

**DOGUS UNIVERSITY**  
**Institute of Social Sciences**  
**MA in English Literature**  
**Translation Studies**

**A Descriptive Study of *Of Mice and Men*; “A Change in Text Type  
Through Translation”**

**MA Thesis**

**Güliz Can**

**201189002**

**Advisor:**

**Assistant Professor Oya Berk**

**ISTANBUL, 2015**

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## ABSTRACT

The aim of this thesis is to illustrate and account for the differences between the two translations of *Of Mice and Men* –the translated prose text and the translated play script version with the source text. Since the source text is originally written in prose form, its translation into a play script brings many changes and throughout my thesis I have investigated the aim and the results of this text type change along with a descriptive study of a target oriented translation of *Of Mice and Men*.

The thesis is composed of nine chapters, each dealing with the analytical steps taken towards the comparison of two different translations of *Mice and Men*. Chapter I is introductory and defines basic terminology used in the thesis: translation and the translator. Chapter II examines the relevant methodology for the thesis: Even-Zohar's Polysystem Theory, Vermeer's Skopos Theory and Functional Approach are some of these theories I have grounded my thesis on with a view to showing that the text is translated according to a target oriented perspective to function on a communicative ground.

Chapter III and IV illustrates the very concept of drama, its language and its relation with Translation Studies. Chapter V focuses on the reasons for changing the text type and how it contributes to culture repertoire. In addition, in order to prepare a historical and socio-political background, I have explained the socio-cultural situation of Turkey in the period when the translations were made.

Chapter VI provides an overview of the source text and the writer John Steinbeck with his views on literature. The following chapter describes the first prose translation of *Of Mice and Men* and play script translation in Turkish and in Chapter VIII the source and target texts are compared.

Chapter IX is the conclusion which reveals the detailed reasons for changing the text type with a descriptive study of translated versions of *Of Mice and Men*. In the descriptive study, it is argued that converting a prose text into a play script in translation makes it possible for it to reach a wider public who may prefer to watch the play on the stage rather than read the novel. Thus, this change in genre type enables a larger number of people to become familiar with foreign texts.

## ÖZET

Bu tezin amacı *Fareler ve İnsanlar* metninin düzyazı çevirisinin ve oyun metni çevirisinin kaynak metinle karşılaştırılması ve aralarındaki farkların ortaya çıkartılmasıdır. Kaynak metin düz yazı şeklinde yazıldığı için oyun metnine çevrilmesi peşi sıra birçok değişiklik meydana getirmiştir ve bu tezde de böyle bir metin çeşidi değişikliğinin sebep ve sonuçları *Fareler ve İnsanlar*'ın erek odaklı betimleyici bir çalışması ile araştırılmıştır.

Tez, dokuz bölümden oluşmaktadır ve her bir bölüm metnin iki farklı çevirisinin incelenmesine dair atılmış çözümsel adımları izlemektedir. Birinci Bölüm'de tezde kullanılan temel terminoloji olan “çeviri ve çevirmen” kavramları giriş niteliğinde incelenmiştir. İkinci Bölüm ise tezle alakalı kuramsal alanı içermektedir; Even-Zohar'ın Çoğuldizge Kuramı, Vermeer'in Skopos Kuramı ve İşlevsel Yaklaşımları tezin temel aldığı kuramların bazılarıdır. Bu kuramlar metnin iletişimsel bir alanda işlev görmesi için erek odaklı bir yaklaşımla çevrildiğini göstermesi amacıyla kullanılmıştır.

Üçüncü ve Dördüncü Bölümler tiyatro yazını kavramını, dilini ve Çeviribilim ile ilişkisini göstermektedir. Ayrıca bu bölümde, oyun yazarı ve çevirmen arasındaki farklar da bir miktar ortaya çıkmaktadır. Beşinci Bölüm'ün konusu ise metin türü değişikliğinin sebeplerini ve bunun kültür repertuarına olan katkılarını genel hatlarıyla açıklamaktadır. Ek olarak, tarihsel ve sosyo-kültürel bir arka alan oluşturmak için metnin çevrildiği zamandaki Türkiye'nin sosyo-kültürel durumu hakkında bilgi verilmiştir

Altıncı Bölüm kaynak metin ve yazar John Steinbeck'in edebiyat hakkındaki görüşlerine yer vermektedir. Yedinci Bölüm ise *Fareler ve İnsanlar*'ın ilk düzyazı ve oyun metni çevirilerini betimlemekte, Sekizinci Bölüm ise kaynak ve erek metnin metinsel değişikliklerini karşılaştırmaktadır.

Dokuzuncu Bölüm *Fareler ve İnsanlar*'ın çeviri metninin betimleyici bir çalışması ile metin türü değişikliğinin sebeplerini detaylıca açıklamaktadır. Bu betimleyici çalışma, düzyazıdan oyun metnine geçişteki metin türü değişikliği ile kitlelere oyun vasıtasıyla daha kolay ulaşılabilir olduğu ve yabancı eserlerin yaygınlaştırılmasında kültür repertuarına katkı gösterdiği fikrini desteklemektedir.

## I. Introduction

The aim of this thesis is to compare the translated versions of *Of Mice and Men* with the source text and illustrate if there are any changes or if the translated play script text loses any value after translation. In addition, I search for the reasons why İstanbul Devlet Tiyatrosu chose *Of Mice and Men* to be translated as a play script and what are the socio-cultural effects of choosing such a text. The subject of this thesis emerged from a need to investigate the faithfulness of the translated play script version to the source text. *Of Mice and Men* was written in prose form and it was adapted to theatre in the same year in the USA. Although the very first translation of *Of Mice and Men* in Turkish (Necmi Sarioğlu, 1945, Milli Eğitim Basımevi) is in prose form, the one that I am investigating (Mebrure Alevok, 1950, İstanbul Devlet Tiyatroları) is translated in a play script form. There is no such a note about the source version of the play script translated text. Therefore, we do not know if Mebrure Alevok used the prose or play script adaptation as a source text.

The uncertainty regarding the source text might cause some problems about the validity of this thesis, however, when considered from a translational perspective, I can say that whether Alevok used prose or play script adaptation as a source text, it does not make a difference. Since the purpose of this thesis is to look for the faithfulness of a text form changed translation, either source would give us the same result since I have been investigating if the translated text still carries the significance of the source text in either form. These are lingual and socio-cultural elements; does the translated text still carry the slang words or does the localizations cause any semantic shifts and what are the effects of such a translation on Turkish society are the questions that are tried to be answered in this thesis. The time when *Of Mice and Men* was written (1937) coincides the Great Depression period in the USA and the time when it was first translated (1945) and acted in Turkey (1950) is the post war period. Therefore, the subject of the book perfectly appeals both to American and Turkish audience.

In order to ground such research on a methodological framework, Roman Jakobson's classification of translation is used. According to Jakobson's taxonomy, "Intralingual translation" can be regarded as rewording since it is the representation of the verbal sign system by means of other signs systems. *Of Mice and Men* was first adapted in its source language as a play script in English in the same year it was published as the prose, therefore, it is possible to talk about an "intralingual translation" of *Of Mice and Men*.

The second classification of Jakobson is "interlingual translation" which can be defined as translation from one language to another language. *Of Mice and Men* was translated from English to Turkish from prose source to prose target version first in 1945 by Necmi Sarioğlu and in 1950 by Mebrure Alevok, the version which are the target texts for the present study. Thus, it is also possible to talk about an "interlingual translation" for *Of Mice and Men*.

The third classification of Jakobson is "intersemiotic translation" which is the "interpretation of verbal signs by means of signs of nonverbal sign system (114)". *Of Mice and Men* is acted on the stage both in the USA and in Turkey. Therefore, it can be said that there is an "intersemiotic translation" of *Of Mice and Men* since the verbal sign system (whether it is prose or play script) is acted on the stage and it is represented on the stage with theatrical sign system which includes lights, mimics, décor and music.

To sum up, the study investigates the faithfulness of Alevok's *Of Mice and Men* translation to the very first publication of the source text of prose version utilizing Jakobson's model of classification. There has been an attempt to answer the lingual questions through Jakobson's classification. Although the vagueness of the source text might seem as a confounding factor, actually the focus of the study is to investigate whether the translated play script version carries the significance of the original text or not and search for the reasons behind the choice of İstanbul Devlet Tiyatrosu for this text to be translated. Hence, though I did not have the proof of Alevok's source text choice, I have done my research considering Alevok's source text as the English prose version since it is the very first version of the original text. If I chose the play script as the source to analyze Alevok's



translation, it would be an analysis of an interlingual translation of an intralingual translation which could destroy validity of this argument. Therefore, choosing prose source to analyze target play script is a better choice for the present study.

This thesis also focuses on the investigation of such a text type changed translation's contribution to target culture's socio-cultural situation. Starting from Tanzimat Period, there has been a westernization movement in every field of life. M. K. Atatürk aimed to reach the contemporary civilizations by enriching the perspectives of Turkish people and start a renewal movement after the World War I. Therefore, he has considered that translations are one of the most efficient ways for this purpose. Following Atatürk, İsmet İnönü has valued translation actions. As a result of this effort, many of the world classics and some contemporary works were translated into Turkish and it can be seen from the preface of the translation of *Of Mice and Men* that it is one of these westernization movement texts.

In order to explain this translational activity, the translated text has been analyzed through "Polysystem Theory" of Itamar Even-Zohar who makes cultural studies. In addition, Hans Vermeer's "Skopos Theory" helped me a lot to put this research into a methodological framework. According to Vermeer, translation is a purposeful activity and it has to have a function. When Turkey's socio-cultural position is regarded for the time of first translation (1945), it can be seen that Turkey was a country trying to heal its wounds after a long and disruptive war and a lot of new reformations were done. There was a planned culture changing movement which could be supported through importing the ideas from western countries. Considering Even-Zohar's culture planning views and Vermeer's Skopos Theory, we can say that *Of Mice and Men* was translated to serve this culture planning activity and its translation has found its function.

As a result, I can say that although there have been a lot of difficulties that I have faced during this dissertation, I have found *Of Mice and Men* is worth studying and thought that a study of a textual type changed translation would be beneficial both for literary and translational activities in the future. In the end, I have realized that although the source text

of Alevok's translation still keeps its secret, it is obvious that whether she chose prose or play script as a source, her translation did not lose any nuances from the original and İstanbul Devlet Tiyatrosu wanted the text type changed translation to function in Turkey's socio-cultural situation.

## II. Translation and The Translator as a Reader, Creator and Writer

Translation has always had various definitions through time with the changing societies and cultures; therefore it is difficult to fix the meaning of translation in an exact time for the world is changing constantly and the act of translation is a part of it. Communication is essential in our global world and translation helps people who use different languages. *Routledge Encyclopedia of Translation Studies* defines translation as;

The theory of ‘translatorial action’ (*translatorisches Handeln*), which represents a function-oriented approach to the theory and practice of translation, was developed by Justa Holz-Manttari (1984). Translation is here conceived primarily as a process of intercultural communication, whose end product is a text which is capable of functioning appropriately in specific situations and contexts of use (3).

One of the main needs of people is to socialize, for this reason, they have to communicate, share their ideas and spread them; therefore translation functions as a mediator for the aims of people. Intercultural communication requires translation; hence; it should have rules and norms to convey the meaning of the message to the target culture. Arrangement of such rules and norms creates a discipline-“translation studies” in which there is a widespread interest across many other disciplines such as law, sociology, and international relations. Consequently, translation studies can be described as an inter-disciplinary field of study which is receiving even greater attention in our global world.

It is important to note here that translation shouldn’t be regarded as a ‘pure linguistic’ activity as its communicative and social aspects are equally important. According to Gideon Toury :

Translation activities should rather be regarded as having cultural significance. Consequently, “translatorship” amounts first and foremost to being able to *play a social role*, i.e., to fulfill a function allotted by a community- to the activity, its practitioners and/or their products- in a way which is deemed appropriate in its own terms of reference (198).

So, the translator serves as a link, connecting cultures and people and as a social human being, s/he cannot evade him/her social duties while translating. Therefore, translation is to be regarded as a social, communicative and ideological activity which has the power of moulding and shaping different cultures. Translation activity involves the translator's decisions and they are governed by the culture s/he is grown up in and directly is affected by the culture s/he is in.

Like everyone, translators belong to certain societies and carry the background knowledge and culture of the society they grow up in. When a translator translates a text from source to target, it turns out to be a kind of journey both for the translator and the reader. Just as a real journey between countries, translation is to depart from source culture to target culture, therefore; it has its own ways and directions with its unique experiences for the translator.

When a text is to be translated, first of all, the translator reads the text as a reader and enjoys the text. Then, the translator starts to re-create the text through translation because, the translator reads and renders the ideas and feelings through his/her imagination and reflects them on his/her text through translation therefore, the translator owns the new text and writes it again.

The translator's challenge appears at this very moment; while s/he is recreating the text, the messages, images, feelings and attractive points should not lose the real value in translation. If the translation does not reflect the intended meaning of the cultural elements on the source text, the translator has problems. Then, s/he starts interpreting the texts and finds the most suitable match for his/her translation. In *Translation Studies*, Susan Bassnett points out the image of the translator as;

According to one reading of the translator's role, the translator is a force for good, a creative artist who ensures the survival of writing across time and space, an intercultural mediator and interpreter, a figure whose importance to the continuity and diffusion of culture is immeasurable (4).

The act of translation encompasses many factors that the translator has to take into consideration while translating. The knowledge of the source culture and target culture, linguistic competency, knowledge of the area that will be translated and the technological devices for the translation are some of these things that are required for translation in general. Especially the rules that govern both the translator and the translation act put him/her in a dilemma; having been grown up in a society brings some inherited knowledge with the history of the source culture and the translator's inherited subconscious is one of the forcing sides of the act. There are two sets of norms according to Gideon Toury which govern the activity of the translator. The translator willingly or unwillingly chooses one of these norms and directs his/her translation under the light of these norms:

A translator may subject him-/herself either to the original text, with the norms it has realized, or to the norms active in the target culture. [...] If the first stance is adopted, the translation will tend to subscribe to the norms of the source text, and through them also to the norms of source language and culture. This tendency; which has often been characterized as the pursuit of adequate translation, may well entail certain incompatibilities with target norms and practices (201).

Not only the translator but also the commissioner has a crucial role in the act of translation and the choice of the translation's being source or target oriented. As a result, we can say that the act of translation is a process of re-creation or rewriting based on the source text. The translator reads, understands and writes the source text again while translating. In order to come to grips with this crucial process, we will examine the major translation theories in the next chapter.

### III. Theoretical Framework

Languages evolve through inner and outer sources in a circle which are shaped by the lives of the societies. They both shape the world and are shaped by it. As a result of this interaction, they become political, literal or artistic movement that are governed intentionally, or sometimes it is formed unintentionally with the society's scientific, artistic or technological developments. People have always wanted to spread their ideas and receive ideas from different cultures with the development of languages. Through time, the place of translation has gained importance in this exchange of ideas and translator has come to the foreground as the importance of translation increased.

It has taken a long time to name the theories and the act of translation and many various offers are presented. "Translation theory" is one of these assisting terms, which makes translation a field of science. James Holmes introduces one of the earliest and detailed explanations;

As a field of pure research- that is to say, research pursued for its own sake, quite apart from any direct practical application outside its own terrain- translation studies thus have two main objectives: (1) to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and (2) to establish general principles by means of which these phenomena can be explained and predicted (176).

Holmes' description of Translation Studies has shed a light upon this field's research as his teachings are like a map. He uses the term "Descriptive Translation Studies" which is an application of the theories on actual texts. Moreover, he divides the research in this area into 3 groups: "There would seem to be three major kinds of research in DTS, which may be distinguished by their focus as product-oriented, function-oriented, and process-oriented (ibid. 176)". Such a division creates the idea of translation's being purely an empirical study, therefore; it is taken into consideration in scientific researches. Also, Holmes' suggestion for descriptive studies inspired some other researches since this approach makes Translation Studies more target oriented. As Şehnaz Tahir Gürçağlar states;

“Especially Israelite culture researcher Itamar Even-Zohar and Gideon Toury who developed a system which is towards the application of Even-Zohar’s Polysystem Theory on translation studies, have had a changing effect on translation studies (translation mine, 17)”.

As it is understood from the above quotation, there are systems and these systems are all related to each other, translated texts find themselves a place in the target culture and become a part of the target literary system, which makes it a chain of the polysystem. However, what Itamar Even-Zohar insists on is that “[...] I conceive of translated literature not only as an integral system within any literary polysystem, but as a most active system within it (“The Position of Translated Literature Within The Literary System”, 193)”. When a foreign text or any work of art is introduced to the target culture, the foreign one or ones start shaping the existing works or the perspectives towards the existing works. Therefore, translated works are the most dynamic part of the literary polysystem. There are several reasons and conditions for the translated works to be effective as a central figure in the polysystem;

(a) when a polysystem has not yet been crystallized that is to say, when a literature is “young” in the process of being established; (b) when a literature is either “peripheral” (within a large group of correlated literatures) or “weak,” or both; and (c) when there are turning points, crises, or literary vacuums in a literature ( 193-4 *ibid.*).

When the literature is young, the translated works supply the urgent need for this deficiency since a great number of texts cannot be produced in a short time. These translated texts reach the reader and they become a part of their culture so, day-by-day these translated works shape the literary system of the target culture. Translation may also reveal some new forms of literature and can serve as the best tool to prepare the new literary system. Through new elements, new elements and rules can be presented to the target culture. The case of choosing the works to be translated is another issue to be discussed because the selected source texts should be compatible with the aim of the translation and should serve to re-create a literary system in the target culture.

Particularly re-creation of a culture's literary system can be associated with Itamar Even-Zohar's article "The Making of Culture Repertoires and The Role of Transfer" in which he considers the changing of the existing systems through a cultural transfer. In very broad terms, the act of translation carries a certain amount of cultural elements therefore target text can manage to create a new cultural repertoire. According to Even-Zohar,

Culture repertoires, although sensed by the members of the group as given, and mostly taken by them for granted, are neither generated nor inherited by our genes, but need be made, learned and adopted by people, that is the members of the group. [...] It may take place *inadvertently*, or "spontaneously", that is by anonymous contributors, whose names and fortune may never be known, or *deliberately*, that is by known and sometimes remembered members who openly and dedicatedly are engaged in this activity (The Making of Culture Repertoires and The Role of Transfer, 168).

Apparently, the term "culture" is to be seen as something "learned", for this reason, through translation a new culture can be learned or taught or adopted. As Even-Zohar points out, the agents of this act of adopting may continue their action intentionally to provide a service to the "weak" literary or political system of a culture. Or even, the primary purpose of the act of translation may only have cultural functions and they can play crucial roles in re-shaping of a culture. As an answer to the question of how this process works, Even-Zohar states that "import", "invent" and "transfer" are the ways of establishing a system, however, "[...] import has played a much more crucial role in the making of repertoire, and hence in the organization of groups, and the interaction between them, than is normally admitted" (ibid. 167). However, the point is that the act of importing is not innocent; the translator has the right to change and adopt the text to the target culture; hence, the agent or the importer is the new owner of the text.

When the original text is translated, it becomes a new product of the translator and the target culture. The author is the creator of the text left in the source culture and the text, now it is under the responsibility of the manipulator. It can be considered in two aspects: first, it is recreated and changed by the translator and it has the means of finding a place in the target culture's repertoire therefore it can affect the ongoing social and cultural status of the country. Second, the whole responsibility of the changes made by the translator or



the commissioner should be owned, and the results of the changes on the text should not be ignored. Because, “translators never ‘just translate’”(Hermans 96), they keep the ideological and social context in their translations and can manipulate a whole civilization through their translations from one culture to another.

When the translator does the changes and s/he makes them intentionally (whatever the intention is), s/he creates a new product and owns it. Now, s/he is the other creator of the text or the situation and manipulates it according to his/her own intention and background knowledge. This apparent image of the translator puts him/her in a primary situation. S/he acts freely; s/he can change the text and present the text to the target culture. This contributes to the target culture to learn about the foreign. Therefore, it can be understood that the act of translation is done with a specific purpose on the mind of the translator.

Having discussed the aim of the act of translation, we will now examine Vermeer’s “Skopos Theory”. He defends that every translation act has a specific purpose behind it and this purpose has a function in target culture. Since every action is carried out with a purpose, the act of translating contains the target culture’s, commissioner’s, client’s or specific people’s requirements or “aims”, therefore; the translation act is “function oriented”;

Functional approach means: whenever someone- the so-called “commissioner” (*Auftraggeber*)- “commissions” or “orders” (*in Auf-trag geben*) a translation, he wants it for a particular purpose. The translation is meant to serve its intended purpose in the target-culture as well as possible, including, naturally, the intended recipients (“addressees”) (Vermeer,6).

It can be inferred from the above that the act of translation is shaped by internal (translator’s her/himself) and outer (commissioner or client) obligations, therefore; it would not be wrong to say that the act of translation is not an objective process because the translator plans his/her strategy according to the aim of the translation. The translator is a cultural expert who is familiar with the target culture and s/he manages to reach to the end product through rendering and comparing the cultures with each other.

Vermeer's *Skopos Theory* is closely related to Even-Zohar's ideas. He also maintains that making a culture requires some certain conditions for the action, this requirement is the translator's having an aim for the translation and its service to ideology of the commissioner. Since act of translation is a cultural movement and the translator is a culture-carrying expert, then a cultural interaction cannot be denied in every translation. In culture exchange process, the commissioner that can be the target or source culture's government's itself, a publishing house or authors, is to determine the *skopos* of the translation to fulfill the exchange.

Christiana Nord's ideas regarding the aim of translation are worth examining here. Actually, Nord starts with the translation's being a communicative activity, which contains a sender and a receiver. This is an "intentional interaction" which aims to change the present problem of communication since this action has more than one agent; the theory of translation turns out to be "a theory of interaction" (Nord, 16-19). While discussing the term *skopos*, Nord differentiates "intention" and "function";

‘Intention’ is defined from the viewpoint of the sender, who wants to achieve a certain purpose with the text. Yet the best of intentions do not guarantee a perfect result, particularly in cases where the situations of the sender and the receiver differ considerably. In accordance with the model of text-bound interaction, the receivers use the text with a certain function, depending on their own expectations, needs, previous knowledge and situational conditions (Nord, 28).

From the above quotation, it can be clearly understood that actualizing the necessary intention of the translation is also dependent on its function. Therefore, whatever the intention, *skopos*, aim or purpose of the translation, the receiver gets the text according to his/her own needs so the function works. However, we can say the factors that affect translation are countless. One other thing to be mentioned is the type of text since every text type is required to fulfill a function. Katharina Reiss' article "Text Types, Translation Types and Translation Assessment" needs to be examined here.

Translators carry out the translation act for a variety of reasons e.g. s/he can translate for instructing people, to explain how a dish is cooked, to teach how to operate an electrical device or for purely literary reasons such as translations of poem translation or play. Every kind of text demands various approaches for translation and Katherina Reiss explains how the texts are classified according to their functions:

In order to set up a text typology that would be relevant to translation, it thus makes sense to begin with the basic communicative situations in which texts fulfill quite specific and fundamentally distinct communicative functions (107).

When a text is to be translated another language, the gap that the translated text fills determines the approach to be used in translation; hence, the text type has an important place in pre-translation evaluation step. As translation is a communicative act, the translated text should communicate with the target audience. Reiss divides the text types into three groups according to their communicative functions as; “informative, expressive and operative”, and states that “no text variety represents only one function; each has its own characteristic mixture” (ibid. 105). The informative texts mainly attempt to represent the whole information, the expressive texts are related to the aesthetic matters, and lastly, operative texts deal with both form and content. Above-mentioned text types are generally considered to keep their form in translation as well; however, there might be changes in text type in translation depending on the *skopos* of the commissioner. In this case, the text is to be taken into account with the changed text format for this new form would most probably serve to a certain ideology or an aim for the target culture. In following chapters, the reasons for and the results of text type changes in translation will be explained with an example from drama translation.

Reiss also examines the different types of communicative situations: “(a) Plain communication of facts, (b) Creative composition, an artistic shaping of the content, (c) The inducing of behavioral responses” (ibid. 109). There is one more type that requires specific attention which is the combination of the verbal, audial and gestural features. This unique type of communication can be best observed in drama translation and requires the three basic communicative situations and more. Since plays appeal to more than one sense,

the translation is always expected to address the different senses at once which makes a “play” translation much more difficult than the other kind of texts. The texts of the plays should be translated both to be read and to be acted therefore, a play translation has its own unique features which demand more effort on the part of the translator. In Katharina Reiss’ words:

[...] not all written texts to be translated are ultimately intended to be read; some are better seen as written substrate for oral communicative act. Examples include songs again, and also plays, speeches, texts for radio and television, etc. The translation of these texts too is based on certain principles, which derive from the special characteristics of the spoken language and oral communication. These factors do not in any way diminish the validity of the three basic communicative situations and corresponding text types outlined above. Rather they represent a kind of superstructure; all texts exhibiting these additional factors can be included, as regards their translation, within a single *audio-medial* text type (ibid. 111).

As it can be understood from Katharina Reiss’ approach to these texts, they are the combination of both written and spoken language and therefore they require more attention while translating. The end product is expected to become the target culture’s text which carries even the gestures of the target culture. In short, not only the words but also their combination with the gestures are to be translated into the target language so that readers or spectators are not alienated from the text and its performance on the stage.

#### **IV. Essential Characteristics of Drama**

In order to understand necessary requirements of drama translation, we are to first examine the nature of the drama and then shed light upon play translation.

As our everyday experience, in theatre we see and realize the events that are left behind our conscious and that we want to forget. Theatre is like the voice of the subconscious, like the outcry of the undesired feelings and thoughts; therefore, once a person goes to the theatre and watches the events taking place on the stage, s/he feels relaxed and starts to think about “those undesired thoughts” or tries to untie the knots of the inner conflicts.

From the very beginning of humanity, man has always had a need for such an experience which they can put themselves in the actor’s place and make an observation from outside. This kind of experience has been taking place for a long time, in festivals or on stage. To put it another way, drama takes us away from life’s hustle and bustle to a different world where we have new experiences.

Theatre is like the extension of our lives and it is purely the imitation of the action in the real sense. The real people acts the real events on the stage and therefore we identify ourselves with the actors and the actresses on the stage. Furthermore, drama leads people to think and re-evaluate their behaviors, reactions, and decisions. So it is not fixed at a certain moment or a place; on the contrary, we keep on reconsidering our values and decisions for a long time despite the fact that a play lasts for two or three hours only.

For the reasons mentioned above, drama has a communicative purpose regarding the spectator; though it may lead us to laugh or cry, it always leaves the audience with a question mark in the end. The playwright’s main purpose differs from play to play of course, however, they all have one purpose in common; they have an aim while creating the play and the actors perform knowing the aim of the playwright.

Some may write the play as a pure comedy, or comedy as an irony or criticism; others write to serve their political and ideological purposes. In any case, a play is written to contribute to a certain purpose and in this way it creates a kind of communication. In local theatres, the popular plays may be acted to alter or to promote the current ideological system and through such plays people may start moving from a certain point of view to another; this is what makes the theatre communicative.

Talking about the purpose of the playwright, we should take into consideration another constituent of the play which concerns the theatrical act: the “theme” of the play or drama. Every play covers a certain subject and the playwright bases his/her play around a theme. Theme is different than the subject of the play. Though “subject” refers to a more general term, “theme” refers to the basic idea of the play. In *Types of Drama*, Frederick B. Shroyer and Louis G. Gardemal defines the differences between the subject and the theme of a play as:

Too often “theme” is confused with, and thought to be, the “subject” of a play- what the play is about. Drama has concerned itself over the years with such things as love, infidelity, adventure, revenge, ambition, jealousy, war, peace, politics, greed, religious belief, and, more recently, with parental possessiveness, oppression of the weak and the poor, sexual deviation- and so on. But all of these, singly or in combination, are but possible *subjects* for plays- not themes. [...] Usually, however, a play will have one identifiable theme that is central to its action and which has dominance over its other subordinate themes. It is this central idea that governs the basic course or pattern of the play’s action (13).

As it is understood, the theme is a more specific concept that the play comprises. The theme of the play, which is the main idea that governs the main course of the play, reflects the purpose of the playwright. Some themes reflect universal messages and some reflect local affairs of a small country that may include ideological or political messages. In order to express the theme in all its aspects, the language is to be employed properly since it is one of the most significant elements of the drama.

Since the play is the combination of the language and the actor's performance, they should be in perfect accord. The play is more often in the form of dialogue; more than two or three actors act in the play through speaking. Some plays are written in prose and some are written in verse, whatever the form is, language gives a certain direction to the play. In *Types of Drama*, Frederick B. Shroyer and Louis G. Gardemal states that

Thus, the language of a play is effective only when it contributes to the story continuity, when it is appropriate to the characters, and when it conveys the dramatic view of life- be it comic, tragic, melodramatic, or otherwise- that the dramatist wishes to reflect (ibid. 17).

Besides its interaction with the constituents mentioned above, the language of the drama creates the most challenging part for the translators. Being the second creator of the plays, translators go through a journey while translating the plays for the target culture. Translating prose into verse to be acted on the stage makes the translator's duty much more difficult. Converting the source language from prose into the theatrical language of the target culture doubles the heavy burden of the translator.

Last but not least, the director has impacts on the performance and s/he is the one who can interpret the theme and the language of the play and accordingly direct the actors' representation of the characters. If the translator can be seen as the second owner of the original work in target culture for s/he creates it with his/her own words, then the director is the third owner of the work. Dramaturgist is also another significant owner of the play for s/he works as a researcher for the analysis of the play and helps the director for necessary editing. With regard to the definition of dramaturgy, Hülya Nutku states that

(In dramaturgy) Without disturbing the unity of the play, reasons depending on interpretation are searched. It constitutes the steps of research, re-creation, interpretation and conversion of collectivism into a common sharing process. [...] In short, dramaturgy is the ability to put the notion into action (8).

In other words, both the translator and the dramaturgist have the right to make some possible changes which can be a kind of adaptation to the target culture. Also, they may edit the translation to make it more convenient to staging language.

In short, we can say that translation of drama requires a collaborative work to stage the plays efficiently. After discussing the characteristics of dramatic texts, we will now examine the relationship between drama and translation.



## V. Translation and Drama

For the evolution and the development of art, every culture needs to be open to new visions and perspectives. This is only possible through keeping in touch with the outer world. Confinement into local artistic frames of the country may repeat itself after a while; therefore introducing new art forms and movements are highly demanded by other countries. The very first step of such a transfer is possible through translation.

Unlike other forms of art, translation for drama requires some other elements to be considered. Some of the texts use narrative presentation while drama consists of dialogues which may be referred to as dramatic presentation. The spoken language and its harmony with the actors' movements on the stage, their synchronization and rhythmic process are just some of the elements that the translator needs to take into consideration.

Since the playwright knows the staging, theatrical elements and all the necessary processes in detail, when creating the work of art, s/he considers the outer elements for the play. Therefore, the translator is to possess similar abilities while translating a play to be acted. Before starting the translation, the translator is expected to do necessary research on the field of the work and the life of the playwright and the socio-cultural position of the time of the play written in the source culture. In short, the translator acquires the possible ultimate knowledge about the field to be translated and becomes a playwright. What are the significant features of being a playwright then?

The art of drama is a multi-faceted field of art; it both appeals to ears and eyes and also to our minds. The actors try to show a dynamic and lively event in front of the audience in a realistic way. In order to present such realism, the playwright is to consider the conditions of the actors. The successful reflection of events on the stage depends on the ability of the playwright.

Talking about expression, the first thing that comes to our minds is the dialogue, of course. The action on the stage is mostly completed with the dialogue. However, the expression may be completed in silence, only with the movements and the gestures of the actors. So, the dialogues and the movements should be balanced to keep the effect of mystery, tension, curiosity or happiness on the stage. If one gets more than the other, then the audience may lose its interest in the play. Therefore, the playwright should consider these elements while creating the play. Regarding the economy in language and the movements of the actors, Özdemir Nutku says that:

One of the successes of Shakespeare is that he reveals the need of action with the appropriate expressions of the words. A play's apparent elements – the actors and the scene – lose their effects after a while, because the audience gets used to see them. At that moment, one needs to provide the necessary effect with words and dialogues. But, if abundance of words is used to bring the effect back, then there will be no impact of the play. Therefore, economy in expression becomes one of the most important points to pay attention (Trans. mine, 14).

The balance of the dialogue and action on the stage which are inseparable parts of staging and play writing is of crucial importance. This can be discussed in detail in relation to the conversion of prose to dialogue in translation because the translator both translates the words and sentences and tries to give them a dialogue and staging form. Every minor detail is to be considered simultaneously since details unite together to constitute artistic unity. As Özdemir Nutku puts it,

Characters bring movements and dialogues, dialogues create the situations, the situations enlighten the decisions and dialogues, and conflicts develop series of events that concern the characters. In order to create a good play from this unity, all these elements are to be selected appropriately and mutually complementarily (Ö. Nutku, Trans. mine, 15).

These are not the first or the last features of the writing process but some of the basic elements to be considered while creating a theatre play. When regarded in terms of the translator, along with the translation, s/he needs to keep these features in mind in translating. Therefore, for the translators, play translations are much more difficult than

prose translation. The translator has to arrange the words in relation to staging positions and according to actors' movements and has to be in touch with the dramaturgist and the director for they may see deficiencies on the staging of the translated play.

In addition to dialogues, the staging instructions hold an important place in playwriting and translation of dramatic texts. If the writer or the translator only concentrates upon the dialogues, then the dramaturgist or director may need to edit the play more. Since translation is a culture-bounded activity, the traditional elements of the source culture may need to be revised for target culture. Some of the texts are translated and published as a theatre play both for staging and for reading; in any case, the reader and dramaturgist with the director need to visualize the stage on their minds. Therefore, staging instructions help a lot to make the scene clearer on minds.

From the viewpoint of the translator, the staging instructions' translation should not be neglected, on the contrary, they are to be paid more attention. Also, according to the ongoing of the play, the dramaturgist or the director knows where to change or adapt to target culture's audience. In addition to staging instructions, translators sometimes use footnotes to explain some untranslatable or difficult parts of the work or may omit or add some parts to reveal the essence of meaning of the text.

Instead of translating the work word by word and making an effort to constitute an equivalence of the meaning in the target text, the translator can create or invent sentences by himself if the target culture requires such a change. The hermeneutics of the translation is relevant at this point. As it is known, the act of translation is a way of interpreting the text both as a reader and as the second creator of the text. In this respect, the translator first reads the source text as a reader and interprets it as a translator. Interpretation, explanation or translation are viewed together in "Hermeneutics" in Translation Studies. The term *hermeneutic* comes from Greek word *hermeneutikos* meaning "interpreter" and it derives from Hermes. We can say that translation is not just translating the words and sentences but it involves interpreting the text and making the necessary changes to adopt it to the target culture.

For staging, two kinds of interpretation are required in translation. First, the translator needs to adapt the text to target culture's values and also, s/he needs to adapt it to theatrical language. In this respect, interpretation becomes inevitable for the translator. While considering interpretation, we need to see interpretation as a process: the interpreting process of the translator. Since translation is an interdisciplinary field of study, the translator has to be familiar with the disciplines that relate to translation. Acquiring all this information, the translator blends it in his/her mind and decides on the type of translation. Therefore, the act of translation is an interpretation. Knowing the rules and limitations of acting, staging, art movements and audience expectations, the translator blends them in his mind in the light of translation theories and decides on his interpretative strategies.

One of the most crucial point in interpretation or in hermeneutic motion is the question of to what extent the translator should be faithful to the source text and if s/he isn't faithful, will the source text lose its essential characteristics. This question has attracted the attention of translation scholars throughout the history of translation studies. George Steiner discusses the problem of fidelity in his article entitled "*The Hermeneutic Motion*":

By virtue of tact, and tact intensified is moral vision, the translator- interpreter creates a condition of significant exchange. The arrows of meaning of cultural, psychological benefaction, move both ways. There is, ideally, exchange without loss. In this respect, translation can be pictured as a negation of entropy; order is preserved at both ends of the cycle, source and receptor (190).

Thus, according to Steiner, the translated text should be equal to the source text and the translator carries this responsibility of fidelity in his/her translation because "A translation is, more figuratively, an act of doubleentry; both formally and morally the book must balance (ibid. 190)." Although this perspective requires the translator to be faithful to the source text, the contemporary discussions grant more freedom to translators. In their view, the translator has the right to make the necessary changes according to the aim of the commissioners, and if the commissioner's purpose of translation is to contribute to a culture making process, then, the translator can even alter the text format to serve his purpose.

To come back to drama and translation-interpretation issues, we can say that the the issue of translator's fidelity is to be paid more attention for the translator may need to interpret or edit or change many things. The source work may be written to be read as a novel and it can be translated to be acted on stage. Then, the form is to be changed into dialogue and language of drama, under these conditions, the translator has to deconstruct the text totally changing its genre and language.

When examined from a wider perspective, it can be said that theatre is the combination of many art branches such as literature, music, dance and visual arts. Therefore, the translator is to have an idea about these art branches as well to translate the text efficiently. Moreover, it is better for the translator to have an idea about these art branches in source culture. The author of the work creates his work based on his/her background information in source culture and the values that are most probably unique for his/her culture. So, having a general idea about the origin of the work, the translator can present or adapt similar features to target culture. Also, the translator should know about the anthropological, sociological and intellectual situation of both source and target culture, more specifically, playwrights, plays, actors, acting, costume, lights, decors, staging and make-up. In other words, s/he should work in collaboration with the director and dramaturgist.

On the other hand, the accumulation of all the elements and their relation with translation is associated with *semiotics*. Being one of the most important visual art forms, theatre contains visual, auditory and physical features and the translation of these features make translation a *semiotic* act. In his article *On Linguistic Aspects of Translation*, Roman Jakobson says; "There is no *signatum* without *signum* (113)." meaning that there is always a need for a sign to make the meaning. In theatre, the signs are various; words, music, gestures, lighting and many others. Thus, the act of translation cannot be confined to word by word translation but it also includes the translation of other sign systems. Roman Jakobson defines the kinds of translation as:

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 system (114).

According to Roman Jakobson, *intralingual* translation is like re-writing of the meaning in the same language by using phrases or synonyms. *Interlingual* is the translation from one language into another one. However, *intersemiotic* is different because, in this type of translation, various sign systems are converted to other sign systems as in the translation of drama. In drama, the text of the play is written both to be read and to be acted on the stage; therefore, the verbal sign system is converted to gestures as well as verbal signs or even completely to a new text form. In this respect, the translator makes double translation at once, which makes his burden a heavy one. As it is seen in every case, the text type always holds an important place; the verbal sign system which creates a text is to be reflected on the stage that is another text as well.

To sum up, the very nature of translation is interdisciplinary and it has many ties with other disciplines. From a closer perspective, drama and translation both have a lot in common and the translation theories can help reveal other interdisciplinary relations. The following chapter is concerned with how the translation can affect the cultural system through intentional interventions, interpretations and changes in the translated texts in the target culture.

## **VI. The Reason For Changing The Text Type and Its Relation with Translation Studies**

Because of its interdisciplinary nature, it is possible to consider translation as a modernization movement. Having ties with the cultural and anthropological studies, translation's contributions to modernization cannot be denied. Through translation, the foreign, the unknown, the unseen becomes local, known and seen and this process opens wider perspectives to different cultures.

There was an intense translation activity during the Tanzimat Period in which many translations were made from western countries. As the word "Tanzimat" means "reforms and new regulations", this period includes the movements through modernization; therefore, translation is one of the most crucial ways to reach this aim. Mustafa Kemal Atatürk also aimed to "reach the contemporary civilizations". The first step he took was to establish philology departments at universities and to invite foreign scientists to Turkish universities. His attempts to raise the Turkish Republic to level of contemporary civilizations resulted in 1924 with the establishment of *Telif ve Tercüme Heyeti (Copyright and Translation Committee)* whose aim was to find and prepare the necessary texts to be translated. In 1928, the declaration of the Turkish Alphabet has triggered the developments through enlightenment of the new republic.

Since the establishment of the Turkish Republic, there has been a great effort to develop both Turkish civilization and Turkish language in order to reach contemporary civilizations all over the world. One of the beneficial ways of realizing this is to make contributions to the Turkish literature with the translation of world classics and leading philosophers' thoughts into Turkish to enlighten the vision of Turkish people. Of course, there were some disagreements among people about importing ideas from the West; however, the Translation Bureau, which was founded in 1940, overcame all these objections. One of the main reasons for developing literature and journals is to create one 'single' language and gather all the country around this single language so as to establish 'unity' throughout the

country. As a result of this movement, it was expected that different cultures living in Turkey would be united.

Translation Bureau worked diligently and published the translations of world classics and managed to turn the Turkish Republic to a heaven of translation. The range of the receivers was from village to the city people; they wanted to appeal to the village people and enlighten their vision because the enlightenment was only possible through reaching every corner of the country. About the translation movement, Başaran states that “Ministry is on the way of creating a reading Turkey and a rational atmosphere with the conducted campaign. The first reader of the classics was İnönü. “Leisure Reading” hours were applied in Village Institutes and books are considered equal to bread (trans. mine. 72).” The Village Institutes gave great importance to translated literature to enlighten the people because the government was conducting a planned action through the Translation Bureau. The government wanted to grant the well-known world classics’ their deserved place in Turkish libraries; therefore, a translation movement was taken very seriously. Before the foundation of Translation Bureau, an important meeting was held under the name of Neşriyat Kongresi (Publication Congress) in 1939 as the earliest step toward the translation developments. In Hasan Ali Yücel’s words:

Publication Congress held in 1939 and translation movement in 1940 are the first steps towards the idea of westernization. Modern youth whose articles we read on newspapers and books with great pleasure is composed of the writers trained during translation movement. This big reading mass have been nourished due to the translations which some do not like, and the common writers have lost their popularity (trans. mine. Başaran, 73).

As the modernization was the focus of interest for most of the scholars and politicians under the leadership of Mustafa Kemal Atatürk, the translations from western world gained great significance. On the basis of what has been said so far, one can see a strong connection between the notion of translation and culture making process. As far as the translations of western classics are concerned, it can be observed that the translators’ task was to enlighten the people and open new perspectives through transferred ideas from the west.



The previously mentioned theories of Even-Zohar, which are concerned with making a culture repertoire are relevant to the translation movement carried out in 1940s. Concerning culture planning and the role of the translation, it can be deduced that starting from Tanzimat Period, an intentional attempt to change culture was put into practise. According to Even-Zohar, under some conditions a need for making a repertoire arises for example, when the literature is weak or when there are turning points or crises (Even-Zohar 193). Considering that the Republic was newly established in 1923, Even-Zohar's approach to culture seems applicable to the time. When we analyze Even-Zohar's idea of culture making in detail, it becomes possible to see how the government aims at enriching the cultural inheritance. The first thing for the translators is to internalize the western way of thinking and then start translation for this reason. The publishing houses started to translate the classics from 1941 to 1946 without any delay and their list was as;

Babel (1), Indian (1), Chinese (4), Eastern- Islam (19), Old Turkish Texts (1), Old Greek (62), Latin (18), German (53), American (10), French (171), English (56), Scandinavian (6), Italian (12), Hungarian (13), Russian (63) and School Classics (6) (Başaran, 72).

This translation movement can be regarded as a very important contribution to the Turkish cultural heritage by emphasizing the rebirth of the reason which can be deduced from classical works. However, the essential aspect of translation, that is to say, translations' appeal to the republic's people attains great significance (especially in terms of its function) in this part of the process. Since the initial concern of the translation was to create enlightenment under the guidance of the classics, a nation's cultural background could be an obstacle in grasping the deeper meanings in classical works, the knowledge could be informative or philosophical, however, in any case, the translations should be capable of conveying the necessary perspectives to Turkish society. In her book on translation, Mine Yazıcı quotes Adnan Adıvar and draws attention to using compilation instead of simply translating the works;

Speaking for the readers and myself, I have found the second way (compilation) much more useful. Because, the books and compositions written in this way are not

easy to comprehend for they were actually written for those who know the history of thought and science (trans. mine, Yazıcı, 170).

As stated by Adivar in the above quotation, the translated works are to address the target receiver and if the target culture does not have the necessary cultural background to understand the works fully, then they should be compiled. Concerning the situation and the position of the target culture, the works to be translated may undergo some changes to make them more understandable which brings out the functionality of the translation. Yazıcı also indicates that through compilations' (or re-writings') functionality increases since they are re-produced in target language and allow for communication with the target audience. However "in some cases where directly the source oriented translation methods are widely used, the contribution of the knowledge transferred from a foreign culture to the target civilization decreases (ibid. trans. mine, 171). As it can be deduced from the quotation, the translated texts were expected to have target oriented translation methods and Yazıcı's remark highlights the significance of the relationship of translation with every part of the target culture and compilation is one of the crucial steps taken towards this understanding.

The fact that translations should be edited and fit into a certain form to be comprehended by the target culture can be applicable for all types of translation, not just the new forms but the existing literary forms can be edited in translating to a considerable degree. As the ultimate goal of the translations is to convey the meaning, changes can be made in text forms to make the translations much more comprehensible. In fact, any text form or any categorization can only represent the frame for the translation since the message or the knowledge in any form acquires much significance. If we remember the aim (*skopos*) of the translations from the western world, the foremost reason was to prepare a new enlightened and enriched foreground for the newly established republics' citizens. Susan Bassnett indicates about the categorization of the translations;

Much time and ink has been wasted attempting to differentiate between *translations*, *versions*, *adaptations* and the establishment of a hierarchy of 'correctness' between these categories. Yet the differentiation between them

derives from a concept of the reader as the passive receiver of the text in which its Truth is enshrined (81).

As the analysis of Bassnett shows, any given category is closely connected with the reception to the reader. Whatever the category of the translation is, the reader or the receiver has crucial role in perceiving the text. From this perspective, any text form for translation, be it compilation, prose, poem or drama are only the tools for reaching the audience and fulfilling the duty of communication with the spectator. When the aim of the publishing houses' is taken into consideration along with the amount of the classical works' translation, it can be deduced that rather than the form, content carries the emphasis because knowledge has the function of reshaping an existing culture. Hence, as it can be seen in the history of civilizations, to make culture repertoire, imitations, imports, inventions or rewritings or any kind of adaptations were used to familiarize the readers with the foreign and revive the weak literary systems.

When the movements of the translation act are considered from early days of the establishment of Turkish Republic, the publishing businesses' plans can be seen from the Congresses held to strengthen Turkish literature and civilization. Concerning the translations that will be made from western world, Şehnaz Tahir Gürçağlar refers to the first meeting of Publication Congress and states that "the function of the translation- which was culture making- was often depicted by the participants of the meeting and through gaining translations of the world's essential civilizations' most significant works to our language, our culture was anticipated to approach these civilizations (trans. mine 51)" and Tahir- Gürçağlar quotes from Hasan-Ali Yücel who spoke in the first meeting of Publication Congress:

Republican Turkey, which wishes and performs to be a distinguished member of western culture and thought community, has to translate the civilized world's old and new bearings of ideas to his own language and enrich itself with the universe's perception and way of thinking. This compulsion is inviting us to a wide translation campaign (trans. mine 51).

As it is seen, the aim of the translation act becomes clearer in the early days of the Republic history of Turkey. Under the light of these movements, translation movement started and tried to continue under the guidance of the government. In short, “a new culture and literature repertoire was constituted through translation for the young Turkish Republic and the aim was to change this repertoire into a national one. As it is understood from the discourse of the first meeting of Publication Congress, this translation movement is an intentional and planned one. (trans. mine, 55 Tahir-Gürçağlar)”.

The above discussion makes it clear that the translation movements in Turkey have a close relationship with culture planning. To make a further investigation and to see how this culture making process works, we need to focus on the translated works and scrutinize what kind of changes, additions, reductions or extensions were made in the translated texts to serve the needs of the translation movement. This kind of approach is closely related to Toury’s translation method that consists of two main parts; preliminary and operational:

**Preliminary norms** have to do with two main sets of considerations which are often interconnected: those regarding the existence and actual nature of a definite translation policy, and those related to the directness of translation.

**Translation policy** refers to those factors that govern the choice of text- types, or even of individual texts, to be imported through translation into a particular culture/language at a particular point in time. ...

Considerations concerning *directness of translation* involve the threshold of tolerance for translating from languages other than the ultimate source language: is indirect translation permitted at all? In translating from what source languages/ text-types/ periods (etx.) is it permitted/ prohibited/ tolerated/ preferred? What are the permitted/ prohibited/ tolerated/ preferred mediating languages? Is it there a tendency/ obligation to mark a translated work as having been mediated, or is this fact ignored/ camouflaged/ denied? (The Nature and Role of Norms in Translation, 202)

This approach directly refers to Hasan Ali Yücel’s meeting reports of the first Publishing Congress in which they first decide the translation policy and choose the text types to be imported. The selected books are listed in the report between pages 277 and 285 (Birinci

Türk Neşriyat Kongresi 277-285). The choice of the text types is another subject to be discussed here for the change of text type in translation is the essence for this thesis which has an important impact on culture making program. Decisions were also made about the nature of translation; “Among the works listed, the ones which have relation with humanist culture are to be given more importance, translations should be concise and from the ultimate source language as much as possible (ibid. trans. mine 126). The second half is operational norms which

... may be conceived of as directing the decisions made during the act of translation itself. They affect the matrix of the text -- i.e., the modes of distributing linguistic material in it -- as well as the textual make-up and verbal formulation as such. They thus govern -- directly or indirectly -the relationships as well that would obtain between the target and source texts; i.e., what is more likely to remain invariant under transformation and what will change.

The operational norm is the investigation of the changes made during the act of translation. The translated works are to be analyzed and the model text for this thesis will be the translation of *Of Mice and Men*. Although the book is originally written in prose (1937), it is both translated as a prose and as a drama text to be acted on Devlet Tiyatrosu Sahneleri. Such a change is actually the core of this thesis because the translation of the said work coincides with the first Turkish Publication Congress. Taking into account that the translation of the *Of Mice and Men* to be used as a drama text, it can be said that the change of the text type and the choice of the text are closely related to the decisions taken in the Congress in 1939. Moreover, this process is perfectly in accordance with the preliminary norms of Toury mentioned before.

In addition to Toury's and Even-Zohar's theories which are about the process of making a culture repertoire, the text type as a part of this process is to be handled in detail for the ongoing of this thesis. As I have mentioned in previous chapters, the text types have great significance for the translation and taking Toury's norms into account, the choice of the text, and its type can be related to the same category. However, Reiss' handling of text

types is only related to preliminary norms in which the choice of the text type exists before starting the translation.

The first original publication of *Of Mice and Men* is in 1937 and its first translation into Turkish is in 1945 in Ankara by Milli Eğitim Basımevi in prose form again. Later on the same book is published in 1953 by another publication house, Varlık Yayınevi. Following these translations, there were many different editions from various publication houses. The list goes on as;

Farelere ve İnsanlara Dair 1945, Milli Eğitim Basımevi

1959 2. Printing, Maarif Basımevi Dünya Edebiyatı Serisi Translator: Necmi Sarıoğlu 1959, 1989 ve 1993 new printings

Fareler ve İnsanlar 1951, Varlık Yayınları. Translator: Muzaffer Reşit 1953 (2. Printing), 1955 (3. Printing), 1958 (4. Printing), 1959 (5. Printing), 1962 (6. Printing), after 1965, 1967, 1972, 1982, 1995 1982's printings the translator is: Yaşar Nabi Nayır .

Fareler ve İnsanlar Üzerine 1967, Yankı Yayınları

Fareler ve İnsanlar 1970, Altın Kitaplar Translator: Özay Süsoy 1972, 1974, 1981

Fareler ve İnsanlar 1981, Oda Yayınları 1996

Fareler ve İnsanlar 1983, Milliyet Yayınları. Translator: Yavuz Akçay

Fareler ve İnsanlar 1993, Cem Yayınları

Fareler ve İnsanlar 1995, Görsel Yayınlar

Fareler ve İnsanlar 1995, Güneş Yayınları

Fareler ve İnsanlar 1996, Kibele Yayınları

Fareler ve İnsanlar 1998, Kültür Yayınları

Fareler ve İnsanlar 2002, Kum Saati Yayınları

Fareler ve İnsanlar 2005, Remzi Kitabevi Translator: Leyla Özcengiz 2007

Fareler ve İnsanlar Öz Yayınları

Fareler ve İnsanlar İlya Yayınları

Fareler ve İnsanlar Müjde Yayınevi

Fareler ve İnsanlar Bilgi Yayınevi

Fareler ve İnsanlar İnkılap Kitabevi

Fareler ve İnsanlar Remzi Yayınevi

Fareler ve İnsanlar Sel Yayıncılık (Wikipedia)

I would like to give the publications of its Turkish translations starting from the first one until 2010 since the text was translated both to be read and acted in Devlet Tiyatroları between 1950 and 2010. In order to investigate the translations and analyze the changes in detail, the publications of the text in prose and drama forms will be scrutinized in the following chapter.

## VII. On John Steinbeck and *Of Mice and Men*

Being one of the Nobel Prize winners in American Literature, John Steinbeck's contributions to the world's literary heritage cannot be denied. His books and way of thinking have attracted the readers both during his time and in our contemporary era. He started writing his poems and books at a very early age and this passion never left him. Steinbeck had social consciousness and his awareness of the socio-political and economic situation of his country and the universe widened his perspective and he focused mainly on these issues in his work. For this reason, he is still regarded as a universal author.

Although he decided to be an author at a very early age, his view of the world was closer to an adult perspective. However, Steinbeck did not seek for a good education, rather started to write poems, short stories and novels passionately. Since John Steinbeck was born in a rural place (1902, Salinas / California), he used to live in such surroundings and was able to sympathize with the people of agricultural life. Therefore it is not difficult to guess why he focuses in his books on rural life.

Steinbeck was always interested in literature and writing, after finishing Salinas High School in 1919, he started Stanford University, which he was never able to finish; "to please himself he signed on only for those courses that interested him: classical and British literature, writing courses, and a smattering of science. ... Writing was, indeed, his passion, not only during the Stanford years but throughout his life (Dr. Susan Shillinglaw)". So, he decided to work and earn his living besides being a writer. He tried many different jobs such as, construction, newspaper reporting, caretaker of an estate and some others. Throughout these years, he was in close relationship with the workers and scrutinized their lives; "Those relationships, coupled with an early sympathy for the weak and defenseless, deepened his empathy for workers, the disenfranchised, the lonely and dislocated, an empathy that is characteristic in his work (ibid.)".



His first novel was not a successful one; “in the late 1920s, during a three-year stint as a caretaker for a Lake Tahoe estate, he wrote several drafts of his first novel, *Cup of Gold* (1929) about the pirate Henry Morgan (ibid.)”. Later on he wrote his novels not long after one another but this time he gained the deserved reputation and even won the Nobel Prize; “During the decade of the 1930s Steinbeck wrote most of his best California fiction: *The Pastures of Heaven* (1932), *To a God Unknown* (1933), *The Long Valley* (1938), *Tortilla Flat* (1935), *In Dubious Battle* (1936), *Of Mice and Men* (1937) and *The Grapes of Wrath* (1939) (ibid.)”. Among these notable novels, one has affected the literary world; *Of Mice and Men* in which Steinbeck goes into deep of immigrant life and laboring in California.

In many of his books, he ensued similar themes though his books have unique expressions and styles. As the socio-cultural background of both America and the whole world was similar with regard to the crisis which affected the humanity deeply, Steinbeck seeks to analyze the psychological situation of the human beings settled in various places.

He draws upon the intellectual movements of his time in anthropology, biology, and psychology. His historical perspective then was termed "holistic"--defined today as ecological, with human beings biologically and culturally connected to the universe and using human will to blend past and future. Steinbeck's last works are autobiographical, questioning whether he succeeded as father, husband, artist. And, intriguingly, he questions within those novels the extent to which his private life influenced his fiction (Cliff Lewis).

As we can see from above quotation, Steinbeck’s central theme is to analyze the place of the human being in the universe and his/her duties. The Great Depression period, which lasted from 1929s to 1940s, had a big impact on the country and its citizens, therefore it attracted the attention of many American writers including Steinbeck. In Steinbeck’s novels, a wide panoramic view of American history and society can be observed as in his famous novel *Of Mice and Men*. The time when Steinbeck wrote *Of Mice and Men* coincides with the Great Depression of America in which the economic and political decline hit the citizens and no one was able to sell their products. Farmers were unable to produce crops and feed themselves. *A People and A Nation* describes the situation of the American citizens who were deeply affected by the depression as;

Statistics suggest the magnitude of the Great Depression's human tragedy. Between 1929 and 1933, a hundred thousand businesses failed, corporate profits fell from \$10 billion to \$1 billion, and the gross national product was cut in half. Banks failed by the thousand, and the savings of Americans disappeared with the banks. People also lost their jobs. ... At the beginning of 1930 the number of jobless reached at least 4 million; in 1933, about one-fourth of the labor force was idle- 13 million workers – and millions more were underemployment. Unemployment strained relations within the family (Norton, Katzman, Escott, Chudacoff, Paterson, Tuttle and Brophy 467).

Under these conditions, many of the labourers left their villages and sought for jobs for a long time and followed the rumors that spread among the unemployed workers. The settled lifestyles were all changed and psychologies were disrupted, millions of unemployed men, fathers and mothers lost their self-confidence and lived with the hesitation of the tomorrows; “The Great Depression also drew many families closer together. The stresses, conflicts, and role changes which proved to be so threatening to some families were balanced for others by the sense of unity that derived from sharing struggles and coping with adversity” (Martin, Roberts, Mintz, McMurry and Jones, 783). Such a situation led the families to strict poverty and homelessness which affected their health negatively.

The fact that many of the families were influenced by the terrible depression worried both the politicians and the authors of the country who started to reflect these severe times in their novels. Being one of the most sensitive writers of the early 20<sup>th</sup> century, John Steinbeck depicted the human psychology during Great Depression in his novel *Of Mice and Men*. In his novel, the main characters show how they struggle to find a job and how difficult it is to earn money only to “have their own little farm”. While relating these hard times, Steinbeck manages to reflect the society of America from a wider perspective;

Like many of Steinbeck's works, *Of Mice and Men* has the unique ability to capture an important period in American history while containing values that transcend specific time frames and cultures. Moreover, the characters in *Of Mice and Men* show a difficult truth about loneliness and an unreachable dream--something that most people, no matter their nationality or social station, can identify with (Shillinglow).

Throughout the book, the reader is able to visualize the characters and the scene realistically. Not only the Great Depression's terrible results but also the impossibility of realizing the American Dream is successfully depicted in the novel. The main characters; George and Lennie want to have their own farm and have an isolated life from others since Lennie is a retarded man who always troubles George and other workers, therefore they are fired from the work houses. Although Lennie has no bad intention in his mind, he finds himself in a guilty position all the time and George takes the responsibility of his retarded friend. Lennie likes touching soft things like soft hairy animals or even woman's hair, however, accidentally he kills these soft things. At the end of the novel, Lennie kills a woman which results in George's shooting him to save him from the woman's husband's punishments.

The other characters are; Curly and Curly's wife (farm owner's son), Candy and his dog (old man without a hand), Slim (respected worker), Crooks (African-American worker), the boss (Curly's father), Aunt Clara (Lennie's aunt). The fact that all these characters are depicted very realistically enables the reader to understand the socio-political and cultural background of America in all its aspects. Steinbeck employs his unique characteristic style while he is depicting his characters:

Steinbeck does not express on paper what George or Lennie are feeling, but gets it across through the situation and their subtle actions. This allows the reader to discover the characters emotions and feel more for the character as the character has not expressed every emotion like in the romantic period. Steinbeck also uses the realism of modernism through George as he has to give up the fantasy and kill Lennie as the weak do not succeed in reality (Literary Period).

The novel starts with Lennie and George's journey to a new farm after they lost their jobs because of Lennie's mistake. George takes the responsibility of Lennie and patiently helps him and takes him to their new work place. When they arrive at the new farm, George wants Lennie to keep himself away from their boss' son Curly for Curly likes to fight all the time. The old man, Candy worries about being fired and not finding another job because of his age; therefore he wants to be included in Lennie and George's plans of having their own farm so that he can have a place to live until he dies. Candy offers all his

money for the farm because he wants to live there happily. Later on, Lennie and Curly fight, Lennie hurts Curly's hand and other workers see the fight so they threaten Curly not to say it to his father because he may fire the workers. The following day, Lennie kills a soft puppy while he is playing with it and mourns for it in the barn; at that very moment Curly's wife enters the barn and starts talking to Lennie. She is attracted to him when she realizes that it was Lennie who hurt Curly and asks Lennie to touch her hair as she knows that Lennie likes soft things. However, Lennie loses his control and kills her accidentally. When the workers of the barn notice this event, they chase Lennie and want to punish him by lynching; however, George wants to save Lennie for the last time by shooting him before they reach Lennie and lynch him.

As the novel ends with the death of Lennie, it leaves the reader with intense pain and agony. The reader, audience or the spectator feels George's attachment to Lennie after all those hard times lived in poverty and misery. While reading Steinbeck's *Of Mice and Men*, one can notice the impacts of the Great Depression and the tragedy of the workers struggling to survive. There are a lot of themes and hidden messages in this novel which shed light on the American society during Great Depression. Steinbeck is mainly concerned with conveying the image of an America where people suffer and struggle to earn their lives.

Taking into account the fact that *Of Mice and Men* represents the human condition universally, its worldwide themes can also play a significant role in its translation through countries (humanism, Neşriyat Congress-relation). This clearly indicates that novels, whether they pertain to a particular society or not, can resemble each other in socio-cultural, political or economic aspects for they all use the 'human being' as the center. Under the light of the background information on Steinbeck and *Of Mice and Men*, I will now explain the reasons for my choice of this specific novel to be analyzed and how the act of translation can require change of the text type in relation to the translational theories mentioned in previous chapters.

Since every translation has a purpose behind it, the act of translation's function reveals when the translated work is analyzed in theoretical frames. A translation study with an analysis of the source text can explain the process in a better way. In order to make the study clear, the translation process is to be seen as a re-writing or a re-creation process and the way of understanding this process partly relies on the interpretation of the source text.

As I have mentioned earlier, text types have great importance for the descriptive analysis. The message that the source text aims to express and its analysis depends on the text type and translation's function. For instance, *Of Mice and Men* is written in prose but is translated both in prose and in dialogue form. So, the way of expression is related to the type of the text because during the translation period, the linguistic elements may have an effect on the message. While reading the text for the first time, the translator considers the source and the target culture and decides if s/he wants to translate according to the commissioner's and his/her own aims. Analysis of the source text has a procedure and a method which; Ayşe Nihal Akbulut expresses in the following way;

#### 4.1. Reading and Understanding the Text ...

4.1.1. Reading and understanding considering the whole text (intertextual + extratextual context)

4.1.2. Recreating the text in source language by summarizing (to state the main points) and paraphrasing (to comment) ... Through such a summary, the most distinctive, specific and unique, "striking" points sharpen and disappear. We repair this on the second step with paraphrasing and commentary to some extent (trans. mine. 136-7).

In the following sections, Akbulut goes on explaining the importance of understanding the source text to have an efficient translation. So, simplifying the source text before translation can be considered as the main significant step in its analysis.

The prose text of *Of Mice and Men* was first published in 1937 and it was acted on the stage in the same year. I have deliberately chosen the English novel version of the source text to analyze since we do not know whether Mebrure Alevok translated the drama text from the novel or play script version of the original text. However, I will compare the prose and play script versions of the translated Turkish texts to account for the differences between them in the light of Jakobson's theory of 'intralingual translation'.

*Of Mice and Men* is written in a colloquial language for the events take place in a farm. The way Lennie speaks is difficult to understand because his accent is deformed and his mental struggle is revealed through his speeches. The syntax is to be transferred in a parallel way to show his disorder; therefore, in the analysis of the source text, this part appears as a challenging point for translation. However, as the third person narrator tells the story in a standard English, translation of these parts do not create a heavy burden for the translator.

When the language is understood on a general level, then the translator considers the target audience of the source text and reconsiders the target audience for the translated text. The following step is the aim of the translation for the translator and the audience. *Of Mice and Men* was written to show the struggles for the farmers and lower class people and how hard they tried to survive and their psychological situations. When the translations are considered, the very first publishing reveals that the newly established republic's culture repertoire required such important literary works to be kept in country's library and it can be seen that the socio-cultural position of Turkey was not so different than America when it was written. The economic crisis and the financial difficulties were continuing in 1940s as well both in Turkey and in America, therefore, the choice *Of Mice and Men* for translation would appeal to Turkish readers easily. For this reason, *Of Mice and Men* has been translated since 1945 and still the publishing houses continue to retranslate and publish the book. The next section of this paper will be devoted to the description of the translations of *Of Mice and Men* in prose and play script versions.

### VIII. A Chronological Look at the Two Translations of *Of Mice and Men*

The main purpose of this thesis, as it was mentioned before, is to make a descriptive study; therefore, analyzing the times of the translations is the first step to be taken in this study. Translation time bears great significance since it provides the understanding of the period's translation policies. There are numerous translations of *Of Mice and Men* since 1945 till today; however, what I would like to focus on is to scrutinize some specific publications of the novel, these are the first publication in 1945 by Milli Eğitim Basımevi and the drama text version (no date) acted from 1950 until 2010. While analyzing the various translations, it is necessary to mention the socio-cultural position of Turkey in that period to comment on the place of translation in the target culture and to describe the similarities with its source culture.

Necmi Sarioğlu translates the first known translation of *Of Mice and Men* in 1945 from Milli Eğitim Basımevi under the name of *Farelere ve İnsanlara Dair*. The name of the translator is given in the sentence, "It is translated by Necmi Sarioğlu to our language" (trans. mine). The author's name comes at the top of the book with big fonts, then the translated name of the book with the source name in parenthesis down of it in smaller font and letters and then the translator name is written with smaller font sizes on the cover page. The book has 180 pages with three prefaces, one is from İsmet İnönü, the president of Turkey, the other two are from Hasan Ali Yücel, the Minister of Education. In the first preface, the president praises the contributions of translation to a culture yet it is obvious that this part is not prepared specially for the translation of *Of Mice and Men* but it was written in 1941 and used as a preface for the 1945 publication of the book. In the following preface, Hasan Ali Yücel focuses on the importance of the translation act, which leads cultures to higher civilizations and expresses his hope for having a translation library soon (Preface 1941). The next preface of Hasan Ali Yücel explains the future plans regarding translation in which the translators' aim is to have 500 books in a five-year program.

The last translation of *Of Mice and Men*, which I am analyzing, is translated by Mebrure Alevok to be acted in Devlet Tiyatroları and the text has no date for the translation. The only information is the name of the play, its having 3 acts and 6 sub-acts, then the author, translator and Devlet Tiyatroları Dramaturgi Bürosu (National Theatre Dramaturgy Bureau). There is no preface and it has 80 pages. In my opinion, this text is not prepared to be published but it is prepared by the dramaturgy department of the theatre to be given to the actors to memorize. However, it has a cover page and it has taken its place in dramaturgy library of the theatre.

The first publishing date of the book in its source language is 1937 in United States. It has a dust jacket and a hard cover; on the dust jacket of the book, the name of the book is written in big fonts as “A Novel by John Steinbeck, the author of *Tortilla Flat*”. Inside the dust jacket, there is a kind of preface, the views about the book by the publishing house; Covici Friede Publishers. At the back, other two novels of the author (*Tortilla Flat* and *In Dubious Battle*) states and information about those books is given with their prices. Also, three more books’ of Steinbeck are written at the back of the dust jacket.

Within the information provided about the original and the translated versions of the texts, an extratextual analysis is rather difficult to make, because; the first edition in Turkish (1945) is published as a novel but the theatrical text is not published therefore it is to be considered from a totally different perspective. In short, it can be inferred from the first known two translations’ covers’ that the translators’ names are not given much importance as they are in smaller fonts and stated under the author’s name. However, the drama text’s placement of the author and translator are almost similar but again under the author, yet in the same fonts this time. Also, at the back of 1945 translation, there is no information about the book.

The main point here is to analyze why the National Theatre (Devlet Tiyatroları) used *Of Mice and Men* as a drama text and while translating what kind of elements are changed, edited, added or taken out. This requires a textual analysis on micro and macro levels. In the following chapter, both the source text and the target texts will be examined in order to



account for the text type change and shed light on the contributions of this kind of study to cultural repertoire under the light of the translation theories mentioned in the first chapter.

## **IX. Comparison of The Source Text and Target Texts In Aspects of Textual Changes**

### **1. The Novel and The Play Script –“*Of Mice and Men*”**

It is not possible to explain all the features of the novel and play script in this thesis but to have an idea about the basic characteristics of the two forms, a brief introduction would be helpful to comprehend the differences between them. The novel technique has much evolved and changed through social, political and literary developments since its beginnings. As this thesis mainly deals with the textual changes of *Of Mice and Men* from prose to play script during translation, I would like to talk about the fundamental differences between these two writing styles to reveal the textual changes.

The genre of novel actually dates back to 18<sup>th</sup> century and its form has not changed much since then. The textual style of the novel employs prose and dialogue to create an authentic atmosphere for the reader. Novels mainly have more than one character, a plot, themes, setting and are generally told by a third person narrator. There are many characters in *Of Mice and Men*; George, Lennie, Curly, Curly's wife, Candy and many other characters and the setting is arranged in a farm. In the opening paragraph of the novel, the reader senses a peaceful atmosphere with the Salinas River's deep running green water. For a few pages, the third person narrator describes nature with its utmost beauty. When we look at the grammatical structure of the first pages of the description of nature, it can be seen that various tenses with grammatically correct sentences are used. As the prose form requires in novel genre, *Of Mice and Men* contains long sentences so that both the narrator and the reader can have time and space for the descriptions.

However, in drama, the situation is different than the novel. Since the structure is in dialogue form, the play script contains dialogues and the stage directions. Because of their genre, theatre plays or dramas are to be limited in time and space, therefore; the play script requires to be shorter than the novel. While reading the script, the reader tries to imagine a possible performance on the stage but the reader's imagined performance would most

probably be a different one than the real performance. Because, it is the director who edits and makes changes on dialogues, costumes and settings for the performance, therefore, the written text and the performed text many of a time do not match.

Since drama is to be acted on stage, the action is performed directly, not narrated by a third person narrator. For this reason, the reader does not encounter various tenses in the narration; rather s/he sees and hears the dialogues and the stage directions always unfinished and in present tense. Another point to be mentioned is the fact that the novel is a whole, it relates everything on the pages, lines and words, there is no other element rather than the book itself, however, in drama; there is a collaborative work. A long description of a character and setting can be easily reflected on the stage with lights, music and other effects. Therefore, when a novel is converted into a drama script, many changes possibly occur and the medium of these significant changes is the translation in *Of Mice and Men* play. In the next sections, the main differences between novel and play script will be shown on a chart and the significance and implications of these changes will be explained with examples from the novel and play script texts of *Of Mice and Men*.

**TABLE 1: Comparison of Novel and Play Script According to Translations of *Of Mice and Men***

NOVEL	PLAY SCRIPT
Narrated Dialogues and Dialogues	Dialogue
Various tenses	Only Simple Present Tense
Long descriptions	Short speeches
Long soliloquy	Speeches not more than 2-3 lines
Extended events	Intense events
Third person narrator	No narrator

Time and space is not limited	Time and space is limited
-------------------------------	---------------------------

Clarifying the features of novel and play script will enlighten the analysis of both source and target texts changes. *Of Mice and Men* has gone through two-step changes; first it is translated from English to Turkish and then, its text type has changed; from novel to script. The translator's decisions and his/her interpretation can be discussed in the light of these conversions with regard to translation theories and theatrical application on stage. As Susan Bassnett and Andre Lefevere states:

What is left for the translator to do is to engage specifically with the signs of the text: to wrestle with the deictic units, the speech rhythms, the pauses and silences, the shifts of tone or of register, the problems of intonation patterns: in short, the linguistic and paralinguistic aspects of the written text that are decodable and reencodable (107).

As it can be understood from above quotation, the translator's duty is to deal with the verbal sign system which is decodable. In this thesis, the following chart will be evaluating how the sign systems have changed and what is omitted, added, changed, or modified through translation and the end product will be a text form changed through translation of a novel. To detail the analysis, I will look up the sentences from source text and compare their translations; the first translation of the novel form (1945 edition) will be shortened as TT1 'Target Text 1', the play script text as 'TT2', and source text as 'ST'.

Before starting the sentence based analysis, the very first thing to be mentioned is the comparison of the length of the texts; *Of Mice and Men* has 186 pages as a source text however, TT1 has 180 pages and the play script TT2 has 80 pages. Since the prose form is used in TT1, the page numbers of the TT1 and ST are closer to each other, however, the for the play script the shortage of the pages relies upon the limited time on stage. The play contains 3 acts and 6 parts, a 180-page play script would be too long to be staged, therefore, the prose form is edited and turned out to be a play script and on the following table (Table 2) I will show and describe how and why these specific changes were made.

**TABLE 2: Sentence form changes (full sentence to incomplete sentences-storytelling to stage direction)**

SOURCE TEXT	TT1 (1945 Prose)	TT2 (Play Script)
A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green (pg3).	Salinas Irmağı, Soledad kasabasının birkaç mil güneyinde, dağlık taraftaki kıyıya yakın, yüksekçe bir yerden dökülür ve buradan itibaren derinleşir ve suları yeşil bir renk alır. (pg1)	Salinas ırmağının yanında, söğütlerin gölgesinde bir kumluk. (pg1)
Lennie dipped his whole head under, hat and all, and then he sat up on the bank and his hat dripped down on his blue coat and ran down his back (pg5).	Lennie bütün başını, şapkasıyla beraber suya soktukten sonra doğruldu ve gölün kenarına oturdu. Şapkasının kenarlarından mavi ceketinin üstüne sular damlıyor, sırtından aşağı akıp gidiyordu: (pg 6)	Başını şapkasıyla beraber suya daldırır. doğrulup kıyıya oturduğu sırada, şapkasının kenarlarından damlıyan sular, sırtından aşağı akmaktadır. (pg1)
George pretended a lack of interest (pg 29).	George hiç alakadar olmuyormuş gibi davranıyordu: (pg50)	-Kayıtsız- (pg 23)
George stacked the scattered cards and began to lay out his solitaire hand. (pg 41)	George masanın üstünde dağınık duran iskambil kağıtlarını topluyarak onları tek el iskambil için tertiplemeğe başladı. (pg70)	Dağınık iskambilleri toplayıp yeni bir “tek el” iskambil oyunu için tertiplemeğe başlar. (pg32)
He moved cautiously close to her, until he was right against her (pg 97).	Sonra tedbirli bir hareketle kıza sokulmağa başladı, öyleki, neredeyse onunla göğüs göğüse gelmişti: (pg151)	-Sokulup yaklaşarak- (Pg 69)

As the nature of the descriptive study requires, this kind of approach to the target texts provides the necessary information to analyze the research in detail. According to Holmes;

*Product-oriented DTS*, that area of research which describes existing translations, has traditionally been an important area of academic research in translation studies. The starting point for this type of study is the description of individual translations, or text-focused translation description. A second phase is that of comparative translation description, in which comparative analyses are made of various translations of the same text, either in a single language or in various languages. (176)

From the above quotation, it can be deduced that this thesis presents a text-focused translation description along with text type change which leads to a change in the function of the translated texts. Therefore, a description of the texts word-by-word or sentence-by-sentence helps conceive the holistic picture within and beyond the translation of *Of Mice and Men*. Because this thesis aims to describe the reasons behind the text type change and analysis of the end product, such an approach starts to enlighten the decisions taken during the translation process as well.

As the prose form of *Of Mice and Men* is translated as a script and performed on stage, the changes are made on the sentence forms. The prose form has a structure of a narration, which describes the events with various tenses, however, in play script, the story telling or narration structure is destructed and all the descriptions turn out to be stage directions. As usual, the stage directions are always given in the present tense in an incomplete sentence form. But, this decision is valid only for the TT2 since it is the play script. In prose translation, almost all the forms are protected. The grammatical structure of the ST is completely destructed in TT2, even the subject and the verb are omitted.

To explain the indifference of George, Steiner uses simple past tense in narration “George pretended a lack of interest (pg 31)” and the TT1, which is supposed to carry much similarity with respect to the structure, fits the ST in grammar. However, TT2, which is the script, eliminates both the subject and the narration form along with the grammar structure. The reason behind this elimination is the help of the gestures. The gestures provide the

necessary implication for the actor, therefore, the translator does not need to use the name again, instead the translator prefers to translate this sentence as a stage direction which at the end creates the same affect with the audience and the reader. The aim of the writer should be reached in any case and as it can be seen, both translations are successful in this goal. The word based analysis of the TT2 reveals that the text does not lose anything from the ST even when the structure is totally changed. In short, it can be said that the function of both translated texts are the same and the writer's intention is not ignored even the text form of the ST is altered. When Susan Bassnett mentions about the performance text's translation, she indicates that "One result of the supremacy of the literary text, ..., has been the perception of performance as merely a 'translation'" (120) and Bassnett quotes from Ubersfeld:

The task of the director, therefore, is to 'translate into another language' a text to which he has a prime duty to remain 'faithful'. This position is based on the concept of *semantic equivalence* between the written text and its performance; only the 'mode of expression' in the Hjelmslevian sense of the term will be altered, the form and content of the expression will remain identical when transferred from a system of text-signs to a system of performance-signs. (120)

So, if we are to judge both TT1 and TT2 in terms of the functionality, it seems that they both pursue the senses created through the ST. Table 2 shows the structural changes and their results. With the results obtained from Table 2, it can be deduced that the translation of the theatre play does not lose any value or sense when the words are omitted or grammar structure is altered, rather TT2 carries the same meanings with the TT1 when the staging factors are considered as additional effects.

**TABLE 3: Localizations / Domestication**

<b>SOURCE TEXT</b>	<b>TT1 (1945 Prose)</b>	<b>TT2 (Play Script)</b>
"I ain't got nothin', George. Honest." (pg7)	Bir şey yok George, vallaha bir şey yok. (pg 10)	Hiç bir şey değil George! Vallahi billahi bir şey değil! (pg 3)
"Nigger, huh?" (pg 21)	Ya, demek zenci ha! (pg 35)	Rengi bozuklardan, desene! (pg15)
"The nigger's got a shotgun. You take it, Carlson. When you see 'um, don't give 'im no chance. Shoot for his guts. That'll double 'im over." (pg 96)	Herifi gördün mü hiç aman verme. Doğru barsaklarına ateş et. O zaman ikiye bölünür. (pg 165)	İyi nişan alın. Yakından vurmağa bakın. Hem de karnına. Şöyle iki büküm olsun deyyus. (pg 75)
I've beat the hell outa him, and he coulda bust every bone in my body jus' with his han's, but he never lifted a finger against me. (pg41)	Bir tuttum, gebertinceye kadar dövdüm, fakat gene bana parmağını bile kaldırmadı. Halbuki isteseydi, yalnız elleriyle vücudumda ne kadar kemik varsa hepsini kırabilirdi. (pg 69)	... eşek sudan gelinceye dövdüm de alimallah gene parmağını bile kıpırdatmadı ! (pg32)
Dear Editor, (pg46)	Sayın bayım; (pg80)	Muhterem efendim. (pg 37)
Mr. Slim (pg50)	Mr. Slim (pg87)	Slim usta. (pg 39)
"So you wasn't gonna say a word. You was gonna leave your big flapper shut and leave me do the talkin'. Damn near lost us the job." (pg 25)	Ya, bir kelime bile söylemeyecektin sen, öyle mi? dedi. Güya o kocaman ağzını kilitli tutacaktın da, lafi bana bırakacaktın. Az kalsın gene ikimizi de işten ediyordun. (pg41)	Ne kavlettikti biz, tek laf yoktu değil mi? Hani çeneni açmıyacaktın! Herifçioğlu ile sade ben konuşacaktım. Başımın belası ... az kalsın işi elden kaçırıp, ağzımızı poyraza açıorduk!(pg 19)



As I have mentioned in Chapter 1, according to Toury's approach, when the translator subjects him-/herself to the norms active in the target culture,

[...] norms systems of the target culture are triggered and set into motion. Shifts from the source text would be an almost inevitable price. Thus, whereas adherence to source norms determines a translation's adequacy as compared to the source text, subscription to norms originating in the target culture determines its acceptability. (201)

Toury's definition of "adequacy" and "acceptability" perfectly explains the TT1 and TT2's translator's perspectives towards translation. As TT2 is altered much more than TT1, it can be observed that Mebrure Alevok (translator of TT2) tried hard to fit the script to an "acceptable" form. The reason behind this effort can be best explained with TT2's translated time and the aim of the translation. Alevok uses the language in its most daily form and almost all the idioms and traditional phrases are translated as if they are originally Turkish phrases such as the translation of "Mr. Slim" as "Slim usta". The TT1 translates it as "Mr. Slim" again, however, in 1945's Turkey no one uses a foreign or a Turkish person title as "Mr.", therefore, "Slim usta" perfectly fits with the aim of the translation. Referring to the Chapter 5, as it can be remembered, the aim of the 1945s and the translation Bureau was to have "understandable" translations to reach masses of audience. So, domestication in translation, changes in translation are all the ways to adopt the translated text into target culture and target audience. For this reason, the translator intentionally acts visibly and obviously changes the text for the target culture. Using the daily common used phrases in translation is to make the translation a part of the target culture and as it is seen, Mebrure Alevok is quite successful in her attempt.

When such crucial changes occur, a question mark emerges in the reader's mind; "When the translator intentionally changes the text, does the original value of the text diminish or is it no more faithful to the source text?". At this point Karadağ explains the difficulty the translator encounters as follows; " how can the translator be faithful to the first meaning?

Or does the translator have to be faithful to the source text? What is the degree of fidelity? All these questions are sufficient to express the difficult task of the translator” (85).

This difficult task of the translator stems from the tendency towards target culture in translation. There is a noticeable shift from the source text and culture to target text and culture. The theoreticians have put forward some logical assumptions and explanations for this shift. As Baydan stated on her MA thesis, “She [Bassnett] refers to the readings of Walter Benjamin which evaluate his idea of translation as ‘the means of assuring the survival of the text’, to Derrida who argues that ‘translation is an original creation of a text that has previously existed in a language inaccessible to target language readers’ ” (41-2). As we can see, the translator has a crucial duty that ensures the ‘survival of the text’ and enables intercultural communication. This duty and appreciation to his/her job makes the translator more visible. The source text always needs the translator for the work’s afterlife or else the text cannot survive. But, this will be a recreation from the source text, in other words, the seeing of the text through the eyes of the translator as a reader. Different from the reader, translator makes deliberate changes in the text and publishes it which extends it to other readers. His/her interpretation will not remain as unique like the author because, every reading is another creation thus, the recreation process is endless. Mebrure Alevok’s adaptation of the prose to play script is one of the best examples of such a recreation which also enables the survival of *Of Mice and Men* in Turkish culture. According to Arrojo; “This view is associated with ‘the birth of the reader celebrated by Roland Barthes as a direct consequence of the death of the author’ ” (Baykan 43). Hence, both the translator and the reader/audience are raised to a higher status.

Using localization or domestication obviously requires an apparent translator and to have a compatible script for the target audience, Mebrure Alevok chooses to be a visible translator and makes almost all the necessary changes on the play script for the 20<sup>th</sup> century’s Turkish audience.

**TABLE 4: Slang language translations**

<b>SOURCE TEXT</b>	<b>TT1 (1945 Prose)</b>	<b>TT2 (Play Script)</b>
"An' you won't let the big guy talk, is that it?" (pg 28)	Sen bırak ta şu koca herif konuşsun be. (pg 45)	Bırak da şu çam yarması konuşsun. (pg 20)
"I ain't mad at you. I'm mad at this here Curley bastard (pg 33)	Kızdım ama sana değil, şu Curley denen piç herife içerledim. (pg53)	Yok canım, sana ne diye kızacağım, o cenabet herife içerledim. (pg 24)
"Jesus, what a tramp," he said. "So that's what Curley picks for a wife." (pg 35)	Aman ne şıllık şey, dedi. Demek Curley'in kendisine karı diye seçtiği nesne bu ha? (pg56)	Tu Allah kahretsin! Demek Curley'in karı diye seçtiği bu şıllık ha! (pg26)
I guess them guys ain't gonna see no fight. If there's any fightin', Lennie, you keep out of it. (pg60)	Lennie, eğer doğuş filan olursa sen hiç karışma. (pg94)	Bak sana bir daha söylüyorum Lennie, bir patırtı koptu mu, hiç durma sıvışmağa bak. (pg43)
But when she was standin' in the doorway showin' her legs, you wasn't lookin' the other way, neither. (pg 36)	Fakat kız kapıda durup bacaklarını gösterirken, herhalde başını çevirip başka tarafa baktığını da iddia edemezsin ya. (pg 57)	Haspa kıçını kıvıra kıvıra şurada dururken de, gözlerini önüne eğdin, hiç bakmadın değil mi? (pg26)

When the text is considered as a whole, leaving out the slang by translating the slang parts to modern Turkish would be a serious mistake since the ST contains a lot of slang and swearing in daily language. For this reason Alevok prefers to translate all the slang into Turkish slang in domesticated forms to prevent the audience from feeling alienated from the target culture. When the text is domesticated in Turkish, it means that the text is translated according to the target culture. This can be associated with Chapter 2 of this thesis which examines the Even-Zohar's polysystem theory: when the literature is young in a period or when it requires changes or reforms, the translated texts play the most crucial

role. In this respect, it can be said that the aim of the Translation Bureau was to enrich the libraries with the world classics and turn Turkey to a heaven of translation, therefore the mid-set of readers had to be adapted to the West. For all these reasons, *Of Mice and Men* is chosen to be translated and Mebrure Alevok translated the text in a way which is compatible with the play script and the target audience's circumstances.

The second example from Table 4 shows the difference between the translated language which is in daily usage (TT2) and translated language which is to be read as a novel (TT1): the dialogue is translated in TT1 just as word based translation; it is not context based and it does not appeal to the socio-cultural language usage of Turkish people. In translation of "Demek Curley'in kendisine karı diye seçtiği nesne bu ha?" (pg56) sentence, the phrase "nesne bu ha?" is not a commonly used or preferred by Turkish, therefore, even in prose this choice seems wrong. Rather, Alevok's version; "Tu Allah kahretsin! Demek Curley'in karı diye seçtiği bu şıllık ha!" (pg26) is a sentence which is widely used in daily language in Turkey because, "Tu Allah kahretsin" expresses the reaction of the common people in Turkey when they are surprised or confused; therefore, Alevok's choice for the translation perfectly fits the aim of the translation. Since this is to be performed on stage, the well-known and widely-used phrases will not irritate the audience's ears. Instead of only translating the words, putting the words and phrases in a context with appropriate forms would fit better to the *skopos* of the translation. As Işın Bengi-Öner states:

If we speak out, the text to be translated is almost just a linguistic product and the text to be produced would be the same. As if, the target audience and, their linguistic and cultural conditionings, habits and expectations, their textualization traditions, text's targeted function, and what's more, the same type of the text have no role in production of the texts. [...] As a result, the final translated text does not have an identity of a translation which is created with a natural and understandable language, a whole in itself, appropriate for the aimed function and target language's textualization tradition (trans. mine pg. 9).

As it can be understood from above passage, the target audience and the *skopos* of the translation are the main factors that affect the choice of the translator produce a coherent and understandable translation as a final product. Mebrure Alevok, with her adaptation in play script from prose successfully decides on the words and phrases to create an

acceptable translation for the period of the translation, and even today, the script keeps its value. It seems that Alevok has analyzed the text and the period very well and worked as a decoder and found out the right words and sentences with appropriate stage directions for the translation.

## X. CONCLUSION

The aim of this thesis is to analyze and interpret the changes made in the translation of *Of Mice and Men* from prose to drama script and explicate the reasons for the choice of text type change. For this reason, Necmi Sarioğlu's prose translation of *Of Mice and Men* and Mebrure Alevok's translation as play script was compared and contrasted. Necmi Sarioğlu's translation was published by Milli Eğitim Basımevi in 1945 and it carries the importance of being the first prose translation of *Of Mice and Men*. Mebrure Alevok's translation from prose to drama script was performed by Devlet Tiyatroları from 1950 until 2010. For the study, many scholars' theoretical views are taken as the basis but Holmes' Descriptive Translation Study, Even-Zohar's Polysystem Theory, Vermeer's Skopos Theory and Functional Approach, C. Nord, Reiss and I. Bengi-Öner, A. Banu Karadağ and A. Nihal Akbulut's views on translation have especially been helpful.

In the first chapter, after a brief introduction about the act of "translation" and "translator", I have emphasized translation's being a target culture oriented action which carries the responsibility of connecting cultures. Consequently, the act of translation is to be carried out under the guidance of relevant theories. For this thesis, especially Even-Zohar's 'Polysystem Theory' which 'enlightens the period of the texts' has been especially useful. The choice of the texts to be translated can be best explained through Vermeer's 'Skopos Theory' which is used as a basis for this study. The 'Functional Approach' of Vermeer which supports the 'Skopos Theory' is also very important as the translation of *Of Mice and Men* mostly relies on a specific purpose and this purpose is to be defined through grounding it on theoretical background. Finally, as the thesis is based upon text type change, Reiss's concept of 'text type' has been very helpful in providing a framework and a title for my thesis.

In the following chapters, drama's relation with translation is explained in detail and the reason for choosing a drama text in that specific period in Turkey is partly explained with the socio-cultural position of Turkey. Since the main purpose of drama is communication, it has a direct tie with translation because communication is provided through translation

and the ideas spread easily. So, the very concept of drama has the means of connecting people and the theme of the text plays a significant role in this message transfer.

The next chapter scrutinizes the playwright and the translator with emphasis on their differences so that explaining the main changes between the two texts becomes easier. The purpose of the choice of the translator is directly related with the aim of translation and the commissioner of course, however, for the translation of *Of Mice and Men* text type change requires some other issues to be considered such as the dramaturgical issues, stage directions and even the dialogue length of the actors. In addition to all of these points, the translator should decide the way people speak for a play script which is prepared to be performed on the stage. Besides carrying some social duties like introducing a culture's work of art to Turkish, it is a text to be acted, therefore, the way actors speak should be in accordance with the Turkish people speak and should appeal to the audience. For these reasons, in the last chapter, I have analyzed the prose and play script with regard to the text to be read and text to be performed. My aim was to reveal what kinds of changes occur in this process and see if the drama text is really addressing the Turkish audience. With the intentional interventions of the translator, the translated text of *Of Mice and Men* gains the final position and this position's literary evaluation is completed in Chapter 8 with the example tables which have almost shown most of the important components of translation.

The next chapter gives an idea and some background information about the period between 1940 and 50s in Turkey. Since this period coincides with the development process of Turkey in every aspect, the translated texts are planned to contribute to the existing literary systems and this perspective is perfectly in accordance with Atatürk's views on keeping pace with the contemporary civilization. Therefore, some world classics and contemporary works in prose are translated to be read at that time and *Of Mice and Men* is chosen to be translated both as a prose and drama text.

Translation Bureau made every endeavor to enrich Turkish literature with the translated texts and help the modernization movement in Turkey. This great effort both for Turkish social life and literature is supported with translation and such a movement can be best

explained with Even-Zohar's idea of "culture repertoire" (Even-Zohar 193) which describes the position of the literary systems in need of such translation support. Therefore, *Of Mice and Men* is the embodiment of such an act with the changed format and the intention of the translator.

Through the end of this thesis, after analyzing the source and target text's formatting features, differentiating the formal changes has become easier. Through the detailed analysis of the sentences it can be deduced that the transition from prose to script causes many changes; the first and the main modification is on the language use. As it is shown on Table 2, the play script is translated in a more daily language; in short, the narration is mostly omitted from prose translation. On Table 3, the domestication in language leads us to the main reason behind the text type change. Since the play script is to be performed on stage, the language should be familiar to the audience so that they will not feel alienated from the performance, therefore, the ST is mostly translated according to the target culture and language.

Finally, it can be asserted that when the socio-cultural position of Turkey is taken into consideration, the reason for translating *Of Mice and Men* as a play script becomes clear-reaching the masses with a live performance would be easier and faster than reading. Hence, the text is chosen because of its themes which are convenient for the socio-cultural position of Turkey and the very nature of theatre which is more enduring in audience's mind by virtue of the visual performance on stage.

To conclude, considering all the data collected here, it can be claimed that *Of Mice and Men* is translated with a target-oriented approach. Although the source text Mebrure Alevok used is still unknown, it can be deduced that it does not make any difference on the result. The text type changed version did not lose anything from its value. Jakobson's classification of different types of translation has been very helpful in comparing the source and target texts. In addition, translation of *Of Mice and Men* helps the people of Turkey to get acquainted with the world literature. As the translation is a culture based action, *Of Mice and Men* can affect the socio-cultural situation of the country, therefore it



is related to Even-Zohar's views on "culture repertoire". Since Tanzimat Period, the import of western ideas and way of thinking have been the main concern for the socio-cultural situation of Turkey and translation of *Of Mice and Men* is a part of this modernization and translation movement. Therefore, we can say that as Holmes indicates, every translation has a function and translation of *Of Mice and Men* perfectly fits his idea. Holmes' views on "Function-oriented DTS" are relevant here:

Function-oriented DTS is not interested in the description of translations in themselves, but in the description of their function in the recipient socio-cultural situation: it is a study of contexts rather than texts. Pursuing such questions as which texts were (and, often as important, were not) translated at a certain time in a certain place, and what influences were exerted in consequence, this area of research is one that has attracted less concentrated attention than the area just mentioned, though it is often introduced as a kind of sub-theme or counter-theme in histories of translations and in literary histories (Holmes 177).

Furthermore, as Esra Birkan Baydan explains, translation theories determine our point of view for research and direct the researcher to other fields such as sociology, politics, history and philosophy, therefore, translation's intersection with other disciplines is inevitable (trans. mine. *Disiplinlerarasılıktan Ne Anlamalıyız?* 12). Therefore, the translations of *Of Mice and Men* into both a prose text and a play script is a striking example that highlights the interdisciplinarity of Translation Studies. In view of its interdisciplinary nature, Translation Studies is to be regarded as an endless research field which is able to enlighten many different disciplines.

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**Biography**

Güliz Can was born in İstanbul in 1987. She completed her secondary education in Maltepe High School in 2005. After that, she graduated from İstanbul University, English Language and Literature Department in 2009. In the same year, she got a Teaching Certificate from the same university.. She is currently working as an English Instructor at a private university. Her areas of interest are Literature and Translation Studies.