"Intralingual Hijacking" As a Newly Coined Feminist Translation Strategy[*]

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Abstract

Feminist translation studies aim to reveal the intrinsic oppression of male dominance in literary environments occurring on many levels. It has long been discussed that interlingual translation through feminist translation strategies bears major impacts on revealing the gender discrimination and patriarchal oppression in texts and in translation market. This study focuses on the possibilities that can be achieved through applying a newly proposed feminist translation strategy "intralingual hijacking" in order to reveal and deconstruct the own long-established values of a culture. With the aim of raising awareness towards the gender discrimination in texts, rather than introducing a new feminist text to which the reader is alien, this study promotes the idea that it would be easier to catch the attention of the audience to take a well-known text such as a fairy tale and translate it with a critical and opposing approach that removes the misogynistic implications.

Keywords: feminist translation, hijacking, intralingual hijacking, manipulation, ideology

1. Introduction

Although the relationship between feminism and translation studies dates back to 1970s (Simon, 1996), there have been many shifts and ideological and terminological changes in the field compared to the original opinions and objectives. Translation studies has gone through a period called "the cultural turn," which has diverted the focus from word-for-word meaning towards the cultural dimension in 1980s. This situation has created a new perspective towards the field of translation, which has led to the beginning of the discussions regarding carrying

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out translation tasks in with a feminist agenda. Along with the cultural turn, the prescriptive translation strategies have given their place to the descriptive approaches focusing on the function of the translation, the mechanisms in which it works, and its effects as a mode of communication. Due to these changing in the definition and function of translation, the interplay between translation studies and feminism movement has covered a variety of issues such as "the distrust of traditional hierarchies and gendered roles, deep suspicion of rules defining fidelity, and the questioning of universal standards of meaning and value" (Simon, 1996, p.8). These concerns, along with the incorporation of feminism into translation studies, have caused a shift in the focus of translation studies. Rather than putting all the emphasis on linguistic units, the scholars have started to pay attention to the symbolic aspects of language which has the potential to shape gender roles and perceptions in a society. Feminist translation scholars, then, have started to define the role of feminist translation as "to attack, deconstruct, or simply bypass the conventional language they perceived as inherently misogynist" (von Flotow, 1991, p. 72). Feminist translation studies argues that the deconstruction of the binary opposition between two sexes can be managed by re-evaluation of the existing structures, especially the linguistic ones. They demonstrate a parallelism between the inferior status of women against men, and the inferior status of translations against the original texts, and the inferior status of the translators against the authors. This parallelism has caused the emergence of many rebellious approaches in the commonly used translation strategies by the translation scholars who wants to dismantle the oppression of the "inferiors." Godard (1989) for example, states that "the feminist translator, affirming her critical difference, her delight in interminable re-reading and re- writing, flaunts the signs of her manipulation of the text" (p. 50). She calls this approach as womanhandling a text, which is supposed to make female translators visible as agents in the publishing processes. This activity, in return, is believed to turn their texts into political acts in order to reveal their ideological stances. Another feminist translation scholar Chamberlain (2000) advances further and asserts that "what must be subverted is the process by which translation complies with gender constructs" (p. 472). This suggests that the gender constructs are not natural bonds to be complied with, but social constructions. Thus, they can be converted during creative processes such as translation based on the ideology of the performer, the translator in this regard. Bozkurt (2014) effectively explains this situation as follows: "it is important to move beyond the sex of the author or translator, and find different strategies in order to deconstruct the conventional translation practices, which have been established in a patriarchal order" (p. 109). Thus, it is safe to deduce that womanhandling a text does not have to be carried out by females, which would create another set of gender discrimination against male translators. This term, in essence, promotes the idea that the role of the translator of a text should be deconstructing the conventional patriarchal writing styles, and the traditional translating practices.

Within this framework, this article introduces a new term, "intralingual hijacking" and its use within the field of feminist translation studies. After defining the term, the study discusses examples from the case book to question whether the intralingual hijacking as a feminist translation strategy may be applied on misogynistic or non-feminist texts to deconstruct the historically constructed ideal female image in order to reveal the underlying gender discrimination. The study utilized the book titled *Politically Correct Bedtime Stories* (2011) by James Finn Garner, first published in 1994, consisting of the reconstructed versions of some of the well-known fairy tales.

2. Literature Review

Social construction of gender, merging point of gender studies and sociology, asserts that gender roles are created within the realm of everyday discourses. In other words, the notion of gender and the related expectations attributed to the two norm genders as male and female are constructed and imposed on individuals. Judith Butler (1990) explains this social construction procedure as "gender performativity" or "doing gender", stating that "performativity is not a singular act, but a repetition and ritual, which achieves its effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration" (p. 15). The expectations attributed to the heteronormative gender categories do not remain the same in every context. They change depending on a variety of sub-contexts such as time and place along with the age, ethnic origin, religion, profession, and marital status of the individuals. These alterations based on contexts lead many scholars to conclude that gender roles are created accordingly within the cultural and social structure in which they are being performed (See Haslanger, 1995; Butler, 1990; Kimmel, 2000; Millett, 2016). Thus, the social constructionist approach aims to analyze the creation of gender patterns mainly in language and discourse, considering gender as a socially constructed role rather than an essential and a given aspect of being, which naturally paves the way to the attempt to undo it; its deconstruction. As proposed by Jacques Derrida (1967), the idea of deconstruction is basically built as an opposing ground to the binary oppositions and the hierarchy between the elements of these binary oppositions by focusing on the performative function of the literary texts. This diverts the importance from what a text reads towards what a text does through the meaning it implies. It opposes to the belief that a written text has a fixed meaning. This way of reading enables the readers and scholars to reveal the binary oppositions in the language and the text by claiming that what is not included in the text may sometimes be the main part that establishes the meaning. Thus, the concept of deconstruction looks for the ideologies and the voices that are intrinsic to the language.

By deconstructing the binary oppositions in a text and in the language, it is possible for us to unveil the implied and concealed ways of languages to perform the socially constructed gender discriminations. However, deconstruction of a text does not always yield the same outcomes based on the background information, perception and ideologies of the reader. This is the point where deconstruction becomes null and void. If a deconstruction procedure may yield multiple meanings for the same text, Interestingly, this is exactly what makes the deconstruction invalid. The possibility that a deconstruction procedure applied on a text may yield more than one meaning means that the meaning is not fixed, but dependent on many different parameters such as the readers, their backgrounds, cultural environments, etc. Interestingly, this idea promotes the deconstruction of any kind of inferiority and superiority, for example the binary opposition between man and woman, or the binary opposition between the translator and the author. In this regard, the main objective of feminist translation studies is to eliminate the male dominance in the publishing market, the social discourse around the gender roles, and all the gender discrimination implications in language and culture. In contrast to the source and target oriented translation approaches that have been dominant since the beginning of the translation studies, feminist translation strategies provide an ideology-oriented translation approach. Within this framework, Manipulation School in translation studies can be considered as a solid basis for the feminist translation objectives. Founded around 1990s, the approach of manipulation school has included the translator's agency and the effect of power relations and ideology in the translation process. André Lefevere, one of the founders of this school, asserts the key claim of manipulation school as "on every level of the translation process (...) if linguistic considerations enter into conflict with considerations of an ideological and/or poetological nature, the latter tends to win out" (Lefevere, 1992, p. 39). Hence, Manipulation School can be taken as the origin of this ideology-oriented approach. As claimed by manipulation school scholars, all translations are rewritings and/or manipulations of the original text to some extent. In Lefevere's words:

> "Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society." (1992, p. ix)

Translator is seen as the original author of a new text rather than a mere mediator as "translation is seen essentially as a text-type in its own right, as an integral part of the target culture and not merely as the reproduction of another text" (Snell-Hornby, 1988, p. 24). This act of redefining the role and status of a translator works in favour of the deconstruction of the inferior status of the translator and the translation against the author and the original text. This approach enables the translator to dismantle the long-lasting and socially constructed

binary oppositions in the language and the text. As stated by Toury (2000) "wittingly or unwittingly, they all try to interfere with the "natural" course of events and to divert it according to their own preferences" (p. 62). Therefore, we cannot separate the ideological stances of the translators from their products. If one is claiming to adopting a strategy away from any kind of ideology, it may be asserted that they adopt a non-political ideology, which may still be interpreted as a political stance. As proposed by Hermans (1985), "all translation implies a degree of manipulation of the source text for a certain purpose" (p. 11). So, feminist translation may be regarded to be one of the best examples of the manifestation of ideologies through translation. Within this perspective, it would not be wrong to state that although feminist translation seems to be a movement restricted within the boundaries of literature, it has the potential to pave the way to deconstruct the social, cultural and linguistic elements.

The problem of gender discrimination mostly begins with the fact that the discriminating parameters are invisible, or deliberately ignored in some cases. As stated by Sara Ahmed (2017), "what you aim to bring to an end, some do not recognize as existing" (pp. 5-6). The functions of media in modern world, which is highly under the influence of patriarchal system does its best to disregard the negative effects of the gender discriminating content. However, at this point, it is of utmost importance "to introduce the community with marginalizing concepts such as gender, gender discrimination or sexism," which requires the agent "to go over the limits of dominant ideology and dominant media" (Dağabak, 2018, p. 52) In order to eliminate these factors in media, especially in the field of literature and literary translation, the feminist translation strategies are proposed to deconstruct the binary oppositions and reclaim the manipulative power of translation against patriarchal systems. Within this framework, Louis von Flotow proposes three main feminist translation strategies: Hijacking, prefacing/footnoting and supplementing (von Flotow, 1991). Supplementing strategy consists of different translation methods to alter or eliminate the linguistic aspects of sexism in languages and cultures. Some languages consist of gender-based grammar rules and structures, different articles and conjugations for each gender, derogatory connotations, and non-existent versions of some words for a certain gender category. Prefacing/footnoting strategy aims to make the translator visible in order to challenge the long-lasting inferior positioning of the translation and the translators. Such additions to the text make the translator visible, deconstructing the invisible and inferior status of the translation and the translator. They enable the translators assert themselves as agents. Hijacking strategy may be speculated to be the most striking method of deconstruction among other feminist translation strategies. The other strategies put the emphasize on the visibility of the female agents in the translation act in literary arenas. Hijacking, on the other hand, is the most controversial feminist translation strategy as it explicitly refers to the "the appropriation of a text whose

intentions are not necessarily feminist by the feminist translator" (Simon, 1996, p. 15). This technique may be observed in forms of omissions and additions to the text, manipulations in the illustrations, changes in the storylines, changes in the character developments, reclaims of puns, wordplays and punctions games to reveal any kind of gender discrimination, or putting a female-dominant effect on a text. Any kind of divergence and deviance is allowed and promoted in hijacking. Hijacking strategy, in a way, attributes author privileges to the translators. It defies any kind of boundaries imposed on translators in the traditional sense of translation act. Rather than being a mere carrier of meaning between different languages and cultures, the translator bears a new role "to reveal the marginalizing viewpoints of dominant ideology inherent to language and culture, to eliminate the linguistic and idiomatic inequalities, and to enhance the visibility of the oppressed groups and the oppression itself" (Dağabak, 2018, p. 53). In this regard, it is not only possible for the translator to alter the underlying ideological messages in the texts, but this act is also actually promoted. Luise von Flotow (1997) argues that the feminist translation studies aim to deconstruct the social norms that are intrinsically gender discriminating. Translation act, then, may be utilized as a tool to reveal and destruct these norms.

3. "Intralingual Hijacking" as a New Strategy

Upon the light of the literature review discussed above, this study proposes a new strategy, "Intralingual Hijacking", as the intracultural application of "hijacking" strategy.

Basically, the "intralingual hijacking" strategy is aimed at being carried out within the same language and culture rather than between different languages and cultures as the first step. People are born into metanarratives which are particular to their own culture and taken for granted for generations after generations. Naturally, these metanarratives settle the pillars of that very culture by creating binary oppositions, settled beliefs and prejudices related to gender and gender issues along with to all the other aspects of the social life. So, it seems essential to begin to deconstruct these metanarratives first within the native culture of the reader in order to create an awareness in the beginning, to raise bias-sensitive generations gradually, and to form bias-blind generations in advance; in order to achieve this, the first step to be taken should be to make intralingual translations of sexist and discriminative literary and non-literary texts by making use of the hijacking strategy to focus the immediate attention of the natives on the discriminating elements in language, culture and literature. Within this perspective, intralingual hijacking as a new strategy may be defined as follows;

Intralingual hijacking strategy is the intentional alteration and manipulation of the texts written in or translated into the native language with the purpose of flashing upon the

secondary position of women, language and culture. It aims to "grind" the sexist, discriminative and culture-bound layers of language and culture, to voice the decentred or suppressed elements, and to polish the visibility of the gender-neutral and non-discriminative changes in already known cultural materials despite the metanarratives. It also intends to deconstruct and reconstruct a text written in the same language and culture in order to advocate and prescribe the feminist discourse and non-discriminative linguistic style.

It can be asserted that, one of the main aims of the feminist translation is to surprise the audience with unexpected elements in texts to raise awareness regarding the underlying gender discrimination in cultures and languages. Accordingly, "intralingual hijacking" as a feminist translation strategy is believed to have the potential to create this shock effect. Further, it is also believed that the alteration and manipulations have the potential to draw more attention if they are applied to well-known and common texts compared to new works. Literary works standing on the very core of the literary systems, such as classics or best-sellers, may draw more attention than the original feminist writings themselves. Intralingually hijacked versions of such books in the market may gain greater visibility due to the potential shock effect and possibly the objections. It is important to note that

> "what is suggested here is not to carry into a censor-like practice by decontaminating all the literary works from sexist approaches through feminist translation strategies in order to wipe these original versions off the literary market. The objective is to provide an opportunity to make a comparison between the original versions and the 'intraligually hijacked' feminist translations in order to raise awareness about discrimination" (Dağabak, 2018, pp. 55-56).

It may be possible to raise an awareness towards the gender discriminating intrinsic to the language and cultures, which are directly reflected in literary works intentionally or unintentionally. As languages and cultures are everchanging concepts, it may even be possible to change the course of direction towards a non-discriminating, non-sexists, equal societies through the workings of such intralingually hijacked works in the course of time.

As Berk Albachten (2013) indicates, "some cases of intralingual translations can reveal the linguistic, translational and ideological norms of the periods during which these translations were produced" (p. 257), which means, intralingual translations fall may be analyzed in terms of different disciplines such as sociology, translation studies, anthropology, history, etc. From this point of view, it can be deduced that intentional intralingual translation may be useful in re-forming and evaluating the changes and improvements in the society. That is, it is also possible to consider intralingual translation as a means to reflect and assess the

> "manipulative intervention stemming from ideological stances and cultural transformations such as intralingual translation of the previously written texts due

to linguistic revolution or modernization in language and cultural elements or technological developments, intralingual translation for children's literature in order to eliminate the content that is considered inconvenient for children with regards to current ideologies, recent approaches to child psychology and contemporary lifestyles, or intralingual translation for conformity to the ideological stances of the publishing or broadcasting mechanisms" (Dağabak, 2018, p. 55).

Even without asserting any feminist stances, it might be argued that they are published through an ideological stance based on the agents taking part in the publishing process. Thus, in line with the aims of the feminist translation strategies which is to challenge the traditional translation act, "intralingual hijacking" offers a new way of translation to deconstruct the binary oppositions and gender discriminating elements in a text within the same language and culture.

4. Case Study: *Politically Correct Bedtime Stories*

The case of this study is James Garner's fairy tale book titled *Politically Correct Bedtime Stories*, which deconstructs and reconstructs some of the well-known fairy tales. Garner questions the political correctness concept in a satirizing manner, along with the censorship trend on children's literature as an ideological shaping mechanism. The writer mainly utilizes the literary tools such as parody, irony, absurdity and satire to reveal the stereotyping aspects of languages and cultures. The author dismantles the common fairytales in terms of the intrinsic gender discriminating and inequalities that are intrinsic to the daily language and discourse as word choices, phrases, idioms, metaphors, etc. He uses satire and parody as a way of subversing the gender stereotyping elements that are accepted as facts through the help of biological determinism.

Within the scope of this study, the casebook *Politically Correct Bedtime Stories* is deemed to be an "intralingual hijacked" translations of the fairy tales included in the book. It must be noted that the author does not claim to produce a work of feminist translation in any manner; however, upon detailed analysis, it is possible to speculate that it utilizes many strategies that are proposed by feminist translation scholars. He takes classical pieces of literary works bearing historical value and meaning, belonging to a common memory of people all around the world, and reconstructs them from a point of view against the political correctness. Thus, it is safe to assume that his positioning in the rewriting of traditional fairy tales conforms to the intentions of feminist translation scholars. As fairy tales and the children's literature are mainly deemed in the periphery of the literary cannons, they are mostly believed to have minor importance in literary terms. However, it is also safe to assume that as every person on the planet is somewhat familiar with the common fairy tales, "it is logical to deconstruct and alter the existing texts as they are already in the culture and the

alterations are more likely to be noticed, and for this reason, draw the most attention from readers" (Dağabak, 2018, p. 58). This idea leads the way to practice "intralingual hijacking" intentionally to raise awareness towards the binary oppositions and the gender discrimination in language and culture.

In this part of the study, intralingual hijacking examples found in the one of the fairytales in the case book *Politically Correct Bedtime Stories* by James Finn Garner, which is Red Riding Hood, are analysed compared to two traditional versions of the same fairy tale, one belonging to the Grimm Brothers, and the other belonging to Charles Perrault. As these English traditional versions are commonly known among the English-speaking audience, they are deemed as source texts to the Garner's book, which is accepted as an intralingually reconstructed and translated version of the traditional versions.

Example 1

Grimm Brothers Version (Source Text 1)

"Once upon a time there was a sweet little girl. Everyone who saw her liked her, but most of all her grandmother, who did not know what to give the child next."(Grimm & Grimm, 2015)

Charles Perrault Version (Source Text 2)

"Once upon a time there lived in a certain village a little country girl, the prettiest creature who was ever seen. Her mother was excessively fond of her; and her grandmother doted on her still more."(Perrault, 2003)

James Garner Version (Target Text)

"There once was a young person named Red Riding Hood who lived with her mother on the edge of a large wood." (Garner, 2011)

In the traditional versions, the female character of the tale is depicted through her physical appearance such as being the prettiest girl or being a sweet little girl. Garner deconstructs this diminutive approach by not attributing any feminine characteristics to the lead character of the story. In the traditional versions, the assisting female characters, which are the mother, and the grandmother are also presented with extremely affectionate personalities in line with what is generally expected from such roles in societies. Garner refuses to conform to that norm, either.

Example 2

Grimm Brothers Version (Source Text 1)

"The grandmother lived out in the woods, a half hour from the village. When Little Red Cap entered the woods, a wolf came up to her." (Grimm & Grimm, 2015)

Charles Perrault Version (Source Text 2)

"Little Red Riding Hood set out immediately to go to her grandmother, who lived in another village. As she was going through the wood, she met with a wolf." (Perrault, 2003)

James Finn Garner Version (Target Text)

"So Red Riding Hood set off with her basket through the woods. Many people believed that the forest was a foreboding and dangerous place and never set foot in it. Red Riding Hood, however, was confident enough in her own budding sexuality that such obvious Freudian imagery did not intimidate her. (…) The wolf said 'You know my dear, it isn't safe for a little girl to walk through these woods alone.' Red Riding Hood said, 'I find your sexist remark offensive in the extreme, but I will ignore it because of your traditional status as an outcast from society, the stress of which has caused you to develop your own, entirely valid, worldview." (Garner, 2011)

In *Politically Correct Bedtime Stories,* the original message is subverted compared to the traditional versions. In the traditional fairy tale, the Red Riding Hood ends up in the stomach of the wolf due to the fact that she does not obey what is required from her. Garner, on the other hand, chooses to reconstruct the identity of the character as a self-confident female. The reconstructed Red Riding Hood can make her own decisions. She may object to the patriarchal impositions of obedience. As the top point of the deconstruction of the traditional female image, "Red Riding Hood is turned into a character who is aware of her sexuality as something to embrace rather than a taboo" (Dağabak, 2018, p. 77). At some point of her life, and in some further intralingually hijacked text, she may not even identify as a female at all. Interestingly enough, Garner here embraces an approach that acknowledges the wolf's point of view as well, giving the message that everyone holds the right to continue their own lifestyles and stand for their own viewpoints as long as they do not try to impose these elements on others. In Garner's version, the leading female character Red Riding Hood bears a wide range of emotional and mental complexity, on contrary to what might be expected from fairy tale characters due to the depthlessness parameter proposed by a fairy tale scholar Max Lüthi (See Lüthi, 1986).

Example 3

Grimm Brothers Version (Source Text 1)

"The wolf ran straight to the grandmother's house. (…) He went straight to the grandmother's bed, and ate her up. Then he put on her clothes, put her cap on his head, got into her bed." (Grimm & Grimm, 2015)

Charles Perrault Version (Source Text 2)

"The wolf ran as fast as he could, taking the shortest path. (…) He then shut the door and got into the grandmother's bed." (Perrault, 2003)

James Finn Garner Version (Target Text)

"Because his status outside society had freed him from slavish adherence to linear, Western-style thought, the wolf knew a quicker route. He (…) ate Grandma, an entirely valid course of action for a carnivore such as himself. Then, unhampered by rigid, traditionalist notions of what was masculine or feminine, he put on Grandma's nightclothes and crawled into bed." (Garner, 2011)

Garner prefers not to use the wolf as the symbol of all the evil in the world. Rather, he prefers to reevaluate and discuss his position as a dehumanized and bemonstered creature by the society. He utilizes the translation as a tool to criticize such traditional, internalized and standardized beliefs on good and bad through social and linguistic construction. The binary oppositions in a language contribute to the rationalization of such beliefs. Acknowledging a belief as the norm in a society may have the risk of creating unrooted discrimination and marginalization. Garner carries the deconstruction of human-nature binary opposition to the point of absurdism that he defends the diet of the wolf as he eats the Grandma. These extreme examples, such as the deconstruction of the binary opposition regarding the human dominance over nature, may enable the audience to question the validity of the binary oppositions in the beginning.

Example 4

Grimm Brothers Version (Source Text 1)

"The wolf had scarcely finished speaking when he jumped from the bed with a single leap and ate up poor Little Red Cap." (Grimm & Grimm, 2015)

Charles Perrault Version (Source Text 2)

"This wicked wolf fell upon Little Red Riding Hood, and ate her all up." (Perrault, 2003)

James Finn Garner Version (Target Text)

"The wolf said, 'I am happy with who I am and what I am.' (…) Red Riding Hood screamed, not out of alarm at the wolf's apparent tendency towards cross-dressing, but because of his willful invasion of her personal space." (Garner, 2011)

Satirizing every norm in the society, Garner also refuses to acknowledge Red Riding Hood's questions on the size of Grandma's body parts. In modern social norms which are hugely affected by the consumerist and capitalist ideologies, especially the female bodies are deemed as objects to be enjoyed or criticized by the male gaze. As this point of view has become intrinsic to people's self-perception on different levels, "Garner challenges this process by pointing out through wolf that beings have the right to accept themselves without appealing to the expectations of others, let it be by keeping up with the fashion or cross-dressing" (Dağabak, 2018, p. 78). In the reconstructed version, Garner also makes an addition to the storyline mentioning the importance of personal space. He feels free in such additions to the script whenever he sees an opportunity to touch upon a modern life issue, which further demonstrates the awareness-raising potential of intralingual hijacking strategy to draw attention to the issues deemed important or necessary by the author-translator.

Example 5

Grimm Brothers Version (Source Text 1)

"A huntsman was just passing by. (…) he took a pair of scissors and began to cut open the wolf's belly. (…) The three of them were happy. (…) Little Red Cap thought, 'As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to." (Grimm & Grimm, 2015)

Charles Perrault Version (Source Text 2)

(The story ends with the death of Little Red Riding Hood. The author provides a moral lesson in the end.)

"Moral: Children, especially attractive, well-bred young ladies, should never talk to strangers, for if they should do so, they may well provide dinner for a wolf. I

say "wolf," but there are various kinds of wolves. There are also those who are charming, quiet, polite, unassuming, complacent, and sweet, who pursue young women at home and in the streets. And unfortunately, it is these gentle wolves who are the most dangerous ones of all." (Perrault, 2003)

James Finn Garner Version (Target Text)

"Her screams were heard by a passing woodcutter-person. When he burst into the cottage, he (...) tried to intervene. But as he raised his axe, Red Riding Hood and the wolf both stopped. 'And what do you think you're doing?' asked Red Riding Hood. (...) 'Bursting in here like a Neanderthal, trusting your weapon to do your thinking. (...) Sexist! Speciesist! How dare you assume that a woman and wolves can't solve their own problems without a man's help!'

Grandma (...) cut the woodcutter-person's head off. After this ordeal, Red Riding Hood, Grandma and the wolf felt a certain commonality of purpose. They decided to set up an alternative household based on mutual respect and cooperation, and they lived in the woods happily ever after." (Garner, 2011)

In the source texts, the fairy tale is finished by a moral line conveying the message that a young female character should conform to the norms and should obey the rules set to protect her. Garner, on the other hand, subverts the binary opposition between the roles of males and females as strong/weak and protector/protecteé. Although the act of cutting the woodcutter's head off falls out of the all-accepting manner, it may be speculated that it symbolizes the rebellion against the patriarchal oppression on all inferiors. Also, the fact Garner's version provides an alternative ending to the traditional storylines may be interpreted to indicate that "Another world is not only possible, she is on her way." (Roy, 2003, p. 75), which is one of the main goals of the feminist ideology.

5. Conclusion

The feminist translation strategy proposed within the scope of this study, the "intralingual hijacking" may be deemed offensive to the social values. It may be even considered as a insult, or betrayal to the literary canons by the audience. However, the female existence in the literary arenas, in other words "l'écriture au feminine" were in its beginning days limited to some basic writing projects, and then it enhanced its borders to "to teaching, publishing, (...) and other public activities, thereby making their radical approaches to language more palatable to those who found them frustratingly esoteric and difficult" (von Flotow, 1997, p. 11). The criticism and objections toward feminist translation projects may be interpreted as a proof that such

activisms create the intended effect, which is to raise awareness towards the gender discriminating works of literature. It also works in favour of the visibility of the female translators as well.

This study believes that the "intralingually hijacked" versions of commonly known literary texts may reach to a wider range of audiences as it discusses the social and political aspects of languages and cultures. Although Garner does not categorize his work titled *Politically Correct Bedtime Stories* as a piece of children's literature, the original fairy tales on which Garner's book depends are generally categorized within this scope. Through his reconstruction, Garner's versions of the fairy tales reach beyond the intended child audience. These altered and "intralingually hijacked" fairy tales catches the eyes of the adult readers as well, which can be seen through the sale numbers of the mentioned book. The book has become a bestseller with more than 2.5 million copies sold in a few years after its publishing. It has been translated into 20 languages. The number of commentaries, critics, articles, analyses and many other types of written and spoken content on *Politically Correct Bedtime Stories* also demonstrates that the audience of these reconstructed fairy tales is certainly not limited to child readers. Considering all these factors, it is safe to assume that the case book has had a huge impact on the social order and among the audiences. Thus, "intralingual hijacking" strategy may reveal the "discriminatory speech and thought patterns (…) in the everyday language and writing styles, (…) with a higher possibility of getting the attention of the intended audience" (Dağabak, 2018, p. 160). It is also possible to state that intralingual translation can lead to the deconstruction and reconstruction of the gender discriminating linguistic and structural elements literary texts. This deconstruction can be used to normalize the alternative and untraditional characteristics for female images in social orders. Intralingual hijacking strategy provides an opportunity for the audience to recognize the socially and historically constructed and restricting role patterns on gender roles while at the same time offering and displaying alternatives for different characteristics for the sexes.

Translations of feminist texts create a junction between different cultures, bringing each party into "contact with feminist discourses and agendas produced in different localities", which enables the activists, scholars, readers and any other parties taking part in the writing, translating and reading process of a feminist text to recognize the shortcomings in "the critical language and discursive repertoires necessary to express our situated gendered experiences and worldviews. (…) Translation, then, pushes us to create a corresponding (hybrid) alternative language and to fill the gaps in the local discursive fields through our own makes and remakes" (Ergün, 2017, p. 46). Creating local feminist agendas and raising awareness towards the unseen discriminations in culture and language may be considered the first role of feminist translation act. After raising such awareness in feminist thinking constituted with an

approach embracing the worldwide feminist agenda, intralingual hijacking strategy aims to further the role of translation within the deconstruction of local gender inequalities. In other words, after the acknowledgement of what is discriminative in culture and language, the intralingual hijacking strategy aims at deconstructing these intracultural, local and maybe unique elements through translation.

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