	39.17(Ep. 1)	Yes! However is it possible for a lady to offer anything other than a smile whilst seated beside a duke?	Evet! Bir dükün yanında oturan bir kadın nasıl olur da tebessüm etmez?	Daphne mocks the gender norms after the Duke complains about her mood.	Wallmach's Substitution
9.4	0.53(Ep. 2)	No place for a lady in there.	Bir leydiye yaraşmaz.	Miss Bridgerton talks about a boxing match that Daphne attended.	Substitution
9.5	18.35(Ep. 3)	That is because, like all of these paintings, it was done by a man who sees a woman as a decorative object.	Çünkü diğer tablolar gibi bunu da kadını süs olarak gören bir adam yaptı.	Eloise responds to Penelope saying the paintings look familiar.	Wallmach's Substitution
9.6	19.19(Ep. 3)	I do not believe that I have ever met such a lovely girl with such an ugly countenance.	Bu kadar güzel olup da öyle çirkin davranışlar sergileyen bir kızla hiç tanışmamıştım.	An old man is displeased with Marina not reciprocating his courtship.	Substitution
9.7	20.39(Ep. 3)	It seems the art is not the only beautiful thing on display at present.	Şu an sergilenen tek güzel şey tablolar değil galiba.	Eloise and Penelope are walking in a museum full of young ladies.	Wallmach's Substitution
9.8	32.23(Ep. 3)	In any real courtship, yes, it would be scandalous for her suitor to discuss such things with a lady.	Gerçek bir flörtleşmede, talibinin bir leydiyle böyle şeyleri konuşması ayıp olurdu, evet.	Talking about sexual matters isn't seen as appropriate between Daphne and Simon.	Substitution
9.9	36.15(Ep. 3)	Look no further than Lady Whistledown. She possesses a huge talent for writing, and yet she must hide away and publish under a false name.	Mesela Leydi Whistledown. Yazma konusunda çok yetenekli ama takma isimle yayınlamak zorunda.	Eloise talks about being a woman writer is impossible.	Substitution
9.10	36.22(Ep. 3)	Yes, because if anyone knew who Whistledown truly was, she'd be strung up for what she said.	Çünkü kim olduğunu bilen olsa söyledikleri için asılır.	Eloise talks about how a woman isn't allowed to be a writer.	Substitution
9.11	36.27(Ep. 3)	Whistledown is a woman, therefore she has nothing, and still she writes.	Whistledown kadın, o yüzden hiçbir şeyi yok. Ama yine de yazıyor.	Eloise talks about how a woman isn't allowed to be a writer.	Substitution
9.12	43.07(Ep. 3)	Well, he is certainly a handsome man of great wealth and high rank, everything a woman in my position might want.	Varlıklı ve yüksek unvanlı, benim durumumdaki her kadının isteyeceği her şeye sahip yakışıklı bir adam.	Siena talking about Hastings.	Substitution

9.13-9.14	9.50(Ep. 4)	-Most ladies I have met cannot seem to reconcile their delicate sensibilities with the brutality of fights. (9.13) -You must have no sisters, Your Highness, if you think most women delicate and mild. A trip to the modiste during a silk shortage (9.14) would disabuse you of such notions for good.	Tanıştığım birçok kadın hassasiyetleri sebebiyle bu dövüşlerin vahşetini kaldıramaz. -Çoğu kadını hassas ve zarif sanıyorsanız kız kardeşiniz olmasa gerek Ekselansları. İpek kıtlığı olduğu bir dönemde terziye giderseniz bu düşünceden vazgeçersiniz.	The prince and Daphne have a conversation	Substitution
9.15	15.38(Ep. 4)	A boxing exhibition is no place for any young lady.	Genç bir kadın boks maçlarına gitmemeli.	Miss Bridgerton talks about a boxing match that Daphne attended.	Substitution
9.16	43.34(Ep. 4)	You think that just because I am a woman, I am incapable of making my own choices?	Sırf kadını diyerek kendi kararlarımı veremem mi sanıyorsun?	Daphne talks to her brother.	Wallmach's Substitution
9.17	51.34(Ep. 4)	To leave the men to their business and to not concern myself with such weighty affairs...	Erkeklerin işine karışmayı böyle ciddi meselelerle kafamı yormayacaktım.	Daphne explains how she was told not to get involved in men's conversation.	Wallmach's Substitution
9.18	37.30(Ep. 6)	It is not always the woman who is barren. Sometimes it is the man's fault, of course.	Kısır olan illa kadın olmuyor. Bazen de erkekten kaynaklanıyor.	Miss Colson talks about the Hastings family's issues about having a baby.	Substitution
9.19	30.20(Ep. 8)	Unmarried, earning our own money.	Bekar olup kendi paramızı kazanalım.	Elosie talks about being like Whistledown	Wallmach's Substitution
9.20	3.54(Ep. 7)	Miss Marina Thompson's recent fall from grace continues to echo through every drawing room in town, days after it was revealed her engagement to Colin Bridgerton was nothing more than a sham.	Bayan Marina Thompson'ın yakın zamandaki gözden düşüşü , Colin Bridgerton'la nişanlanmasının bir düzmeden ibaret olduğunun ortaya çıkmasından günler sonra bile şehirdeki her misafir odasında konuşulmaya devam ediyor.	Whistledown talks about Marina's engagement even though she's pregnant with someone else's child.	Substitution
9.21	36.32(Ep. 7)	You're a man, therefore you have everything. You are able to do whatever you want. So do it. Be bold.	Sen erkeksin, her şeyin var. İsteddiğini yapabilirsin. Yap. Cesur ol.	Eloise talks to her brother about how being a man is much easier than being a woman.	Substitution
9.22	30.49(Ep. 7)	Welcome to my den of iniquity.	Suç yatağıma hoşgeldiniz.	Lady Danbury welcomes Daphne to her women only party where women are chanting, laughing and having fun.	Substitution

9.23	39.06(Ep. 7)	You now have a bevy of suitors at your disposal...	Artık emrinize amade bir sürü talibiniz var.	Simon breaks the deal he made with Daphne.	Substitution
9.24	1.08(Ep. 2)	I must know if I am at long last to have a son.	Nihayet erkek evladım olacak mı?	Duke of Hasting's mother gives birth.	Substitution
9.25	2.11 (Ep. 2)	I finally gave him a son.	Ona nihayet erkek evlat verdim.	The mother realizes she has a son and is relieved because her husband wanted a male heir.	Substitution

In this category, the dialogues that depict women's place in society and their translations are listed in the table above.

The last category depicts the place and position of women in this patriarchy dominated world in *Bridgerton*. For example, In the examples 9.1 and 9.2, young women's first introduction to the society is discussed. In example 9.1 the word 'debut' was used to define the women's first introduction to society, which was met with the word 'takdim' (eng. introduce) in the translation. In the example 9.2 as well as 9.7 it is said that women are 'on display' which was met with the word 'sergilenmek' (eng. to be on display). The word 'sergilemek' is generally used for objects and not human beings (TDK, n.d.). For this reason, this translation can be considered to objectify women. The example 9.5 also displays the sexist nature of this tradition where women are presented as objects. The translation 'kadını süs olarak gören bir adam' (eng. a man who sees women as ornaments) can be considered to criticize this concept.

In the examples 9.4 and 9.6, the notion that women must be polite no matter the disrespect, is perpetuated. In 9.6, Ms. Thompson is judged for not engaging in flirtatious acts to a man she has no desire to marry, and she is judged for having an 'ugly countenance' which was met with 'çirkin davranışlar' (eng. bad behaviour) in the translation. In the example 9.4, it is expressed that a boxing match is not a place for women, as women are seen as too delicate to be involved in aggressive sports, not even to observe the match (examples 9.13, and 9.15). In example 9.13, the translation 'Tanıştığım birçok kadın hassasiyetleri sebebiyle bu dövüşlerin vahşetini kaldıramaz.' (eng. Most women I've met can't handle the brutality of these matches because of their sensitivity.) gives a similar message. Additionally, in example 9.14, it is said that women

are aggressive only when there is a shortage of fabric for clothes, and the translation can be considered to further the gender norm that women are obsessed with clothes and physical appearances. However, in the examples 9.16 and 9.17, women's exclusion from the affairs of men is being protested. The translation of these lines was done with the feminist translation strategy of substitution using suffixes such as (kafamı yormayacakmışım) (eng. I was told not to bother myself with it.) to include a sense of protest against this norm (example 9.17). In the translation of the example 9.16, this was done using the word 'sırf' (eng. merely). In example 9.3, the translation 'Evet! Bir dükün yanında oturan bir kadın nasıl olur da tebessüm etmez?' (eng. How dare a woman seated next to a duke not smile?) displays Daphne's objection to the concept 'women have to be polite'. In addition, in the example 9.19 the translation 'Bekar olup kendi paramızı kazanalım.' (eng. Let's be single and earn our own money.) stays faithful to the source text.

Examples 9.9, 9.10, 9.11 and 9.21 are about the opportunities women miss because of their gender and the gender norms of society. Lady Whistledown is an anonymous writer who cannot reveal her identity because being a writer isn't an occupation that is associated with women. Women taking on the roles that are assigned to men, is looked down upon during the regency era. The translation of example 9.9, 'Mesela Leydi Whistledown. Yazma konusunda çok yetenekli ama takma isimle yayınlamak zorunda.' (For example, Lady Whistledown. She is a talented writer but she has to publish under a false name.) omits the 'hides away' in the source text. This might be due to the constraints of audio-visual translation, more specifically the space limitations in subtitling. In example 9.10 the translation 'Çünkü kim olduğunu bilen olsa söyledikleri için asılır.' (eng. If anyone knew who she was, she'd be hanged for what she says.) shows that gender roles don't allow for women to speak up.

Another example that show women's position in society is in example 9.22 where a women's gathering where they enjoy themselves by having drinks and chatting is called a 'den of iniquity' which was met in the translation 'suç yatağı' (eng. den of iniquity). This translation implies that women's gatherings might be considered inappropriate.

Example 9.8 displays the wrongdoings of women and the word ‘scandalous’ is used. The translation of this word is ‘ayıp’ which means ‘shameful’ in Turkish. This translation method shows the place of women in society and how their mistakes are perceived by other people. In example 9.20, it can further be seen by the phrase ‘fall from grace’ which was translated as ‘gözden düşüş’ (eng. disfavored by others).

Lastly, in the examples 9.24 and 9.25, a mother who is happy to give birth to a male heir for her husband reveals her gratitude. The translation ‘Ona nihayet erkek evlat verdim.’ (eng. I have finally given him a son.) displays the father’s desire to have a baby boy instead of a girl. It can also be deducted that the mother sees giving birth to a boy as her duty and in her final words she is happy to have accomplished it. The translation of this dialogue stays faithful to the source text.

CHAPTER 7

DISCUSSION

This study aimed to analyze the English to Turkish subtitle translation of the first season of *Bridgerton* (2020) which was created for the video on demand streaming service Netflix. A total of 125 dialogues on gender related expressions were extracted which were then categorized into 9 groups which are; Terms Used to Address Women, Descriptions of Women and Men, Terms Used for Women's Courting Experience, Women's Physical Description, Women's Sexual Experience, Men's Perspective of Women, Women's Agency in Marriage, Gender Norms of Men and Dialogues that Depict Women's Place in Society. The definition for each of these categories will be given below. Following this step, each line was analyzed to determine which translation strategy that was used. Then, the translations that resulted in feminist target texts were counted in order to come up with a numerical statistics to find the feminist translation ratio and frequency. The feminist translation strategies used in this study were those adapted by Wallmach's (2006) which were derived from Vinay and Dalbernet's (1995) translation categories with Delabastita's (1993) translation strategies. The aim is to uncover the frequency of the feminist translation strategies using quantitative analysis methods. In this chapter, the findings will be presented in figures and tables.

Each category will be analyzed individually with figures depicting the rate of the sexist transfers of the subtitles in the said category, following a general assessment of all examples found in the first season of the series *Bridgerton*.

7.1. FINDINGS FROM TERMS USED TO ADDRESS WOMEN

Terms Used to Address Women

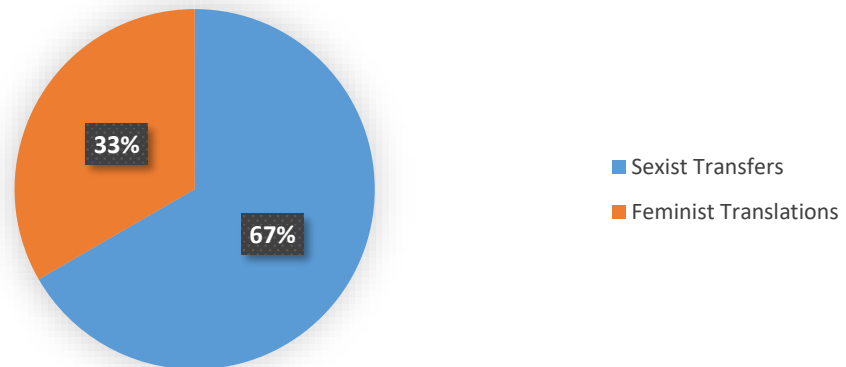


Figure 1. Number of sexist and feminist translations detected in the category of terms used to address women

The number of total dialogues that were included in this category was 12. In this category, only the translation strategies adapted by Wallmach that turned the target text into a feminist one was taken into consideration in the statistics and in this respect, feminist translation strategies were only used 4 times and the only feminist translation strategy used was substitution.

The reason for the sexist transfers could be manifold, but the social conjuncture in Turkey could offer valuable insight. Firstly, swear words that involve women and women's sexuality exist in the Turkish language which pinpoint the passive nature of women during sexual activity (Tüzin, 2006). In addition, a study conducted by Kıymaz (2023) found that female politicians who receive hateful comments on social media are being attacked based on their gender. It can be said that slurs and hateful comments to women, target the gender norms in Turkey.

Meanwhile, the term 'lady' was translated as 'kadın' (eng. Woman) in some instances and as explained in the analysis section, the use of 'kadın' instead of 'bayan' can be considered a feminist approach which is in accordance with the writer's intent. In

addition, rejecting using a gender neutral term for ‘Her Majesty’ in the translation, and transferring it as ‘Kraliçe’ (eng. queen) presents a gender awareness perspective.

7.2. FINDINGS FROM DESCRIPTIONS OF WOMEN AND MEN

Descriptions of Women and Men

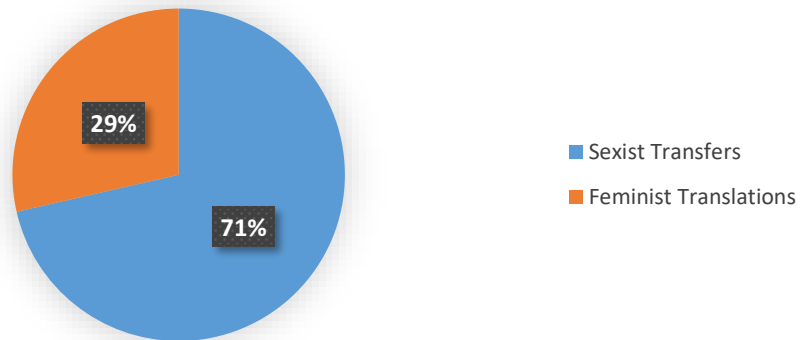


Figure 2. Number of sexist and feminist translations detected in the category of descriptions of women and men

The number of total dialogues that were included in this category was 22. In this category, only the translation strategies adapted by Wallmach that turned the target text into a feminist one was taken into consideration in the statistics and in this respect, feminist translation strategies were used 6 times, and the strategies of substitution, deletion and addition were used. The figure depicting the frequency of the strategies used in this category is given below.

The Frequency of Feminist Translation Strategies

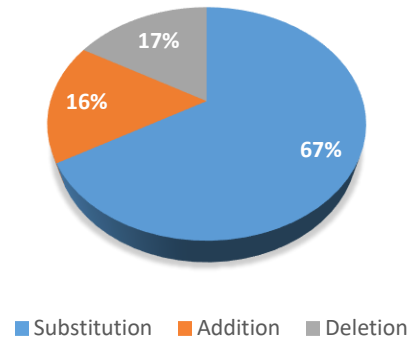


Figure 3. Number of feminist translation strategies in the category of descriptions of women and men
As can be seen, Wallmach’s substitution was used 4 times, addition and deletion were used once in the examples that resulted in a feminist target text.

One of the descriptions used for women in *Bridgerton*, as well as the translation, is ‘widowed’ which had a negative connotation in the source culture. In Turkey, divorced women, or women whose husbands have passed, are marginalized in society and this situation even causes women to have trouble finding employment, adding to the social problems they face (Kelebek-Küçükarslan & Cankurtaran, 2020). The word used in the translation ‘dul’ also has a negative connotation.

Other descriptions used for women in *Bridgerton* are to indicate that they are weak and in need of protection. Women are even described as small and weak animals such as birds or lambs. The sexist transfers in this case could be traced back to the position of women in Turkey. One way of seeing the women’s weaker position in society is by taking a glance at the women in the workforce. For example, practices such as paying severance to a woman who terminates her employment contract voluntarily due to marriage, might seem to protect women and promote gender equality, however, it can be said that it also encourages women to leave the workforce (Gökçe-Boğlualcı, 2017).

Describing women based on their chastity, honor and innocence is also another common theme in *Bridgerton*. Chastity and virginity are concepts that surround women in most societies. In Turkey, as stated by Dayan (2004), men are raised more freely than woman in terms of sexuality and women are under pressure because of the expectations of gender roles such as the ban on sexual intercourse (virginity) before marriage (as cited in Civil & Yıldız, 2010).

Lastly, the feminist target texts can be explained by the series' true intent with gender awareness. For example, the non-marginalization of homosexuality in the target text showcases that the translation stayed faithful to the original message of *Bridgerton* which is queer awareness as a side story. In addition, the translations that reinforce women's academic success and career choices are in accordance with the series' message as can be seen with the storylines of Penelope Featherington and Eloise Bridgerton.

7.3. FINDINGS FROM TERMS USED FOR WOMEN'S COURTING EXPERIENCE

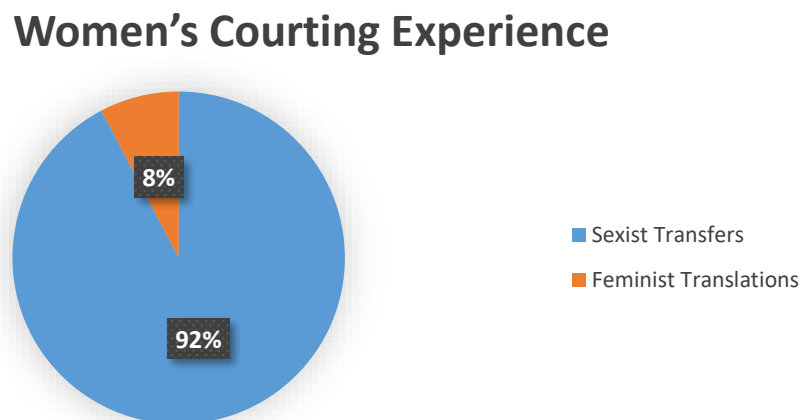


Figure 4. Number of sexist and feminist translations detected in the category of women's courting experience

The number of total dialogues that were included in this category was 13. In this category, only the translation strategies adapted by Wallmach that turned the target text into a

feminist one was taken into consideration in the statistics and in this respect, feminist translation strategies were used only once which was addition.

A large chunk of *Bridgerton*'s storyline consists of women and men courting in order to find a good match for marriage. Taking a closer look at the lines that depict women's courting experience reveals that women are eager to 'entrap' a man by 'charming' them. The sexist transfers could be explained by some of the proverbs and idioms that exist in the Turkish culture. Proverbs and idioms reflect a specific society's ideology, culture and beliefs. For this reason, analyzing these phrases could point to certain norms. Aydınoğlu (2015) analyzed 72 proverbs in Turkish using '*A Dictionary of Turkish Proverbs*' in her study and found that some of the examples point out that women's worth is related to her ability to charm a man. Moreover, when a woman gets old and loses her charm and beauty, she becomes nothing. These proverbs might explain the sexist transfers in this category.

Lastly, in one example the translation highlighted the societal pressure on women about marriage. This is a reflection of the series' criticism of these norms. This translation was loyal to the the writer's true intent which is to showcase the opportunities women can have such as careers.

7.4. FINDINGS FROM WOMEN'S PHYSICAL DESCRIPTION

Women's Physical Description

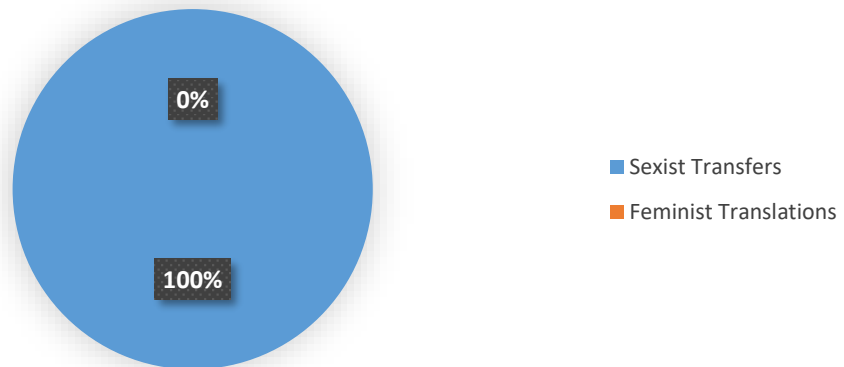


Figure 5. Number of sexist and feminist translations detected in the category of women's physical description

The number of total dialogues that were included in this category was 5. This category included no dialogues where translations were done from the perspective of gender norms.

Human bodies and physical attributes place people in social categories and constitute a target for judgment. Since the concept of beauty is not a solid fact, there are different beauty standards in each time or place. However, women's physical attributes have long been emphasized in many cultures and societies which creates a bound between a woman's worth and the aesthetic beauty standards she adheres to. A study conducted by Cok (1990) found that female adolescents were less satisfied than males with their body image and this result could be attributed to the gender norms that surround women and societal pressure regarding their physical appearances. This illustrates that women are under judgment as a result of their gender.

Another concept that can be discussed in this section is the 'male gaze' (Mulvey, 1975) which explains that women see themselves as men see them and as a result feelings of inadequacy become one of the biggest gender inequalities (Craig, 2006). These beauty standards, which can be subject to change, result in women having to resort to and

invasive beautification methods such as cosmetic surgery. Liebelt's (2019) study on the standardization of bodily appearances and cosmetic surgery in Turkey reveals via interviews that adherence to the ideal beauty standards according to gender norms for women isn't only to 'beautify,' but also 'normalize' the body.

The translations directly convey the words, but erase the series' main critique which is the objectification of women. The series displays luxurious balls where women are dressed extravagantly and presented as garnish in order to attract attention and the scenes and dialogues in certain instances in the series show a criticism of this situation.

7.5. FINDINGS FROM WOMEN'S SEXUAL EXPERIENCE

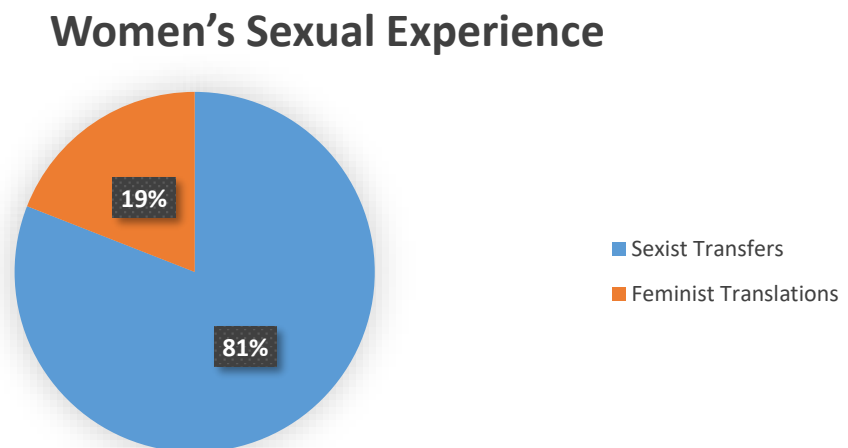


Figure 6. Number of sexist and feminist translations detected in the category of women's sexual experience

The number of total dialogues that were included in this category was 21. In this category, only the translation strategies adapted by Wallmach that turned the target text into a feminist one was taken into consideration in the statistics and in this respect, feminist translation strategies were used 4 times, all of which was substitution.

In Turkey, honor is an important social value which enables strict control over women and their sexuality. Honor could be defined as the traditional laws that govern people's everyday lives (Ünsal Atan, 2016). For women, an important part of being considered

honorable is practicing premarital abstinence and sexual purity which could be considered to condense women to their sexual experiences.

In Turkey, virginity could also be associated with the ‘hymen’, however, as Ergün (2012) states in the preface of her translation of ‘*Virgin. The Untouched History*’ (2007) by Blank, although hymen is simply a tissue in the female body, in the Turkish context it becomes the pathway into womanhood with the help of a male. Virginity is a taboo, as are all other topics related to sexuality. These taboos control women and their actions. Emphasis on the female virginity serves the patriarchal system and regulates sexual relations with the guilt women face. However, since the early 2000’s, liberation of women’s sexuality has come a long way. As Alemdaroğlu (2015) showcases with her interviews, at least some privileged part of society which include successful and independent women, think more freely about their sexuality in Turkey. Still, we can say that this subject is still more of an issue in Turkey rather than the source culture. Although these translations are faithful to the source text, the translation into Turkish creates a more sexist target text as a result of the gender norms on the sexual experience of women in Turkey which is still more prevalent than the source culture. For this reason, the translator didn’t stay loyal to the writer’s creative intent.

7.6. FINDINGS FROM MEN’S PERSPECTIVE OF WOMEN

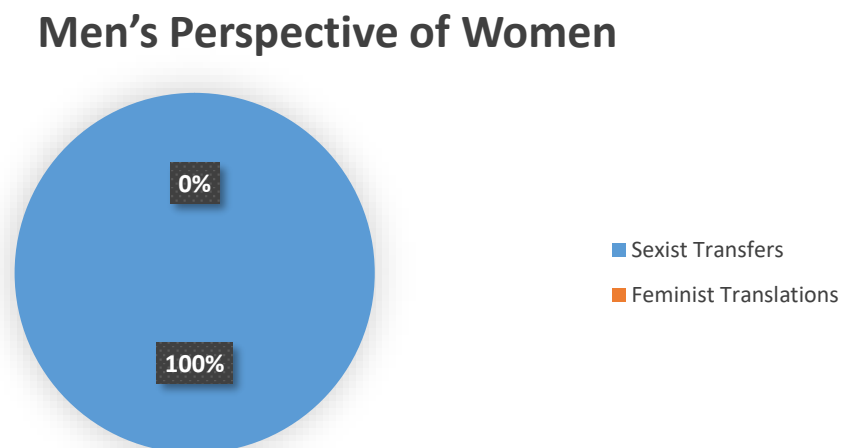


Figure 7. Number of sexist and feminist translations detected in the category of men’s perspective of women

The number of total dialogues that were included in this category was 12. In this category, only the translation strategies adapted by Wallmach that turned the target text into a feminist one was taken into consideration in the statistics and in this respect, feminist translation strategies were not used.

Honor of a man is a very fundamental value for men in the Turkish society. According to Ünsal-Atan (2016), a man must protect the women in his life which could be his mother, his sister and his wife or he will be ridiculed and excluded from communities. Failure in this regard causes the man to be shamed and lose status. In fact, in some societies, men losing this honor means losing their masculinity. It could be said that the widespread event of honor killings in Turkey is connected to the loss of masculinity and ridicule. In Doğan's (2014) study where he conducted interviews with the perpetrators who committed honor killings, relatives of the killers supported the murder and didn't attend the funeral of the victim stating that the victim was the cause of their own demise. Protecting honor is seen as an important aspect of patriarchy and an indication of masculinity and strength.

In addition, men are responsible for protecting and providing for their family in patriarchal societies and would be shunned for not doing so. From the perspective of the concept 'patriarchal bargain' (Kandiyoti, 1988) we can say that men become the 'man' of the house by becoming the breadwinner. This is a socially constructed gender role which puts men in the position of the provider.

For this reason, the translations that are faithful to the target text result in an even more sexist product in the end which defies the author's true intention. There are instances in *Bridgerton* where this concept is criticized, for example, the line 'Every woman is not afforded such gallant protection.' could be seen as a mockery of the idea of men claiming women as an object that needs protecting.

7.7. FINDINGS FROM WOMEN'S AGENCY IN MARRIAGE

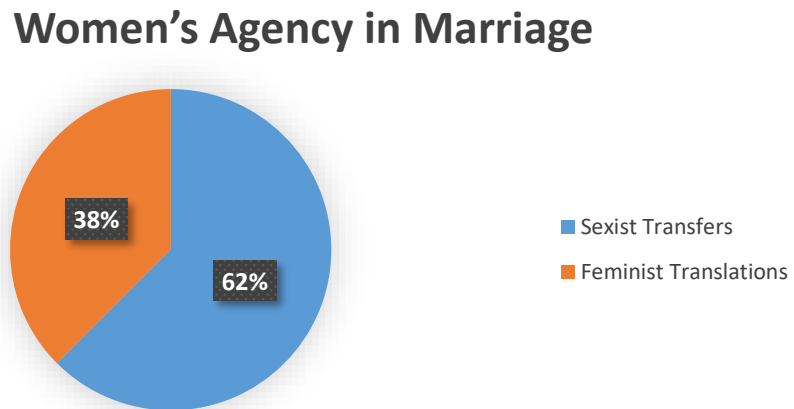


Figure 8. Number of sexist and feminist translations detected in the category of women's agency in marriage

The number of total dialogues that were included in this category was 8. In this category, only the translation strategies adapted by Wallmach that turned the target text into a feminist one was taken into consideration in the statistics and in this respect, feminist translation strategies were used 3 times, all of which were substitution.

Marriage is considered an institution that provides social status to both parties involved and for that reason it might seem that it is a voluntary act, however, according to certain gender norms it might be a necessary act (Nuhoglu & Coban, 2022). In addition, marriage is considered to emphasize the separation of gender roles. Patriarchal bargain is a term used by Kandiyoti (1988) to point out these gender roles within the family. If marriage is a patriarchal bargain, there will be certain mutual expectations between couples which seems limit women's freedom in their private life (Yavuz, 2015). If a woman takes on the responsibility of the children's care, and keeping the house clean and cooking etc., men would work to support the family and protects it at all costs. In this bargain, women are restricted to the household unlike men.

As pointed out in the subtitle translation of *Bridgerton*, marriage is represented as an institution that women must enter in order to fulfill their life long dream and accomplish their goal of being successful however this patriarchy dominated ideology might limit the

freedom granted to women. However, the implied meaning behind *Bridgerton* can be considered the opposite of this point of view. Especially considering the dialogues of Eloise Bridgerton placed under this category and other storylines such as those of Penelope Featherington, the feminist message the series puts forward can be seen.

7.8. FINDINGS FROM GENDER NORMS OF MEN

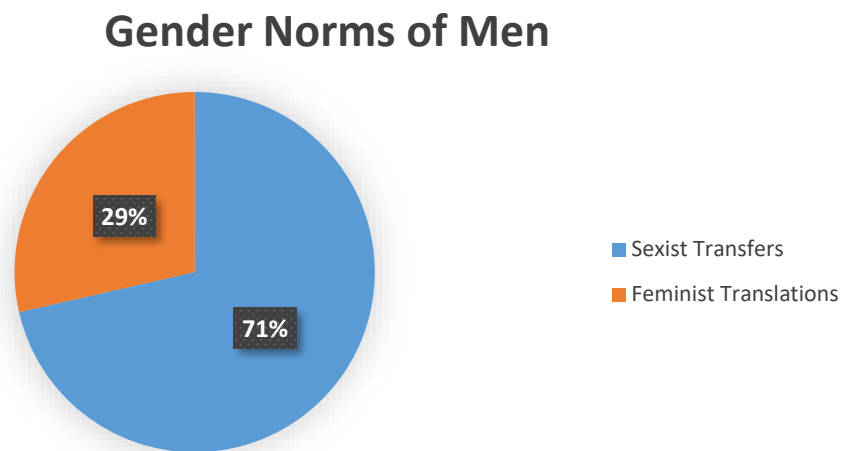


Figure 9. Number of sexist and feminist translations detected in the category of gender norms of men

The number of total dialogues that were included in this category was 7. In this category, only the translation strategies adapted by Wallmach that turned the target text into a feminist one was taken into consideration in the statistics and in this respect, feminist translation strategies were used 2 times. In the translations, the strategies of deletion and substitution were used.

Masculinity is socially constructed with cultural values as well as traditional roles. However, masculinity doesn't come from birth and it is described by Atay (2012) as a reward for men which they have to fight and go through misery to receive. *Bridgerton* displays this concept, however implies that this isn't justifiable. This can be seen in the scene where the Duke refuses to accept dowry, calling it an 'insulting custom' which can lead to the questioning of many other insulting customs discussed in the series. Perhaps,

another custom strengthened by the gender norms that surround men is ‘settling it as gentlemen.’ The implied meaning behind the series might be to criticize these norms.

The translations under this category mostly include sexist transfers. However, in one example, translation of an idiom about men was a feminist transfer. When proverbs and idioms are examined from the perspective of gender norms it was seen that masculine gender is glorified and feminine gender remains in the background (Özkan & Gündoğdu, 2011). For this reason, the translations of idioms could be translated with items that already exist in the Turkish language and culture. However, the translator deliberately chose to use a gender neutral idiom, conveying the writer’s intent of Bridgerton.

7.9. FINDINGS FROM DIALOGUES THAT DEPICT WOMEN’S PLACE IN SOCIETY

Dialogues that Depict Women’s Place in Society

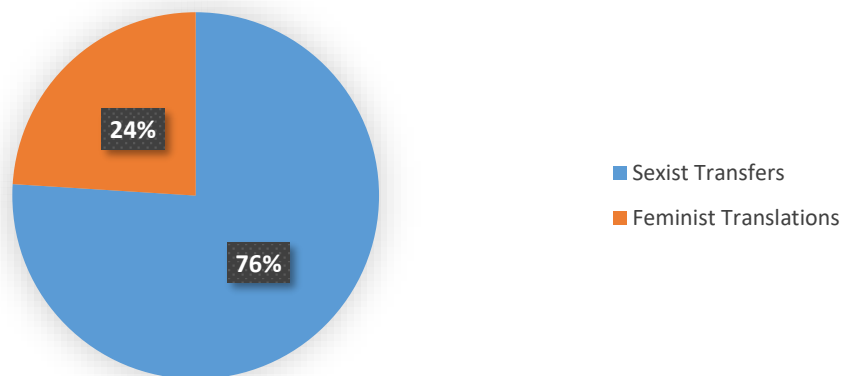


Figure 10. Number of sexist and feminist translations detected in the category of dialogues that depict women’s place in society

The number of total dialogues that were included in this category was 25. In this category, only the translation strategies adapted by Wallmach that turned the target text into a feminist one was taken into consideration in the statistics and in this respect, feminist

translation strategies were used 6 times. The only feminist translation strategy used in this category was substitution.

The objectification and sexualization of women in areas such as advertisements, politics and business is clear to be seen in certain areas of life. Portraying women for their beauty or judging them based on the gender norms that limit their potential to materialistic assests for their appearance is common perspective in certain societies. Morris et al's research on the objectification of women revealed that when women are objectified with an emphasis on beauty, they were represented as someone who lacked human nature which is called mechanistic dehumanization (2018). So, it can be said that the objectification of women displays them as less than human.

Çak's (2010) study on the popular music videos and advertisements released in Turkey explains a lot about the Turkish culture as music videos and advertisements help reveal the cultural norms in a specific society, for these products are meant to reach most of the public. She found that in certain popular music videos of both male and female singers in Turkey sexualize and fetishize women's bodies. In addition, she examines certain household appliance advertisements that strictly address women and state that women belong in the kitchen and not men.

In *Bridgerton*, women's place in society and their capabilities as to what they can and cannot do in certain situations are presented. It is important to note the implied feminism in the series from the perspective of cross-temporality. However, it can be seen that the subtitle translation is mostly a sexist one. Some of the sexist transfers into Turkish could be explained with a glance into the women in the workforce in Turkey. Karabıyık (2015) found that the education level of the female workforce in Turkey is low, the housewives remain out of the labor force and the economy cannot create sufficient employment and most importantly, jobs in Turkey are, at times, separated as 'women's jobs' and 'men's jobs'. This classification results from the gender norms in the Turkish society.

While these lines all include a different gender stereotype of the Regency Era, some of these stereotypes hold some truth in our world today. Especially, in the Turkish culture,

gender norms that demean women and prioritize men still exist. Because the Turkish culture in general holds more sexist values than the source culture, the translations that are faithful to the source text result in a more sexist target text regarding all of the gender norms presented in these dialogues.

7.10. GENERAL FINDINGS

In the figure below, the number of the feminist and sexist transfers of expressions related to gender norms in the first season of *Bridgerton* can be seen.

Sexist and Feminist Transfers

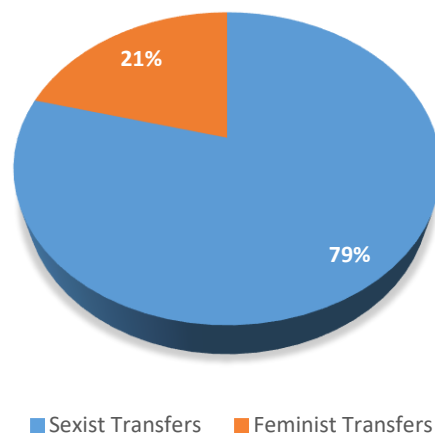


Figure 11. Number of sexist and feminist translation strategies detected in the translation of gender related expressions in the first season of *Bridgerton*.

Based on the statistics derived from this data it is possible to say *Bridgerton*'s translation mostly includes sexist transfers which are loyal to the source text. Out of the 125 examples, feminist translation strategies were only used in 21% of the lines (26 examples) that are gender related expressions. Below is the chart that depicts the frequency of the translation methods used.

Feminist Translation Strategies

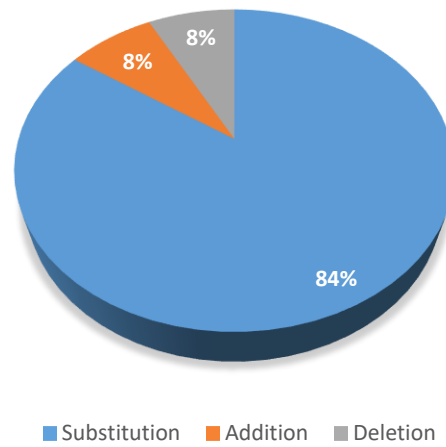


Figure 12. Number of each feminist translation strategy used to translate the gender related expressions in the first season of *Bridgerton*

According to the figure, in the translations where target text became a feminist text, the method of substitution was used the most, followed by deletion and addition. There was no detected use of the strategies of repetition, and permutation in terms of feminist translation, in the lines related to gender related expression in season 1 of *Bridgerton*. The frequent use of substitution could be that it is a replacement of the relevant source text with the relevant target text item. Because of its simplicity for both the translator and the audience, it is possible to make use of it in various translations.

The general use of sexist transfers could be explained with the overall conjuncture of Turkey along with the gender norms explained with examples in each category of this section. In the next section, some alternatives to the sexist transfers will be given.

7.11. ALTERNATIVE TRANSLATIONS

In this section, randomly selected lines from the data collected will be given as alternative translations from the perspective of gender awareness. Gülal (2015) also presents alternative translations in her study as regards news translation with the help of feminist translation theory. This thesis aims to do the same in the translation of audio-visual text. Although issues might occur due to copyright, and the source text being present in the

target text as a result of the nature of subtitling, these lines were only offered as alternatives to the source and how the target texts might have differed if certain agents in the translation process opted to lessen the sexist tone of the series. These alternative translations aren't intended to replace, but to offer a different perspective.

Goddard (1989) states that “Womanhandling the text in translation would involve the replacement of the modest, self-effacing translator.” and in these alternatives it is aimed to present the feminist translator's presence. Although these alternatives can be considered hijacking at the micro level, because the intended meaning of the source text is gender awareness to a certain extent, at the macro level they are supplementing the feminist source text.

Example 1

First, the line 3.5 was rewritten.

3.5. These days, the modern young lady must display a miscellany of talents in her quest for a suitor.

Original Translation: Günümüzde modern genç kadının talip bulma arayışında birçok beceri sergilemesi gerek.

This dialogue puts women in the position of chasers of men to be married. Instead of the sexist translation that exists on Netflix, an alternative can be offered.

Alternative translation: Günümüzde modern genç kadınlar, kendilerini geliştirdikten sonra, uygun biriyle tanışmayı bekler.

Example 2

Line 4.1 was rewritten.

4.1. What she is is two stone heavier than she ought to be.

Original Translation: Ama olması gerekenden 12 kilo daha şişman.

In this example, the beauty standards imposed on women was stated in a demeaning manner.

Alternative translation: 12 kilo ile standard güzellik algısına uymayı kaçırmış?.

Example 3

Example 2.14 was rewritten.

2.13 & 2.14. Someone must guard my poor sister (2.13) from the bucks and pinks (2.14), ensure her virtue remains free of any kind of defilement.

Original Translation: Münasip olmayan adaylardan kardeşimi korumam, iffetinin kirlenmemesini sağlamam gerek

In this example, ‘bucks and pinks’ were translated without the reference to gender norms, however example 2.14 includes the judgment of women who engage in sexual experiences.

Alternative translation: Münasip olmayan adaylar konusunda kardeşimi uyarmalı ve istenmeyen şeyler olmaması için dikkat etmeliyim.

Example 4

Line 6.10 was rewritten.

6.10. What is most unfortunate is the fact that your father was so absent, he never gave you a proper example of how to lead a household.

Original Translation: Asıl kötü olan şey, babanın sana babalık yapıp nasıl evin reisi olduğunu öğretmemiş olması.

This line presents the gender role of man who must oversee the household simply because he is a man. Instead of the role of ‘the man of the house’ more attention can be given to the functionality of the family life by all members.

Alternative translation: Asıl kötü olan babanın sana nasıl ailene katkıda bulunman gerektiğini öğretmemiş olması.

Example 5

Line 6.11 was rewritten.

6.11. ...but he would have wanted you to be looked after. He would have wanted you to be supported.

Original Translation: Ama sizinle ilgilenilmesini isterdi. Size bakılmasını isterdi.

It was stated that women are often portrayed as weaker than man and in need of protection. Men are often assigned the role of the provider. Instead, more attention could be directed at the act of supporting.

Alternative translation: ...ama size yardım edilmesini ve destekleyecek birinin olmasını isterdi.

Example 6

2.9. was rewritten.

2.9. You must have me mistaken for one of your **soft-handed daughters**, ma'am.

Original Translation: Beni iş bilmez kızlarınla karıştırıyorsun.

In this translation, the gender norms that reinforce gender inequality was presented in the form of the characteristics of women or their uneducatedness due to lack of opportunities. In the following alternative translation, this fact was highlighted.

Alternative translation: Beni ilimden bihaber bıraktığınız kızlarla karıştırma.

Example 7

2.15 was rewritten.

2.15. The **incomparable** who captured the prince's eye.

Original Translation: Prensın dikkatini çeken **emsalsiz kız**.

In this translation, the source text promotes the beauty of the woman in question which is the main factor of attracting a man. In the alternative translation, this fact was emphasized in order to pinpoint the sexist nature of objectifying women.

Alternative translation: Sırf güzelliğiyle prensın dikkatini çeken **kişi**.

It is important to note that these lines were rewritten by hijacking the source text in order to express the writer's creative intent which is considered as gender awareness. They do not represent a full list of examples of what could have been done to present the text in a less sexist manner in its translation, but mostly food for thought on how a few choice words and strategies employed by a translator could have toned down the sexist coating of the original product if the employer, viewers or other agents should have wished for such an alternative translation. It is important to note that whereas literal translation of a so-called faithful translation of gender related elements allows the translator to 'feel like they have adhered to 'the original and its creative intent', in societies where gender equality is less pronounced and in the languages of these societies where sexist remarks

are the norm, the ‘intended effect’ of literal translations may carry a heavier sexist load for the target text receiver. It falls to the translator to decide where the balance lies between retaining the creative intent and making the text sound more sexist than the original in a supposedly honest portrayal of the norms of an era.

CONCLUSION

The stories told on the media have an affect on the viewer's perception on issues such as gender. For this reason, the translated text portrayed on screen can present a new perspective. Since audio-visual translation is a form of rewriting of texts that can be distributed to the rest of the world, it also has the power to be political and make a statement. That can be accomplished via translation and through its journey in the transatlantic communication.

Bridgerton is an experience that draws people to the high society in the Regency era and the essence of the marriage market with luxury balls and parties where women are objectified and undermined. However, *Bridgerton's* implied feminism can be seen when one uses the lens of cross temporality. The translation of *Bridgerton* has the power to make a statement on gender awareness as it is transported into other culture.

Analyzing the language that we use to describe women and the experience of women provides valuable feedback to the limited and false account of the stereotypical feature of gender norms. For this reason, in this study, the Turkish subtitles of the Netflix series *Bridgerton* (2020) were analyzed from the perspective of gender norms. The dialogues on gender norms were extracted and placed under 9 categories. Each of the lines were analyzed using the feminist translation strategies adapted by Wallmach (2006) to make a general assessment regarding each category. The next step of the study was to reveal the frequency of the feminist translation strategies used in subtitles of *Bridgerton* and pinpoint the sexist transfers by combining feminist translation theory and practice. Moreover, alternative subtitles were offered which were translated from a gender awareness perspective and with an ideological aim in accordance with the writer's creative intent. The theoretical background of the thesis consists of Lefevere's concept of translation as rewriting.

The aim of this thesis was to address three research questions which were;

- Was there any feminist translation strategies used by the translator in the subtitles of a historical romance which takes place in a time when women lacked the authority to have power against the overruling patriarchy?

Out of 125 lines which were analyzed according to feminist translation strategies adapted by Wallmach (2006), only 26 of the 125 lines were transferred via an activist gender lens. With a percentage of 21% of the lines where the feminist strategies used, results indicate that *Bridgerton*'s Turkish translation mostly includes sexist transfers.

- Which of the feminist translation strategies of Wallmach (2006) was used the most in the target text and which frequency were they used with?

The frequency of the feminist translation strategies were calculated and the most used strategies are substitution, deletion and addition, respectively. Substitution was used 22 times, deletion was used 2 times and addition was used 2 times. Out of the feminist translation strategies, only substitution, deletion and addition were used in the lines under the 9 categories of gender related expressions. There were no instances in these lines where the two other feminist translation strategies, repetition and permutation were used. The reason might be that the method of substitution is used the most because this method is used to replace of relevant source text with the relevant target item. The simplicity of substitution for both translators and the target audience, makes it a valuable tool in translation.

- Does the use of these feminist translation strategies coincide with the creative intent of the writer especially as regards the historical romance series, *Bridgerton*?

After analysis of the findings, it was found that the target text consisted mostly of sexist transfers. However, as stated in the previous chapters, this thesis observes *Bridgerton* as a series that has an implied feminism from the perspective of cross-temporality, because of its certain characters and storylines thoroughly examined previously. It seems that the translation is loyal to the source text and the reason why the target text is a sexist one

results from the fact that the translation isn't loyal to the writer's creative intent which was gender awareness of its time. Fidelity towards the source text itself, in this case, resulted in the sexist target text because of a relatively sexist target culture and language.

Another aim of this study was to present an alternative point of view to the translation of the series. Although these alternative translations are not meant to replace the original translations, it is aimed to offer another point of view and by doing so, this thesis might provide a roadmap for translation studies to examine target texts with a different perspective and consider the other translation methods.

In addition, this thesis also reinforces Wallmach's claim that feminist translation strategies can be explained with already existing translation strategies however, the perspective must be of gender awareness, if feminist translation is to be achieved and for the translation strategies to become feminist ones.

Also, the categories that were compiled in this thesis, which are Terms Used to Address Women, Descriptions of Women and Men, Terms Used for Women's Courting Experience, Women's Physical Description, Women's Sexual Experience, Men's Perspective of Women, Women's Agency in Marriage, Gender Norms of Men and Dialogues that Depict Women's Place in Society, all present a new research base for the investigations of gender in audio-visual texts.

In conclusion, the reflection of gender in translation takes on many shades and colors according to the two societies and their norms (the source and the target) that are at play in a specific instance of translation. When working from languages such as English especially in works that are underlining the inequality of women's rights and standing in society reflecting a time period when gender inequality was a given, may require the translator to tread slightly more slowly in their translation when dealing with the issue of gender. The literal translation of the dialogues may make the translator feel as if they are translating the original intended effect, but since words and phrases in any given language also carry the baggage of the societal norms attached to them in the target culture these words and phrases may become even more demeaning through translation. The creative

intent of the original has to be the guiding light of the translator not the word or the phrase itself if the translation of gender is to be respected in a text.

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		Yayın Tarihi Date of Pub.	04.12.2023
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HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: / /2024

Tez Başlığı: Toplumsal Cinsiyet Merceğinden *Bridgerton* Dizisine Aktivist bir Bakış

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TO HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETATION

Date: / /2024

Thesis Title (In English): The *Bridgerton* Series Through an Activist Gender Lens

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	Programme	Translation and Interpretation in English / MA

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MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: / /2024

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HACETTEPE UNIVERSITY
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