

T.C.
İSTANBUL 29 MAYIS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
ÇEVİRİBİLİM ANABİLİM DALI

TENNESSEE WILLIAMS'IN *THE NIGHT OF THE
IGUANA* OYUNUNUN İKİ FARKLI EDEBİ TÜRDEKİ
ÇEVİRİSİNİN ÇÖZÜMLENMESİ

ANALYSIS OF TWO TRANSLATIONS IN DIFFERENT
LITERARY GENRES OF THE PLAY *THE NIGHT OF
THE IGUANA* BY TENNESSEE WILLIAMS
(YÜKSEK LİSANS TEZİ)

Taha AKDAĞ

Danışman:

Dr. Öğr. Üyesi Nilüfer ALİMEN

İSTANBUL

2019

T.C.
İSTANBUL 29 MAYIS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
ÇEVİRİBİLİM ANABİLİM DALI

TENNESSEE WILLIAMS'IN *THE NIGHT OF THE
IGUANA* OYUNUNUN İKİ FARKLI EDEBİ TÜRDEKİ
ÇEVİRİSİNİN ÇÖZÜMLENMESİ

ANALYSIS OF TWO TRANSLATIONS IN
DIFFERENT LITERARY GENRES OF THE PLAY
THE NIGHT OF THE IGUANA BY TENNESSEE
WILLIAMS

(YÜKSEK LİSANS TEZİ)

Taha AKDAĞ

Danışman:

Dr. Öğr. Üyesi Nilüfer ALİMEN

İSTANBUL

2019

T. C.

İSTANBUL 29 MAYIS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Çeviribilim Anabilim Dalı, Çeviribilim Bilim Dalı'nda 010515YL02 numaralı Taha Akdağ'ın hazırladığı "Analysis of Two Translations in Different Literary Genres of the Play *The Night of the Iguana* by Tennessee Williams" konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 08/08/2019 günü 14:00 – 15:30 saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

Prof. Dr. Işın ÖNER
İstanbul 29 Mayıs Üniversitesi
(Sınav Komisyonu Başkanı)

Dr. Öğr. Üyesi Nilüfer ALİMEN
İstanbul 29 Mayıs Üniversitesi
(Tez Danışmanı)

Prof. Dr. Ayşe Banu KARADAĞ
Yıldız Teknik Üniversitesi

BEYAN

Bu tezin yazılmasında bilimsel ahlak kurallarını uyulduğunu, başkalarının eserlerinden yararlanılması durumunda bilimsel normlara uygun olarak atıfta bulunulduğunu, kullanılan verilerde herhangi bir tahrifat yapılmadığını, tezin herhangi bir kısmının bu üniversite veya başka bir üniversitede başka bir tez çalışması olarak sunulmadığını beyan ederim.

Taha AKDAĞ

08/08/2019

ABSTRACT

ANALYSIS OF TWO TRANSLATIONS IN DIFFERENT LITERARY GENRES OF THE PLAY *THE NIGHT OF THE IGUANA* BY TENNESSEE WILLIAMS

Theatre translation has been a controversial issue among the academics of Translation Studies and the people who have been engaged in theatre. The characteristics of theatre texts like having non-verbal elements and being written to be staged cause some problems for the translators. In a translation process, in order to come up with a solution for those problems, different strategies and thoughts on how to translate theatre texts have been presented by many different academics. Among those strategies, two opposite ones which are translating for the page and translating for the stage come into prominence. By taking a generalization that concerns these two strategies into consideration, this thesis analyzes the two different Turkish translation of the play *The Night of the Iguana* by Tennessee Williams. While one of the target texts is *İguananın Gecesi* (1990) translated by Ülker İnce as a play, the other one is *Iguana Gecesi* (1966) translated by Canset Unan as a novel, which makes it an intergenre translation. Since there is a difference in the literary genres of the two target texts, an in-depth research has been done to find out whether there is a novel version of the source text, but nothing could be found. Considering this difference in literary genres of the target texts, the source text and the translations of it are analyzed in the light of Skopos Theory by Hans J. Vermeer.

Keywords:

intergenre translation, literary genre, translation, theatre text

ÖZ

TENNESSEE WILLIAMS'IN *THE NIGHT OF THE IGUANA* OYUNUNUN İKİ FARKLI EDEBİ TÜRDEKİ ÇEVİRİSİNİN ÇÖZÜMLENMESİ

Tiyatro çevirisi, Çeviribilim akademisyenlerinin ve tiyatroyla uzaktan yakından ilgisi olan insanların arasında tartışmalara yol açan bir konu olmuştur. Tiyatro metninin sözel olmayan unsurlara sahip olma ve sahnelenmek üzere yazılma gibi özellikleri çevirmenler için bazı problemlere neden olmaktadır. Çeviri sürecinde, bu problemlerin çözümüne ulaşmak adına birçok farklı akademisyen tarafından tiyatro metninin nasıl çevrileceği üzerine stratejiler ve görüşler ortaya atılmıştır. Bu stratejiler arasından, iki karşıt yöntem olan basım için çeviri ve sahne için çeviri ön plana çıkmıştır. Bu tez, bu iki stratejiyle alakalı bir genellemeyi göz önünde bulundurarak Tennessee Williams'ın *The Night of the Iguana* adlı oyununun iki farklı Türkçe çevirisini incelemektedir. Erek metinlerden biri Ülker İnce tarafından oyun olarak çevrilen *İguananın Gecesi* (1990) iken, diğer erek metin ise Canset Unan tarafından roman olarak çevrilen *Iguana Gecesi* (1966)'dir ki bu çeviri türler arası bir çeviri olarak karşımıza çıkmaktadır. İki erek metnin edebi türlerinde bir fark olduğu için, kaynak metnin roman versiyonunun olup olmadığını bulmak amacıyla derinlemesine bir araştırma yapılmıştır, ancak hiçbir şey bulunamamıştır. Erek metinlerin edebi türleri arasındaki bu farkı göz önünde bulundurarak kaynak metin ve çevirileri Hans J. Vermeer'in Skopos Kuramı ışığında çözümlenmiştir.

Anahtar Kelimeler:

türler arası çeviri, edebi tür, çeviri, tiyatro metni

ACKNOWLEDGEMENTS

First of all, I would like to express my endless thanks to my advisor, Dr. Nilüfer Alimen. During the course of this thesis, she always supported and guided me. I also would like to convey my sincere thanks to Prof. Dr. Ayşe Banu Karadağ. Thanks to her, I gained analytical and academic thinking skills throughout my master education. I would like to express my sincere gratitude to Prof. Dr. Işın Öner. She shared her vast knowledge in the field of Translation Studies with all modesty.

In addition, I would like to extend my gratitude to Dr. Mesut Kuleli for his guidance in choosing this field and for his long-standing support and assistance. I also would like to thank Ahmet Dolmacı and Halil İbrahim Filiz, who shared the same office with me, for their support and Kadir İlbey Çakıroğlu, who provided me with accommodation throughout my master education.

Finally, I would like to convey my eternal thanks to my dear family and my wife, Ayşenur Polat Akdağ, who was with me during my master education and whose support I have always felt during the course of this thesis. Aside from this long and exhausting thesis journey, I also would like to thank her for being with me at any time of my life.

TABLE OF CONTENTS

TEZ ONAY SAYFASI	ii
BEYAN	iii
ABSTRACT	iv
ÖZ	v
ACKNOWLEDGEMENTS	ivi
LIST OF TABLES	ix
LIST OF FIGURES.....	x
INTRODUCTION.....	1
1 GENERAL REMARKS ON THEATRE TRANSLATION.....	3
1.1 Before 1970s.....	3
1.2 After 1970s	9
1.2.1 Translation Strategies for Theatre Texts.....	10
1.2.2 Treating the Theatre Text as a Literary Work.....	10
1.2.3 Using the Source Language Cultural Context as Frame Text.....	10
1.2.4 Translating ‘Performability’	10
1.2.5 Creating Source Language Verse Drama in Alternative Forms.....	11
1.2.6 Co-operative Translation	11
1.3 Contrasting Ideas	11
1.3.1 Thoughts on Behalf of Treating the Theatre Text as a Literary Work	12
1.3.2 Thoughts on Behalf of Translating ‘Performability’	13
2 BACKGROUND TO THE PROBLEM: BETWEEN THE TEXT, PLAY AND TRANSLATION	18
2.1 Ways of Interpreting a Verbal Sign	18
2.2 A Genre Shift in Translation	19
3 THE PROBLEM: A GENERALIZATION ON THEATRE TRANSLATIONS .	25
4 A CASE STUDY OF THEATRE TRANSLATION: <i>IGUANA GECESİ/İGUANANIN GECESİ</i>	29
4.1 Non-verbal Elements in Theatre Texts	30
4.2 The Strategies Employed by the Translators on Translating Stage Directions in <i>The Night of the Iguana</i>	31

5 FINDINGS	32
5.1 Addition.....	32
5.2 Omission.....	37
5.3 Transformation of Tense	42
6 DISCUSSION	47
7 CONCLUSIONS	53
REFERENCES	54
APPENDICES	58
APPENDIX 1 – CORRESPONDENCES.....	58
APPENDIX 2 – THE SKETCH BY OLIVER SMITH.....	60
APPENDIX 3 – THE FINDINGS OF THE CASE STUDY	61
APPENDIX 4 – THE COVERS OF THE BOOKS IN THE CASE STUDY	93
ÖZGEÇMİŞ	96

LIST OF TABLES

Table 1 An Example of Addition Strategy - 1	32
Table 2 An Example of Addition Strategy – 2	33
Table 3 An Example of Addition Strategy – 3	34
Table 4 An Example of Addition Strategy – 4	35
Table 5 An Example of Addition Strategy – 5	36
Table 6 An Example of Omission Strategy – 1	37
Table 7 An Example of Omission Strategy – 2	38
Table 8 An Example of Omission Strategy – 3	39
Table 9 An Example of Omission Strategy – 4	40
Table 10 An Example of Omission Strategy – 5	41
Table 11 An Example of Transformation of Tense Strategy – 1	42
Table 12 An Example of Transformation of Tense Strategy – 2	42
Table 13 An Example of Transformation of Tense Strategy – 3	43
Table 14 An Example of Transformation of Tense Strategy – 4	44
Table 15 An Example of Transformation of Tense Strategy – 5	45

LIST OF FIGURES

Figure 1 Pavis' Series of Concretizaxtions in Theatre Translation.....	14
---	-----------



INTRODUCTION

Since the very first day of the human race, people have needed to communicate with each other. In order to do that, they have used different mediums like using gestures and mimics, drawing pictures or speaking. Over the years, they have spread across the world and the needs for different things have resulted in emerging of new languages. Therefore, translation from one language into another has become another medium used to communicate. The need for communication has gradually grown with the developments experienced in different fields like trade or technology or some events like wars or bilateral relations between countries have led to that need.

Culture consists of many different elements including language. Every language embodies some unique characteristics of its culture. Thus, translation from one language into another inevitably contains a cultural transfer. Thanks to that feature of translation, it has also been an important medium in the process of making new cultures and reshaping the existing ones. In order to carry out that cultural transfer, literary works from different cultures have been translated into different languages. Theatre texts are not an exception to this.

Beginning with the target-oriented theories, descriptive studies has been conducted in Translation Studies. One has simply been able to find lots of descriptive studies comparing one or more translations of a literary work since that time. Those comparisons mostly include texts in the same literary genre. In other words, in most of those studies, researchers compare a source text with its interlingual translation(s) and they are all in the same literary genre. In this thesis, however, I will present an analysis of two Turkish translations in different literary genres of the same theatre text.

The main purpose of this thesis is to test a generalization on theatre translation put forward by different scholars which presupposes that translations for the page are faithful to the source text while translations for the stage are away from the notions of fidelity. In order to realize that purpose, the case study in this thesis will include two different translations of the play *The Night of the Iguana* by Tennessee Williams. One of the target texts is *İguananın Gecesi* by Ülker İnce which is a play as is the case with the source text and was put on the stage in Turkey in 2000 (İstanbul Devlet Tiyatrosu, n.d.). The other target text is *Iguana Gecesi* by Canset Unan but it is a novel.

In the first part of my thesis, I will present some perspectives of scholars in Translation Studies on theatre translation for a better understanding of abovementioned descriptive study. In the second part, since there is a genre shift in the translation process of one of the target texts, after covering the landmark article of Roman Jakobson (1959) in Translation Studies titled as “On Linguistics Aspects of Translation” which suggests three ways of interpreting a verbal sign, namely intralingual translation, interlingual translation and intersemiotic translation, I will present what this type of translations can be called and some studies considering it as a way of interpreting a verbal sign. The third part will present a generalization about theatre translation which will be the problem of my thesis. In the fourth part, I will present the case study in my thesis and the points I will focus on while analyzing it. In the fifth part, I will analyze the two translations mentioned above and in the sixth part, I will compare and discuss the findings of the study and the abovementioned generalization to see if they overlap. Finally, in the last part, concluding remarks will be given.

1 GENERAL REMARKS ON THEATRE TRANSLATION

As the importance of communication increased, together with many other reasons, the relationship between the languages developed. Different texts in different genres have been translated into different languages. Translation of theatre texts is one of them and has many differences compared to other types of translations because of their unique characteristics. These characteristics of theatre texts have made theatre translation a controversial issue throughout the years. Translation in general has also been considered as such. It had been considered as a field under different disciplines until the paradigm shift experienced in 1970s in Translation Studies. This paradigm shift has led to changes in the viewpoints to the field. Considering theatre translation, I would like to take this paradigm shift as a turning point and present some of the thoughts on theatre translation before and after that.

1.1 Before 1970s

Since theatre texts have different features compared to other literary texts, for long years, many scholars have had different opinions on how to translate them. Here, I will present the thoughts of some scholars on translating theatre texts. One of these scholars is Lars Hamberg. In his article “Some Practical Considerations Concerning Dramatic Translation”, he sees translating for theatre as a translation which should not be ambiguous and must get the audience’s attention in the desired way (Hamberg 1969, 91). In order to obtain this desired result, he comes up with some bits of advice: the dialogues in the translated theatre text must be easy and natural so that the actors can easily perform it without sounding stilted and during the translation process, translators must imagine the stage production of the text they are translating (Hamberg 1969, 92). He takes the translators’ task one step further and states that they must have the ability to know how the actor(s) must utter a line and observe the pauses in the play even if the playwright does not indicate them in the source text (Hamberg 1969, 93). However, it is not the translators’ choice to decide whether a part of the source text is included or left out in the target text but the producer’s decision (Hamberg 1969, 91). Therefore, according to Hamberg, unlike translators of other literary texts, translators of a theatre text must take into account many other points concerning stage production. He

describes the task of the translators as such but does not leave a space for them to move as they desire. He also points out that some alterations are inevitable while staging a theatre text but these alterations can be made to the translated text during rehearsals by the stage manager, translators must not alter anything in the source text while translating it and the alterations made by the stage manager must not take liberties with the original text. On one hand, he expects translators to consider every stage of a play and do their job as required by that, on the other hand he wants them to translate the text faithfully and leave some of those stages to others who are parts of a stage production (cf. Hamberg 1969, 91-94). He also suggests that the translations that include local colors should not be felt foreign by the audience as free adaptations and explains that the translator should be willing to cope with the difficulties of translating the theatre text by doing so (Hamberg 1969, 91). However, he also states that there are some untranslatable wordplays and puns in theatre texts, and the translator must use local equivalents to replace them (Hamberg 1969, 94). To conclude his thoughts on theatre translation, it can be said that for him, translations of theatre texts must be faithful to the source text and must not take liberties with it.

Another scholar whose thoughts on theatre translation I would like to mention here is Harry G. Carlson. In his article titled as "Problems in Play Translation", he is of the same opinion as Lars Hamberg that translation of a play should be actable and the translator should leave the creative work to the producer or the actor. However, he also states that if the translator is an experienced one and his/her translations of theatre texts are put on the stage and become successful, then s/he can decide on which lines to include and to cut in the target text (Carlson 1964, 55-58). He leaves a space for translators to move freely only if they have enough experience and success. After saying that translated fiction tends to be about 25% longer than the source text, he points out that the situation is different when it comes to theatre translation because if it were the same, a translated theatre play on the stage would probably last more than three hours. Therefore, translators shorten and revise the theatre texts and this mostly results in unfair representations of foreign playwrights (Carlson 1964, 56). He ends his article by asserting that no translation is complete, so people should learn to read foreign novels, poems, even plays yet the drama has to rely heavily on translators. Actors need words to shape and form conversationally and translators are the ones who

can provide those words (Carlson 1964, 58). Here again, he limits the translator by giving the task of forming and shaping the words to the actors. To sum up his ideas on theatre translation, it can be said that for him, translators must be faithful to the source text if they do not have enough experience and success in translating theatre texts.

William Becker is another scholar whose ideas I would like to include. In his review which is “Some French Plays in Translation”, he criticizes theatre translations and lays emphasis on how to translate a theatre text. After stating different strategies employed by different translators to translate theatre texts like translating with literal accuracy, focusing on the ideas, or the spirit, or the words, or combination of them, translating by departing from the source text and concentrating on adapting rather than translating, he points out that all these strategies result in few good translations in the end (Becker 1956, 277). Pointing out that translation is an “impossible” task and expressing the necessity of translation for theatre, he ends his review by saying that many plays that are masterpieces need to be saved from existing translations of them and there is a need for more and better translation activities (Becker 1956, 288). Besides this harsh criticism, he also introduces the features of a good theatre translation as the one which works neither better, nor worse or differently on the stage than the original play (Becker 1956, 281). Then he uses the term “true translation” whose aim is to be pure and faithful and when a translation derives from the original, he calls that “true adaptation”. Like Lars Hamberg, he explains the reasons for true adaptation by stating that the translator looks for a way out of the difficulties of translating theatre texts but he also states that adaptation becomes inevitable if there are differences between the two theatrical systems (Becker 1956, 278-279). These ideas of his show that his approach on theatre translation is also to be faithful to the original like the ones above.

In one of the issues of *Saturday Review* magazine, there is a review by Max Beerbohm dating from December 31, 1904. In this review, Beerbohm (1904) harshly criticizes the translation of Leo Tolstoy’s play *The Power of Darkness* by Louise and Aylmer Maude. Due to their translation, he calls them mischief-makers and habitual translators since they try to find out some equivalents for each phrase in the original text, and he thinks that he should give them some advice on how to translate and how not to translate theatre texts. In this respect, he states that translators should have this in their mind and translate the text in that way: if the author of the original text were a

fellow citizen of the translator, which words would he have used? To achieve this, he suggests that the important thing in translation of theatre texts is not the letter of the original but the spirit of it (Beerbohm, Maude, and Shaw 1961, 3). Aylmer Maude, then, writes a letter to the editor of *Saturday Review* as a response to the critic of Max Beerbohm. In this letter, he mainly tries to explain their decisions during the translation process and wants Beerbohm to consider the difficulty of translating and to appreciate the translators for doing that difficult task before depreciating the work they have done (Beerbohm, Maude, and Shaw 1961, 5). The debate goes on with a response to this letter by Beerbohm and another letter by Maude to defend themselves. Then, Bernard Shaw gets involved in the debate with a letter to the editor. After giving his opinion on translating Tolstoy by saying that it is a work required to rethink Tolstoy's thought and re-express it in English, Shaw introduces his aim of writing the letter which is a request from Max Beerbohm to give them a rule of translation for the plays (Beerbohm, Maude, and Shaw 1961, 6-7). It is seen that Beerbohm and Shaw hold the same opinion on theatre translation: not the letter but the spirit. Beerbohm (1905) complied with the request and wrote another column titled "Dramatic Translation". He starts his column admitting that translation cannot be perfect; there is always something lost in it and introduces two strategies that are the scientific and the aesthetic ways to translate a play. For him, the scientific way refers to translation for the library in which the original text is rendered as faithfully as it can be. However, in theatre, he claims that people need to forget the existence of the translator, and even the author; they just want the play and to see it as if its original version was being staged. According to him, this type of translation is the most faithful one. In order to achieve this, the translator must distinguish between verbal equivalents and practical equivalents and give importance to the practical ones (Beerbohm, Maude, and Shaw 1961, 7-8). He also points out that the task of a theatre translator is similar to that of an oral interpreter, and if they are to be effective, they must be free and broad (Beerbohm, Maude, and Shaw 1961, 7-8). It can be understood that Max Beerbohm interprets "faithful" differently. For him, if a translation of a theatre text is for the library, the translator must be faithful to the source text by using the equivalents for the phrases in it. However, he believes that the most faithful theatre translation is the one that takes liberties with the source text, when it is necessary in order to be staged. "Faithful" here is not a faithfulness that is verbally. It is

a faithfulness meaning to have the same spirit as the source text. After Shaw's letter and Beerbohm's column, Maude ends the debate with another letter. In his letter, he also mentions the two strategies of translating theatre which are translating for the library and translating for the stage and states that their translation is a library version of the play as an explanation of not taking liberties with the original text (Beerbohm, Maude, and Shaw 1961, 9).

Another scholar I would like to mention here is Henry Knepler. In his paper "Translation and Adaptation in the Contemporary Drama", he argues that having general rules for literary translations is not useful because there are many variables like the genre, the relationship between the languages and the time of writing. However, it is possible to set standards for homogenous groups of works and the works which have the same purpose. By taking this into account, he thinks that translators can employ different strategies while translating theatre classics and the drama written for the stage in their time. Since the latter is written to be put on the stage, translators must translate it by considering the stage even if it is going to be published as a book and if they do not, then they violate the intention of the author (Knepler 1961, 31). According to him, a translated theatre text needs to have an equivalent effect on the audience and in order to accomplish this, the translator keeps faith with the theatre text not by conforming to the original closely but by deviating from it judiciously. Like Lars Hamberg and William Becker, Knepler also calls this type of translation as an "adaptation" (Knepler 1961, 33). However, he dissents from them in terms of faithful translation stating that the translator keeps faith with the source text by adapting it. He points out that the needs of adapting a theatre text lies behind the different theatrical traditions and cultural aspects of two different countries (cf. Knepler 1961, 33). He also adds that good equivalents are the ones that take both idiomatic and the cultural elements into account. Therefore, he comes to a conclusion which is when the contemporary drama translation is considered, close translation results in poor translation (Knepler 1961, 37). It can be seen that he partly gets further away from Hamberg and Becker's thoughts on theatre translation by considering the difference between the cultural elements and suggesting a different point of view to faithful translation which is similar to Beerbohm's.

Peter D. Arnott is the last scholar I would like to give a place in this part. In his book *An Introduction to the Greek Theatre*, there is a chapter titled "Problems of

Translation” in which he focuses on translation of Greek Theatre. At the beginning of this chapter, he shares the same opinion as Knepler in terms of faithful translation by stating that an experienced yet scholarly insufficient poet can come up with a beautiful work which is just a little related to the original and pure scholarship, by elucidation or emendation, can bring out new beauties in a well-known text (Arnott 1959, 180). He goes on explaining that there is always something forfeited in the translation. If the translation focuses on reproducing everything in the original, it loses impact and if it concentrates on the meaning without all the others, it over-simplifies the thought of the author and misleads the text. Thus, “a translation must be either frankly literary or frankly dramatic” (Arnott 1959, 182). This thought of his coincides with that of Max Beerbohm on the strategies of translating theatre texts – translating for the library becomes “literary” and translating for the stage becomes “dramatic”. Another point which he shares the same opinion as Beerbohm is that the translator is supposed to convey the spirit instead of the words, and translation becomes his rewritten original text (Arnott 1959, 186). He also focuses on the difference between the two languages involved in the translation process by stating that every word carries its series of associations which vary widely from one language to another (Arnott 1959, 183). Then he says that in order to reconcile two different languages, expanding the text is necessary to make the meaning clearer (Arnott 1959, 190). He also points out that every translation brings out new problems not just because of these differences but also because of the individual bias of the translator (Arnott 1959, 196). In order to conclude that chapter of his book, he states that there might be some circumstances, which are external to the original text, influencing the translator. These circumstances might be due to the society translators live in, the method they use, the cultural aspects of their time and many others (Arnott 1959, 206). These ideas of Peter D. Arnott show that he sees the translator as an individual who is a part of a cultural system and make his approach to theatre translation different from the abovementioned ones. It can also be said that for him, theatre translation should take liberties with the source text.

When these thoughts of six different scholars are considered, it can be said that like approaches to translation in general, approaches to theatre translation were also mainly source-oriented before 1970s. The starting point for the scholars mentioned above to criticize translations or the starting point of their advice on how to translate a

theatre text is the source text. The term “faithful translation” can be found in almost all of them. Some of them also focus on cultural differences but cannot move their ideas one step further towards a target-oriented approach. However, these ideas might have paved the way for the paradigm shift in Translation Studies in 1970s.

1.2 After 1970s

With the paradigm shift experienced in the ‘70s in Translation Studies, the field started to be considered as a major field itself rather than as a sub-branch of linguistics. Source-oriented approaches were gradually replaced by target-oriented approaches. Considered as an independent discipline, Translation Studies continued to develop and passed through the cultural turn which was firstly stated by Susan Bassnett and Andre Lefevere¹ and paved its way for interdisciplinary studies. Since then, many studies related to different disciplines, from sociology to economics, have been conducted in the field.

However, compared to other fields, as Bassnett states “in terms of Translation Studies, theatre translation has always been the poor relation...and there is a great potential for further research in this neglected area” (Bassnett 1998, 107), theatre translation got less attention by translation scholars. She explains the reason for this as less interest by saying:

I have tried to suggest that part of the explanation of this lies in the impossible task that has been set for the theatre translator to accomplish. But it is also the case that we know woefully little about the genealogy of theatre translation in comparison with the history of other types of translation, and this needs to be rectified (Bassnett 1998, 107).

According to her, this impossible task is due to the incomplete nature of theatre texts. Unlike many other text types, they are incomplete because they are written to be performed. “The two texts - written and performed - are coexistent and inseparable, and it is in this relationship that the paradox for the translator lies” (Bassnett-McGuire 2014, 87). The translator already has a lot, including target culture, literature, audience etc., to think about while translating a complete text and when it comes to an uncompleted

¹ For more information, see. Bassnett, Susan and André Lefevere. 1990. *Translation, History and Culture*.

theatre text, the translator's task becomes impossible for Bassnett, which is explained by her as "...to treat a written text that is part of a larger complex of sign systems, including paralinguistic and kinesic signs, as if it were a literary text created for the page and read as such" (Bassnett 1991, 100). About this subject, she also states that if we accept that there is a gestic text encoded in the theatre text, then the translator needs to decode it at first and re-encode it in the target text. She thinks that expecting translators to do this is irrational because they have to have experience or training of theatre in both source and the target language to achieve this task (Bassnett 1998, 92).

1.2.1 Translation Strategies for Theatre Texts

In her article titled as "Ways Through the Labyrinth – Strategies and Methods for Translating Theatre Texts", Susan Bassnett expresses five different translation strategies which are employed by different translators while translating a theatre text (Bassnett 2014, 90). These strategies are briefly as follows:

1.2.2 Treating the Theatre Text as a Literary Work

This strategy allows translators to translate the source text without thinking about whether it will be performed and translators focus on the distinguishing characteristics of the spoken language in the text. They have nothing to do with the paralinguistic elements, and this type of translation removes the difficult task of the translator mentioned above because the text is treated as if it were complete (Bassnett 2014, 90).

1.2.3 Using the Source Language Cultural Context as Frame Text

In this type of translation, the translator features what the target audience thinks of source culture and translates the source text in this way. Therefore, a huge ideological shift occurs and the translation mostly results in a comic frame (Bassnett 2014, 90).

1.2.4 Translating 'Performability'

Employing this strategy makes the abovementioned difficult task emerge for the translators since they try to produce a theatre text which can be easily performed in the target language. In other words, they translate an incomplete source text into an uncompleted target text. To do this, they need to consider the performance dimension of

the text. In order to make a theatre text performable, they are supposed to think and act as an actor or director and take the paralinguistic elements into consideration both in the source and in the target culture (Bassnett 2014, 90).

1.2.5 Creating Source Language Verse Drama in Alternative Forms

The key point of this strategy is the verse form. If the source text is in a verse form and verse drama is not common in the target culture, the translator may translate it as a prose text or vice versa (Bassnett 2014, 91).

1.2.6 Co-operative Translation

With this strategy, the translator and the director and/or the actors can work together. Therefore, both sides might be more likely to feel comfortable because the translator is able to evade considering the performance dimension while translating and the director and/or the actors can negotiate with the translator on the changes they want to make in the target text. By this way, together they can make an uncompleted source text a complete one in the target culture (Bassnett 2014, 91).

1.3 Contrasting Ideas

Two of these strategies, which are “treating the theatre text as a literary work” and “translating ‘performability’” seem confrontational among the scholars who are interested in translation or theatre. In order to understand the reason why these two strategies are important among scholars better, that idea of Van den Broeck’s on theatre translation will be helpful: the translator has to choose viewing drama either as a literary work or as an integral part of a theatrical production (Van den Broeck 1988, 55–56). While some scholars like Susan Bassnett, Andre Lefevere, Jiri Veltrusky and Franz H. Link have positive ideas on treating a theatre text as a literary work, others like Patrice Pavis, George Mounin, Ortrun Zuber-Skerritt and Markus Weber seem to take a stand for translating performability².

² For more thoughts on theatre translation, see also. Nutku, Özdemir. 1978. “Oyun Çevirilerinde Konuşma Dilinin Önemi.”
Sanlı, Sevgi. 1988. “Tiyatroda Çevirinin Payı.”
Karantay, Suat. 1988. “Tiyatro Çevirisinin Sorunları.”

1.3.1 Thoughts on Behalf of Treating the Theatre Text as a Literary Work

Among the scholars who are in favor of treating the theatre text as a literary work, Susan Bassnett can be considered as the leading one. In her article “Translating for the Theatre: The Case Against Performability”, she argues against the term “performability” by stating that it is a controversial term due to the lack of a proper definition and translators hide behind it in order to account for the significant changes they have made, including additions and omissions. She also points out that many languages do not even have any words corresponding to “performability” and when it comes to the definition of this term, no further explanation can be made rather than having fluent speech rhythms. She says even if it can be defined properly, it will show lots of changes depending on the culture and the period of time (Bassnett 1991, 102). According to her, without a written text there will not be a performable one and there may be a lot of different performance strategies possible in any theatre text. Since translators have an uncompleted written text and have to deal with it, they must begin the translation process with the written text, rather than with an imaginary performance (Bassnett 2014, 102). She admits that theatre texts are different from the texts written to be read only “because the process of writing involves a consideration of the performance dimension, but neither can an abstract notion of performance be put before textual considerations” (Bassnett 1991, 110-111). She claims that since translating performability makes the task of the translator impossible, the translator’s task should not be trying to make the text performable but dealing with inconsistencies of the texts and leaving the solutions of them to the director, the dramaturge, actors or someone else (Bassnett 1998, 105). It can be understood that for Bassnett, the task of a theatre translator is not to consider the performance dimension of the text but to treat it as a literary work and leave the responsibility of the performance to someone else.

Another scholar, Andre Lefevere thinks that there is not a theoretical literature on drama translation and as a reason for this he points out that “although many monographs of X as translator of Y exist in the field of drama translation, none to my knowledge go beyond treating drama as simply the text on the page” (Lefevere in

Karantay, Suat. 1995. “Tiyatro Çevirisi: Oyun Dili ve Çeviri.”

Bassnett 1998, 95). After restating that there is no clear definition of “performability”, Bassnett also expresses the same opinion by saying: “...there is the relative absence of theoretical writing on theatre and translation” (Bassnett 1998, 95).

After stating that not all theatre texts are written to be performed and besides there are other types of texts written to be performed, Jirý Veltrusky also claims that translators should work with the dramatic text as literature and thinks that it is a useful starting point for them (Veltrusky in Bassnett 1998, 99). It can be seen that Veltrusky is also one of the supporters of this strategy.

Franz H. Link is another scholar who is not against this strategy. In his article “Translation, Adaptation and Interpretation of Dramatic Texts”, he states that “dramatic art has so far been considered as a mixed art, considering the dramatic text as literature and the production as a performing art. It is, of course, possible to consider the dramatic text as literature only” (Link 1980, 49). It is understood that Link also believes that the translator can leave the stage dimension of a theatre text aside and treat the theatre text as a literary work.

1.3.2 Thoughts on Behalf of Translating ‘Performability’

Scholars who argue that “translating performability” should be employed while translating theatre texts state that theatre texts are united with their paralinguistic elements and cannot be separated from each other. Therefore, they claim that the translation of a theatre text must be a performable one. One of the supporters of this strategy, Patrice Pavis, who is originally a theater semiotician, states in his article “Problems of Translation for the Stage: Interculturalism and Post-Modern Theatre” that translating a theatre text is much more than translating a dramatic text and “real translation takes place on the level of the *mise en scène* as a whole” (Pavis 1989, 41). He continues to support his ideas by stating that just as translation in general cannot be defined as a semantic equivalence of a source text, theatre translation is not an exception (Pavis 1989, 41). Moreover, a translation scholar Hans Sahl defines theatre translation in general as “staging a play in another language” (Sahl in Pavis 2003, 141). In his comprehensive book titled as *Theatre as the Crossroads of Culture*, after explaining the process of a theatre translation with the help of a series of concretizations (figure 1), Pavis points out that “theatre translation (like any translation of literature) is

not a simple linguistic question; it has too much to do with stylistics, culture and fiction” (Pavis 2003, 135).

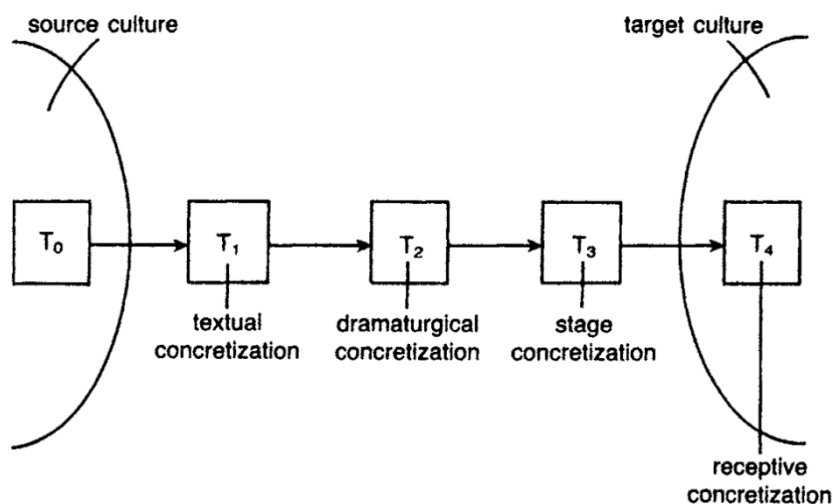


Figure 1 Pavis' series of concretizations in theatre translation (Pavis 2003, 135)

In Figure 1, T₀ is the source text. The first concretization takes place in T₁ which is the stage where translators are in the position of both a reader and a dramaturge. They make a selection of possible indications in the source text as a reader and analyze the fiction in the text. They must consider rebuilding the plot and other theatrical features of the text, such as the characters, time and space, echoes, repetitions and responses according to the rationale that seems to be suitable for the target culture. The stage T₂ includes a coherent reading of not only the plot but also the spatiotemporal signs in the source text. In other words, the dramaturgical analysis in stage T₂ involves concretizing the text to be read and understood easily by the reader/spectator in the target culture and paving the way for a future *mise en scène*. T₃ is the stage in which the initially translated text in T₁ and T₂ is tested onstage before the audience in the target culture. The series arrives its finality in the stage T₄ where the text is concretized by the spectator after the stage T₃.

The stages which are important under this sub-heading are obviously T₁ and T₂ suggesting that the translation of a theatre text is not merely a translation of a literary work. In his book, Pavis summarizes this part by saying: “It would not be an exaggeration to say that the translation is simultaneously a dramaturgical analysis (T₁ and T₂), a *mise en scène* and a message to the audience” (Pavis 2003, 136).

Considering this series can make us think of co-operative translation which is one of the strategies of translating theatre texts mentioned above. Pavis also states that in order to develop a thought on theatre translation, we must counsel the translator just as the director and actors (Pavis 2003, 131). However, when it comes to the two contrasting ideas in this study, Pavis is clearly for translating performability. In his abovementioned book he also gives voice to Antoine Vitez who was an actor, director and poet. His opinion on theatre translation is that ideally the translation ought to have the option of commanding the *mise en scène*, not the reverse (Vitez in Pavis 2003, 140). It can be seen that he is also one of the supporters of this strategy.

Another scholar supporting this strategy is George Mounin. In his article, he notes that “a playable theatre translation is the product, not of linguistic, but rather of a dramaturgical act—otherwise, as Mérimée said of the translation of *Revizor*, ‘one would translate the language well enough, without translating the play’” (Mounin in Pavis 2003, 135). It is understood that Mounin differs the translation in general with theatre translation and in terms of theatre translation, he gives prominence to translating performability.

Ortrun Zuber-Skerritt is another scholar who is in favor of translating performability. In her article “Problems of Propriety and Authenticity in Translating Modern Drama”, she points out that in terms of difficulties faced in the translation process, a drama is nearly the same as other literary genres and adds that the translator of a drama must translate both the meaning of a word or sentence and the implications, flow, tone and stylistic level, imagery and symbols of association. She continues with comparing drama translation to other types noting that the translator of a play needs to consider non-verbal and non-literary features more than the translator of novels or poetry, and a play is dependent on extra components like movements, gestures, speech rhythms, music, sound effects, stage scenery and lights – it especially depends on the immediacy of the effect on the audience (Zuber 1980, 92). Finally, she puts an end to her comparison by saying that “the translator of a play should not merely translate words and their meanings but produce speakable and performable translations. In the process of translating a play, it is necessary for him to mentally direct, act and see the play at the same time” (Zuber 1980, 93). These ideas of hers show that translating performability is an important strategy for her.

In her article “Between Words And Silences: Translating For The Stage And The Enlargement Of Paradigms”, Alinne Balduino Pires Fernandes claims that Translation Studies presently offer deficient resources to manage the issues of theatre translation and she tries to explain the difference between theatre translation and other types of translation by stating that it copes with non-verbal systems which are produced by and that produce verbal signs and “it is a work of art to be performed to potential audiences with cultural backgrounds different from that of the original play” (Fernandes 2010, 119). Since she focuses on non-verbal elements in the theatre texts and the performance dimension of them, it can be concluded that she is also a proponent of translating performability.

Before putting an end to the first chapter, in order to pave the way for the next chapter, I would like to mention Reba Gostand’s description of different aspects and processes of drama translation as follows:

- One language to another (difficulties of idiom, slang, tone, style, irony, word-play or puns)
- One culture to another (customs, assumptions, attitudes)
- One age/period to another (as above)
- One dramatic style to another (e.g. realistic or naturalistic to expressionistic or surrealistic)
- One genre to another (tragedy to comedy or farce)
- One medium to another (stage play to radio, TV or film)
- Straight play-script to musical/rock, opera/dance drama
- Printed page to stage
- Emotion/concept to happening
- Verbal to non-verbal presentation
- One action group to another (professional-stage/film trained to amateur groups, students or children)
- One audience to another (drama for schools or the deaf) (Gostand in Zuber-Skerritt 1988, 486).

For this study, three of the items above are important and two of them are already interrelated with each other which are “one language to another” and “one culture to another”. I have already mentioned the cultural turn in Translation Studies which makes these two items interrelated. The key item for this study in this list above is “one genre to another” because, as it is stated in the introduction, one of the target texts of the case study in my thesis has a genre shift - from a theatre text to a novel.

The translations including the first two items can be called interlingual or intralingual translations – cultural differences can be experienced among different dialects of a language. In the second chapter of my thesis, after covering Roman Jakobson’s article titled “On Linguistics Aspects of Translation” (1959) in which he suggests three ways of interpreting a verbal sign, namely intralingual translation, interlingual translation and intersemiotic translation, I will present the term for the translations under the third item -“one genre to another”- and some studies considering it as a way of interpreting a verbal sign.



2 BACKGROUND TO THE PROBLEM: BETWEEN THE TEXT, PLAY AND TRANSLATION

When translators translate a foreign theatre text, they carry out an interlingual translation, but when it comes to put that translation on the stage, the process can be called as an intersemiotic translation since some of its parts are translated through non-verbal elements like gestures, mimics, scenery etc. Thus, a theatre translation has an intersemiotic nature only when it is to be staged. In other situations, it can be either an interlingual or an intralingual translation because the translator either translates the elements which describe the stage or the behaviors of the actors etc. or not. When the target text has those elements, it contains them verbally. Another point is that an intersemiotic translation of a theatre text can be a translation of an interlingual or intralingual translation and it may be conducted not by a translator but by a director or a dramaturge. Therefore, the two strategies discussed above are about these two points. Translators considering the theatre text as a literary work during translation process conduct an interlingual or intralingual translation without thinking about the intersemiotic nature of theatre translation. This type of translation is also called translation for the page. Others, however, have an intersemiotic translation in their minds while translating, even if they do not produce that type of translation. This type of translation is also called translation for the stage. The question here is: what can we call a translation in which a genre shift occurs? Before trying to find an answer to this question, it will be noteworthy to explain the terms I used in this paragraph which were first stated by Roman Jakobson (1959).

2.1 Ways of Interpreting a Verbal Sign

In the years when Translation Studies was still considered as a sub-discipline of Linguistics, there were scholars intentionally or unintentionally helping it to find its way towards an independent discipline. One of those scholars is Roman Jakobson who was a linguist and literary theorist. In his article “On Linguistic Aspects of Translation”, he states that “the meaning of any linguistic sign is its translation into some further, alternative sign” (Jakobson 1959, 232) and adds that this sign would be the more developed one. According to him, there are three ways of interpreting a verbal sign: “it

may be translated into other signs of the same language, into another language, or into another, nonverbal system of symbols” (Jakobson 1959, 233). He labeled these three types of translation as follows:

- 1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
- 2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.
- 3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson 1959, 233).

Thanks to this tripartite definition by Roman Jakobson, it has become easy to categorize the translations conducted in different fields. However, when a translation from a genre – a theater text - into another – a novel –, which is one of the target texts of the case study in my thesis, and the categorization of translation types by Jakobson are taken into account, the question which I stated above comes into my mind: which type of translation does such a translation from one genre into another belong to? At first sight, it might be placed under the type of intersemiotic translation – for it is a theatre text - but the verbal signs in the source text are not interpreted through the non-verbal signs but verbal signs. Therefore, it is either an intralingual or an interlingual translation depending on the languages it is translated from and into. However, there must be another categorization to distinguish this type of translation from other intralingual or interlingual translations in which a genre shift does not occur.

2.2 A Genre Shift in Translation

In theatre translation, thanks to an interlingual and intersemiotic translation, people have a chance to read or see foreign playwrights’ plays and broaden their horizon. There are many plays which are translated from a novel – these are mostly intralingual and intersemiotic translations and based on the same story in the novel. These translations enable people to experience a different taste and also make the novel/short story reach more people.

In the case study in this thesis, however, one of the target texts is an interlingual translation of a play into a novel, *Iguana Gecesi* (1966) by Canset Unan. In order to be

able to call this target text a translation in which a genre shift occurs, there must not be a novel version of the source text. With the purpose of finding out whether there is a novel version of *The Night of the Iguana* by Tennessee Williams, an in-depth research has been done. Firstly, I tried to reach Canset Unan to learn whether the source text she had was a play or a novel, but found no information about her on the Internet, except for her translations³. After that, I contacted the publishing house, *Altın Kitaplar Yayınevi*, by e-mail and the editor-in-chief informed me that since it was an old book published in 1966, they have no information about it in their records⁴. Then, I searched for the novel version of *The Night of the Iguana* on online catalogs of many different universities' libraries and found nothing. After that, I made contact with the publishing house of the source text, *New Directions Publishing*, via e-mail. Helena Sandlyng, the editorial assistant, replied my e-mail by stating that they do not hold a novel version of the book in their records⁵. Then, I read some books about the life of Tennessee Williams which are *Tennessee Williams: A Literary Life* by John Bak (2013), *Conversations with Tennessee Williams* edited by Albert J. Devlin (1986) and *Memoirs* by Tennessee Williams (2006), which was first published in 1975. In all these books, there is no information about a novel version of *The Night of the Iguana*. Finally, I tried to contact John Bak and Albert J. Devlin by e-mail. Devlin did not reply my e-mail, but John Bak informed me that there is not a novel version of *The Night of the Iguana*⁶.

During this research, I learned that there is also a short story by Tennessee Williams with the same title *The Night of the Iguana* written and published in 1948. John Bak and Helena Sandlyng also told me about it in their e-mails. Then, the research turned into a comparison among the play and the short story version of *The Night of the Iguana* and the novel *Iguana Gecesi*. Firstly, I read the source play and the short story (1994) to see the similarities and differences between them. Then I went on with the target novel to analyze whether Canset Unan was inspired by the short story and extend it as a novel. Between the source playtext and the short story of *The Night of the Iguana*, there are just a few similarities. The setting, which is the Costa Verde Hotel near

³ According to the information received by a distant relative of hers Müfit Özdeş, who is also a translator and writer, she died in 1970s and no close relatives of hers are alive.

⁴ For the e-mail, see Appendix 1.

⁵ For the e-mail, see Appendix 1.

⁶ For the e-mail, see Appendix 1.

Acapulco, is the same in both texts. In the short story there are three characters in the foreground which are two male writers – one of them is Mike but the name of the other is not stated – and Miss Edith Jelkes. In the play, however, while these writers do not exist, there is Miss Jelkes yet her first name is not Edith but Hannah. Moreover, in the play there are some main characters like Shannon and Miss Jelkes' grandfather Nonno who do not exist in the short story. Furthermore, the patrona of the hotel in the short story is brought onstage as Maxine. In the plot of the short story, Miss Jelkes tries to get the attention of those writers and there is the iguana got caught and tied up. Miss Jelkes feels sad for the iguana and puts herself in its place as is the case with the play. However, in the play, Miss Jelkes accompanies her grandfather Nonno and the plot focuses on the relationship among Maxine, Shannon and Hannah Jelkes. At the end of both the short story and the play, the iguana is freed. When it comes to the target novel *Iguana Gecesi*, the plot, the scene and the characters are the same as those of the source play. The similarities it has with the short story are the same as the ones which the source play has. Therefore, it seems that Canset Unan was not inspired by the short story and translated *The Night of the Iguana* as a novel. Instead, she translated the play *The Night of the Iguana* into a Turkish novel.

Since there is not a novel version of *The Night of the Iguana* and the translation by Canset Unan is a novel, one may consider *Iguana Gecesi* as a pseudotranslation. Pseudotranslations are the “texts which have been presented as translations with no corresponding source texts in other languages ever having existed” (Toury 1995, 40). However, there is a corresponding source text with Unan's translation, it is just in a different literary genre – a play. Therefore, *Iguana Gecesi* translated by Canset Unan cannot be called a pseudotranslation. It is an interlingual translation in which a genre shift occurs. After being able to call *Iguana Gecesi* a translation in which a genre shift occurs, I would like to go back to the question above related to Jakobson's tripartite definition of translation: which type of translation does *Iguana Gecesi* belong to or is there a term to use for translations in which a genre shift occurs?

With the paradigm shift and evolving of Translation Studies, Jakobson's tripartite definition has been expanded by various scholars. When a genre shift is experienced in a translation, some of these scholars call the translation an “intergenre translation” (Loffredo and Perteghella 2009). After reviewing the literature in order to

find the term used for this type of translation, I realized that Eugenia Loffredo and Manuela Perteghella had been the first to use it – it is notable to say that the term was used before them but as “inter-genre translation” (Sionis 2000) - so I refer to them for this term. Here, I would like to move forward to some studies, including Loffredo and Perteghella’s work, in which the term “intergenre translation” is used.

I would like to start with the work of Eugenia Loffredo and Manuela Perteghella. In their book titled as *One Poem in Search of a Translator: Re-writing “Les fenêtres” by Apollinaire*, they compiled different translations of the poem *Les fenêtres* by Apollinaire by different translators. They define the translation as a journey of the text and state that this journey can be as much creative as for the translator. Considering translation as a creative work, they claimed that they want the translators to feel free while translating. While commenting on one of the translations in the book, which is Patricia Duncker’s, they use the term “intergenre translation” because Duncker’s translation is from a poem into a lyrical pose (Loffredo and Perteghella 2009, 23).

Another scholar who uses the term “intergenre translation” is Kamilia Ziganshina. In her article “The Mechanism of Intersemiotic Translation of the Aida Opera Libretto into a Comic Strip”, Ziganshina analyzes the translation of the verbal opera libretto *Aida* by Giuseppe Verdi into a comic strip by William Elliot. After stating that the original libretto is Italian and the source text in her study is an English translation of it – she does not mention the translator’s name -, she calls the target text both an intersemiotic and an intergenre translation (Ziganshina 2017, 170). Therefore, it is notable to say that unlike the previous example, it is also an intralingual translation.

“Romandan Piyese Bir Uyarlama Örneği Olarak Çalığışu” by Sibel Bulut is another example I would like to include here. The source text in this study is the novel *Çalığışu* by Reşat Nuri Güntekin and the target text is a play by Necati Cumalı. Both texts are in Turkish so it is an example of both an intersemiotic and intralingual translation. As it can be seen in the title, Bulut prefers to use the term “uyarlama” [“adaptation”] for this translation and in the abstract of her article, she states that this kind of adaptation is called “intergenres adaptation” (Bulut 2015, 388). This type of translation is mainly called adaptation by scholars mostly because, as John Milton says,

the monolingual works carried out in Adaptation Studies outnumber the others (Milton 2009, 47)⁷.

Another scholar dealing with this type of translation is Claude Sionis. In the article “Intermodal and Inter-genre Translation in Scientific Writing”, Sionis carries out a survey among French researchers who take a course on writing research articles in English. However, by using “genre”, Sionis refers to “genres of representation” such as a written paper, an oral presentation and a discussion (Sionis 2000, 1). Thus, the use of the term “inter-genre translation” by Sionis here is different from the ones above.

While making a literature review, I came across the term “cross-genre translation” used for the translations including a genre shift. I will present two examples in which this term is used.

One of these examples is Stephen C. Meyer’s article titled “Illustrating Transcendence: Parsifal, Franz Stassen, and the Leitmotif”. In his article, he analyzes the translation of Richard Wagner’s libretti into a portfolio of illustrations by Franz Stassen. He refers to Jakobson’s tripartite definition of translation. After defining the translation in his study as an “intersemiotic transmutation”, he explains this term by saying: “a cross-genre translation of the original from one medium to another” (Meyer 2009, 13).

The other example is a book, which is also about an opera of Richard Wagner, titled *Wagner's Ring Cycle and the Greeks* by Daniel H. Foster. The book is about some operas of Wagner that are related to Greek mythology. It is not about Translation Studies, but the term “cross-genre translation” is mentioned only once through the book. For one of Wagner’s work, Foster points out a transformation of an epic into opera and suggests that it could be “an interesting study of cross-genre translation and perhaps little else” (Foster 2010, 46).

Taking Jakobson’s tripartite categorization of translation as a starting point, I decided to use the term “intergenre translation” in this thesis for *Iguana Gecesi* translated by Canset Unan, as it is a translation from a theatre text into a novel. Because the term “cross-genre translation” is used by Meyer to refer to Jakobson’s “intersemiotic translation” and Foster uses it just to name a type of translation and does

⁷ For more information, see. Milton, John. 2009. “Between the Cat and the Devil: Adaptation Studies and Translation Studies.”

not state anything else on Translation Studies. However, except for Sionis, the other aforementioned scholars who use the term “intergenre translation” use it for a similar translation process as is the case with *Iguana Gecesi*. To sum up, Canset Unan’s translation *Iguana Gecesi* is an interlingual and intergenre translation of the play *The Night of the Iguana* by Tennessee Williams. In the next chapter, I will present the problem in my thesis which is a generalization about the products of the two strategies employed while translating a theatre text as stated in the first chapter.



3 THE PROBLEM: A GENERALIZATION ON THEATRE TRANSLATIONS

In the first chapter of my thesis, I presented some translation strategies related to theatre translation and focused on two of them, namely “treating the theatre text as a literary work” and “translating ‘performability’”. Here in this chapter, I would like to take the discussion on these two strategies a step further by including a generalization on them.

Vincenza Minutella, an Italian translation scholar, has got various studies published on film adaptation, theatre translation, audiovisual translation and Shakespeare translation. In recent years, she has focused on dubbing and subtitling of movies in different languages. In her book *Reclaiming Romeo and Juliet: Italian Translations for Page, Stage and Screen*, she covers the history of the play *Romeo and Juliet* by Shakespeare and sheds light on its journey through translation into Italian culture. As it can be understood from the title, she analyzes the translations of *Romeo and Juliet* to theatre texts to be read, to be staged and movies (Minutella 2013). Translation into movies is left aside here because it is out of the scope of this thesis.

After stating that there are several approaches to the theatre text in theatre translation, she focuses on two of them, which are treating the text as literature and treating it as a script to be performed. In order to make these two approaches clearer to the reader, she distinguishes them as “drama translation, or translation for the page – which treats the play as literature – and theatre translation, or translation for the stage – which considers it as a pre-text for a performance” (Minutella 2013, 44). It is seen here that while she uses drama translation for the strategy “treating the theatre text as a literary work”, she uses theatre translation for “translating ‘performability’”. For my thesis and for the conclusion part of her book, the other two terms which are “translation for the page” and “translation for the stage” gain more importance because one of the target texts, *Iguana Gecesi* translated by Canset Unan, in the case study in this thesis is a translation for the page and the other one, *İgüananın Gecesi* translated by Ülker İnce, is a translation for the stage. The term “translation for the page” used by Minutella refers to the translations of theatre texts which are not to be staged but to be read. However, they are still theatre texts. On the other hand, *Iguana Gecesi* is not a theatre text but a novel. However, since it is not to be staged but to be read only, it can

be called a translation for the page. It can be seen that Canset Unan employed the strategy of “treating the theatre text as a literary work” and translated the source text as a novel. In my thesis, from now on, I will use the term “translation for the page” instead of the strategy “treating the theatre text as a literary work” and “translation for the stage” as a replacement for “translating ‘performability’”.

Under the subheading of “The Function of the Target Text”, Minutella addresses the target culture and the target system of the text. If there is a translation for the stage, it will have some effects on translation strategies of the translator because the target text is tended to be a part of the target theatrical system (Minutella 2013, 44). Likewise, in the translation process of a translation for the page, the assigned place of the target text in the target-literature polysystem affects the translation strategies of the translator (Brisset 1996, 6). Therefore, the target text’s function in the target culture plays a role in the differences between these two types of translation – for the page and for the stage (Minutella 2013, 45).

Based on this function, Minutella makes a judgement on translations for the page and the stage. For Minutella, translations for the page have always included the full text for nearly 65 years. Since Shakespeare was thought as a “literary saint”, a respectful attitude emerged in translations for the page. Being faithful was important for the translators and they sometimes criticized other translators by thinking that they were unfaithful or unable to understand the author’s works. The reason she gives for this is that source-oriented translation was the focus of the translators in the twentieth century and she states that for contemporary translations for the page, omissions from the source text are not accepted in a literary context (Minutella 2013, 212).

With regard to stage, she claims the opposite by saying that the need to be accepted in the target culture, target theatre system and to communicate to the target audience of the translated play can lead the translation strategies to mistreat the source text. In other words, the faithful attitude of translators to the source text turns into taking more liberties with it (Minutella 2013, 45).

In the conclusion part of the book, for translations for the page, she also states that “if translations are made for the page, the full text is translated, and there is an attempt to reproduce the source text fully” (Minutella 2013, 214). Then, for translations for the stage, she claims that “if the translation is destined for the theatrical system, cuts

are allowed and needed” (Minutella 2013, 214). It can be understood that according to Minutella, translations for the page tend to be faithful to the source text. In contrast, “translations for the stage might accept a higher degree of cutting of the text” (Minutella 2013, 45).

In parallel with Minutella, Bassnett also makes a similar generalization on translations for the page and the stage. In her article mentioned in the first chapter in which she delves into translation strategies of theatre texts, she states that translations for the page are common “where the commission is for publication rather than for stage production” (Bassnett 2014, 90). She also points out that omitting passages is one of the features of translations for the stage (Bassnett 2014, 91). In “Translating for the Theatre: The Case Against Performability”, after covering these two strategies, she also notes that it can be deduced that translations for the stage “have tended away from notions of ‘fidelity’ to the source text” (Bassnett 1991, 106).

As it is stated in the first part of this thesis, Max Beerbohm also claims a similar generalization in his review dating to 1904. After introducing two strategies of translating theatre texts which are the scientific way and aesthetic way, he points out that the scientific method is a translation for the library and it is translated with fidelity (Beerbohm, Maude, and Shaw 1961, 5). It can be understood that the scientific way he explains can be replaced by translation for the page while the aesthetic one can be replaced by translation for the stage. In the same debate where Beerbohm explains these two strategies, Aylmer Maude also shares the same opinion with him and states that when the translation is intended for the stage, it is necessary to take liberties with the original text (Beerbohm, Maude, and Shaw 1961, 9). These propositions also lead us to the same generalization drawn above.

After including the thoughts of Bassnett, Beerbohm and Maude, I would like to put an end to this generalization by summarizing it. Translations for the page tend to be faithful to the source text and in this type of translation, additions and omissions are not accepted while translations for the stage are away from the notions of fidelity by taking more liberties with the source text and may accept additions and omissions. In the next chapter, I will present the case study in my thesis which includes an intergenre translation for the page and a translation for the stage of the theatre text *The Night of the*

Iguana by Tennessee Williams. I will analyze these translations by considering the generalization above in order to see if they overlap.



4 A CASE STUDY OF THEATRE TRANSLATION: *IGUANA GECESİ/İGUANANIN GECESİ*

The case study in my thesis covers the theatre text *The Night of the Iguana* by Tennessee Williams, a Turkish translation titled *İguananın Gecesi* by Ülker İnce, published by *Altın Kitaplar Yayınevi*, and another Turkish translation – an intergenre translation by Canset Unan titled *Iguana Gecesi*, published by *Can Yayınları*. It is notable to say that these are the only translations of the source text in Turkish. Before giving more information about the translations, I would like to include a few sentences about the author of the source text.

Tennessee Williams (1911-1983) was an American playwright. Some of his plays apart from *The Night of the Iguana* are known worldwide such as *A Streetcar Named Desire* and *Cat on a Hot Tin Roof*. Those three plays and some others were adapted to a film. He also wrote two novels, namely *The Roman Spring of Mrs. Stone* and *Moise and the World of Reason*. There are also poems and short stories he wrote. Some of his plays are based on his short stories including *The Night of the Iguana*.

The Night of the Iguana was first published in 1961 but the source book in this case is a second print published in 1962. It consists of 128 pages and three acts. *İguananın Gecesi* consisting of 133 pages was published in 1990 and it also has three acts. There is a preface by the translator, Ülker İnce, in the book. In that part, she speaks of the general attitude of the playwright in his plays and compares this play to others. She also gives some information about the characters in the play and relates the play to the life itself by referring to the author and some critics.

Iguana Gecesi, published in 1966, is a novel and it does not have three acts, but three chapters. It consists of 155 pages and has a preface by the translator, Canset Unan. In the preface, she praises Tennessee Williams as a playwright and the book as a masterpiece but does not mention that the source book is a play. She also praises the movie with the same title and some other movies based on Tennessee Williams' works, and talks about the awards the author was given. For the works – she insists on using the word “work” not “play” – of the author, she associates them to the life itself and states that people who read his works feel the characters of his works are around them.

Before passing on to the findings of my analysis of the translations, I would like to mention stage directions in theatre texts. Since there are not notable differences between the translated dialogues of the characters in both target texts, the findings I will include in my thesis will be about stage directions.

4.1 Non-verbal Elements in Theatre Texts

Besides verbal elements, theatre texts may also include non-verbal elements. According to Margaret Jane Kidnie, the most important one of these non-verbal elements is stage directions which differentiate drama from another genre like prose fiction (Kidnie 2000, 460). Stage directions indicates stage actions, actors' movements or the linguistic signs telling the appearance of the stage and the actors like hairstyle, make-up, clothing etc. Some playwrights use stage directions in their theatre texts in order to make them clearer and more performable for the people who will perform it. Tennessee Williams is one of them. There is even a sketch of the setting by Oliver Smith⁸ in the source book.

Stage directions will constitute the findings in this case study. In order to highlight its importance, Bassnett relates it to the increasing role of the author and points out that this role can be seen through the increasing amount of the detailed stage directions in theatre texts (Bassnett 1991, 103). According to Franz H. Link, there is a particular stage in the mind of playwrights. While they are writing a play and considering this stage, they more or less imply stage directions in the theatre text or sometimes count on the current possibilities of the stage of the time, or work with the dramaturge, the director and the actors before the staging of the play (Link 1980, 33-34). When the possibility of translation of the play is taken into account, if playwrights want their play to be staged as they desire, there is nothing else left for them but to write stage directions. Because the play can be translated and staged many years later than it was written, the playwright may not have the chance to work with the people who are part of the staging the play.

⁸ For the sketch, see. Appendix 2.

4.2 The Strategies Employed by the Translators on Translating Stage Directions in *The Night of the Iguana*

As it is stated above, stage directions are an important part of theatre texts, and Tennessee Williams was one of the playwrights who included stage directions in the plays he wrote. *The Night of the Iguana* is not an exception to this. Stage directions in this play gain more importance for its translation for the stage titled *İguananın Gecesi* by Ülker İnce. They also play an important role for its translation for the page as a novel, *Iguana Gecesi* by Canset Unan. Since novels do not have any stage directions inherently, the strategies Unan employed on them during the translation process will be the key point of the findings in this case.

After analyzing the source text and its translation as a novel, I found out that the translator, Canset Unan, employs three different strategies while translating the stage directions in the source text. It is seen that while translating some stage directions, Unan uses additions. For this study, the term “addition” refers to the verbal elements in the target text whose equivalences are not in the source text. She also omits some of the stage directions in the translation process. For this study, “omission” will be used to name this strategy and it refers to not translating some parts of the source text. The last strategy employed by Unan while translating stage directions is transformation of tense. She transforms the tense of some of the stage directions while translating them.

In the next part of my thesis, I will present the findings of the study. These findings will be categorized under the strategies employed by the translators on translating stage directions in the source text. Five examples will be given for each strategy and the findings will be analyzed in order to see if they overlap with the generalization stated in the previous part of this thesis.

5 FINDINGS

In this part, I will present some examples from the findings after I analyzed the source text and its two Turkish translations⁹. These examples will be shown and analyzed under three subheadings which are addition, omission and transformation of tense.

5.1 Addition

Five examples of addition strategy employed by Canset Unan, the particular excerpts from the source text and the other translation are shown in Tables 1-5.

Table 1

An Example of Addition Strategy - 1

<p><i>The Night of the Iguana</i> by Tennessee Williams</p> <p>“MRS. FAULK looks down the hill and is pleased by the sight of someone coming up from the tourist bus below” (Williams 1962, 7).</p>
<p><i>İguananın Gecesi</i> Translated by Ülker İnce as a Play</p> <p>“Bayan FAULK tepeden aşağı bakar ve oradaki otobüsten yukarı doğru gelen birini görünce sevinir” (trans. İnce 1990, 13).</p>
<p><i>Iguana Gecesi</i> Translated by Canset Unan as a Novel</p> <p>“Birden az önce endişeli olan kadının gözlerinde sevinç parıltıları belirdi. Acaba böyle birdenbire ne olmuştu. Yoksa, yoksa otobüs durmuş, turistler tepeyi tırmanmağa mı başlamışlardı? Yo, hayır sadece bir kişi, yavaş yavaş tepeyi çıkmağa çalışıyordu. Bir erkekti bu. Gölge gittikçe büyüyor, gittikçe yaklaşıyordu. Maxine onu tanımıştı. Bu, turist otobüsünün gezi tertipçisi rehber Shannon’dan başkası değildi. Belki de kadına en güzel, en sevinçli haberlerini getirmek için can atıyordu. Kimbilir... Fakat kadının sevinci, sadece turistlerin oteline geleceğinden miydi acaba? Herhalde bu erkeğe karşı kalbinde kımıldayan tatlı duygular da vardı” (trans. Unan 1966, 9).</p>

This example in Table 1 is from the first page of the playtext. In the playtext, there are no dialogues yet. After this sentence in the stage direction, Mrs. Faulk, whose first name is Maxine, calls out “Shannon!” and the reader/audience understands that the

⁹ For more examples, see. Appendix 3.

one who is coming up is Shannon. The same situation is observed in the translation of Ülker İnce. In Unan’s translation, however, the translator at first wants the reader to wonder the person coming up and then tells that he is Shannon. She also adds the feelings of Maxine towards Shannon although those feelings are not included in the source text and in the other translation by İnce. Unan makes these additions, thereby attracting the reader to the novel. From this point forth, it can be clearly stated that Unan employs addition strategy in the translation process of this stage direction while İnce does not.

Table 2

An Example of Addition Strategy – 2

<p><i>The Night of the Iguana</i> by Tennessee Williams</p> <p>“MISS FELLOWES [approaching]: Charlotte, Charlotte, Charlie! CHARLOTTE: Help me and let me help you! SHANNON: The helpless can’t help the helpless!” (Williams 1962, 50).</p>
<p><i>İguananın Gecesi</i> Translated by Ülker İnce as a Play</p> <p>“FELLOWES: (Yaklaşarak) Charlotte! Charlotte! Charlie! CHARLOTTE: Bana yardım et, ben de sana yardım edeyim! SHANNON: Çaresizler çaresizlere yardım edemez!” (trans. İnce 1990, 56).</p>
<p><i>Iguana Gecesi</i> Translated by Canset Unan as a Novel</p> <p>“‘Larry, sana yardım edeyim. Ne olur.’ Miss Fellowes gittikçe yaklaşmaktaydı. Bir yandan da ‘Charlotte, Charlotte, Charlotte’ diye bağıyordu. Charlotte ile Shannon ise konuşmağa dalmışlar, hiçbir şeyin farkında değillerdi. Zavallı genç kız, sevdiği erkeğe, bütün açık kalpliliğiyle, en temiz duygularıyla içini döküyor, ona kuvvet vermek, onu mutlu kılmak istiyordu. Yalvarıyordu. Ne olurdu sanki Shannon, bu genç kıza bir fırsat verse de o da ona istediği türlü yardım edebilse. Belki de bu küçük kız, onu mutlu kılabilirdi... Belki onun iç dünyasını değiştirebilir, ona aşkın ne olduğunu öğretebilirdi ama erkek diretiyordu. Onun için ‘hayır’ dendi mi hayırdı. Ne yazık ki Shannon kızın bu yalvarmaları karşısında tek bir cümleyle onun tutunmak istediği her dalı kesmeğe çabalıyordu. ‘Aciz bir insan diğer bir acize yardım edemez.’” (trans. Unan 1966, 64-65).</p>

This extract from the source text in Table 2 is in the second act of the play. In the first act, Shannon tells that he made love with Charlotte but he also adds that she forced him to do that. Miss Fellowes is her teacher and really angry with Shannon because of this situation. At this scene, Charlotte begs Shannon to love her back but he does not want to help her. In the source text and İnce’s translation, there is almost no stage direction interrupting this dialogue but Unan dramatizes the situation in her translation. She adds sentences sympathizing Charlotte and some idioms in the target culture. Thus, in Unan’s translation, there are additions while İnce’s translation does not include any additions.

Table 3

An Example of Addition Strategy – 3

<p><i>The Night of the Iguana</i> by Tennessee Williams</p> <p>“With a soft intake of breath, she extends a hand before his mouth to see if he is still breathing. He isn’t” (Williams 1962, 127).</p>
<p><i>İgüananın Gecesi</i> Translated by Ülker İnce as a Play</p> <p>“HANNAH hafifçe soluk alarak, hâlâ soluk alıp almadığını anlamak için elini NONNO’nun ağzına uzatır, almıyordur” (trans. İnce 1990, 132).</p>
<p><i>Iguana Gecesi</i> Translated by Canset Unan as a Novel</p> <p>“Hafiften bir nefes duyuldu, Hannah, elini, ihtiyarın ağzına yaklaştırdı. Böylelikle nefes alıp almadığını kontrol etmek istemişti. Hayır artık Nonno nefes almıyordu. Sessizce bu dünyadan çekilmişti. Fakat son dakikalarını mutlu olarak geçirmişti ya. İnsanlar için de önemli olan tek şey, buydu zaten. Ölüm, her kulun borcuydu ama bir de mutlu olarak; gayesine kavuşmuş olarak ölmek vardır. Ölümünün en güzeliydi bu... Hannah, çığına dönmüştü. Onun ölümüne kendini inandırmak istemiyordu. Ama o soğumağa başlayan eller, o hareketsiz vücut, o moraran dudaklar, acı gerçekten kaçamazsın diye haykırıyorlardı adeta... Evet, insanlar ancak bir devreye kadar kendilerini aldatabilirdi ama sonra... işte ölüm, böylece her gerçeği ortaya koyardı birden...” (trans. Unan 1966, 155).</p>

This stage direction in Table 3 is the last one in the play. Nonno, Hannah’s grandfather, dies after he finishes his last poem. The stage direction here in the source text and İnce’s translation just gives the information that Nonno is dead by stating he is not breathing. Unan also gives this information through her translation but she adds a message for the reader. She deduces that he died happily since he managed to finish his poem and she says that “death reveals every truth” (translation mine). Maybe she is right but it is not written in the source text. She also dramatizes the situation and tries to finish her translation by attracting the reader most. Like the two examples in Table 1 and Table 2, this example also shows that Unan’s translation includes additions while that of İnce does not.

Table 4

An Example of Addition Strategy – 4

<p><i>The Night of the Iguana</i> by Tennessee Williams</p> <p>“For the night scenes they are lighted from within, so that each cubicle appears as a little interior stage, the curtains giving a misty effect to their dim inside lighting” (Williams 1962, 5).</p>
<p><i>İguananın Gecesi</i> Translated by Ülker İnce as a Play</p> <p>“Gece sahnelerinde, içten aydınlatılırlar, böylece her bir odacık küçük bir iç sahne görüntüsü kazanırken tel perdeler de yarı karanlık iç aydınlatmaya puslu bir görünüş kazandırırılar” (trans. İnce 1990, 11).</p>
<p><i>Iguana Gecesi</i> Translated by Canset Unan as a Novel</p> <p>“Geceleri odaların renk renk ışıkları yandığında, insan sihirli bir âlemde sanıyordu kendini. Orada herşey öylesine canlı, öylesine değişikti ki... Tropikal ülkelerin bütün özelliklerini görebilirdiniz Puerto Barrio’da. Burada herşey, bir hayâl bulutunun çeşitli renkleri altında gizlenmişti sanki. Meksika, Puerto Barria ve Costa Verde... İşte bu üç isim birleşmiş ve zengin bir hayat kaynağı olmuşlardı...” (trans. Unan 1966, 8).</p>

As can be seen in Table 4, the stage direction in the source text includes some words related to theatre like scenes and curtains. In her translation, İnce keeps those words in the target language. However, after omitting those words, Unan also adds five

more sentences to the particular part of the source text while translating. She describes the place by glorifying it, thereby attracting the reader to the novel. Therefore, it can be said that Unan omits some words and adds sentences while translating the stage direction in Table 4, but in İnce’s translation, there are no additions or omissions.

Table 5
An Example of Addition Strategy – 5

<i>The Night of the Iguana</i> by Tennessee Williams
<p>“SHANNON: Fever... fever... Where is Fred? MAXINE: Dead. SHANNON: Did you say <i>dead</i>?” (Williams 1962, 9).</p>
<i>İguananın Gecesi</i> Translated by Ülker İnce as a Play
<p>“SHANNON: Ateş... ateş... Fred nerede? MAXİNE: Öldü. SHANNON: Öldü mü dedin?” (trans. İnce 1990, 15).</p>
<i>Iguana Gecesi</i> Translated by Canset Unan as a Novel
<p>“‘Ateşim var... ateşim var...’ diye inledi genç adam. Sonra yine Fred’i sordu. Maxine tek bir kelimeyle genç adamın merakını dağıttı. ‘Öldü.’ Shannon şaşırmişti. Olamazdı bu. Olamazdı. Oradan son ayrılışında Fred yaşıyordu. Üstelik güçlüydü, hiçbir derdi yoktu. İnsanın gelip de birdenbire bıraktığı bir kimseyi bulamaması, üstelik bir daha onunla hiç, ama hiç bir zaman karşılaşmayacağını bilmesine korkunçtu. Shannon duyduğundan emin olmak için yeniden sordu. ‘Fred öldü mü dedin?’ (trans. Unan 1966, 11-12).</p>

As can be seen in Table 5, there are no stage directions in the particular part of the source text and İnce’s translation interrupting the dialogue. However, in Unan’s translation, there is an addition to the source text. In this addition, Unan expresses the feelings of Shannon. In the source text, these feelings are implied later on the dialogue but Unan interrupts the dialogue and adds them not in the form of a dialogue but in the form of narration. She also dramatizes the situation, thereby attracting the reader to the novel. From this point forth, it can be clearly stated that Unan employs addition strategy on translating the stage direction in Table 5 while İnce does not.

5.2 Omission

Tables 6-10 below show five examples of omission strategy employed by Canset Unan, the particular excerpt from the source text and its translation by Ülker İnce.

Table 6

An Example of Omission Strategy – 1

The Night of the Iguana by Tennessee Williams

“Shannon rushes into the cubicle, followed by Maxine. The light has been gradually, steadily dimming during the incident of the iguana's escape. There is, in effect, a division of scenes here, though it is accomplished without a blackout or curtain. As Shannon and Maxine enter Nonno's cubicle, Herr Fahrenkopf appears on the now twilit verandah. He turns on an outside light fixture that is suspended from overhead, a full pearly-moon of a light globe that gives an unearthly lustre to the scene. The great pearly globe is decorated by night insects, large but gossamer moths that have immolated themselves on its surface: the light through their wings gives them an opalescent color, a touch of fantasy.

Now Shannon leads the old poet out of his cubicle, on to the facing verandah. The old man is impeccably dressed in snow-white linen with a black string tie. His leonine mane of hair gleams like silver as he passes under the globe” (Williams 1962, 61-62).

İgüananın Gecesi Translated by Ülker İnce as a Play

“SHANNON odaya koşar, arkasından MAXİNE. İgüananın kaçışı sırasında ışık yavaş yavaş gittikçe azalmaktaydı. Burada, gerçekte herhangi bir karartma ya da perde olmadığı halde, aslında bir sahne bölünmesi vardır. SHANNON ile MAXİNE, NONNO'nun odasına girdikleri sırada HERR FAHRENKOPF şu anda yarı aydınlık olan verandada görünür. Yukarıdan sarkan çok büyük bir ışığı yakar. Sahneye uğursuz bir aydınlık veren bu ışık küresi sanki inciden bir dolunaydır. Büyük inci kürenin üzeri gece sinekleriyle süslüdür, koca koca ama tül gibi ince güveler kürenin yüzeyinde kurban olmuşlardır: kanatlarının arasından geçen ışık onları sedef gibi renklendirmiştir, düşsel bir görünüşleri vardır.

Şimdi SHANNON, yaşlı ozanı odasından ön verandaya çıkarır. Yaşlı adam kar gibi beyaz keten elbisesi, boynunda siyah bağcığıyla tam takım giyinmiştir. Işık küresinin altından geçerken aslan yelesi saçları gümüş gibi parıldar” (trans. İnce 1990, 67-68).

Table 6 - Continued

An Example of Omission Strategy – 1

Iguana Gecesi Translated by Canset Unan as a Novel

“Shannon ile Maxine koşa koşa ihtiyarın odasına girdiler. Tahmin ettikleri gibi ihtiyar düşmüştü. Shannon yavaşça onu yerden kaldırdı. Ve verandaya çıkardı. İhtiyar adamın üzerinde beyaz keten takım, boynunda ise siyah kravat vardı. Arslan yelesine benzeyen saçları verandanın büyük ışığı altında tıpkı gümüş gibi parlıyordu. Verandadan görülen manzara bu gece gerçekten şahaneydi. Büyük lâmbanın etrafında pervaneler dolaşıyor, bazıları ışığa yapışıp kalıyorlar, bazıları ise hayalî danslarına devam ediyordu. Gece güzel, manzara güzel, herşey güzeldi bu gece... Zavallı ihtiyar Nonno ise bu güzelliklerin farkına varacak çağını çoktan geçirmişti artık” (trans. Unan 1966, 79).

Before this long stage direction in Table 6, Shannon and Maxine hear a crash and a rough, startled outcry from Nonno’s cubicle and think that the old man has fallen. There is neither an addition nor an omission in İnce’s translation of this stage direction. However, Unan omits the sentences which are about the lightning of the stage and a division of scenes. She also omits Herr Fahrenkopf’s appearance on the stage and turning the light in the verandah on. Apart from these omissions, she also adds some sentences. These additions are not needed to be explained here yet to be mentioned briefly that they are added to dramatize the situation like the other examples of additions above. From this example, it is clearly seen that Unan employs both addition and omission strategy on translating the stage direction in Table 6 while İnce does not.

Table 7

An Example of Omission Strategy – 2

The Night of the Iguana by Tennessee Williams

“They exchange this quiet talk without looking at each other. The Mexican boys crash back through the bushes at the top of the path, bearing some pieces of ancient luggage fantastically plastered with hotel and travel stickers indicating a vast range of wandering. The boys deposit the luggage near the steps” (Williams 1962, 38).

Table 7 - Continued

An Example of Omission Strategy – 2

İguananın Gecesi Translated by Ülker İnce as a Play

“Bu sessiz konuşmayı birbirlerine bakmadan yaparlar. Meksikalı oğlanlar patikanın başından yaprakları hışırdatarak görünürler, hayret verici derecede çok yer dolaştıklarını gösteren otel ve yolculuk etiketleriyle kaplı bir-iki eski bagaj parçası taşımaktadırlar” (trans. İnce 1990, 44).

Iguana Gecesi Translated by Canset Unan as a Novel

“Hannah ile Shannon birbirlerine hiç bakmadan konuşuyorlardı. O sırada da Meksikalı çocuk, kadının bavulunu getirmişti yanlarına” (trans. Unan 1966, 49).

At this stage in Table 7, Hannah and Shannon talk to each other and the stage direction above interrupts the dialogue in the source text. The luggage the Mexican boys bring is Hannah’s. Both translators employ the strategy of omission while translating this stage direction. While İnce omits the last sentence of it, Unan omits both the last sentence and some parts of the sentence before that. She omits where the Mexican boys come from to the verandah and the description of the luggage. Therefore, while translating the stage direction in Table 7, Unan employs omission strategy more than İnce.

Table 8

An Example of Omission Strategy – 3

The Night of the Iguana by Tennessee Williams

“Then nothing is visible but these reaching-out hands. A pure white flash of lightning reveals Hannah and Nonno against the wall, behind Shannon, and the electric globe suspended from the roof goes out, the power extinguished by the storm. A clear shaft of light stays on Shannon's reaching-out hands till the stage curtain has fallen, slowly” (Williams 1962, 78).

Table 8 - Continued

An Example of Omission Strategy – 3

<p><i>İguananın Gecesi</i> Translated by Ülker İnce as a Play</p> <p>“O sırada bu uzanan eller dışında hiçbir şey görünmez. Bembeyaz bir şimşek parıltısı SHANNON’un arkasında HANNAH ile NONNO’yu aydınlatır, tavandan sarkan küre ışık söner, fırtına elektrik sigortasını attırmıştır. Perde yavaş yavaş ininceye kadar parlak spot ışığı, uzanmış eller üzerinde kalır” (trans. İnce 1990, 84).</p>
<p><i>Iguana Gecesi</i> Translated by Canset Unan as a Novel</p> <p>“O sırada veranda şimşek ışığı ile beyazlandı. Hannah ile Nonno duvara dayanmışlardı, Shannon ise ellerini öne doğru uzatmış, verandanın kenarında duruyordu” (trans. Unan 1966, 95).</p>

This stage direction in Table 8 is at the end of the second act. Ülker İnce’s translation has no omission from the source text but Unan, as it is seen in almost all her translations of theatre terms, omits the words related to the theatre like “light” or “the stage curtain”. She also omits the sentence stating that the power goes off. Here again, Unan’s translation has omissions while İnce’s translation does not.

Table 9

An Example of Omission Strategy – 4

<p><i>The Night of the Iguana</i> by Tennessee Williams</p> <p>“Note: In staging, the plastic elements should be restrained so that they don’t take precedence over the more important human values. It should not seem like an ‘effect curtain’. The faint, windy music of the marimba band from the cantina should continue as the houselights are brought up for the intermission” (Williams 1962, 78).</p>
<p><i>İguananın Gecesi</i> Translated by Ülker İnce as a Play</p> <p>“Sahnelemede, plastik öğeler, çok daha önemli insani değerlerin önüne geçmeyecek biçimde ölçülü kullanılmalı. Ara için salon ışıkları yanarken gazinodan marimba cazının rüzgârla karışık sesi hafif hafif duyulur” (trans. İnce 1990, 84).</p>

Table 9 - Continued

An Example of Omission Strategy – 4

Iguana Gecesi Translated by Canset Unan as a Novel

This extract from the source text in Table 9 is at the end of the second act on using plastic elements on the stage and the music to be played during the intermission. While this note is totally omitted in Unan’s translation, İnce also omits the second sentence of it. It can be said that both translators employ omission strategy on translating the stage direction in Table 9, but Unan omits the whole stage direction while İnce omits a part of it.

Table 10

An Example of Omission Strategy – 5

The Night of the Iguana by Tennessee Williams

“The light has been gradually, steadily dimming during the incident of the iguana's escape. There is, in effect, a division of scenes here, though it is accomplished without a blackout or curtain” (Williams 1962, 61).

İguananın Gecesi Translated by Ülker İnce as a Play

“İguananın kaçıışı sırasında ışık yavaş yavaş gittikçe azalmaktaydı. Burada, gerçekte herhangi bir karartma ya da perde olmadığı halde, aslında bir sahne bölünmesi vardır” (trans. İnce 1990, 67).

Iguana Gecesi Translated by Canset Unan as a Novel

In the stage direction in Table 10, a direction on lighting is given in order to accomplish a division of scenes. In İnce’s translation, there is no omission but Unan, as it is seen in almost all her translations of theatre terms, omits this stage direction, too. Therefore, it can be said that İnce does not employ omission strategy on the stage direction in Table 10 while Unan does.

5.3 Transformation of Tense

Three examples of transformation of tense strategy employed by Canset Unan, the particular part of the source text and the other translation are shown in Tables 11-15.

Table 11

An Example of Transformation of Tense Strategy – 1

<p><i>The Night of the Iguana</i> by Tennessee Williams</p> <p>“Shannon goes down the two steps from the verandah with the machete. He crouches beside the cactus that hides the iguana and cuts the rope with a quick, hard stroke of the machete” (Williams 1962, 123).</p>
<p><i>İguananın Gecesi</i> Translated by Ülker İnce as a Play</p> <p>“SHANNON bıçağıyla verandanın iki basamağından aşağı iner. İguanayı saklayan kaktüsün dibine diz çöküp, sert, hızlı bir darbeye ipi keser” (trans. İnce 1990, 128).</p>
<p><i>Iguana Gecesi</i> Translated by Canset Unan as a Novel</p> <p>“Shannon elindeki kocaman bıçakla aşağı indi. Iguanın bağlı olduğu kaktüs ağacının yanına çömeldi ve kuvvetli bir bıçak darbesiyle, hayvanı serbest bıraktı. O artık hürdü. Kaçabilirdi. Alışkın olduğu çimenlerin, yeşilliklerin içine koşabilirdi” (trans. Unan 1966, 150).</p>

The stage direction from the source text in Table 11 is in simple present tense, as is often the case. İnce also chooses simple present tense in her translation but in Unan’s translation, we see simple past tense. Unan tries to dramatize the situation by adding some sentences about the freedom of the iguana. This example also shows that Unan employs the strategy of transformation of tense while İnce does not.

Table 12

An Example of Transformation of Tense Strategy – 2

<p><i>The Night of the Iguana</i> by Tennessee Williams</p> <p>“She is crying. The singing voices flow up from the beach” (Williams 1962, 124).</p>
--

Table 12 - Continued

An Example of Transformation of Tense Strategy – 2

<p><i>İguanenin Gecesi</i> Translated by Ülker İnce as a Play</p> <p>“Ağlar. Kumsaldan şarkı sesleri gelir” (trans. İnce 1990, 130).</p>
<p><i>Iguana Gecesi</i> Translated by Canset Unan as a Novel</p> <p>“Hannah ağlıyordu. Artık gözyaşlarını zapdetemeyeceğini anlamıştı. Belki de bu gözyaşları kalbindeki tatlı-buruk anılara bir renk katabilirdi. O sırada plajdan gençlerin sesleri perde perde yükselmekteydi” (trans. Unan 1966, 152).</p>

The first sentence in the stage direction from the source text in Table 12 is in present continuous tense and the second one is simple present. This time, İnce applies the strategy of transformation of tense and uses simple present tense for the translation of the first sentence as in the second sentence. However, Unan prefers to use past continuous tense. She also adds two more sentences whose purpose is to make the reader feel the emotion more deeply. From this point forth, it can be clearly stated that Unan changes the tenses of both sentences in the stage direction above and also employs addition strategy while translating it.

Table 13

An Example of Transformation of Tense Strategy – 3

<p><i>The Night of the Iguana</i> by Tennessee Williams</p> <p>“This part of the scene, which is played in a 'scherzo' mood, has an accompanying windy obligato on the hilltop - all through it we hear the wind from the sea gradually rising, sweeping up the hill through the rainforest, and there are fitful glimmers of lightning in the sky” (Williams 1962, 67).</p>
<p><i>İguanenin Gecesi</i> Translated by Ülker İnce as a Play</p> <p>“‘Şkertzo’ ruh durumuyla oynanan bu bölüme tepede esen rüzgâr eşlik eder-denizden yavaş yavaş yükselen, yağmur ormanları arasından tepeyi yalayıp geçen rüzgârı duyarız, gökyüzünde düzensiz şimşek parıltıları vardır” (trans. İnce 1990, 73-74).</p>

Table 13 - Continued

An Example of Transformation of Tense Strategy – 3

Iguana Gecesi Translated by Canset Unan as a Novel

“Şimdi rüzgârın uğultusu her tarafı kaplamağa başlamıştı. Rüzgâr, denizden yükseliyor, bütün tepeyi dolaştıktan sonra ormana kadar yayılıyordu. Gökyüzünde şimşekler çakıyordu. Arada bir yanıp sönen bu kıvılcımlar, manzarayı bir kat daha güzelleştiriyordu...” (trans. Unan 1966, 85).

In the stage direction in Table 13, Tennessee Williams specifically presents the mood of the scene and Ülker İnce also gives place to that mood in her translation. However, like most of the theatre terms and the sentences they become a part of, this one is also omitted by Canset Unan in her translation. She also adds another sentence which goes as “lightnings in the sky make the view more beautiful” (translation mine). The strategy I would like to mention here is transformation of tense. While the extract from the source text and the translation by İnce are both in simple present tense, Unan’s translation is in past continuous tense which is widely used in narrative. Transformation of tense strategy and addition strategy are seen in Unan’s translation of the stage direction above while İnce’s translation does not include any of them.

Table 14

An Example of Transformation of Tense Strategy – 4

The Night of the Iguana by Tennessee Williams

“He grips the section of railing by the verandah steps and stares with wide lost eyes. His chest heaves like a spent runner's and he is bathed in sweat” (Williams 1962, 29).

İgüananın Gecesi Translated by Ülker İnce as a Play

“Veranda basamaklarının trabzanına tutunur, açılmış boş gözlerle dik dik bakar. Göğsü, yorgun bir koşucununki gibi iner kalkar, ter içindedir” (trans. İnce 1990, 35).

Table 14 - Continued

An Example of Transformation of Tense Strategy – 4

***Iguana Gecesi* Translated by Canset Unan as a Novel**

“Verandaya çıkan merdivenin demirini kavradı, sonra gözlerini faltaşı gibi açarak boş boş etrafına bakındı. Göğsü tıpkı bir koşucununki gibi inip kalkıyordu. Her tarafı ter içinde kalmıştı” (trans. Unan 1966, 38).

In Table 14, both stage directions from the source text and İnce’s translation are in simple present tense. However, Unan employs the strategy of transformation of tense and translates this stage direction in simple past and past continuous tense.

Table 15

An Example of Transformation of Tense Strategy – 5

***The Night of the Iguana* by Tennessee Williams**

“Mrs. MAXINE FAULK, the proprietor of the hotel, comes around the turn of the verandah. She is a stout, swarthy woman in her middle forties-affable and rapaciously lusty” (Williams 1962, 7).

***İguananın Gecesi* Translated by Ülker İnce as a Play**

“Otelin sahibesi Bayan MAXİNE FAULK verandanın köşesinden görünür. Kırk beş yaşlarında, esmer, iri yapılı bir kadındır, canayakın ve istek doludur” (trans. İnce 1990, 13).

***Iguana Gecesi* Translated by Canset Unan as a Novel**

“O sırada verandanın bir köşesinde saatlerdir müşteri beklemekte olan otelin şişman, esmer, kırk yaşlarında, hoş tavırlı sahibi Mrs. Maxine Faulk’un gözleri parlamıştı” (trans. Unan 1966, 8).

In Table 15, İnce’s translation is in simple present tense as is the case with the source text. However, in Unan translation, the particular part of the source text is in simple past tense. While there are no additions or omissions in İnce’s translation, Unan also employs addition strategy in this example with the words referring to Maxine

which are “who has been waiting for customers for hours” (translation mine) and “her eyes were glowed” (translation mine). It can be seen that Unan’s translation includes additions and transformation of tense while that of İnce does not.

After analyzing some of the examples of different strategies which the translators employed on the stage directions in the source text one by one, I would like to summarize the analysis. Canset Unan’s translation of the source text has many additions and omissions compared to Ülker İnce’s translation, in which just a few additions and omissions were found. There are also many tense shifts in Unan’s translation, unlike İnce’s *İguananın Gecesi* in which the translator uses tense shifts in few contexts. These results show that Canset Unan’s intergenre translation of *The Night of the Iguana*, which is a translation for the page, has many additions, omissions and tense shifts while Ülker İnce’s translation, which is a translation for the stage, has just a few. In the next part, I will present a discussion on these findings and associate them with the generalization I presented in the third part.

6 DISCUSSION

When the two translations of *The Night of the Iguana* are analyzed, it is seen that Ülker İnce's translation does not have any noticeable changes in terms of addition strategy. However, many additions are seen in Canset Unan's translation. With these in the target text, Unan might have had the intention of attracting the reader to the text more. She mostly uses these additions to express or exaggerate the feelings of the characters or the feeling that will emerge from the situation in the text in details. Sometimes, she puts herself into the characters' shoes and tries to describe how they feel. She also dramatizes what is happening in the play by adding sentences which are strongly emotional and for some stages in the source text she gives some social messages to the reader.

In order to understand the reason behind this addition strategy applied by Unan, the difference between the genres of the two texts need to be addressed. As it is explained above, stage directions are an important part of non-verbal elements in theatre texts. Since stage directions are not a part of the target text – Unan's translation - for it is a novel, these additions may be associated with the features of the novel as a genre. In his book *Speech in the English Novel*, Norman Page states that the spoken word in daily life (and, somewhat, on the stage) mostly determines its significance from the setting of circumstance, the connection of language to each one of those extra-linguistic features. However, in a novel, those extra-linguistic features must be provided intentionally and unequivocally, and this can only be done by linguistic means (Page 1988, 9). In a play, the actors and the audience are at the same place, they share the setting, they see and hear the same things (cf. Page 1988, 9). In a theatre text, the playwright provides those extra-linguistic features via stage directions. However, novelists do not have any setting in common with the readers which they presuppose, so they must provide that setting verbally in their novel. That is why novels are “likely to be more heavily burdened with informative and suggestive detail” (Page 1988, 9). In this case, Unan acts like a novelist because she translates a theatre text into a novel and it can be understood that in order to share the setting with the reader effectively, she makes these additions. By adding informative details, dramatizing the situation, expressing the feelings of the characters

strongly and giving messages to the readers, she might have had the aim of making them feel like they are in the same place, as in a theater.

These additions can also be explained through the narrative feature of novels. In theatre texts, information can be transferred by verbal or non-verbal elements – stage directions etc. However, in a novel, there is an obvious narrator “acting as a mediating agent between the author and the reader” (Weber 1990, 101) to transfer the information to the reader. The narrator provides the background and probably with some sort of interpretation of the situation to the reader (Link 1980, 24). Therefore, while translating the stage directions, Unan acts both as a translator and as a narrator. By doing so, she bridges the gap between the playwright and the target novel reader.

When it comes to omission strategy, there are just a couple of omissions from the stage directions in İnce’s translation and these omissions are not on a large scale. On the other hand, Unan’s translation has many omissions. These omissions are mostly from the stage directions which include theatre terms. Thus, it can be said that Unan’s reason behind employing omission strategy on translating stage directions is the same as that of addition strategy – genre difference between the source text and the target text. Jiri Veltrusky argues that people read the plays as they read novels. The readers of a play just see the language, not the actors or the stage. Mostly they do not picture the stage and the setting on their mind, nor do the readers of a novel (Veltrusky in Bassnett 1998, 99). As stated in the first part of this thesis, Veltrusky is one of the supporters of translation for the page. When his words are considered from this point of view, the reason for Unan’s omission strategy can be explained. Theatre terms are not substantial for her to accomplish her translation. She does not want the reader to imagine the characters on the stage or the setting because she translates a theatre text into a novel.

Another strategy mentioned above is transformation of tense. As in most theatre texts, the stage directions in *The Night of the Iguana* are in present aspect. When the target text by Ülker İnce is analyzed, it is seen that she prefers simple present tense in all her stage directions. However, while translating the stage directions, Unan prefers past tenses mostly. The reason for this decision can also be explained in light of intergenre translation. In a novel, as it is stated above, the information is transferred by a narrator. Narrators act as though they witnessed the situation that happened and narrate it to the reader. Unlike novels, in theatre texts, witnesses and readers and/or the

audience are the same person. Therefore, the language use of the narrator differs from the one used in stage directions (Link 1980, 24-25). Since Unan is the narrator in her translation, these tense shifts are seen in *Iguana Gecesi*.

In order to interpret those choices of the translators on a theoretical framework, I would like to mention Hans J. Vermeer's Skopos Theory. It is one of the target-oriented theories put forward after the paradigm shift in Translation Studies. After defining the Skopos Theory as a heavily target-oriented one, by finding it interesting to realize the existence of a need to have a new approach towards target orientedness, Toury states that the beginnings of his and Vermeer's studies are concurrent and they meet on some common grounds (Toury 1995, 25).

"Skopos is a Greek word meaning 'purpose, aim, goal, finality, objective; intention'" (Vermeer 1996, 4). Every translation process is an act and every act has a purpose. Since writing is an act, every text also has an aim. During the translation process, translators make decisions for the sake of their objectives, and the translator's objectives do not have to be the same as those of the source text's writer. In his article "Skopos and Commission in Translational Action", Vermeer explains his views as follows:

The source text does not determine the variety of the target text, nor does the text variety determine ipso facto the form of the target text (the text variety does not determine the skopos, either); rather, it is the skopos of the translation that also determines the appropriate text variety" (Vermeer 2000, 232).

When the case study is taken into account in the light of this theory, it can be understood from the stage directions that the skopos of Tennessee Williams for his theatre text is to be staged and, in a way that he desires. The skopos of Ülker İnce's translation, *İguananın Gecesi*, is the same as that of the source text since it includes the stage directions, as well. On the other hand, the skopos of Canset Unan's translation, *Iguana Gecesi*, differs from them since it is a novel and is not translated for the stage. Therefore, the different strategies of the translators on translating the stage directions in the source text can be explained via the different skopos of each translation.

In parallel with Skopos Theory, the difference between the target texts can also be explained through the Christiane Nord's viewpoint to translation. In her article

“Translating as a Purposeful Activity: A Prospective Approach”, she points out that in the target audience, every translation is aimed to accomplish a specific communicative purpose and if the target audience and their needs and expectations are analyzed, in order to meet those needs and expectations better, a more suitable product may be delivered (Nord 2006, 133). Describing this approach as functional translation, she states that the translation strategy is determined by the translation purpose and the intended function of the target text may differ from that of the source text “as long as it is not contradictory to, or incompatible with, the source-text author’s communicative intention(s)” (Nord 2006, 143). In this case, the function of *Iguana Gecesi* is different from both *İgüananın Gecesi* and *The Night of the Igana*’s functions. While the function of Unan’s translation is intended to be read as a novel, the source text and the other translation are to be staged. The target audience of Unan’s translation is novel readers while those of the source text and İnce’s translation are people who are interested in theatre. Thus, the difference in the function might be the reason for Unan to apply the strategies above.

After discussing the findings within a theoretical framework, I would like to go back to the aforementioned generalization in my thesis and associate it with the findings. The summary of that generalization is that while translations for the page tend to be faithful to the source text by not including additions or omissions, translations for the stage are away from the notions of fidelity and take more liberties with the source text by having additions and omissions.

In this case, as it is stated above, *İgüananın Gecesi* by Ülker İnce is a translation for the stage – it includes stage directions and it was put on the stage - while *Iguana Gecesi* by Canset Unan is a translation for the page – it is a novel. As it is mentioned above in the fifth part, Ülker İnce’s translation has just a few additions, omissions and tense shifts whereas Canset Unan’s translation has many. Therefore, here in this case, while the translation for the page has many additions and omissions, the translation for the stage has just a few, which is the opposite of the generalization above.

The reason why this case stays out of that generalization lies beneath the skopos of the translations. The skopos of İnce’s translation is to put the theatre text on the stage. In the generalization, it is said that translations for the stage tend to be away from the notions of fidelity and take more liberties with the source text because the target text

will be accepted as a part of the target theatrical system. It is much likely for two different cultures' theatrical systems to have some differences between each other. However, when İnce's translation for the stage is analyzed, it is seen that there are no significant differences related to the source and the target theatrical system between the source text and the target text. The reason behind this might be an implication for the interlingual translator which Bassnett explains as "if performers were bound in a vertical master-servant relationship to the written text, so also should translators be" (Bassnett 1991, 105). Maybe, there are not many differences between the source and the target theatrical system or maybe the translator leaves those changes related to the theatrical systems to the prospective dramaturge(s) or the director(s) of the play.

The skopos of Unan's translation, however, is to translate the source text into a novel to be read by the target reader. According to the generalization, the translations for the page have been faithful to the source text since accepting the playwrights like Shakespeare as literary saints. Those translations for the page intended to address may be the ones which are theatre texts not to be staged but to be read only. In this case, since it is an intergenre translation, Unan's translation is also a translation for the page, and this skopos as an intergenre translation makes it have many additions and omissions to be accepted in the target literary system.

Then, another question comes into my mind: What could affect the skopos of the translators for translating the same text? This question could be answered through further research with slightly different focus, but I would like to mention it here briefly. After stating that norms can operate both in the translation and at each stage in the translation process, Toury speaks of preliminary norms which are related to the translation policy and says that this policy determines the text type to be brought in the target culture through translation (Toury 1995, 58)¹⁰. Of the target texts in the case, the effects of translation policy can be seen more in Unan's translation since it is an intergenre translation. One can assume that the rate of reading novels outnumbers that of reading theatre texts and that may be an explanation for the choice of the publishing house of *Iguana Gecesi*, Altın Kitaplar, to translate the source text into a novel. Moreover, in the same book, there is another play *Cat on a Hot Tin Roof* by Tennessee

¹⁰ For more information on norms in translation, see. Toury, Gideon. 1995. *Descriptive Translation Studies and Beyond*.

Williams, which is also translated into a novel by Canset Unan. However, there is no information about it on the book cover or in the first pages of the book. Also, the book never mentions *The Night of the Iguana* as a play but refers to the movie based on the play giving the names of the actors starring in it. By doing so, the publishing house might have tried to attract the target cinemagoers. A publishing house is rightfully concerned about the market share of a book. As Peter D. Arnott states in his book *An Introduction to the Greek Theater*, recently prose works have been more popular and preferring to translate in prose may result in increase in sales (Arnott 1959, 186-187). I would like to put an end to my discussion by referring to Adrienne Mason. In her article “Molière Among the Penguins: John Wood's Translations for the Early Penguin Classics”, she points out that for the translations for the page, the collective context of translation process which includes the publishing house is rarely analyzed. She speaks of the unavailability of the publishers’ records as the reason for this. However, she states that this cooperation governs not only the choice of the translator and translations’ titles but also “the way the text is translated and, crucially, its market share” (Mason 2013, 123). All these reasons can be an answer to the question above: What could affect the skopos of the translators for translating the same text?

7 CONCLUSIONS

The aim of this thesis was to test a generalization on theatre translation put forward by different scholars which presupposes that translations for the page are faithful to the source text with no additions and/or omissions while translations for the stage are away from the notions of fidelity by including additions and/or omissions. In order to realize that purpose, I decided to analyze the two Turkish translations of the theatre text *The Night of the Iguana* by Tennessee Williams in the light of Skopos Theory by Hans J. Vermeer. The target texts chosen for this study are Ülker İnce's translation *İguananın Gecesi* and Canset Unan's translation *Iguana Gecesi*. While İnce's translation is a theatre text – a translation for the stage, Unan's translation, which is a novel – a translation for the page, is an example of intergenre translation. Considering this as a starting point of my thesis, after presenting some thoughts on theatre translation throughout the years, I tried to explain the concept of intergenre translation referring to the tripartite definition of translation by Roman Jakobson. Then, I introduced the abovementioned generalization on two different translation strategies employed while translating theatre texts and analyzed the target texts in the study to compare the findings to that generalization. I found out that the findings of this study showed the opposite of what was stated in the generalization. The skopos of the translations were presented as the reason for this opposition. The differences between the two target texts were mainly because of Unan's translation's being an intergenre translation. The skopos of Unan's translation which is being an intergenre translation also makes the case in this thesis not overlap with the generalization. I also would like to say that the references to the movie *The Night of the Iguana* (1964) in the translation *Iguana Gecesi* made me think of a further study considering these two, and maybe with the staged play and the theatre text, too.

While I was writing my thesis, I found out that there are not many studies on intergenre translations in relevant literature in Translation Studies. Different terms are used to define this kind of translation and in some of those studies, the terms do not correspond with one another. I believe that my thesis presented worthwhile conclusions in terms of intergenre translation and further research taking intergenre translation into consideration will clarify the concept of intergenre translation more.

REFERENCES

- Arnott, Peter. 1959. *An Introduction to the Greek Theatre*. Houndmills, Basingstoke, Hampshire and London: Macmillan Press.
- Bak, John. 2013. *Tennessee Williams: A Literary Life*. New York: Palgrave Macmillan.
- Bassnett-McGuire, Susan. 2014. "Ways through the Labyrinth." In *The Manipulation of Literature (Routledge Revivals): Studies in Literary Translation*, edited by Theo Hermans, 87-102. New York: Routledge.
- Bassnett, Susan, and André Lefevere. 1990. *Translation, History and Culture*. London: Printer Publishers.
- Bassnett, Susan. 1991. "Translating for the Theatre: The Case against Performability." *TTR: Traduction, Terminologie, Rédaction* 4, no. 1: 99–111.
- . 1998. "Still Trapped in the Labyrinth: Further Reflections on Translation and Theatre." In *Constructing Cultures: Essays on Literary Translation*, 90–108. Clevedon: Cromwell Press.
- Becker, William. 1956. "Some French Plays in Translation." Review of *The Lark*, by Christopher Fry. *The Hudson Review* 9, no. 2 (Summer): 277-88.
- Beerbohm, Max, Aylmer Maude, and Bernard Shaw. 1961. "Translating Drama: A Saturday Review Debate." *The Shaw Review* 4, no. 1 (January): 2-10.
- Brisset, Annie. 1996. *Sociocritics of Translation, Theatre and Alterity in Quebec, 1968-1988*. Translated by Roger Gannon and Rosalind Gill. Toronto and Canada: University of Toronto Press.
- Broeck, Raymond van den. 1988. "Translation Theory After Deconstruction." *Linguistica Antverpiensia* 22: 266–88.
- Bulut, Sibel. 2015. "Romandan Piyese Bir Uyarlama Örneği Olarak Çalığıuşu." *Turkish Studies, International Periodical for the Languages, Literature and History of Turkish or Turkic* 10, no. 16 (Fall): 387-402.
- Carlson, Harry G. "Problems in Play Translation." *Educational Theatre Journal* 16, no. 1 (March): 55-58.
- Devlin, Albert J, ed. 1986. *Conversations with Tennessee Williams*. Jackson and London: University Press of Mississippi.
- Fernandes, Alinne Balduino. 2010. "Between Words and Silences: Translating for the Stage and the Enlargement of Paradigms." *Scientia Traductionis*, no. 7: 119–33.

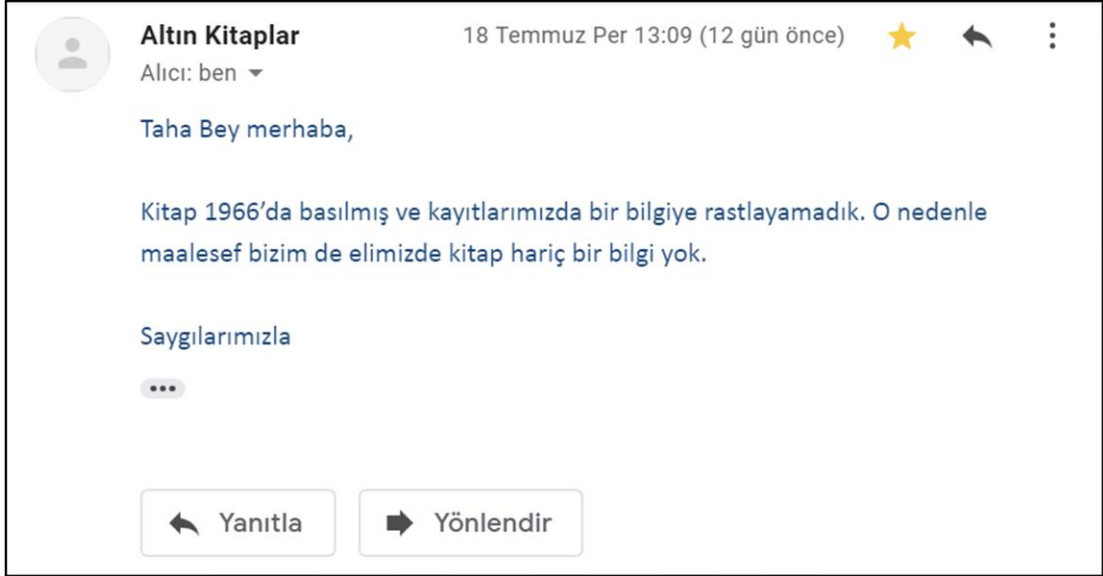
- Foster, Daniel H. 2010. *Wagner's Ring Cycle and the Greeks*. New York: Cambridge University Press.
- Hamberg, Lars. 1969. "Some Practical Considerations Concerning Dramatic Translation." *Babel* 15, no. 2: 91-94.
- İstanbul Devlet Tiyatrosu. n.d. "Basın Odası, Arşiv." Accessed July 31, 2019. <http://archive.is/6Q8H>.
- Jakobson, Roman. 1959. "On Linguistic Aspects of Translation." In *On Translation*, edited by Reuben A. Brower, 232-39. Cambridge and Massachusetts: Harvard University Press.
- Karantay, Suat. 1988. "Tiyatro Çevirisinin Sorunları." *Metis Çeviri*, no. 2: 78-88.
- . 1995. "Tiyatro Çevirisi: Oyun Dili ve Çeviri." In *Çeviri ve Çeviri Kuramı Üstüne Söylemler*, edited by Mehmet Rifat, 93-115. İstanbul: Düzlem Yayınları.
- Kidnie, Margaret Jane. 2000. "Text, Performance, and the Editors: Staging Shakespeare's Drama." *Shakespeare Quarterly* 51, no. 4 (Winter): 456-73.
- Knepler, Henry. 1961. "Translation and Adaptation in the Contemporary Drama." *Modern Drama* 4, no. 1: 31-41.
- Link, Franz H. 1980. "Translation, Adaptation and Interpretation of Dramatic Texts." In *The Languages of Theatre: Problems in the Translation and Transposition of Drama*, edited by Ortrun Zuber, 24-50. Oxford, New York, Toronto, Sydney, Paris and Frankfurt: Pergamon Press.
- Loffredo, Eugenia, and Manuela Perteghella ed. 2009. *One Poem in Search of a Translator: Rewriting 'Les Fenêtres' by Apollinaire*. Bern: Peter Lang.
- Mason, Adrienne. 2013. "Molière Among the Penguins." In *Translation and Adaptation in Theatre and Film*, edited by Katja Krebs, 122-39. London and New York: Routledge.
- Meyer, Stephen C. 2009. "Illustrating Transcendence: Parsifal, Franz Stassen, and the Leitmotif." *The Musical Quarterly* 92, no. 1-2: 9-32.
- Milton, John. 2009. "Between the Cat and the Devil: Adaptation Studies and Translation Studies." *Journal of Adaptation in Film & Performance* 2, no. 1: 47-64.
- Minutella, Vincenza. 2013. *Reclaiming Romeo and Juliet: Italian Translations for Page, Stage and Screen*. Amsterdam and New York: Rodopi.

- Nord, Christiane. 2006. "Translating as a Purposeful Activity: A Prospective Approach." *Teflin Journal* 17, no. 2: 131-43.
- Nutku, Özdemir. 1978. "Oyun Çevirilerinde Konuşma Dilinin Önemi." *Türk Dili* 38, no. 322: 79-86.
- Page, Norman. 1988. *Speech in the English Novel*. Houndmills, Basingstoke, Hampshire and London: The Macmillan Press.
- Pavis, Patrice. 1989. *Problems of Translation for the Stage: Interculturalism and Post-Modern Theatre*. Cambridge: Cambridge University Press.
- . 2003. *Theatre at the Crossroads of Culture*. Translated by Loren Kruger. London and New York: Routledge.
- Sanlı, Sevgi. 1988. "Tiyatroda Çevirinin Payı." *Metis Çeviri*, no. 2: 89-94.
- Sionis, Claude. 2000. "Intermodal and Inter-Genre Translation in Scientific Writing." *ASp (Online)*, no. 27-30: 185-98. <https://doi.org/10.4000/asp.2112>.
- Toury, Gideon. 1995. *Descriptive Translation Studies and Beyond*. Amsterdam and Philadelphia: John Benjamins Publishing.
- . 1995. "The Nature and Role of Norms in Translation." In *Descriptive Translation Studies and Beyond*, by Gideon Toury, 53-70. Amsterdam and Philadelphia: John Benjamins Publishing.
- . 1995. "Translations as Facts of a Target Culture." In *Descriptive Translation Studies and Beyond*, by Gideon Toury, 23-39. Amsterdam and Philadelphia: John Benjamins Publishing.
- Vermeer, Hans J. 1996. *A Skopos Theory of Translation: (Some Arguments For and Against)*. Heidelberg: TextconText-Verlag.
- . 2000. "Skopos and Commission in Translational Action." In *The Translation Studies Reader*, edited by Lawrence Venuti, 221-32. London and New York: Routledge.
- Weber, Markus. 1990. "Dramatic Communication and the Translation of Drama." *Bulletin CILA*, no. 52: 99-114.
- Williams, Tennessee. 1962. *The Night of the Iguana*. New York: New Directions Books.
- . 1966. *Iguana Gecesi*. Translated by Canset Unan. İstanbul: Altın Kitaplar.
- . 1990. *İguananın Gecesi*. Translated by Ülker İnce. İstanbul: Can Yayınları.

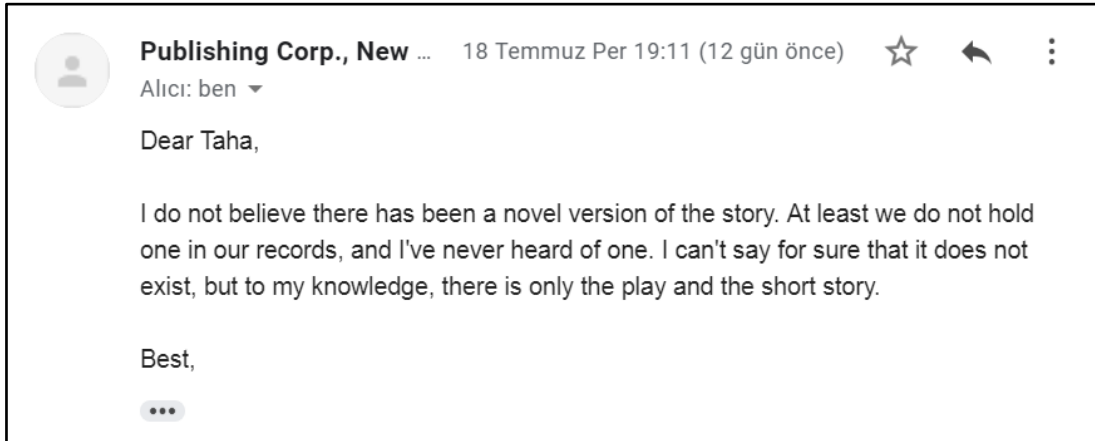
- . 1994. *Collected Stories*. New York: New Directions Publishing.
- . 2006. *Memoirs with an Introduction by John Waters*. New York: New Directions.
- Ziganshina, Kamilia. 2017. “The Mechanism of Intersemiotic Translation of the Aida Opera Libretto into a Comic Strip.” *TranslatoLogica: A Journal of Translation, Language, and Literature*, no. 1: 157-71.
- Zuber-Skerritt, Ortrun. 1988. “Towards a Typology of Literary Translation: Drama Translation Science.” *Meta: Journal Des Traducteurs/Meta: Translators’ Journal* 33, no. 4: 485–90.
- Zuber, Ortrun. 1980. “Problems of Propriety and Authenticity in Translating Modern Drama.” In *The Languages of Theatre: Problems in the Translation and Transposition of Drama*, edited by Ortrun Zuber, 92-103. Oxford, New York, Toronto, Sydney, Paris and Frankfurt: Pergamon Press.

APPENDICES

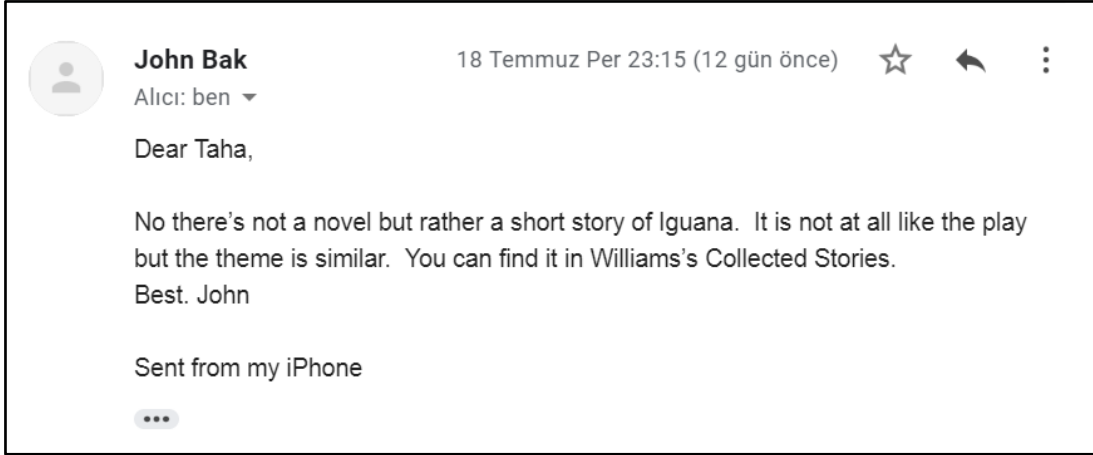
APPENDIX 1 – CORRESPONDENCES



The e-mail from *Altın Kitaplar*, the publishing house of *Iguana Gecesi*

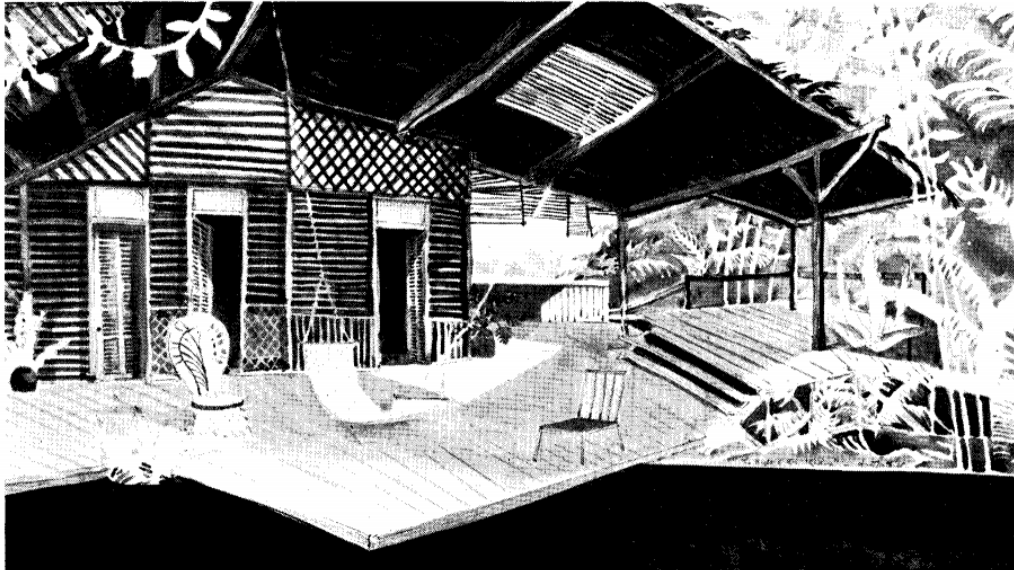


The e-mail from *New Directions Publishing*, the publishing house of *The Night of the Iguana*



The e-mail from Professor John Bak, the writer of the book titled *Tennessee Williams: A Literary Life*

APPENDIX 2 – THE SKETCH BY OLIVER SMITH



Sketch of setting designed by Oliver Smith

Photo: Friedman-Abeles



APPENDIX 3 – THE FINDINGS OF THE CASE STUDY

<p>The Night of the Iguana by Tennessee Williams</p>	<p>İguananın Gecesi translated by Ülker İnce</p>	<p>İguana Gecesi translated by Canset Unan</p>
<p>“The play takes place in the summer of 1940 in a rather rustic and very Bohemian hotel, the Costa Verde, which, as its name implies, sits on a jungle-covered hilltop overlooking the ‘caleta,’ or ‘morning beach’ of Puerto Barrio in Mexico.” (Williams 1962, 5)</p>	<p>“Oyun, 1940 yazında, oldukça basit ve kalender görünümlü bir otelde geçer. Costa Verde Otel, adından da anlaşılacağı gibi, Meksika’dadır. Barrio Limanının “caleta” yani “sabah kumsalı”na yüksekten bakan, ormanlarla kaplı bir tepeye kurulmuştur.” (trans. İnce 1990, 11)</p>	<p>“Yıl 1940. Mevsimlerden yaz. Basit görünümlü bir bohem oteli olan Costa Verde, Meksika’nın ormanlık bir tepesinde kurulmuştu. Bu tepeden bakıldığı zaman Puerto Barrio ve plâjının kuş bakışı çok güzel bir görünüşü vardı.” (trans. Unan 1966, 7)</p>
<p>“At that time-twenty years ago- the west coast of Mexico had not yet become the Las Vegas and Miami Beach of Mexico.” (Williams 1962, 5)</p>	<p>“O günlerde –yirmi yıl önce- Meksika’nın batı kıyısı henüz Meksika’nın Miami Beach’i, Las Vegas’ı olmamıştı.” (trans. İnce 1990, 11)</p>	<p>-----</p>
<p>“The setting for the play is the wide verandah of the hotel.” (Williams 1962, 5)</p>	<p>“Oyunun geçtiği yer, otelin önündeki geniş verandadır.” (trans. İnce 1990, 11)</p>	<p>“Otelin ilk göze çarpan kısmı, geniş verandasıydı.” (trans. Unan 1966, 7)</p>
<p>“...but on the stage we see only the front and one side.” (Williams 1962, 5)</p>	<p>“...ama biz sahnede yalnızca önüyle tek bir yanını görürüz.” (trans. İnce 1990, 11)</p>	<p>-----</p>

<p>“Below the verandah, which is slightly raised above the stage level, are shrubs with vivid trumpet shaped flowers and a few cactus plants, while at the sides we see the foliage of the encroaching jungle.” (Williams 1962, 5)</p>	<p>“Sahne düzeyinden biraz yükseltilmiş olan verandanın altında, boru şeklinde canlı çiçekleri olan birkaç kaktüs bitkisi vardır. Yanlardaysa, çevreyi saran ormanın yapraklarını görürüz.” (trans. İnce 1990, 11)</p>	<p>“Bahçenin, verandanın alt kısmına gelen köşesini, trampet biçimindeki çiçeklerle, bir kaç kaktüs ağacı süslemekteydi.” (trans. Unan 1966, 7)</p>
<p>“A tall coconut palm slants upward at one side, its trunk notched for a climber to chop down coconuts for rum-cocos.” (Williams 1962, 5)</p>	<p>“Bir kıyıda, uzun, eğik bir hindistan cevizi ağacı yükselir. Gövdesi, bir çeşit rom yapmakta kullanılan meyvelerini toplamak için tırmanmaya yarayan çentiklerle kaplıdır.” (trans. İnce 1990, 11)</p>	<p>-----</p>
<p>“For the night scenes they are lighted from within, so that each cubicle appears as a little interior stage, the curtains giving a misty effect to their dim inside lighting.” (Williams 1962, 5)</p>	<p>“Gece sahnelerinde, içten aydınlatılırlar, böylece her bir odacık küçük bir iç sahne görüntüsü kazanırken tel perdeler de yarı karanlık iç aydınlatmaya puslu bir görünüş kazandırılırlar.” (trans. İnce 1990, 11)</p>	<p>“Geceleri odaların renk renk ışıkları yandığında, insan sihirli bir âlemde sanıyordu kendini.” (trans. Unan 1966, 7-8)</p>
<p>-----</p>	<p>-----</p>	<p>“Orada herşey öylesine canlı, öylesine değişikti ki... Tropikal ülkelerin bütün özelliklerini görebilirdiniz Puerto Barrio’da. Burada herşey, bir hayâl bulutunun</p>

		çeşitli renkleri altında gizlenmişti sanki. Meksika, Puerto Barria ve Costa Verde... İşte bu üç isim birleşmiş ve zengin bir hayat kaynağı olmuşlardı...” (trans. Unan 1966, 8)
“A path which goes down through the rain forest to the highway and the beach, its opening masked by foliage, leads off from one side of the verandah.” (Williams 1962, 5)	“Yağmur ormanları arasından karayoluna ve kumsala giden, girişi yapraklarla örtülü patika, verandanın bir kıyısından başlayarak uzaklaşır.” (trans. İnce 1990, 11)	“O ıslak ormanlara giden patika, her zaman yapraklarla örtülü olurdu.” (trans. Unan 1966, 8)
-----	-----	“Bu yolda, kurumuş yaprakları çiğneyerek yağmurdan sonraki toprağın nemli kokusunu içine çekmek, yeni bir güç verirdi insana. O da böyle bir ruh haliyle dünyayı toz pembe görür, acı gerçeklerden, kederli düşüncelerden tamamiyle uzaklaşırdı.” (trans. Unan 1966, 8)
“A canvas hammock is strung from posts on the verandah and there are a few old wicker rockers and rattan lounging chairs at one side.” (Williams 1962,	“Verandanın direkleri arasında branda bezi bir hamak gerilidir. Birkaç eski, salıncaklı hasır sandalye ile hezaren sandalye vardır.” (trans.	-----

5)	İnce 1990, 11)	
“As the curtain rises, there are sounds of a party of excited female tourists arriving by bus on the road down the hill below the Costa Verde Hotel.” (Williams 1962, 7)	“Perde kalktığına, Costa Verde Otelinin bulunduğu tepenin eteğindeki yola otobüsle gelen heyecanlı kadın turistlerin sesleri duyulur.” (trans. İnce 1990, 13)	“O gün de yine her zamanki gibi otelin aşağı yolunda bir turist otobüsü gözükte.” (trans. Unan 1966, 8)
		“Fakat bu seferki otobüs halkı, diğerlerinden farklıydı. Evet, yolcuların hepsi kadındı! Blowing Rock’taki kız Kolejinin öğretmenleriydi bunlar. Onbir kadın birbirleriyle sohbet ediyor, arada sırada yüksek perdeden kahkahalar atıyor, geçtikleri yerler hakkında fikir yürütüyorlardı. Otobüs yaklaştıkça kadınların gürültüsü verandadan daha çok duyulmağa başladı.” (trans. Unan 1966, 8)
“Mrs. MAXINE FAULK, the proprietor of the hotel, comes around the turn of the verandah. She is a stout, swarthy woman in her middle forties-affable and rapaciously lusty.”	“Otelin sahibesi Bayan MAXİNE FAULK verandanın köşesinden görünür. Kırk beş yaşlarında, esmer, iri yapılı bir kadındır, canayakın ve istek doludur.” (trans. İnce	“O sırada verandanın bir köşesinde saatlerdir müşteri beklemekte olan otelin şişman, esmer, kırk yaşlarında, hoş tavırlı sahibi Mrs. Maxine Faulk’un gözleri parlamıştı.” (trans.

(Williams 1962, 7)	1990, 13)	Unan 1966, 8)
-----	-----	“Kadın, otobüsün bir an önce durmasını, müşterilerin tek tek oteline gelmesini arzuluyordu. Her halinden para canlısı olduğu belliydi. Bunu ne kadar saklamağa çalışsa gözlerindeki o hırslı anlam, bu sırrını ortaya koyuyordu.” (trans. Unan 1966, 8)
“She is wearing a pair of levis and a blouse that is half unbuttoned.” (Williams 1962, 7)	“Ayağında bir blucin pantolon, sırtında da yarı düğmelenmiş bir bluz vardır.” (trans. İnce 1990, 13)	“Kadının üzerinde bir etek ile düğmelerinin yarısı iliklenmiş yarısı iliklenmemiş bir blüz vardı.” (trans. Unan 1966, 8)
“She is followed by PEDRO, a Mexican of about twenty-slim and attractive.” (Williams 1962, 7)	“Onu PEDRO izler. Pedro, yirmi yaşlarında, ince ve alımlı bir Meksikalıdır.” (trans. İnce 1990, 13)	“Yirmi yaşlarında, uzun boylu, gösterişli bir delikanlı olan Pedro da onunla birlikte gelenleri tetkik etmek için yolu gözetlemekteydi.” (trans. Unan 1966, 8)
“He is an employee in the hotel and also her casual lover.” (Williams 1962, 7)	“Otelde çalışmaktadır. Arada sırada kadına âşıkdaşlık eder.” (trans. İnce 1990, 13)	“Zaten Mrs. Maxine Faulk nereye gitse bu otelde işçi olarak çalışan genç Meksikalı da, onu takip ederdi. Zaten o kadının şimdiki âşığıydı.” (trans.

		Unan 1966, 8-9)
“PEDRO is stuffing his shirt under the belt of his pants and sweating as if he had been working hard in the sun.” (Williams 1962, 7)	“Pedro gömleğini pantolonunun içine tıktırmakta, bir yandan da sanki güneşin altında çok çalışmış gibi terlemektedir.” (trans. İnce 1990, 13)	“Pedro hem yola bakıyor, hem de sanki güneş altında çok çalışmaktan terlemiş gibi gömleğinin uçlarını, pantolonunun içine yerleştiriyordu.” (trans. Unan 1966, 9)
“MRS. FAULK looks down the hill and is pleased by the sight of someone coming up from the tourist bus below.” (Williams 1962, 7)	“Bayan FAULK tepeden aşağı bakar ve oradaki otobüsten yukarı doğru gelen birini görünce sevinir:” (trans. İnce 1990, 13)	“Birden az önce endişeli olan kadının gözlerinde sevinç parıltıları belirdi.” (trans. Unan 1966, 9)
-----	-----	“Acaba böyle birdenbire ne olmuştu. Yoksa, yoksa otobüs durmuş, turistler tepeyi tırmanmağa mı başlamışlardı? Yo, hayır sadece bir kişi, yavaş yavaş tepeyi çıkmağa çalışıyordu. Bir erkekti bu. Gölge gittikçe büyüyor, gittikçe yaklaşıyordu. Maxine onu tanımişti. Bu, turist otobüsünün gezi tertipçisi rehber Shannon’dan başkası değildi. Belki de kadına en güzel, en sevinçli haberlerini getirmek için can atıyordu. Kimbilir...

		Fakat kadının sevinci, sadece turistlerin oteline geleceğinden miydi acaba? Herhalde bu erkeğe karşı kalbinde kımıldayan tatlı duygular da vardı.” (trans. Unan 1966, 9)
“...He does not appear on the jungle path for a minute or two after the shouting between them starts.” (Williams 1962, 7)	“... Aralarındaki bağırışma başladıktan bir-iki dakika sonrasına kadar Shannon orman yolunda görünmez.” (trans. İnce 1990, 13)	-----
-----	-----	“Shannon sık ağaçlarla kaplı patikaya henüz sapmıştı ki ikinci bir kahkaha sesi duydu. Ve hemen arkasından yine o gür ses yükseldi.” (trans. Unan 1966, 9)
-----	-----	“Artık bu kadın da çok oluyor, diye düşündü Shannon. Onun böyle ileri geri konuşmasına çok sinirlenmişti. Üstelik küstah küstah verandadan ta yola haykırıyordu. Artık ona haddini bildirmek zamanının geldiğini anlamıştı genç adam. Zaten tepeyi güçlkle tırmanmaya çalışıyordu. Bir de kadının

		sualini cevaplandırmak, bu yorgunluğun üstüne tuz biber eklemek demektir.” (trans. Unan 1966, 9-10)
-----	-----	“Buranın halkı bu içkinin âdeta hastasıydılar.” (trans. Unan 1966, 10)
“MAXINE lops the end off a coconut with the machete, as PANCHO trots up to the verandah with SHANNON’s bag-a beat-up Gladstone covered with travel stickers from all over the world.” (Williams 1962, 8)	“PANCHO elinde çanta ile verandaya doğru yürürken, MAXİNE hindistancevizinin başını uçurur. PANCHO, SHANNON’un dünyanın dört bir yanını dolaşmış, etiketlerle kaplı, iyice eski yol çantasını taşımaktadır.” (trans. İnce 1990, 14)	-----
-----	-----	“Maxine, Shannon’u âdeta göz hapsine almış, ısrarlı bakışlarla süzüyordu. Erkek ise bakışlarını ondan kaçırıyor, bu bakışlar altında sıkıldığını davranışlarıyla belli etmeğe çalışıyordu. Ama faydasızdı bütün bunlar. Çünkü kadın, tıpkı aç bir kurt gibi, onu seyretmekten büyük bir zevk duyuyordu.” (trans. Unan 1966, 11)
		“Shannon, eliyle başını

		<p>ovuşturuyordu.</p> <p>Bakışlarından kendini iyi hissetmediği, bir derdi olduğunu anlamak hiç de zor değildi. Maxine'nin de bu durum gözünden kaçmamıştı ama herşeyi Shannon'un anlatmasını beklediğinden susuyordu. Nihayet Shannon yavaşça dudaklarını kımlıdattı.”</p> <p>(trans. Unan 1966, 11)</p>
		<p>Shannon şaşırmişti.</p> <p>Olamazdı bu. Olamazdı.</p> <p>Oradan son ayrılışında Fred yaşıyordu. Üstelik güçlüydü, hiçbir derdi yoktu. İnsanın gelip de birdenbire bıraktığı bir kimseyi bulamaması, üstelik bir daha onunla hiç, ama hiç bir zaman karşılaşmayacağını bilmesine korkunçtu.</p> <p>Shannon duyduğundan emin olmak için yeniden sordu.”</p> <p>(trans. Unan 1966, 11)</p>
<p>“MISS HANNA JELKES appears below the verandah steps and stops short as SHANNON turns</p>	<p>“Verandanın basamaklarının altından Bayan HANNAH JELKES görünür, ama SHANNON</p>	<p>“Shannon kendini dünyada yapayalnız kalmış gibi hissetti. Sonra bu garip duygu altında başını duvara</p>

<p>to the Wall, pounding his fist against it with a sobbing sound in his throat.</p> <p>HANNAH: Excuse me.</p> <p>SHANNON looks down at her, dazed. HANNAH is remarkable-looking ethereal, almost ghostly. She suggests a Gothic cathedral image of a medieval Saint, but animated. She could be thirty, she could be forty: she is totally feminine and yet androgynous-looking-almost timeless. She is wearing a cotton print dress and has a bag slung on a strap over her shoulder.</p> <p>HANNAH: Is this the Costa Verde Hotel?" (Williams 1962, 18)</p>	<p>duvara dönüp boğazında bir hıçkırık sesiyle duvarı yumruklayınca birden durur.</p> <p>HANNAH: Özür dilerim.</p> <p>SHANNON şaşkın şaşkın aşağıya, ona bakar.</p> <p>HANNAH dikkat çekici bir kızdır-ipincecik, hayalet gibi. Gotik katedrallerinin ortaçağ aziz imgelerini andırır, onlardan tek farkı canlı oluşudur. Yaşı otuz olabilir, kırk da olabilir. Son derece dişi bir görünüşü olduğu halde, hem erkek hem de dişi gibidir-hemen hemen zaman dışı bir görünüşü vardır." (trans. İnce 1990, 24)</p>	<p>dayadı, boğazında hıçkırık sesleri perde perde artarken o yumruklarıyla duvarı dövmeğe devam ediyordu. Fakat Shannon verandada yalnız olduğunu sanmakla aldanıyordu; çünkü onu biraz uzaktan seyreden biri vardı. Bu, Hannah Jelkes adında, her erkeğin başını döndürecek kadar güzel, onları esir edecek kadar cazibeli bir kadındı. Ortaçağlarda yaşamış azizelerin havasını taşımakla beraber onlardan daha canlıydı. Kadının gerçekten hayâli bir güzelliği vardı. Otuz kırk yaşlarında ya var ya yoktu. Fakat ilerlemiş yaşına rağmen tam bir dişiydi. Bakışlarında insanı sonsuzluğa sürükleyen bir esrar gizliydi. Vücudunun kıvrımlarını göz önüne seren güzel bir keten elbise giymişti. Omuzunda ise askılı bir çanta taşıyordu. Kadın bir hayâl gibi Shannon'a yaklaştı. Genç</p>
--	--	---

		adam ise ayak seslerini farkedemez, o bitkin halinden sıyrılmış, becermiş, arkaya dönmüş, fakat kadına boş boş bakmaktan kendini kurtaramamıştı. Kadın bir anda onu bu otelin sahibi olduğunu sandığından ‘Costa Verde Oteli burası mı?’ diye sordu.” (trans. Unan 1966, 24)
“Then Maxine reappears. SHANNON: How about the call? Did she make a phone call?” (Williams 1962, 19)	“Sonra MAXİNE görünür. SHANNON: Telefonda ne haber? Telefon etti mi?” (trans. İnce 1990, 25)	“Aradan birkaç dakika geçmiş geçmemişti ki Shannon, Maxine’in kendine yaklaşmakta olduğunu farkettiler. Yavaşça hamağın içinde doğruldu. Meraktan neredeyse ölecekti. Acaba telefon meselesi ne olmuştu?” (trans. Unan 1966, 25)
“MAXINE: How about a rum-coco? We give a complimentary rum-coco to all our guests here. [Her offer is apparently unheard. She shrugs and drinks the rum-coco herself.]” (Williams 1962, 28)	“MAXİNE: Hindistancevizli rom’a ne dersiniz? Burada bütün konuklarımıza ikram olarak veririz. (Teklif besbelli duyulmamıştır, omuz silker, rom’u kendisi içer.)” (trans. İnce 1990, 34)	“Maxine, Miss Fellowes’e o anda hazırladığı içkiyi ikram etmek istemişti. Fakat bu teklifi öylesine alçak bir sesle yapmıştı ki öğretmen duymamıştı bile. Oysa otele gelen bütün misafirlere bu içkiyi bir iltifat olmak için ikram ederlerdi. Otelci

		<p>kadın, ikinci defa teklifini tekrarlamaya lüzum görmeden içkiyi kendi dudaklarına götürdü. Shannon durmadan konuşmakta ısrarı ediyordu.” (trans. Unan 1966, 36)</p>
<p>“He grips the section of railing by the verandah steps and stares with wide lost eyes. His chest heaves like a spent runner's and he is bathed in sweat.” (Williams 1962, 29)</p>	<p>“Veranda basamaklarının trabzanına tutunur, açılmış boş gözlerle dik dik bakar. Göğsü, yorgun bir koşucununki gibi iner kalkar, ter içindedir.” (trans. İnce 1990, 35)</p>	<p>“Verandaya çıkan merdivenin demirini kavradı, sonra gözlerini faltaşı gibi açarak boş boş etrafına bakındı. Göğsü tıpkı bir koşucununki gibi inip kalkıyordu. Her tarafı ter içinde kalmıştı. Zaten kendini son günlerde hiç iyi hissetmiyordu. Bir de bugün bu yolcuların yaptıkları, bilhassa az önce kendine hakaret eden şan öğretmeni onu büsbütün çileden çıkartmış, hayattan nefret ettirmişti. Şimdi de otelci kadın, karşısına geçmiş, onu Fred'in odasına yerleştirmeğe çalışıyordu. Kadının düşüncelerini anlamayacak tipte bir erkek değildi o.” (trans. Unan 1966, 38-39)</p>

<p>“Hannah appears at the top of the path, pushing her grandfather, Nonno, in a wheelchair. He is a very old man, but has a powerful voice for his age and always seems to be shouting something of importance, Nonno is a poet and a showman. There is a good kind of pride and he has it, carrying it like a banner wherever he goes. He is immaculately dressed – a linen suit, white as his thick poet's hair; a black string tie; and he is holding a black cane with a gold crook.” (Williams 1962, 29)</p>	<p>“HANNAH, büyükbabası NONNO'nun tekerlekli iskemlesini iterek patikanın başında görünür. Çok yaşlı bir adamdır, ama yaşına göre sesi çok gürdür ve sanki her söylediği söz önemliymiş gibi bağırarak söyler. NONNO ozandır, aynı zamanda da bir gösteri ustası. Hani hoş bir gurur vardır ya bu adamdaki işte öyle bir gururdur, onu bir bayrak gibi her yere taşımaktadır. Tertemiz giyinmiştir; gür, ozanvari saçları kadar beyaz bir keten takım, siyah bir papyon kravat. Elinde de altın sapı kıvrık siyah bir kamış baston vardır.” (trans. İnce 1990, 35)</p>	<p>“Gelenler olmalıydı. Evet iki kişi geliyordu ve her ikisi de bu otelin yabancısıydı. Bunlar az önce Shannon'a otelde yer olup olmadığını soran Hannah ile dedesi Nonnoy'du. Yaşlı adam tekerlekli bir sandalyeyle dolaşmaktaydı. Ancak torunu arkadan iterse ihtiyarcık bir yerden bir yere gidebiliyordu. Gerçi Hannah'ın büyükbabası hayli yaşlıydı ama, kuvvetli bir kişiliğe sahip olduğu her halinden belliydi. Yaşına göre de gür bir sesi vardı. Nonno bir şairdi. Son şiirini tamamlayabilmek için umutsuzca çırpınıyordu. Öyle gururlu bir insandı ki, bu özelliğini her gittiği yere bir hayâl gibi peşinden sürüklemeye alışkanlık haline getirmişti. En sevdiği şeylerin başında da temiz giyinmek gelirdi. Şu anda bile üzerinde saçları kadar beyaz olan keten bir takım elbise vardı. Boynunda</p>
---	--	--

		siyah bir kravat, elinde ise altın başlı siyah bir baston...” (trans. Unan 1966, 39)
<p>“With infinite gentleness Shannon has roused the old man and is leading him into one of the cubicles back of the verandah. Distant cries of bathers are heard from the beach. The afternoon light is fading very fast now, as the sun has dropped behind an island hilltop out to sea.” (Williams 1962, 37)</p>	<p>“SHANNON sonsuz bir incelikle yaşlı adamı oturduğu yerden kaldırmıştır, verandanın arkasındaki odacıklardan birine götürür. Kumsaldan, yüzenlerin uzak bağırışları duyulur. Güneş denizin açıklarındaki bir adadaki dağın tepesinin arkasına düştüğü için öğleden sonra ışığı hızla solmaktadır.” (trans. İnce 1990, 43)</p>	<p>“Shannon, hiç kimseye aldırış etmeden yaşlı adamı, oturduğu sandalyeden kaldırmış, verandanın arka kısmındaki odalardan birine götürüyordu bile. Plâjdan denize girenlerin çığlıkları duyuluyordu. Herkes neşeli neşeli eğleniyordu. Hava insafsızca kararmağa başlamıştı. Gökyüzündeki o parlak ışıklar tek tek sönüyor, gece manzarası yerini almağa çalışıyordu. Güneş denizin üzerinde bir tepenin arkasında, insanlara güzel yarınlar vaad ederek kaybolmak üzereydi. Yarın yepyeni bir gün doğacak, yine güneş ışınları her yeri kavuracaktı.” (trans. Unan 1966, 48)</p>
<p>“They exchange this quiet talk without looking at each other. The Mexican boys crash back through the bushes at the top of the</p>	<p>“Bu sessiz konuşmayı birbirlerine bakmadan yaparlar. Meksikalı oğlanlar patikanın başından yaprakları hışırdatarak</p>	<p>“Hannah ile Shannon birbirlerine hiç bakmadan konuşuyorlardı. O sırada da Meksikalı çocuk, kadının bavulunu getirmişti</p>

<p>path, bearing some pieces of ancient luggage fantastically plastered with hotel and travel stickers indicating a vast range of wandering. The boys deposit the luggage near the steps.” (Williams 1962, 38)</p>	<p>görünürler, hayret verici derecede çok yer dolaştıklarını gösteren otel ve yolculuk etiketleriyle kaplı bir-iki eski bagaj parçası taşımaktadırlar.” (trans. İnce 1990, 44)</p>	<p>yanlarına.” (trans. Unan 1966, 49)</p>
<p>“...MAXINE is visible to the audience only as she appears outside the door to her office on the wing of the verandah.” (Williams 1962, 38)</p>	<p>“MAXİNE, verandanın yan kanadında, bürosunun kapısına çıktığı sırada seyirciye görünür.” (trans. İnce 1990, 44)</p>	<p>-----</p>
<p>“SLOW DIM OUT AND SLOW CURTAIN” (Williams 1962, 40)</p>	<p>“YAVAŞ YAVAŞ KARARTMA VE PERDE” (trans. İnce 1990, 45)</p>	<p>-----</p>
<p>“The scene is bathed in a deep golden, almost coppery light; the heavy tropical foliage gleams with wetness from a recent rain.” (Williams 1962, 41)</p>	<p>“Sahneyi sarı, aşağı yukarı bakır rengi bir ışık doldurmuştur; ağır tropikal yapraklar son yağın yağmurun ıslaklığıyla parıldamaktadır.” (trans. İnce 1990, 47)</p>	<p>“Ağaçlar, yağın yağmurdan ıslanmış, daha güzel, daha canlı ve parlak bir yeşillığe bürünmüşlerdi.” (trans. Unan 1966, 52)</p>
<p>“She is about to set up the folding card-tables for the evening meal, which is served on the verandah. All the while she is talking, she is setting up</p>	<p>“Verandada yenen akşam yemeği için katlanır oyun masalarını açmak üzeredir. Bütün bu süre içinde konuşur, masaları kurar, vb.</p>	<p>“Kadın verandada akşam yemeği için sıralanmış masaların üzerindeki kartları düzeltmeğe çalışırken bir yandan da Hannah’ın oda kapısına bakıyordu. Sonra</p>

<p>tables, etc. MAXINE: Miss Jelkes?" (Williams 1962, 41)</p>	<p>MAXİNE: Bayan Jelkes?" (trans. İnce 1990, 47)</p>	<p>aklına bir şey gelmiş gibi birkaç defa yutkundu. Nihayet kararlı insanların pozuna bürünerek 'Miss Jelkes?' diye seslendi." (trans. Unan 1966, 52)</p>
<p>"She is distracted by the German party singing a marching song on the path up from the beach, Shannon appears at the top of the path, a wet beachrobe clinging to him. Maxine's whole concentration shifts abruptly to him. She freezes and blazes with it like an exposed power line. For a moment the 'hot light' is concentrated on her tense, furious figure, Hannah provides a visual counterpoint. She clenches her eyes shut for a moment, and when they open, it is on a look of stoical despair of the refuge she has unsuccessfully fought for. Then Shannon approaches the verandah and the scene</p>	<p>"Kumsaldan gelen Almanların patikadan yukarı çıkarken söylediği marşa yönelir dikkati. SHANNON patikanın başında üzerine sımsıkı yapışmış ıslak deniz kılığıyla görünür. MAXİNE'in bütün dikkati birdendire onda toplanır. Donar kalır ve açıkta kalmış elektrik kablosu gibi tutuşur. Bir an için "sıcak ışık" onun gergin, öfkeli yüzünde toplanır. HANNAH onunla görsel bir zıtlık oluşturmaktadır. HANNAH, bir an için gözlerini sımsıkı kapar, açtığı zaman, gözlerinde, ele geçirmek için boşuna uğraştığı sığınağın yüreklilikle karşıladığı umutsuzluğu okunur. Artık sahne SHANNON'undur."</p>	<p>"İki kadın aynı anda yol kenarından gelen şarkı sesine kulak vermişlerdi. Evet, plajda piknik yapmış olan Alman ailesi, aynı tempoyla geri dönüyordu. Maxine onların bu hareketine sinirlenmişti nedense. Otelci kadın arkasını dönmek üzereydi ki birden Shannon'un, üzerinde ıslak mayosuyla verandaya gelmekte olduğunu gördü. O anda kocasını, anlattıklarını hep unutmuş, erkeğin atlet yapılı vücudunu seyre dalmıştı. Hiç gözünü kırpmadan onun attığı her adımı büyük bir dikkatle izliyordu. Yüzü kızarıyor, sonra birden sapsarı kesiliyor, vücudu bir an için ateşler içinde yanıyor sonra bir anda buz gibi oluyordu. Nedense</p>

<p>is his.” (Williams 1962, 44)</p>	<p>(trans. İnce 1990, 50)</p>	<p>Shannon’un varlığı, kadının içinde garip duygular kıpırdamasına sebebiyet veriyordu. Hannah ise bir an evvel kendine gelebilmek için toparlanmağa çalışıyordu. Kısa bir an için gözlerini sıkıca yumdu. Gözlerini yeniden açtığı zaman bakışlarında umutsuz bir anlam gizliydi. Herhalde bu, az önce giriştiği ve başarısızlıkla çıktığı tartışmadan ileri geliyordu. Artık Maxine ile tartışmasına imkan yoktu, çünkü Shannon yanlarına gelmişti bile...” (trans. Unan 1966, 57)</p>
<p>-----</p>	<p>-----</p>	<p>“Shannon ile Hannah yalnız kalmışlardı. Umutsuzluk içinde olan genç kadın belki karşısındaki bu erkeğe açılırsa ferahlayacağını düşünmüş olacaktı ki, hemen oradan ayrılmak zorunda olduklarından ve yeni bulunan otelden söz etmeğe başladı.” (trans. Unan 1966, 59)</p>
		<p>“Miss Fellowes gittikçe</p>

		<p>yaklaşmaktaydı. Bir yandan da ‘Charlotte, Charlotte, Charlotte’ diye bağıyordu. Charlotte ile Shannon ise konuşmağa dalmışlar, hiçbir şeyin farkında değillerdi. Zavallı genç kız, sevdiği erkeğe, bütün açık kalpliliğiyle, en temiz duygularıyla içini döküyor, ona kuvvet vermek, onu mutlu kılmak istiyordu. Yalvarıyordu. Ne olurdu sanki Shannon, bu genç kıza bir fırsat verse de o da ona istediği türlü yardım edebilse. Belki de bu küçük kız, onu mutlu kılabilirdi... Belki onun iç dünyasını değiştirebilir, ona aşkın ne olduğunu öğretebilirdi ama erkek diretiyordu. Onun için ‘hayır’ dendi mi hayırdı. Ne yazık ki Shannon kızın bu yalvarmaları karşısında tek bir cümleyle onun tutunmak istediği her dalı kesmeğe çabalıyordu.” (trans. Unan 1966, 64-65)</p>
		<p>“Charlotte daldığı derin rüyadan Miss Fellowes’in</p>

		<p>çok yakından gelen sesiyle birden uyanıverdi. Bir şeyler yapması gerekiyordu. Saklanmalıydı. Öğretmeni onu hiçbir şekilde bulmamalıydı. Yoksa, yoksa sevdiği bu erkekten çekip ayırabilirdi onu. Ta uzaklara götürebilirdi. Sonra, ne olacaktı hali? Hele dün gece olanlardan sonra? Shannon'suz hiçbir yere gitmemeğe kararlıydı genç kız. Fakat işin kötüsü bir gece önce kendini seve seve teslim ettiği bu erkek, şimdi ondan kaçıyordu. Sanki dün akşam ona aşk nağmeleri fısıldayan, güçlü kolları arasında ezen, tatlı bir aşk gecesi yaşatan hayalinin erkeği, o değildi. Genç kız yeniden inledi.” (trans. Unan 1966, 65)</p>
		<p>“Kızın yalvarışları, ona hiçbir şey vermiyordu. Sert kalbini biraz olsun yumuşatmıyordu bile. O kendince bir kadını, bir kızı sevebilecek tipte bir erkek değildi. Hem sevse bile bu</p>

<p>-----</p>	<p>-----</p>	<p>biçare durumunda nasıl bir kızla evlenebilir, onu nasıl geçindirebilirdi ki? Hele Miss Fellowes'in ve diğer öğretmenlerin onu şirkete şikâyet etmesine, kovdurmalarına ramak kala... Hangi kıza 'seni mutlu kılacağım, rahat yaşatacağım' diyebilirdi ki? Kendi kişisel dertleri yetmiyormuş gibi dün gece bu genç kız zorla odasına girip, onun kollarına atılıyor, sonra da onu kendinle evlenmeğe zorluyordu. Yeter, yeter, diye düşündü. Bu oyunun bir sonu gelmeli." (trans. Unan 1966, 65)</p>
<p>"There is a windy sound in the rain forest and a flicker of gold light like a silent scattering of gold coins on the verandah; then the sound of shouting voices. The Mexican boys appear with a wildly agitated creature - a captive iguana tied up in a shirt." (Williams 1962, 58)</p>	<p>"Yağmur ormanından ıslık gibi bir ses duyulur, sanki verandaya sessizce altın paralar saçılıyormuş gibi altın renkli ışık parıltıları saçılır; ardından bağırışma sesleri gelir. Meksikalı oğlanlar çılgın gibi kıpır kıpır bir yaratıkla birlikte görünürler-bir gömleğin içine bağlanmış iguanadır</p>	<p>"Ormanın içinden vahşice esmeğe başlayan rüzgâr sesleri duyulmağa başlamıştı. Sonra ta uzaktan, sanki verandanın üzerine sessizce altın paralar yayılmış gibi altın sarısı bir ışık titremişti. Shannon kendi kendine çok garip, diye mırıldanıyordu. Adamcağız yine kendinden</p>

	bu.” (trans. İnce 1990, 64)	geçmek üzereydi ki kulağına gelen gürültülü seslerle toparlandı. Merakla bu gürültülerin geldiği tarafa baktı, bekledi, bekledi. Nihayet ormanın son bulduğu kısımda Pedro ile Pancho'nun ellerinde bir şey taşıdıkları halde otele yaklaşmakta olduklarını gördü. Bu Meksikalı çocukların ellerindeki, bir gömleğin içine vahşice hapsedilmiş bir iguanadan başka bir şey değildi.” (trans. Unan 1966, 76)
“The light has been gradually, steadily dimming during the incident of the iguana's escape. There is, in effect, a division of scenes here, though it is accomplished without a blackout or curtain.” (Williams 1962, 61)	“İguananın kaçıışı sırasında ışık yavaş yavaş gittikçe azalmaktaydı. Burada, gerçekte herhangi bir karartma ya da perde olmadığı halde, aslında bir sahne bölünmesi vardır.” (trans. İnce 1990, 67)	-----
“He turns on an outside light fixture that is suspended from overhead, a full pearly-moon of a light globe that gives an	“Yukarıdan sarkan çok büyük bir ışığı yakar. Sahneye uğursuz bir aydınlık veren bu ışık küresi sanki inciden bir	“Verandadan görülen manzara bu gece gerçekten şahaneydi.” (trans. Unan 1966, 79)

unearthly lustre to the scene.” (Williams 1962, 61)	dolunaydır.” (trans. İnce 1990, 67)	
“Shannon goes along with it. The old man touches something in him which is outside of his concern with himself.” (Williams 1962, 67)	“SHANNON durumun farkındadır. Yaşlı adam onda, kendisiyle ilgili kaygının dışında bir şeye dokunmuştur.” (trans. İnce 1990, 73)	-----
“This part of the scene, which is played in a 'scherzo' mood, has an accompanying windy obligato on the hilltop - all through it we hear the wind from the sea gradually rising, sweeping up the hill through the rainforest, and there are fitful glimmers of lightning in the sky.” (Williams 1962, 67)	“‘Şkertzo’ ruh durumuyla oynanan bu bölüme tepede esen rüzgâr eşlik eder-denizden yavaş yavaş yükselen, yağmur ormanları arasından tepeyi yalayıp geçen rüzgârı duyarız, gökyüzünde düzensiz şimşek parıltıları vardır.” (trans. İnce 1990, 73-74)	“Şimdi rüzgârın uğultusu her tarafı kaplamağa başlamıştı. Rüzgâr, denizden yükseliyor, bütün tepeyi dolaştıktan sonra ormana kadar yayılıyordu. Gökyüzünde şimşekler çakıyordu. Arada bir yanıp sönen bu kıvılcımlar, manzarayı bir kat daha güzelleştiriyordu...” (trans. Unan 1966, 85)
“He has broken one of his shoe-laces.” (Williams 1962, 68)	“Ayakkabı bağlarından birini koparmıştır.” (trans. İnce 1990, 74)	-----
“She draws a pack of cigarettes from her pocket, then replaces it immediately without taking a cigarette.” (Williams 1962, 69)	“Cebinden bir paket sigara çıkarır, ama içinden bir sigara almadan hemen geri koyar.” (trans. İnce 1990, 75)	-----

<p>“Shannon reappears from the jungle foliage, but remains unnoticed by Hannah and Maxine.” (Williams 1962, 72)</p>	<p>“SHANNON yapraklar arasından görünür, ama HANNAH ile MAXİNE onu farketmezler.” (trans. İnce 1990, 78)</p>	<p>-----</p>
<p>“She gets him back into the chair, Hannah and Maxine are still unaware of Shannon.” (Williams 1962, 73)</p>	<p>“Onu sandalyesine oturtur. HANNAH ile MAXİNE hâlâ SHANNON’u farketmemişlerdir.” (trans. İnce 1990, 79)</p>	<p>“SHANNON ağaçlıklı yoldan çıktıktan dönmüştü. Fakat kendini göstermeden, usulca oturduğu bir köşeden onların hareketlerini izliyordu. Hannah, büyükbabasının kendisine gelmesini bekliyor, onun bunaklığına çok üzüldüğünü belli ediyordu.” (trans. Unan 1966, 90-91)</p>
<p>“Then nothing is visible but these reaching-out hands. A pure white flash of lightning reveals Hannah and Nonno against the wall, behind Shannon, and the electric globe suspended from the roof goes out, the power extinguished by the storm. A clear shaft of light stays on Shannon's reaching-out hands till the stage curtain has fallen, slowly.” (Williams 1962, 78)</p>	<p>“O sırada bu uzanan eller dışında hiçbir şey görünmez. Bembeyaz bir şimşek parıltısı SHANNON’un arkasında HANNAH ile NONNO’yu aydınlatır, tavandan sarkan küre ışık söner, fırtına elektrik sigortasını attırılmıştır. Perde yavaş yavaş ininceye kadar parlak spot ışığı, uzanmış eller üzerinde kalır.” (trans. İnce 1990, 84)</p>	<p>“O sırada veranda şimşek ışığı ile beyazlandı. Hannah ile Nonno duvara dayanmışlardı, Shannon ise ellerini öne doğru uzatmış, verandanın kenarında duruyordu.” (trans. Unan 1966, 95)</p>

<p>“Note: In staging, the plastic elements should be restrained so that they don't take precedence over the more important human values. It should not seem like an 'effect curtain'. The faint, windy music of the marimba band from the cantina should continue as the houselights are brought up for the intermission.” (Williams 1962, 78)</p>	<p>“Sahnelemede, plastik öğeler, çok daha önemli insani değerlerin önüne geçmeyecek biçimde ölçülü kullanılmalı. Ara için salon ışıkları yanarken gazinodan marimba cazının rüzgârla karışık sesi hafif hafif duyulur.” (trans. İnce 1990, 84)</p>	<p>-----</p>
<p>“The verandah, several hours later. Cubicles numbers 3, 4, and 5 are dimly lighted within. We see Hannah in number 3, and Nonno in number 4.” (Williams 1962, 79)</p>	<p>“Birkaç saat sonra veranda. 3, 4, 5, numaralı odacıklar içten aydınlatılmıştır. 3 numaralı odada HANNAH, 4 numaralı odada NONNO’yu görürüz.” (trans. İnce 1990, 85)</p>	<p>“Aradan birkaç saat geçmişti. Fırtına susmuş, yağmur da dinmişti. Hannah ile Nonno odalarına çekilmişler, Shannon’u verandada bırakmışlardı.” (trans. Unan 1966, 96)</p>
<p>“Maxine repeats 'Sewanee' to herself, tolerantly.” (Williams 1962, 80)</p>	<p>“MAXİNE, kendi kendine “sewanee” sözcüğünü hoşgörüşle yineler.” (trans. İnce 1990, 86)</p>	<p>-----</p>
<p>“He starts to rise.” (Williams 1962, 81)</p>	<p>“SHANNON ayağa kalkmaya davranır.” (trans. İnce 1990, 87)</p>	<p>-----</p>
<p>“SHANNON: I was talking to Fred.” (Williams 1962, 81)</p>	<p>“SHANNON: Ben Fred’le konuşuyordum.” (trans. İnce 1990, 87)</p>	<p>“SHANNON’un kulakları uğuldamağa başlamıştı. Bunlar onun Fred’le dertleştikleri sohbet ettikleri</p>

		<p>zaman aralarında geçen konuşmalardan bir kısmıydı. Nasıl oluyordu da bu kadın, onun iç dünyasını geçmişteki kötü anılarını biliyor, bu derece kesinlikle hatırlayabiliyordu.</p> <p>Kocasının, ona söylemesine imkân yoktu. Bundan emindi. Genç adam gözlerini kapattı. O delikanlılık çağlarını bir kere daha yaşadı. Annesinin haykırışlarını kulağında yeniden duyar gibi oldu. Hayır, hayır o korkunç günleri hatırlamamalı, onlardan mümkün olduğu kadar kaçmalıydı. Zaten hayatı boyunca küçük yaşında karşılaştığı bu gaddarca davranışın öcünü almağa çalışmamış mıydı? Ama ne kazanmıştı? Hiç. Sadece ismi birkaç iğfal dâvasına karışmıştı. Hattâ şu anda bile başı dertteydi. Shannon bir an için kapattığı gözlerini yavaş yavaş araladı, oldukça sert bir tonla sordu: ‘Fakat ben</p>
--	--	---

		bütün bunları sadece Fred'e anlatmışım.” (trans. Unan 1966, 99)
		“Shannon çıldırarak gibi olmuştu. Bu kadın, bu kadın ondan ne istiyordu? Niçin, durmadan onunla ilgileniyordu, iç yaralarını eziyor, bütün hatalarını tek tek yüzüne vuruyordu? Gerçi gerçekler ne kadar acı olursa olsun insanların öz malıydı, ama Shannon onlardan kaçmak istiyor, geçmişin korkunç seslerini duymağı arzulamıyordu artık.” (trans. Unan 1966, 100)
“There are sounds below. He divides the masking foliage with his hands and looks down the hill.” (Williams 1962, 82)	“Aşağıdan sesler gelir. Eliyle yaprakları ikiye ayırarak tepeden aşağı bakar.” (trans. İnce 1990, 88-89)	-----
		“Maxine ile Shannon bir anlık sessizlikten sonra yine konuşmaya başlamışlardı. Belki de buna mecbur olmuşlardı. Çünkü Maxine az önce bir hayaletin etrafta dolaşmakta olduğunu haber vermişti Shannon'a.

		<p>Kadının sözünü ettiği bu hayalet, Blake Tours şirketinin adamlarından olan Jake Latta'dan başkası değildi.” (trans. Unan 1966, 102)</p>
		<p>“Demindenberi olanları tül perdenin arkasından izlemekte olan Hannah, bu son sahneyi görmemek için gözlerini elleriyle kapattı. Kendine iyilik yapan, büyükbabasına en asil şekilde davranan bu insanı böyle zavallı bir durumda görmek, nedense kalbini burkmuştu. Onu kurtarmak gerekiyordu ama nasıl? Shannon bu iki adamdan kendini güçlükle kurtarıncaya susmamış yine konuşmağa başlamıştı.” (trans. Unan 1966, 106-107)</p>
		<p>“Az önce öyle büyük bir sinir krizine tutulmuştu ki sanki saatlerce dalgalarla boğuşmuş, sonra kendini birdenbire durgunlaşan sahilin kenarında bırakılmış olarak bulmuştu. Ne olmuştu bu genç adama?”</p>

		Neden böyle deęişik yaradılıřta bir insandı? Bunların hiçbirine cevap verilemezdi. Çünkü insanlar, ayrı ayrı yaradılıřta dünyaya gelir, yine birçok olayların etkileri her birinde çok farklı olur.” (trans. Unan 1966, 114)
“The cubicle is lighted and we see her removing a small teapot and a tin of tea from her suitcase on the cot, then a little alcohol burner.” (Williams 1962, 95)	“Oda aydınlanır, HANNAH’ın yataęın üzerindeki bavuldan küçük bir çaydanlık, bir kutu çay ile küçük bir ispirto ocaęı çıkardığı görülür.” (trans. İnce 1990, 101)	“İçeri girdi ve sandalyenin üzerinde duran çantasından bir çay kutusu ile küçük bir çaydanlık çıkarttı. Sonra köşesinde duran küçük gaz ocaęını alarak Shannon’un yanına döndü.” (trans. Unan 1966, 119)
-----	-----	“Zaten Shannon’u karşısında görür görmez tek isteęi, bir an önce onunla çılgınca seviřmek, arzudan yanan vücudunu, bu olgun erkeęin kuvvetli kollarına bırakmaktı. Kimbilir, ona ne güzel, ne ateřli dakikalar yaşattırdı. Bir kerecik karşısındaki erkek onu kabul etse daha ne isterdi ki Maxine. İşte istedięi olmuştu. Eęer onu hamaktan kurtaracak olursa

		erkek, onun olacaktı.” (trans. Unan 1966, 127)
“He moves to the liquor cart.” (Williams 1962, 109)	“İçki masasına doğru yürür.” (trans. İnce 1990, 114)	-----
-----	-----	“Herşeyin önemlisi bakışlar değil miydi? Bazan dudakların cesaret edip söyleyemediğini bakışlar fısıldamaz mıydı? Fakat ikisi de bu korkunç sessizliğe bir son vermenin gerektiğini anlamışlardı. Hannah yavaş yavaş dudaklarını kımıldattı.” (trans. Unan 1966, 146)
“In the pause which follows singing is heard from the beach.” (Williams 1962, 120)	“Bunu izleyen sessizlikte kumsaldan gelen müzik duyulur.” (trans. İnce 1990, 125)	-----
“Shannon goes down the two steps from the verandah with the machete. He crouches beside the cactus that hides the iguana and cuts the rope with a quick, hard stroke of the machete.” (Williams 1962, 123)	“SHANNON bıçağıyla verandanın iki basamağından aşağı iner. İguanayı saklayan kaktüsün dibine diz çöküp, sert, hızlı bir darbeye ipi keser.” (trans. İnce 1990, 128)	“Shannon elindeki kocaman bıçakla aşağı indi. Iguanın bağlı olduğu kaktüs ağacının yanına çömeldi ve kuvvetli bir bıçak darbesiyle, hayvanı serbest bıraktı. O artık hürdü. Kaçabilirdi. Alışkın olduğu çimenlerin, yeşilliklerin içine koşabilirdi.” (trans. Unan 1966, 150)

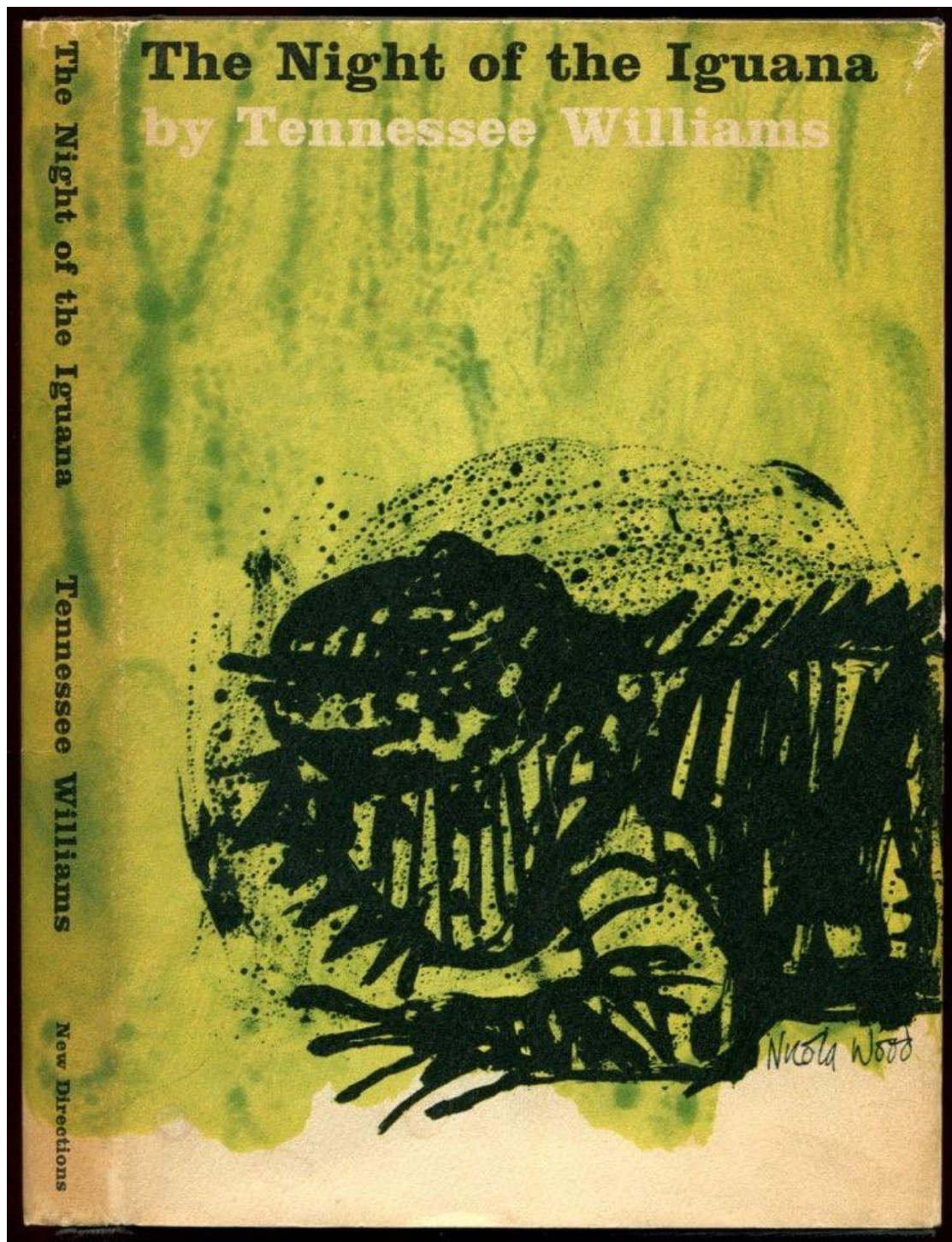
		<p>“Nonno böylece en son şiirini de torununa yazdırmağa başlamış oluyordu. Sonunda ihtiyar gayesine ulaşmış, mutluluğa kavuşmuştu. ... İhtiyar, bir zamanlar, gözlerimi kapamadan en güzel şiirimi vereceğim, demişti.” (trans. Unan 1966, 152)</p>
<p>She is crying. The singing voices flow up from the beach. (Williams 1962, 124)</p>	<p>“Ağlar. Kumsaldan şarkı sesleri gelir.” (trans. İnce 1990, 130)</p>	<p>“Hannah ağlıyordu. Artık gözyaşlarını zapdetemeyeceğini anlamıştı. Belki de bu gözyaşları kalbindeki tatlı-buruk anılara bir renk katabilirdi. O sırada plajdan gençlerin sesleri perde perde yükselmekteydi. Bu dünyada herkesin ayrı bir köşesi birbirinden farklı bir gayesi vardı. Bazan gözyaşları bile insanlara ummadıkları anda bir mutluluk getirebilirdi.” (trans. Unan 1966, 152)</p>
<p>“She springs up, a fist to her mouth.” (Williams 1962, 124)</p>	<p>“Ayağa fırlar, ağzını yumruğuyla tıkamıştır.” (trans. İnce 1990, 130)</p>	<p>-----</p>
<p>“With a soft intake of breath, she extends a hand</p>	<p>“HANNAH hafifçe soluk alarak, hâlâ soluk alıp</p>	<p>“Hafiften bir nefes duyuldu, Hannah, elini, ihtiyarın</p>

<p>before his mouth to see if he is still breathing. He isn't." (Williams 1962, 127)</p>	<p>almadığını anlamak için elini NONNO'nun ağzına uzatır, almıyordur." (trans. İnce 1990, 132)</p>	<p>ağzına yaklaştırdı. Böylelikle nefes alıp almadığını kontrol etmek istemişti. Hayır artık Nonno nefes almıyordu. Sessizce bu dünyadan çekilmişti. Fakat son dakikalarını mutlu olarak geçirmişti ya. İnsanlar için de önemli olan tek şey, buydu zaten. Ölüm, her kulun borcuydu ama bir de mutlu olarak; gayesine kavuşmuş olarak ölmek vardır. Ölümlerin en güzeliydi bu... Hannah, çılgına dönmüştü. Onun ölümüne kendini inandırmak istemiyordu. Ama o soğumağa başlayan eller, o hareketsiz vücut, o moraran dudaklar, acı gerçekten kaçamazsın diye haykırıyorlardı adeta... Evet, insanlar ancak bir devreye kadar kendilerini aldatabilirdi ama sonra... işte ölüm, böylece her gerçeği ortaya koyardı birden..." (trans. Unan 1966, 155)</p>
<p>"Then she bends to press</p>	<p>"O zaman başını</p>	<p>"Yavaşça ona doğru eğildi</p>

her head to the crown of Nonno's and the curtain starts to descend.” (Williams 1962, 127)	NONNO'nun başına dayamak için eğilir ve perde inmeye başlar.” (trans. İnce 1990, 132)	ve dudaklarını Nonno'nun başına dayadı.. Ve kimbilir ne kadar zaman böyle hareketsiz kalacaktı büyükbabasının cansız vücudu önünde...” (trans. Unan 1966, 155)
---	---	--



APPENDIX 4 – THE COVERS OF THE BOOKS IN THE CASE STUDY



The cover of *The Night of the Iguana*

Tennessee Williams - 1962

Çağdaş Drama Dizisi

Tennessee Williams
İGUANANIN
GECESİ



Türkçesi
ÜLKER İNCE

The cover of *İguanenin Gecesi*

Translated by Ülker İnce – 1990



The cover of *Iguana Gecesi*

Translated by Canset Unan – 1966

ÖZGEÇMİŞ

Adı, Soyadı	Taha		AKDAĞ
Doğum Yeri ve Yılı	Düzce		1991
Bildiği Yabancı Diller	İngilizce		
ve Düzeyi	İleri		
Eğitim Durumu	Başlama - Bitirme Yılı		Kurum Adı
Lise	2004	2008	Düzce Anadolu Öğretmen Lisesi
Lisans	2008	2012	Marmara Üniversitesi İngilizce Öğretmenliği
Yüksek Lisans	2015	2019	İstanbul 29 Mayıs Üniversitesi Çeviribilim (İngilizce)
Doktora			
Çalıştığı Kurum/lar	Başlama - Ayrılma Yılı		Çalışılan Kurumun Adı
1.	2012	2013	Marmara Üniversitesi
2.	2013		Düzce Üniversitesi
3.			
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar			
Katıldığı Proje ve Toplantılar			
Yayımlar:			
Diğer:			
İletişim (e-posta):	tahaakdag@duzce.edu.tr		
	Tarih	08/08/2019	
	İmza		
	Adı Soyadı	Taha AKDAĞ	

