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A COMPARATIVE CRITICISM OF THE TRANSLATIONS OF SHAKESPEARE'S PLAY *OTHELLO* INTO TURKISH

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Master's Thesis

Under the Supervision of

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ÖZET

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Çeviri esas veya kaynak metni başka bir dildeki metne dönüştürme süreci olarak tanımlanabilir. Fakat edebi çeviri diğer çeviri türlerinden farklıdır. Diğer bir deyişle edebi çeviri diğer çeviri türlerinde (yasal veya teknik çeviride) fazla bir önem taşımayan tarz, tür ve kaynak metnin kültürü açışından daha çok dikkat ister. Bu yüzden bu çalışmanın konusu olan *Othello* gibi bir edebi metni çevirirken, çevirmen metnin bu özelliklerine son derece dikkat etmelidir.

Bu çalışmanın amacı William Shakespeare'in 16. yüzyıl trajedisi olan *Othello*'nun iki farklı çevirmen tarafından yapılan iki farklı çevirisini eleştirmektir. Bu çevirilerin ilki Özdemir Nutku tarafından çevrilen ve Türkiye İş Bankası Yayınları tarafından 2008'de yayımlanan *Othello*'dur. İkincisi ise Orhan Burian tarafından çevrilen ve Milli Eğitim Bakanlığı Yayınları tarafından 1940'ların sonlarında yayınlanan *Othello*'dur. Fakat bu eser tekrar basılıp 2003 yılında yayımlandı. Bu iki çevirinin seçilmesinin iki temel sebebi vardır. Birinci sebep Burian'ın ve Nutku'nun çevirileri arasında yaklaşık olarak elli yıl vardır ve bu çeviri yaparken farklılıklar yaratmaktadır. İkinci sebep ise çevirmenlerin uzmanlaştığı alanlardan kaynaklanmaktadır. Burian İngiliz Edebiyatı alanında bir uzmandır ve Nutku ise drama sahneleme alanında uzmanlaşmıştır. Bu yüzden iki çeviri arasında net farklılıklar vardır. Diğer bir ifade ile, bu tezin amacı aynı eserin farklı zamanlarda farklı çevirmenler tarafından yapılan çevirilerinin kültürleme, yabancılaştırma, ekleme, sözdizimsel sıra, yeni ve eski kelime tercihi ve diğer birçok açıdan benzerlikler ve farklılıklar içerebileceğini tartışmak ve göstermektir. Bu farklılılar çevirmenler arasındaki eğitimsel, politik, kültürel ve zamansal farklılıklardan ötürüdür. Bu farklılıklar ayrıca çevirmenlerin ilgi alanlarının temel özelliklerini göstermektedir.

Bir eleştiri sunabilmek için ilk bölüm teze giriş bölümüdür. Daha sonra ikinci bölüm çeviri, çevirinin farklı tanımları, çeviri süreci ve denklik sorunları ile ilgilidir. Üçüncü bölümün amacı oyun ve oyunun dönemi ile ilgili anahtar özelliklerin okuyucu tarafından anlaşılmasına yardımcı olmak için oyun, oyunun yazıldığı dönem, yazarın dönemi ve eserleri ile ilgili bilgi vermektir. Bu bölüm ayrıca çevirmenler hakkında da bilgi vermektedir. Dördüncü bölümde, Shakespeare'in *Othello* başlıklı oyununun iki çevirmen tarafından yapılan çevirilerinde yeralan farklı seviyelerdeki temel benzerlikler ve farklılıkları belirleyecek bir karşılaştırmalı metin analizi yapılmaktadır. Karşılaştırmalı analiz betimleyici nitelik taşımaktadır. Tezin son bölümü olan dördüncü bölüm yapılan karşılaştırmalı çalışmada toplanan bulguları bir araya getirmektedir. Bu bölümde çevirmenlerin geçmiş birikimlerinin yazınsal sistemi geliştirebilecek şekilde çeviri yapmalarına ne derece yardımcı olduğuna dikkat çekilmektedir.

Anahtar Sözcükler : Çeviri, Edebi Çeviri, Dipnot, Kültürleme, Yabancılaştırma, Ekleme, Şiir ve Düz Yazı, Sözdizimsel Sıra.

ABSTRACT

GÜMÜŞ, Ersoy. *A Comparative Criticism of the Translations of Shakespeare's Play Othello into Turkish.* Master Thesis, Sivas, 2012.

Translation can be defined as the process of turning an original or source text into a text in another language. However, literary translation is different from other types of translations. In other words, literary translation requires much attention to style, genre and the source language culture (SLC), which do not carry major significance in other kinds of translations (legal or technical translations). Hence while translating a literary text as the subject matter of this study *Othello,* the translator should pay utmost attention to all these characteristics of the text.

The object of this study is to criticize two different translations of William Shakespeare's 16th century tragedy *Othello* by two translators. The first one of these transalations is *Othello* translated by Özdemir Nutku and published by Türkiye İş Bankası Kültür Yayınları in 2008. The second one is *Othello* translated by Orhan Burian and published by Milli Eğitim Bakanlığı Yayınları in late 1940s. But it was edited and published again in 2003. There are two main reasons for choosing these two translations. The first reason is that there are almost fifty years between Burian's and Nutku's translations and this creates differences while translating. The second reason is due to the specialized fields of the translators. Burian is an expert of English Literature and and Nutku is specialized in staging dramas. So, there are clear differences between the two translations. In other words, the purpose of this thesis is to argue and show that translations of the same literary text by different translators at different times may have several similarities and dissimilarities in terms of domestication, foreignization, addition, syntactic order, old versus new word choice and many other aspects. These differences are due to political, educational, cultural and periodical differences of the translators. These differences also show the main characteristics of the translators' field of concentration.

In order to be able to put forward a criticism, the first part is an introduction to the thesis. Then, Chapter 2 deals with the 'Translation'; its different definitions, processes of translation and problems of equivalence. The purpose of Chapter 3 is to

give information about the play, the age it was written and about the life and works of its author, to help readers understand the key features of both the play and its age. It also gives background information about the translators. In Chapter 4, a comparative analysis will be held to outline the basic similarities and dissimilarities of the two translations adopted by the translators on many levels in the translation of Shakespeare's *Othello.* The comparative analysis is descriptive in nature. The last part of the thesis comprises the findings gathered throughout the comparative study in Chapter 4. In this part a conclusion based on the whole study has been drawn about the extent the translator's backgrounds have been able to help them translate in a way to flourish the literary system.

Key Words: Translation, Literary Translation, Footnotes, Domestication, Foreignization, Poetry versus Prose, Syntactic Order, Old versus New Word Choice.

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ABBREVIATIONS

SL: Source Language

TL: Target Language

ST: Source Text

TT: Target Text

SLC: Source Language Culture

SC: Source Culture

TC: Target Culture

BA: Bachelor of Arts

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CHAPTER 1

INTRODUCTION

1.1. TRANSLATION

Written and spoken translations have played crucial role in interhuman communication throughout all history, because they not only provide access to important texts, but also give opportunity for clear communication. In spite of this, translation or translation studies as an academic subject has only begun and gained popularity especially in the recent years. This discipline as an academic subject is now known as 'Translation Studies'. It was named by James S. Holmes, a Dutch-based US scholar.

Though translation is generally seen as the act of transferring words from one language to another, there are many different definitions of translation. Almost all of these definitions share a common understanding; while transferring words from one language into another, the meaning must be given priority and it must be held constant, but the translator can change the form of the original text. This gives a basic understanding of translation, but literary translation is somehow different. It is the most challenging type of translations.

Literary translation, from another point of view, has been a means of learning about other cultures for many centuries. Societies have been and are able to get familiarized with others' cultures, habits, lifestyles, traditions, customs and ways of thinking, and also societies value them with the help of the translation of literary work. However, literature should be defined clearly. In its widest sense, literature is creative writing with an artistic value (Literature, What does literature mean?). Literary texts can be read more than once not only for their information and their power to entertain and to inform but also because they tell stories to make points, express personal opinions and provide enjoyable experiences. Novels, plays and poems, in short all written work, are included in literary texts, whose purpose is to create an imaginary world and invite the reader to enter and experience it. Literature

is special as people read literature to understand human experience across time and space. Apart from this, literature includes literary genres such as poetry, fiction, non-fiction, drama etc. All these genres have specialized languages. The figurative language, style, irony, point of view and theme get particular meanings in literary genres. These genres help readers to increase their perspectives and enlarge interpretive abilities. Literature represent, recreate, shape and explore human experiences through language.

However, probably the easiest way to enter and experience this unique world is through translation, if it is written in a foreign language. In other words, translation creates a gate between two cultures, the culture in which a literary text created and the culture it will be translated into. However, it is important to remember that translation of literary texts is more difficult than translation of other text types. There are a number of differences between literary translation and any other forms of translations. In other words, literary translation, unlike other types of translation (such as legal, technical, medical, etc.) requires much attention to style, genre and the SLC. First, style can make the difference between a lively and natural translation and a rigid and artificial one in the literary field. Ideally, the translator attempts to have no style at all. It is because that s/he should adapt to the style of each author and be faithful to the original. The degree of faithfulness to the style of the author depends on which genre is translated. For example, in the case of poetry or puns/wordplay, the act of translation itself becomes more creative rather than mechanical; as a consequence, preserving the style as much as possible should be high priority to convey its artistry and humour. From another point, literary translation includes interpretation. Even if a text is translated by six different translators, the final translations would have great differences from each other. In other words, personal characteristics would form the main differences between these translations. The special characteristics of translators would inevitably be reflected on the final translations.

Another difficulty that a translator would encounter while translating literary texts is the genre type. Since literary texts have meanings beyond the lines, the translator has to read not only the words on the page but also read between and beyond the lines. In other words, the translator should know the specialized language

of literary texts. For instance, poems are called untranslatable since they include many things under the text. In this case, that is while dealing with the poems, there is a lexical gap between the source and the target languages, or the phonetic values, so the feelings given by the sound of the poem in the source language (SL) cannot be preserved in the target language (TL).

Similarly, such problems can be seen during drama translation. Since drama and drama texts belong to a special genre, they create several difficulties for the translators. At first, drama texts are written for not only reading but also for staging. Thus, the translators strive for stageabilitiy. Another important difficulty for drama translation is the period differences. Since there may be many years between the periods in which the play was first written down and the period it was translated, the difficulty for translator doubles. In other words, there may be difficulties arising from the difference between authors' and translators' periods. It is known that the translator can be affected by the cultural, educational, political and almost all of the aspects of his period. Since literary texts are the reflections of an artistic value, the translator has to create the same artistic effect in the target language (TL). While doing this, s/he tries to find the best way to overcome the difficulties of creating all foreign items in the TL. From another point of view, both the original and the translated texts have to be communicatively related with their functional properties. That is, in order to call a translation as complete, the communicative value and time, space and tradition characteristics of the source text (ST) have to be reflected with the most appropriate equivalents in the target text (TT).

The purpose of this thesis is to show that even if the same text is translated by two different translators, the result would include serious differences, since it would reflect the specific way that a translator uses while translating. The idea will be studied on William Shakespeare's 16th century tragedy *Othello* (Collins, 1998) and its two translations from translators who have different backgrounds. These two translations belong to Özdemir Nutku and Orhan Burian. This study gives the comparative reading and analysis of these two translations. While giving the comparative examples, the original text is given first and then the translations of Burian and Nutku are given. After the texts, commentaries on these examples are given to explain similarities and dissimilarities between these two translations.

1.2. ORGANIZATION OF THE THESIS

In order to be able to clearly criticise and explain two different translations of *Othello*, this study has four chapters. Chapter I is an introduction to the thesis, and it gives the basic ideas about the subject matter of the thesis and its development. And in the last part of Introduction the limitations of the study will be given.

Chapter 2 entitled 'Literature Review' deals with the theory of translation. It is divided into five subtitles. The first one is 'The Concept and the Definiton of Translation'. This part discusses the different definitions of translation and gives a short introduction to the different types of translation. The second subtitle which is called 'The Nature of Translating' is about the basic characteristics of translating and it explains the priorities that a translator should follow while translating. 'The Translating Process' which is the third subtitle is about the two main processes which are employed through translation. The fourth subtitle is 'The Problems of Equivalence' in which different theories of equivalence are discussed and the last subtitle 'Strategies to Solve the Problems of Equivalence' proposes different ways to overcome the problems while creating or finding equivalences.

Chapter 3 is entitled 'The Playwright, The Period, The Play and The Translators'. In the first part of this chapter both the life of William Shakespeare and the important movements and events (Humanism, Reformation, Renaissance) of his period will be explained. In the second part, some background information about the play and its summary will be given. The final part of this chapter is about the translators; Özdemir Nutku and Orhan Burian. It discusses the life, education and work of the translators.

Chapter 4 is entitled 'A Comparative Criticism on the Translations of Shakespeare's Play *Othello* into Turkish'. With the theoretical and practical parts discussed in Chapter 2, this chapter analyzes the specific problems of translating English into Turkish. This chapter also will hold a comparative analysis of the two translations to outline the basic similarities and dissimilarities of the translations of in *Othello* under five headlines: Footnotes, Domestications, Foreignizations and Additions, Poetry versus Prose and Syntactic Order, Old versus New Word Choice.

These classifications are defined during the comparative reading process of the two translations.

Finally "Conclusion" discusses the findings gathered throughout the comparative study in Chapter 4. These findings will be presented in charts as well as in words.

1.3. LIMITATIONS

Although there are four different translations of *Othello* from English into Turkish, this study is limited with the translations of the play, *Othello* by Özdemir Nutku and Orhan Burian. The main reason for choosing translations of these two translators is the fact that Burian's translation dates back to late 1940s although it was edited in 2003 and Nutku's translation was edited in 2011. The idea that almost sixty years of time difference would create a number of differences in the translations of two translators is the starting point of this study. The other two translations are relatively new. The translation by Fatma Çolak dates back to 2010 and the other one by Sezgin Toy also dates back to 2010. Secondly the areas that the translators are specialized in makes the second greatest difference. Burian, having a background in English literature and translation of several great classics, and Nutku being a drama specialist, would certainly create differences. They also would be serving for different audiences, the first for the readers and the second for the theatre-goers.

CHAPTER 2
LITERATURE REVIEW

2.1. TRANSLATION

2.1.1. The Concept and the Definition of Translation

Translation and translation studies have gained popularity especially in the recent years. These terms are widely known and spoken by both translators and laymen. Especially those who are bilingual or multilingual are always involved in the process of translation. They always translate something from their native language into other languages as they speak.

In its widest sense translation can be divided into two subcategories. The first and probably the most widely known and used type of translation is called interlingual translation. It is defined as the transfer of meaning from one language into another (Nida & Taber, 1982). This is the simple translation process which can be exemplified as the translation of '*Othello*' from English into Turkish. The second one is called as intralingual translation which is defined as the translation that operates between a language itself as in the interpretation or reinterpretation of verbal signs of the same language. Intralingual translation can be observed when a child does not understand the meaning of a word, he asks his mother to translate that word into simple and familiar words. In fact interlingual and intralingual translations are not completely different from one another, but the focus in this thesis is not on intralingual translation, but it is on the interlingual translation as it is the type of translation where most people are involved (Nida & Taber, 1982).

There are numerous definitions of translation, but three of these definitions which are most comprehensive and widely quoted will be discussed here. The first definition belongs to John Ian Catford, a Scottish linguist and phonetician. He defines translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (1965: 20). From another point of view, Mildred L. Larson explains that "translation consists of transferring the

meaning of the source language (SL) into the target language (TL). This is done by going from the form of the first language to the form of the second language by way of semantic structure. It is the meaning that is being transferred and must be held constant, only the form changes" (1984: 3). Bart Papegaaji and Klaus Schubert state that "to translate means to express in another language the content of a given text, thus the objective of the translator is to replace the form and to preserve the content of the text" (1988: 11).

All three quotations share the basic understanding of translation. Not only Larson but also Papegaaji and Schubert indicate that the focus is on the meaning of the SL, thus it should be given priority and it must be preserved but the form can be changed. Catford, however, uses 'equivalent textual material' instead of the term meaning which is appropriate and natural in the TL.

2.1.2. The Nature of Translating

Translating or translation process is formed from reproducing the closest natural equivalent of the source language message in the TL. However, this process follows two steps; the first one is meaning, and the second one is style. Thus the first aim of the translator must be reproducing the message. If s/he does anything else, this will be surely false to one's task as a translator. However, throughout the reproduction of the message, the translator must make good grammatical and lexical adjustments. In some cases, there may be words that mean same both in the SL and the TL, however even these words especially idiomatic expressions may not be translated into the TL. In such situations, the translator must strive for reproducing the importance and effect of the SL expression. Only by doing this, the translator can communicate the message of the SL. In addition the translator should be in search of equivalence instead of identity. In other words, the task of the translator is to reproduce the message not to preserve the form of the utterance, which forces the translator for radical changes while translating these expressions, idioms or phrases (Nida & Taber, 1982).

Eugene Nida and Charles Taber express that "the best translation does not sound like a translation" (Nida & Taber, 1982:12). This case can be exemplified by

Bible translation. Nobody can say or think that Bible happened in the next town ten years ago, because the historical context in which Bible has been written down carries major significance. That is to say, since the historical periods in which Bible has been written down and translated are different, the translator should strive for a linguistic translation not for a cultural one. But, this linguistic translation does not and should not mean that it includes any kinds of strangeness in its grammatical or stylistic forms. In other words, the translator should be faithful to the both content and impact of the message (Nida & Taber, 1982).

In all kinds of translation, the focus is on the content of the message, and it carries the prime importance, thus any translator gives priority to the content of the message while translating. This priority and prime importance of the content of the message force the translators to make radical changes in the SL text content. Although the style of the SL can be thought to be secondary to content, it also carries importance. Poetry or poetic languages, for instance, should not be translated as though it were prose or narrative. In some cases, it is quite impossible to keep and represent some characteristics of the SL, i.e. plays on words, acrostic poems, and rhythmic units. In such cases, the translator must give an explanation about these characteristics of the original text. This can be done, for instance, with the help of footnotes (Nida & Taber, 1982).

From an entirely starting point, it is essential to establish certain fundamental sets of priorities while translating. The first one of these priorities is the priority of contextual consistency over verbal consistency. Although words express meanings, they are not only points of meanings. For example, in two different languages the semantic areas of corresponding words may not be identical. As a result of this, the translator should pay utmost attention to the context of the SL in order to choose the right word in the TL. In other words, the choice of the right word in the TL does not depend on a fixed system of verbal consistency. The priority of contextual consistency over verbal consistency is due to two basic reasons. The first reason explains that each language reflects the totality of experience with symbols. The totality of experience is just like a large circle divided into various parts which correspond to a particular word as a symbol of that area of experience. This indicates that people speak in accordance with their experiences. But language is much more

complex than a single map of experience, because this segmenting of experience has several deep layers. This is clearly defined and exemplified by Nida and Taber:

> One may use the term 'terrier' in speaking of a particular house pet, but it is also possible to speak of the same object as a 'dog'. The word 'dog', however, covers far more territory than 'terrier', for it includes terriers, poodles, boxers, hounds, shepherds, etc. But a dog may also be referred to as a 'mammal', a term which includes hundreds of different species but is distinct from amphibians. Finally, one may also speak of a terrier as an 'animal', a word which has a very wide range of meaning (1982: 20).

This priority also explains that each language has its unique system of symbolizing meaning. While dealing with only one language, the problems of semantic areas are not so strict. Since each language has a different and distinctive way of segmenting its experience by means of words, the problem is more difficult. Another point is that the ways in which the words are related to each other are also very different. There is generally one-for-many relationship between languages. This situation can be exemplified by English word 'corner' and its Spanish equivalences. 'Corner' is translated into Spanish with two different words. The first one is 'esquina' which means an outside corner and the second one is 'rincon' that means an inside corner. This example shows that English word 'corner' corresponds to two different Spanish words. That is to say, the problem would not be so difficult if languages were only related by one-to-many relationships, but there is many-to-many relationships in reality which makes the problem difficult and even impossible to solve (Nida & Taber, 1982).

The second priority is the priority of dynamic equivalence over formal correspondence. At first, these two concepts should be clearly defined. Dynamic equivalence is a quality of translation in which the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptors. The form of the original text may be changed, but as long as the change follows the rules of the back transformation in the SL, of contextual consistency in the transfer and of transformation in the receptor language, the message is preserved and the translation is faithful. The other term is formal correspondence. It is a quality of translation in which the features of the form of the source text have been mechanically reproduced in the TL (Nida & Taber,

1982). As it is obvious from the definition, formal correspondence changes and damages the grammatical and stylistic characteristics of the receptor language, thus it damages and changes the message which causes the audience of the TL to misunderstand it. Intelligibility, another point of view comes to the scene if one analyzes the translation not in terms of respective forms but in terms of receptors. However, it will be wrong to measure the intelligibility in terms of whether the words are understandable and sentences are grammatically constructed, but it should be measured in terms of the total impact that the message has on the one who receives it.

The following figure illustrated by Nida and Taber, represents the judgements of translations (1982: 22).

Figure 2.1. The Priority of Dynamic Equivalence over Formal Correspondence
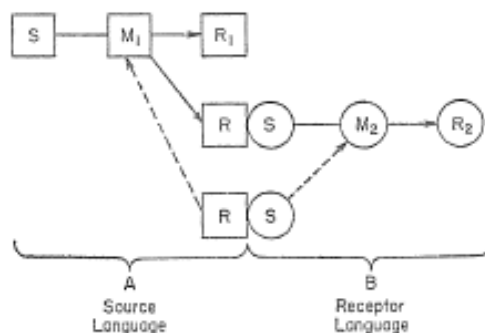
They explain their model as:

> The first box represents the source(S), who communicates the message (M_1), which is received by an original receptor (R_1). The translator, who is both receptor and source, first receives M_1 as if he were an R_1, and then produces in a totally different historical-cultural context a new message M_2, which he hopes will be understood by the final receptor, R_2. The differences between the two languages and the two cultural settings are represented by the different shapes. The squares represent the source language factors and the circles represent the receptor-language factors. Both the translator and the scholarly judge of the translation combine both types of factors. In the past critical examination of a translation was usually carried out by someone who simply examined the two messages (M_1 and M_2) and compared their formal and meaningful structures and on the basis of this decided whether the translation was 'faithful' (Nida & Taber, 1982: 22).

Thus, dynamic equivalence should be defined and measured in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. However, since cultural and historical settings are too different, it is wrong to expect that these responses will be identical. Instead of this, if there is not a high degree of equivalence of response, the translation will fail to accomplish its purpose.

The third one of these priorities is the priority of the needs of the audience over the forms of the language. This indicates that the translator must pay greater importance to the forms understood and accepted by the audience for which the translation is designed, instead of the forms which may have a longer linguistic tradition or have literary prestige. Another important point is the level of speech, i.e. formal rather technical, informal, casual or intimate. Finally, the translator must consider the type of audience to which a translation is directed (Nida & Taber, 1982).

2.1.3. The Translation Process

Broadly speaking, there are two different systems for translating. In the first system, the translator sets up a series of rules, and these rules are applied strictly in order. These rules also specify and tell what should be done with each item or combination of items in the SL in order to select the appropriate corresponding item or form in the TL. Some theoreticians have indicated that this system is an automatic selection process. But whether automatic or not, this system is used and it is based on the application of the rules to what linguists call the surface structure of language, that is, the level of structure which is overtly spoken and heard or written and read. The following figure by Nida and Taber (1982:33) shows this process:

Figure 2.2. Grammatical Analysis

$$A \longrightarrow (X) \longrightarrow B$$

In this figure, A represents the source language and B represents the receptor or target language. The letter X in the parentheses stands for any intermediate structure which may have been set up as a kind of universal structure to which any and all languages might be related for more economic transfer (Nida & Taber, 1982).

The second system consists of a more detailed and complicated procedure and it includes three stages. In the first stage, which is called analysis stage the surface structure in other words, message is analyzed in terms of grammatical relationship and the meanings of the words and combinations of words. The second stage is the transfer. In this stage, the analyzed material is transferred in the mind of the translator from language A to language B. The third and the final stage is called restructuring. In this stage, the transferred material is restructured in order to make the final message acceptable in the TL. This process can be summarized by the following figure that was illustrated by Nida and Taber (1982: 33).

Figure 2.3. Elaborate Procedure of Grammatical Analysis

When compared with the first system, this process looks like much more detailed and complicated. But as translators and linguists learn about the linguistic forms, they realize that the first system that is a single stage procedure is inadequate. The second system also reflects much more accurately what happens in good translation and represents a much more efficient method for the mastery of translation technique than the first process (Nida & Taber, 1982).

2.1.4. The Problems of Equivalence

Equivalence is one of the most-frequently used procedures in translation and it goes hand in hand with meaning. As mentioned earlier Catford (1965) defined translation as the replacement of textual material in one language (SL) by the equivalent textual material in another language (TL). Almost all translation scholars focus on the role of equivalence in the process or product of translation either directly or indirectly. In other words, equivalence is at the centre of translation studies. Thus, it is necessary to define the term of equivalence which can be defined from two different points of view. According to descriptive view, equivalence indicates that there is an observed relationship between source text (ST) utterances and target text (TT) utterances which are seen directly corresponding to one another. From the second point of view, that is from prescriptive view equivalence shows the relationship between a SL expression and the standard TL rendering of it. This rendering may be just like the one given in a dictionary, or required by a teacher, or as a consonant with a given theory or methodology of translation. Catford adds that, while selecting, finding and creating equivalence, any translator should pay attention to at least two factors. The first one of these factors is linguistic factors which exist at the levels of concrete form and abstract meaning of any piece of language. The second one is cultural factors which cannot be seen at the level of form or meaning of language, but they exist among the background of mind of speakers and writers of source language (Catford, 1965).

Although almost all theoreticians speak about equivalence, there are six main theories about it, and these theories represent better views about equivalence. The first theory belongs to Jean Paul Vinay, the French translator and phonetician and Jean Darbelnet the French linguist (1995). According to them equivalence is a procedure which tries to create the same situation as in the original by using completely different words. They also add that as long as this procedure is applied during the translation process, it maintains the stylistic impact of the SL text in the TL text. Thus, finding and creating equivalence is the ideal method when the translator has to deal with proverbs, idioms and phrases. They also indicate that equivalent expression pairs can be seen as acceptable if they are listed in a bilingual

dictionary as full equivalents, but glossaries and collections of idiomatic expressions are exceptions since they are never exhaustive. It is also noted that although the semantic equivalent for an expression in the SL text is quoted in a dictionary, it does not guarantee a successful translation (Vinay & Darbelnet, 2000).

The second theory is 'Roman Jakobson -Russian linguist and literary theorist- and the Concept of Equivalence in Difference'. On the basis of his semiotic approach to language, he introduces three kinds of translation. The first one is intralingual translation which operates within one language. The second one is interlingual translation. This is the classical way of translation that is the translation between two different languages. The third one is called intersemiotic translation and it operates between sign systems. Jakobson indicates that the translator uses synonyms in interlingual translation to get the ST message across, hence there is no full equivalence between code units in interlingual translation. He adds that there are two equivalent messages in two different codes. Languages differ from one another to greater or lesser, but in spite of these differences, translation is possible. Even though the translator may have problem about finding equivalence or he cannot find equivalence, he acknowledges that the terminology may be qualified by loanwords, loan translations, neologism, semantic shifts or circumlocutions. It is also indicated that if there is not literal equivalent for a particular ST word or sentence, it is the task of the translator to choose the most suitable way to render it in the TT (Jakobson, 1959).

There are some similarities between Vinay and Darbelnet's theory and Jakobson's theory. Both of these theories explain that if a linguistic approach is not suitable to carry out translation, the translator can turn to other procedures such as loan translations. Both of them admit that linguistic theories are limited, but in spite of these limitations translation is still possible since there are several methods that the translator can choose. Not only Vinay and Darbelnet but also Jakobson accept translation task as something which can always be carried out from one language to another in spite of cultural and grammatical differences between SL text and TL text.

The third theory is Eugene A. Nida and Charles R. Taber's formal correspondence and dynamic equivalence. Formal correspondence concentrates on the message itself in terms of both content and form. Dynamic equivalence focuses

on the principle of equivalent effect. Formal correspondence is an effort to find the closest equivalent of a SL word or phrase in the TL. Nida and Taber also indicate that it is impossible to find formal equivalents between each language pairs. Thus, they offer to use these formal equivalents wherever possible if the aim of the translation is to reach formal equivalence. The use of formal equivalents may sometimes affect the TT since the TT audience will not easily understand the translation. They explain that typically formal correspondence misshapes the grammatical and stylistic patterns of the TL and this results in distortion of the message, thus receptor misunderstands or does not understand the message. Dynamic equivalence is a translation principle and according to this principle the translator tries to translate the original text in such a way that it creates the same impact on the target culture (TC) audience as it did upon the ST audience. They add that the form of the original text can be changed, but if this change follows the rules of back transformation in the SL, it is possible to indicate that the message is preserved and the translation is faithful (Nida & Taber, 1982). Although Nida uses a linguistic approach to translation, he generally deals with the message of the text that is with its semantic quality. Therefore he tries to be sure that the message remains clear in the TT. Hence it is obvious that Nida is in favour of the application of dynamic equivalence as a more effective translation procedure (Nida & Taber, 1982).

The fourth theory is John C. Catford's introduction of translation shift (John Catford is also known as Ian Catford) (1965). As Catford approaches translation more linguistically, he has introduced the concepts of types and shifts of translation. Catford declared very broad types of translation in terms of three criteria: the extent of translation (full translation vs partial translation), the grammatical rank at which the translation equivalence is established (rank-bound translation vs unbounded translation), the levels of language involved in translation (total translation vs restricted translation). But only the second one of these types is related with the concept of equivalence, so it is the subject matter here. In rank bound translation, the translator searches a TL word for each word that has been seen in the ST. In unbounded translation, however, equivalences do not depend on particular ranks, in other words, equivalences are found at sentence, clause and other levels (Catford, 1965).

Catford explains that there are two main types of translation shifts; they are level shifts and category shifts. On the one hand, Catford introduces level shifts in which the SL item at one linguistic level has a TL equivalent at a different level. On the other hand Catford deals with category shifts and these shifts are divided into four types. The first one is structure shifts which indicate that there is a grammatical change between the structure of the ST and that of the TT. The second one is class shifts which mean that a SL item is translated with a TL item that belongs to a different grammatical class. For example, a verb in the SL may be translated with a noun in the TL. The third one is unit shifts which involve changes in rank. The last one is intra system shifts that occur when SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system, i.e. SL singular becomes plural in the TL (Catford, 1965).

The fifth theory is Juliana House's elaboration of overt and covert translation. House is in favour of semantic and pragmatic equivalence (Catford, 1965). House explains that in order to reach a successful translation, ST and TT should match one another in function. House argues that every text takes place within a particular situation, and the translator has to correctly observe, identify and take into account this particular situation. House evaluates the translation after the ST analyses and according to House if the ST and TT differ greatly on situational features, it is impossible to speak about equivalence, thus the translation is not of high quality. According to House, a good translation text should both match its source text in function and also employ equivalent situational dimensional means to achieve that function (Catford, 1965).

Another concept that House deals with is overt and covert translation. House argues that since the translator does not directly address the TT audience, there is not any necessity to recreate a second original. Thus an overt translation must overtly be a translation. By covert translation, House means the production of a text which is functionally equivalent to the ST. House explains the types of ST which result in two types of translation. For example, an academic text does not exhibit any features specific to the source culture (SC); the article has the same argumentative or

expository force that it would if it had originated in the TL and the fact that it is a translation at all need not to be made known to the readers. However, a political speech in the SC is addressed to a particular cultural or national group. In this speech, the speaker influences or pushes the listeners into action. However, TT only informs outsiders what the speaker is saying to his or her constituency. The latter case is an instance of overt translation, and functional equivalence cannot be sustained. Thus, ST and TT function differently (Catford, 1965).

The sixth theory is Mona Baker's approach to translation equivalence. Baker's theory includes a more detailed list upon which the concept of equivalence can be defined (1992). She puts linguistic and communicative approaches together and she explores the notion of equivalence at different levels. As a result of these different levels, Baker distinguishes four kinds of equivalence (Baker, 1992).

The first one is the equivalence that appears at word level and above word level. It is obvious that equivalence at word level is the first element that should be taken into consideration, especially in a bottom up approach. In the first step of translation that is while analyzing the ST, the translator looks at the words in order to find a direct equivalent term in the TL. Since a single word carries different meanings in different languages and as it is regarded as a complex unit, Baker indicates that the term 'word' should be defined in detail. This means that while translating even a single word, the translator should pay attention to a number of factors such as number, gender or tense (Baker, 1992).

The second one is grammatical equivalence which refers to the diversity of grammatical categories across languages. Baker explains that grammatical rules vary across languages, and this creates serious problems to the translator while finding a direct equivalence in the TL. The differences in grammatical structures between SL and TL cause great changes in the way the information is transmitted. These changes include either omission or addition of information in the TT as a result of the lack of particular grammatical devices in the TL. Baker exemplifies these changes in numbers, tenses, voices or genders (Baker, 1992).

The third one is textual equivalence, which explains the equivalence between the SL text and the TL text in terms of information and cohesion. Texture, which is an important feature in translation, provides useful guidelines for the comprehension

and analysis of the ST and this helps translator to produce a cohesive and coherent text for the TC audience. It is the translator who decides to maintain coherence of the SL text and this decision depends on three main factors; the target audience, the purpose of the translation and the text type (Baker, 1992).

The fourth one is pragmatic equivalence which refers to implicatures and strategies of audience during the translation process. Implicature means not what is explicitly said but what is implied. Thus, the translator should examine the implied meanings in the ST. In other words, the role of the translator is to recreate the ST author's intention in the TT so that the readers understand it clearly (Baker, 1992).

Although there are many theories about equivalence, creating equivalence between the ST and the TT is problematic. There are three main reasons why creating equivalence effect is difficult or somehow impossible to achieve. The first reason is that a text cannot be constantly interpreted even for the same person on two occasions. The second reason indicates that translation is a matter of subjective interpretation of translators of the source language text. Hence, it is impossible to produce an objective effect on the TT readers, which is the same as that on the source text readers. The third reason explains that the translator cannot determine or know the responses of audiences to the source text when it was first written down. The following quotation exemplifies the impossibility of equivalence relation:

> If an original was written centuries ago and the language of the original is difficult to comprehend for modern readers, than a simplified translation may well have greater impacts on its readers that the original had on the readers in the source culture. No translator would hinder the reader's comprehension by using absolute expressions in order to achieve equivalent effect (Miao, 2000: 202).

2.1.5. Strategies to Solve the Problems of Equivalence

Problems of equivalence range from word to textual level. In other words, problems of equivalence can be observed at various levels. Semantic, socio-cultural and grammatical differences between the SL and TL give birth to equivalence problems. These three areas are closely related with one another. Generally speaking,

the meanings that a word carries can only be understood through its context of use. Due to the problems indicated above, the problems of equivalence arise, however there are some strategies to solve these problems.

The first strategy to solve the problem of equivalence is the addition of information. Information which is not present in the SL text may be added to the TL text. Peter Newmark –an English professor of translation- explains that there are three reasons for the addition of information. The first one is cultural reasons which account for the differences between SL and TL culture. The second one is technical reasons which are related to the topic. The third one is linguistic reasons which explain the wayward use of words. The additional information may be put in the text, by putting it in the brackets, or out of the text, by using a footnote or annotation. Addition of information means extra explanation of culture-specific concepts. Such information is mandatory for comprehension purposes (1998).

The Egyptian professor of translation Mona Baker explains the addition of information with the following example:

> Native speakers of Batak Tapanuli language (the native language of Batak community in North Sumatra), for example, have the word 'marhuship' which literally means 'to whisper'. If the word 'marhuship' is used in the context of discussing marriage within the community in question, its meaning is more than 'to whisper'. It refers specifically to a situation where family members of the bride meet family members of the groom to talk about the dowry. In the meeting, family members of the bride whisper with one another while deciding the amount of dowry they ask from the groom. Family members of the groom also do the same thing while deciding whether to accept or reject it. In this context, the word 'marhuship' may be translated into 'to whisper', but additional information to clarify the meaning of 'marhusip' is needed to help target readers understand its underlying concept (1992: 37).

Another factor that makes the addition of information obligatory is the ambiguity that occurs in TL formation. From another point of view, the translator may add information in order to avoid misleading reference. Amplification from implicit to explicit status is another factor that requires additions. In other words, important semantic elements which are implicitly stated in the SL may require explicit definition in the TL.

The second strategy to deal with the problem of equivalence is the deletion of information. Deletion means omission of lexical item because of grammatical or semantic patterns of the TL. Deletion of information may sound rather drastic, but in some context it does not give any harm to the SL text. The translators often omit, that is they delete information if the meaning conveyed by a particular item or expression is not vital enough for the development of the text (Newmark, 1998).

There are some situations in which deletion of information is used by translators to avoid redundancy and awkwardness. This strategy is particularly used if the source language tends to be a redundant language. This situation can be best exemplified by a comparison of plural rules between English and Turkish grammars. In English the category of plural is both morphologically and phonologically conditioned. For example 'child' is a singular noun of which plural form is 'children', and this is morphologically conditioned. In English, a plural noun is also preceded by a determiner showing plurality (some books, three pens). If the double expression of such category is reflected in Turkish, redundancy will occur (i.e. üç kalemler). In order to avoid redundancy in Turkish, if a given noun is in the plural form, the quantifier has to be deleted, or if there is a plural quantifier, the noun should be in the singular form (Newmark, 1998).

Deletion of information is however debatable especially in the translation of academic texts, since an academic text does not include any unimportant information. Similarly anyone who reads an academic text should consider that all information in the text is important. Not only readers but also translators should be aware that all information in an academic text is important. They should read the text as the original reader reads it. In other words, deletion of information should not be used as an excuse to hide the inability of translators to understand and to transfer message of the original text (Newmark, 1998).

The third important strategy is the structural adjustment. It is also called shifts or transposition which means a change in the grammar from SL to TL. In other words, structural adjustment means to alter the forms. It includes changes of categories, word classes and word orders. Structural adjustment has various purposes such as to produce semantically equivalent structures, to provide equivalent stylistic appropriateness and to carry an equivalent communication load (Newmark, 1998).

CHAPTER 3
THE PLAYWRIGHT, THE PERIOD, THE PLAY AND THE TRANSLATORS

3.1. THE PLAYWRIGHT AND THE PERIOD

3.1.1. The Playwright: The Life of William Shakespeare

The parish register of Holy Trinity Church records William Shakespeare's baptism on April 26, 1564. Tradition assigns his birth date to the twenty-third. An interval of three days between birth and christening is not unlikely and supporting evidence is provided by the inscription on the dramatist's tomb, which states that he died on April 23, 1616, in his fifty-third year. But the date of Shakespeare's birth is not precisely known (Dobson, 2001).

The name of Shakespeare was first recorded as far back as 1248. John Shakespeare, the dramatist's father married to a wealthy woman, Mary Arden. They had by 1552 migrated to Stratford and there John Shakespeare set himself up as a glover. In addition to his glove business, he is known to have sold barley, timber, and wool. In 1556 he bought a house in Greenhill Street. The tradition identifies the double house as the poet's birthplace. Then, civic recognition came to John Shakespeare: first appointed to minor offices. Then, he became chamberlain, member of the town council, and finally in 1586 high bailiff (the equivalent today of mayor). Yet he was probably illiterate, for no signature exists for him. He signed documents with his mark. Sometimes in mid-seventies John Shakespeare suffered financial reverses. After 1575 he purchased no more property (Hudson, 2004).

Fortunately the education of his children cost him nothing. According to some scholars, the dramatist's father bred him for some time at a free school. A child entering at about the age five probably passed his first two or three years at an attached petty school where he mastered the alphabet and learned rudiments of reading and writing. Then, Shakespeare presumably attended the Stratford Grammar

School, where he could have acquired a respectable knowledge of Latin, but he did not proceed to Oxford or Cambridge (Hudson, 2004).

For the next episode in Shakespeare's life better documentation is available. On 28 November 1582 the Bishop of Worcester issued a bond of authorizing the marriage of William Shakespeare and Anne Hathaway of Stratford. Of Anne Hathaway there is little known except that she was the eldest daughter of his family. At the time of marriage she was twenty six and the groom eighteen. An entry in the Stratford register recording the baptism on May 26, 1583 of Susanna daughter to William Shakespeare may help to explain why he married so early. Then, on February 2, 1585 his twins, Hamlet and Judith, were christened at Holy Trinity (Dubson, 2001).

Between the birth of the twins in 1585 and the first reference to Shakespeare in London in 1592 no records exist, and the so-called lost years have occasioned much speculation. Throughout these years Shakespeare may have joined one of the touring companies that played at Stratford in the eighties, the queen's men lacked a player in the summer of 1587. By 1592 Shakespeare had established himself in the London theatrical world as actor and playwright. Although there is no documentary evidence for these lost years, 1590 is the probable date of the writing of *Henry VI*, Parts I-III and it is usually considered Shakespeare's earliest work. Again in 1592 the London theatres are temporarily closed because of an outbreak of plague. The enforced absence from the stage may be one reason for Shakespeare's writing of the narrative poems *Venus and Adonis* and the *Rape of Lucrece.* This absence lasted from the summer of 1592 until the spring of 1594. The year 1596 is the probable date of Shakespeare's composition of *Romeo and Juliet*, Shakespeare's earliest tragedy (McCulloch, 2000).

About another aspect of Shakespeare's career there is surer information. He acted in 1598 in Jonson's *Everyman in Humour.* From traditions of uncertain roles of the faithful old servant, Adam in *As You Like It* and the ghost in *Hamlet*. He was not one of the celebrated actors of the period, although some report that he did act exceedingly well (Hudson, 2004).

In 1598 the Lord Chamberlain's men tore down their regular playhouse, and used the timber to build the Globe Theatre. Shakespeare is listed as one-tenth owner

of the theatre. It was considerable, although over the years the value of Shakespeare's share fluctuated. Thus, he served his troupe in a triple capacity: as playwright, actor and business director (Dobson, 2001).

Shakespeare seems very productive throughout late 1590s and 1600. He is not only noted for his tragedies but also for his comedies. Shakespeare goes on to list his works *Richard II, Richard III, Henry IV, King John, Titus Andronicus* and *Romeo and Juliet* for tragedy, and *Two Gentlemen of Verona, The Comedy of Errors, A Midsummer Night's Dream, The Merchant of Venice, Love's Labour's Lost* as comedy. About the turn of the century Shakespeare wrote his great romantic comedies: *As You like It, Twelfth Night, Much Ado About Nothing* and his concluding history play *Henry V.* The next decade was the period of great tragedies: *Hamlet, Othello, King Lear* and *Anthony and Cleopatra.* About 1610 Shakespeare apparently retired to Stratford, but he continued to write. This is the period of romances or tragicomedies and sonnets (McCulloch, 2000).

On April 23, 1616 Shakespeare died. About his last illness there is no certain information. But, a story tells that Shakespeare, Drayton and Ben Johnson had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted.

3.1.2. The Age of William Shakespeare

The 16th century is known as the age of Tudor Dynasty in England. It lasted from the accession of Henry VII until 1603, the death of Queen Elizabeth I. The printing machine, a German invention, had been introduced to England almost a decade before Henry VII took the throne. The printing machine made books cheaper, it was also easier to write and there were many new books, all of which helped to increase literacy. The late 15th century witnessed many discoveries. At first Columbus discovered America and a few years later Vasco de Gama reached the Orient by sailing around the Cape of Good Hope (Gültekin, 1998).

Although English were not pioneers in those discoveries and inventions, they were affected profoundly by their consequences. They turned out to be great colonisers and merchants. The old feudal structure also broke down. However, all

these changes were not sudden, they were the results of a slow process (Gültekin, 1998).

Probably the most important point about the age of William Shakespeare is the Renaissance. It was a cultural and intellectual movement that lasted from 14th century to the 17th century. It began in Italy in the late middle ages and later it spread to the rest of the Europe. It is generally agreed that the Renaissance began in Tuscany in the fourteenth century. But it received major boost in the 15th century. Ottoman Empire conquered Constantinople in 1453, and this forced thousands of Greek scholars to flee from Ottoman Empire to Italy. Those scholars brought with them the majority of the texts of Hellenic and Roman literature and law. It affected European intellectual life in the early modern period as regards humanism, art, architecture, science, astronomy, physics, biology, anatomy, religion, and theology. Indeed, humanism is an approach that is directly related with theology. It focuses on humanity and human values instead of divine and supernatural values. It attaches prime importance to humanity and humans. In other words, it affected the way people perceived the relationship between man and God, resulting in a self-awareness of man.

> Humanism was an attempt to break away from the rigid discipline of the church. It concerned itself with human interests rather than theological teaching. It was a revolt against the other worldly orientation of mediaeval philosophy and religion. The humanists turned to newly recovered Greek manuscripts for their inspiration and enlightenment; they saw in the ancient classics a more modern and more desirable world than the one they lived in. It emphasised man's life on earth as against the afterlife which was emphasised by mediaeval Christianity. It was worldly and anthropocentric. The humanists attracted by the classical view of man as the centre of the universe, a creature possessed of dignity, reason and creative capacity, wished to create a civilisation in which educated man could live a life of morality and reason (Gültekin, 1998: 66).

As Renaissance spread, its ideas diversified and changed. They were adapted to local cultures. Thus, it is possible to break the Renaissance into regional and national movements, including The Italian Renaissance, The English Renaissance, The German Renaissance, The French Renaissance etc. However, in this study only the English Renaissance will be studied.

The English Renaissance was a cultural and artistic movement in England. It dates from the early 16th century to the early 17th century. In English cultural history this era takes its name of the English Renaissance's most famous author and most important monarch and it is called as "the age of Shakespeare" or "the Elizabethan era".

The Renaissance came into England from Italy, and after the bloody Wars of the Roses (1455-1485) it made possible to think of art and luxury. However, there are many differences between English Renaissance and the Italian Renaissance. First, the dominant art forms of the English Renaissance were literature and music, and the visual arts were much less significant than in the Italian Renaissance. Secondly, the English period began far later than the Italian. The third difference is the idea of nationalism. Those days Italians were the citizens of different cities. In other words, they were divided into different states, so there was no idea about nationalism in Italy. However, in England there was a great spirit of nationalism which brought glory to the country.

Fourth and probably the most important difference was about Reformation.

> Reformation is a 16th century religious movement against the abuses in the Roman Catholic Church ending in the reformation of the Protestant Church and the leaders of the reformation sought to restore Christianity to its early purity by going back to Scriptures as the sole authority on religious matters (Gültekin, 1998: 71).

The reformation began in Italy in 1517. The leader of it in Italy was Luther, who attacked on papacy and was excommunicated. In France it was supported by Calvin and he added a new doctrine, the doctrine of predestination. According to Calvin, everything was determined by God from the beginning. Reformation had no ideological basis in England. Elizabeth's father, Henry VIII broke off from the Roman Catholic Church and established Anglican Church which was protestant. Indeed, Henry VIII was neither a supporter of Luther, nor against the Roman Catholic Church. But because of dynastic motives he broke off and, England established its own church (Gültekin, 1998: 71).

3.2. THE PLAY: *OTHELLO*

3.2.1. *Othello*

Shakespeare used some existing stories as the basis for his plays. For instance, *Macbeth* takes its plot from the history of Holinshed's *Chronicles*, and some stories were circulating in books at Shakespeare's time, and Shakespeare wrote *Othello* in 1604. In fact, he adapted the plot of *Othello* from 16th century Italian dramatists and novelist Giraldi Cinthio's *Hecatommithi* (1565), "Un Capitano Moro" (McCulloch, 2000).

Shakespeare's great tragedies include *Hamlet*, *King Lear*, *Macbeth* and *Othello* which is regarded as the apex of Shakespeare's dramatic art and Shakespearean tragedy. *Othello* is unique among Shakespeare's great tragedies. It is highly concentrated and tightly concentrated, it has no subplot and there is little humour to relive the tension in the play. Although *Hamlet*, *King Lear* and *Macbeth* deal with the affairs of a state and they end with the suggestions of universal human concerns, *Othello* begins in a private world and it develops with the passions and personal lives of its major figures. Thus, it is not surprising that *Othello* is described as "the tragedy of character". Othello's swift descent into jealousy and rage and Iago's dazzling display of villainy not only distinguish *Othello* from other Shakespeare's tragedies but also attracts scholars and the critics of the play. From another point of view, the relationship between Iago and Othello is unusual. This distinctive relationship makes it difficult to decide which character is central and whom greater responsibility belongs to in the play (Hadfield, 2005).

Othello is distinct from other Shakespearean tragedies with the role of its villain, Iago. King Cladius in *Hamlet*, the faithless daughters of Lear in *King Lear*, and Macbeth's lady and the Weird Sister witches in *Macbeth* are all impressively evil, however Iago enjoys a devilish role which is exceptional. In fact Iago shapes the plot, has a key role in it, and directs the other characters especially he directs the noble Moor, Othello. The play focuses on these two characters, Iago and his victim Othello. Iago is the dominant character that causes Othello to see the unreal infidelity of his wife Desdemona. Although central themes can be seen as infidelity and the

gap between appearance and reality, the play also presents themes like trust, honour, reputation, patriarchy and political states (McCulloch, 2000).

Othello can be seen as narrow in scope, but the end of the play- that is the fall of a proud and dignified man, the murder of a graceful, loving woman, and the unreasoning hatred of a motiveless villain- make the play as the most painful of Shakespeare's great tragedies.

3.2.2. Summary of the Play

The play opens in Venice, a powerful city state, a centre of trade and banking and a centre of military might. It starts in the early hours of the morning. Roderigo, a rich, young and dissolute gentleman, and a former suitor of Senator Brabantio's daughter Desdemona, is upset because of the secret marriage of Desdemona and Othello, a Moorish general in Venetian army. Roderigo accuses Iago of not having told him about this marriage. Iago is also upset as Othello promoted not Iago but Cassio, a younger, and he plans to use Othello for his own advantage. Iago believes that Cassio is only a scholarly tactician but he has no real battle experience, while Iago himself has practical battle skills.

By emphasizing Roderigo's love for Desdemona and his disappointment for promotion, Iago convinces Roderigo to wake Brabantio, Desdemona's father, and they tell him about Desdemona's elopement. After sharing the news of secret marriage, Iago goes away to find Othello and warn him that Brabantio is coming for him. He finds Othello and feigns as a friend by telling him Brabantio's reaction.

Before Brabantio finds Othello, news arrives in Venice that the Turks are going to attack Cyprus. Meanwhile, Brabantio reaches Othello and they- Desdemona, Othello and Brabantio- appear before an assembly that includes Duke of Venice. Brabantio claims that Othello seduced Desdemona by witchcraft but Othello defends himself successfully by telling he won Desdemona with the help of his adventures about his early life. Desdemona testifies Othello and convinces the assembly that she married Othello for love.

Just after the court, the duke of Venice appoints Othello as general of the defence forces in Cyprus against the Turks, and then Othello immediately leaves for

Cyprus. He is accompanied by his new lieutenant Cassio, his ensign Iago, and Iago's wife Emilia as Desdemona's attendant. As Othello mistakenly believes that Iago is a trusted friend, he arranges Desdemona to follow him in another ship with Iago. Iago convinces Roderigo that Desdemona will soon betray Othello, hence he should follow Desdemona to Cyprus. Iago also plans to use Roderigo to destroy Othello.

When they arrive in Cyprus, they find that a storm has destroyed the Turkish fleet. Othello orders a general celebration in which Iago plots against Othello, by using Cassio. He persuades Roderigo to engage in a fight with Cassio who is drunk. However this brawl results in great alarms in citizenry. Othello blames Cassio for this disturbance and strips Cassio of his rank. Cassio is demolished and believes that if Desdemona pleads his case to Othello, he can be reinstated. Iago, as a part of his plan, helps Cassio and they arrange a private meeting with Desdemona and after the meeting Desdemona promises to speak on behalf to Othello. Iago plants the seeds of doubt about Cassio and Desdemona. Just as Cassio leaves the meeting, Iago and Othello appear and Othello notices the sudden and speedy departure of Cassio which creates a great opportunity for Iago to claim that Cassio is trying to avoid Othello. As soon as Desdemona meets Othello, she immediately begins to beg Othello to pardon Cassio, without knowing anything about Othello's doubt. When Desdemona and Emilia leave, Iago again tries to persuade Othello about Desdemona's unfaithfulness which results in Othello's uncertainty and anxiety. But then Othello wants some proof to believe that Desdemona is unfaithful. Iago uses a handkerchief, which Desdemona innocently drops, and he puts it in Cassio's lodgings as evidence. He also stages a conversation with innocent Cassio, which Othello witness. This conversation is indeed about Cassio's affair with a prostitute however they do not use her name, which persuades Othello that they are talking about Cassios's affair with Desdemona. Thus, Othello believes that Desdemona is unfaithful and Cassio is her lover. After all, Othello makes an agreement with Iago that Othello will kill Desdemona and Iago will dispose of Cassio.

Innocent Desdemona, as a result of her promise to Cassio, continues to plead on his behalf, which also convinces Othello about her unfaithfulness. Iago insists hopeless Roderigo to kill Cassio in order to rekindle his hopes. Late that night, Iago and Roderigo meet Cassio on the street and Roderigo attacks him but Cassio wounds

Roderigo, however Iago stabs Cassio in his leg. Cassio cries for help and when Othello hears Cassio, he believes that the first stage of revenge is completed and now it's his own turn to kill Desdemona. When Othello enters the room, he finds Desdemona in her bed. Othello gives her a last chance to pray. Desdemona realizes that he is going to murder her. Although she tells about her innocence, Othello murders her with a pillow.

Finally, Iago's wife Emilia discovers the plot against Othello and declares that Iago is a terrible liar, by telling how Desdemona's handkerchief came into Cassio's lodgings. Wounded Cassio also confirms the story. Othello stands on her honour and knows that this is the end. He wants to be remembered as "one that loved not wisely, but too well", then he stabs himself and dies beside his wife (McCulloch, 2000: 9).

3.3. THE TRANSLATORS

This part of the thesis examines the lives and works of the translators. It is certain that every author of the text in the SL and every translator of the text in the TL are influenced by the environment in which they live, the period they belong to, the ideas they have experienced and the field they are specialized in. From this point, it is useful for the readers to learn about their lives and their translations in accordance with these ideas.

On the one hand, there are many sources about the life and works of Prof. Özdemir Nutku. On the other hand, however there are not so many sources about the life of Prof. Orhan Burian and they are limited and they lack important data. In spite of this, the present sources reflect the main points about his life and his work.

3.3.1. Özdemir Nutku

Özdemir Nutku was born in İstanbul on 12th January 1931. After the primary school, he went to Robert College of İstanbul in 1942. He graduated from this school in 1950, but his interest in theatre and translation started in these years.

In 1952, Nutku started Ankara University Department of English Language and Literature. He graduated from this department in 1956. In the same year he went to Germany. He started to George Augus University Theatre Department in Göttingen, where he also worked as an assistant.

In 1959, he turned back to Turkey and started to work as an assistant at Ankara University in the Department of Theatre. He gained his Bachelor of Arts (B.A) degree in 1961, associate professor degree in 1967 and professor degree in 1974. Later he established the Department of Theatre at Ege University Faculty of Fine Arts. He worked as the head of this department where he staged more than sixty plays.

Özdemir Nutku wrote and published seventy-seven books. Thirty-seven of them are about drama, twenty-two of them are translations, four of them are poems, twelve of them are plays and adaptations, and two of them are scenarios and one of them is children's book. He also has almost two thousand articles and has been awarded at many international theatre festivals as a director, a theatre author and for the contributions he has made to the field of theatre. His contributions to Turkish theatre are great and numerous not only as a critic or author but also as a translator and trainer (Prof. Dr. Özdemir Nutku, para. 2).

Some of the well-known theatre books of Nutku are listed here: *Duvardaki Mavi Kuş (1999), Oyun, Çocuk, Tiyatro (1998), Gösterim Terimleri Sözlüğü (1998), Dram Sanatı (1995), Meddahlık ve Meddah Hikayeleri (1997), Kültür Tarihimizden Manzaralar (1995), Gecenin Maskesi (Shakespeara İncelemeleri) 1995), Oyunculuk Tarihi (1995), Gerçeklerin Düşleri (1994).*

3.3.2. Orhan Burian

He was born in İstanbul in 1914. Just after primary school, he went to Kabataş High School. After he graduated from this school, he went to England where he attended Cambridge University English Language and Literature Department. There he studied between 1933 and 1936. Next year he started to work as an assistant in Ankara University where he also gained professor degree in the following years.

He gave lectures about the western literature and theatre. He is also well-known for his articles about American and Modern Turkish Literature and for his translations.

Orhan Burian is one of the leading translators of the Translation Bureau established by Hasan Ali Yücel, the minister of National Education of Republic of Turkey. During the first years of the modern Turkish Republic, there were many efforts to enrich the native literature, and Burian was an important translator in these efforts. Hasan Ali Yücel indicated that there was a necessity to get familiarized with the world especially with the west, and this necessity forced the Turkish academicians for translations. The translation of *Othello* was also a contribution of Burian's efforts in Translation Bureau. He especially translated Shakespeare's works, but he also translated the works of Arthur Miller, Eugene G. O'Neill, and Rabindranath Tagore (Orhan Burian'ın Hayatı ve Eserleri, para. 3).

Orhan Burian published his own literary magazine called *Ufuklar* between 1952 and 1953, and he died on 5th May 1953. Some of his works include *Byron ve Türkler (1938), Ceylan Çocuk (1954), Canın Yongası (1954), Denemeler-Eleştiriler (1964).*

CHAPTER 4

A COMPARATIVE CRITICISM OF THE TRANSLATIONS OF SHAKESPEARE'S PLAY *OTHELLO* INTO TURKISH

4.1. INTRODUCTION

In this part of the study, comparative examples and analyses are included from two different translators. They are Orhan Burian and Özdemir Nutku. While giving the comparative examples, the original text is given first, the translations of Burian and Nutku are given afterwards. The main goal is to make an analysis of similarities and dissimilarities between these two translations under different headlines and point out their reasons within the framework of translation equivalence and un/translatability. The comparative analyses are made under the headlines: Footnotes, Domestication, Foreignization and Additions, Poetry versus Prose Syntactic Order and Old versus New Word Choice.

The examples are chosen and analyzed during the comparative reading process of both translations. The examples are taken and classified in relation with the explanations given at the beginning of each part.

4.2. FOOTNOTES

This classification is a result of the footnotes included in both Nutku's and Burian's translations. Although, both translations include footnotes at the bottom part of the pages, there are differences between these footnotes. Nutku especially focuses on the exact meanings of several words or idioms he has come across during his translation process. On the one hand, Nutku has realized that some words used today, had some other meanings in Shakespeare's period, hence Nutku numbers each words of this kind and makes explanations with footnotes. On the other hand Burian does not give the exact meanings of the words, but he gives additional information about what is vague in the TT. For Burian probably the most important point is how well the meaning is given.

1. By Janus, I think no. (Act I, Scene I, p. 12)

İki yüzlü Janus hakkı için, onlar değil (Nutku, p. 10).

Yalancı çıktım, galiba onlar değil (Burian, p. 7).

In this example, the word "Janus" carries the major significance as an example of dissimilarities between the translations of Nutku and Burian. On the one hand, Nutku uses the original word "Janus" in his translation. That is, he uses the procedure of transference which is the process of transferring a SL word to a TL text. However, as readers of the TL do not have access to the cultural background knowledge associated with the SL word Janus, Nutku gives additional information about it. At the bottom of the page he explains that Janus is the god of beginnings and transitions in ancient Roman religion and mythology and he is a two-faced god. On the other hand, Burian does not use any word about Janus in his translation. In a way he "deletes information", but since Janus has two faces Burian relates this with lie, and translates it in this way (Nutku, 2011).

2. I therefore apprehend and do attach thee
   For an abuser of the world, a practiser
   Of arts and inhibited and out of warrant— (Act I, Scene I, p. 14).

Aldatıp dünyayı uğraştığın için kanunsuz işlerle
Tutukluyorum seni (Nutku, p.12).

Bunun için seni: insanları aldatıp, yasak işlerle uğraşmaktan tutukluyorum (Burian, p.9).

This example is related to the laws of the age. Burian expresses at the bottom of the page that witchcraft and black art are forbidden with laws in Shakespearean age. Thus, whoever dealt with these was arrested (Burian, 2003). Although Nutku's

translation is also correct, as he does not give any additional information, it does not give the full meaning.

3. Wherein of antres vast and deserts idle,

   Rough quarries, rocks, and hills whose heads touch heaven,

   It was my hint to speak, -- such was the process;

   And of the Cannibals that each other eat,

   The Anthropophagi, and men whose heads

   Do grow beneath their shoulders (Act I, Scene III, p. 20).

Bunları anlatırken geniş mağaralardan, ıssız çöllerden,

Dorukları göğe eren yalçın kayalıklardan, tepelerden,

Söz ederdim başları omuzları altında olan

                            [antropofagilerden

Sürüp giderdi böylece hikayem (Nutku, p. 19).

Seyahetlerim münasebetiyle geniş mağaralardan, ıssız çöllerden, yalçın kayalıklardan, sonra antropofagi denen ve birbirini yiyen yamyamlardan, başları omuzları altında büyüyen insanlardan söz etmek fırsatınıda bulurdum (Burian, p. 15).

"Anthropophagi" is translated as "antropofagi" by both Nutku and Burian. But the difference lies in their way of translating. Nutku prefers a footnote to describe what the anthropophagi is. He indicates that antropophagi is a kind of cannibal that is referred in the Renaissance period (Nuku, 2011). Burian does not use a footnote to describe anthropophagi, but he gives the full explanation of antropophagi by using the word cannibal in his translation.

4. It had been better you had not kissed your three finger so oft, which now again you are most apt to play the sir in (Act II, Scene I, p.33).

Şimdi şu anda yaptığın gibi, kibar beylere özenip ikide bir üç parmağını öpmesen senin için daha iyi olurdu (Nutku, p.37).

Bu gibi hareketler seni yardımcılık görevinden edecekse, beylik taslayıp, şimdi yine tekrarladığın gibi üç parmağını o kadar sık öpmemen daha hayırlı olurdu (Burian, p. 28).

"It had been better you had not kissed your three finger so oft..." is translated as "üç parmağını öpmemen..." by both Nutku and Burian. However, the focus here is on the use of non-verbal language. An interpreter or a reader of the ST needs to be aware that like any aspect of communication, the non-verbal signals may have different and special meanings in the SC. In this example both Nutku and Burian give the additional explanations about non-verbal language – kissing one's own hand-. In Shakespearean age, gentlemen kissed their own hands while greeting a noble woman, however if they greeted a woman from the public, they kissed the woman, herself (Nutku, 2011).

5. Blest fig's end! The wine she drinks is made of grapes: (Act II, Scene I, p.35).

İffetine turp sıkayım! Onun da içtiği şarap üzümden yapılır (Nutku, p.40).

Ne fazileti! İçtiği şarap üzümden yapılma (Burian, p. 30).

"The wine she drinks is made of grapes", an idiom that was commonly used in Shakespearen age, is translated similarly by both Nutku and Burian. They prefer word by word translation, which is not fully comprehensive for a foreign reader, but they both give the meaning with full explanation at the bottom of the page. They express that this idiom is used to indicate that Desdemona is not an angel, and she has some weaknesses just like every human being (Nutku, 2011).

6. ..., but now

As if some planet had unwitted men, --

Swords out, and tilting one at other's breast

In opposition bloody (Act II, Scene III, p. 42).

Bir yıldızın etkisine girdiler sanki-

Kanlı bıçaklı oldular, kılıçlar çekildi,

Birbirlerinin göğsüne hamle yaptılar (Nutku, p.50).

Sonra hemen şimdi, sanki bir yıldız akıllarını başlarından almış gibi, kanlı bıçaklı oldular (Burian, p.39).

The phrase "as if some planet had unwitted men-" is translated by Nutku "bir yıldızın etkisine girdiler sanki" and by Burian " bir yıldız akıllarını başlarından almış gibi ". Nutku does not give any additional information about the beliefs of the age, which creates an ambiguity for the TT readers. Burian, however, expresses at the bottom of the page that in Shakespearean age, it was believed that planets had physical effects on earth and they drove men insane. This additional information clears the clouds in the minds of TT readers (Burian, 2003).

7. Had I as many mouth as Hydra, such an answer would stop them all (Act II, Scene III, p.46)

Hydra'nınki gibi bir sürü ağzım olsaydı, böyle bir cevap yine hepsini sustururdu (Nutku, p. 55).

Hidra denen canavarın ağzı kadar çok ağzım olsa böyle bir cevap onların hepsini susturur (Burian, p. 43).

In this example, Hydra is a proper name which is almost impossible to translate without additional information. Both Nutku and Burian use the original name Hydra that is they "borrow" the original name, but they both add the necessary information at the bottom of the page for the TT readers who do not have access to the cultural

background of the original text. Hydra is the name of a dragon in Greek mythology. It had many heads of which one could never be harmed by any weapon, and if any of the heads were severed, another would grow in its place (in some versions two would grow) (Nutku, 2011).

8. Not poppy, nor mandragora,
   Nor all the drowsy syrups of the world,
   Shall ever medicine thee to that sweet sleep
   Which thou ow'dst yesterday (Act III, Scene III, p. 63).

Bundan sonra ne haşhaş, ne adamotu,
Nede dünyanın uyku veren şurupları iyi eder seni,
Getiremezsin artık dün senin olan o tatlı uykuyu (Nutku, p.78).

Bundan sonra seni ne haşhaş, ne mandragora nede dünyanın uyku veren şurupları iyi edebilir (Burian, p. 59).

In this example, Nutku and Burain prefer different procedures to translate the word "mandragora". Nutku chooses to domesticate as Turkish includes the word "adamotu", which is the equivalent of "mandragora", but this equivalence occurs only in word level, it does not include any cultural information about "mandragora". Thus, any TT reader can only understand the meaning of the word, not anything beyond the word. From another point, Burian chooses to borrow the word "mandragora", but he adds information by using footnote. At first he gives the equivalence of "mandragora" in word level and he writes "kankurutan otu", then he adds the cultural significance of "mandragora". Burian expresses that mandragora is a plant that resembles human figures. According to legend, when the root is dug up, it screams and kills all who hear it. Their roots have long been used in magic rituals. They have been also used to produce medicines to rest and sleep in continued pain and melancholy in ancient times (Burian, 2003).

9. Give me your hand; this hand is moist, my lady (Act III, Scene IV, p. 69).

Bana elini ver. Bu el nemli efendim (Nutku, p. 87).

Elinizi verin. Bu el nemli efendim (Burian, p. 66).

The sentence "This hand is moist, my lady" is translated as "bu el nemli efendim" both by Nutku and Burian. Both of them mechanically reproduce the sentence in the receptor language. Burian does not give any additional information thus the readers of the TT labour unduly hard to understand the sentence. However, Nutku chooses to give footnote and explains the significance of the term "moist hand". He indicates that in Shakespearean age, moist hand symbolizes the power and the youthfulness, while a dry hand is the symbol of weakness (Nutku, 2011).

10. That handkerchief
    Did an Egyptian to my mother give (Act III, Scene IV, p. 70).

O mendili bir çingene vermiş anneme (Nutku, p. 88).

O mendili anneme bir Mısırlı vermiş (Burian, p. 67).

In this example, the word "Egyptian" does not mean "someone from Egypt" as it is used in modern English, instead it means "gypsy". This difference is supplied by Nutku with o footnote which explains that in Shakespearean age it was believed that gypsies came from Egypt, thus Shakespeare uses Egyptian instead of gypsy (Nutku, 2011). Burian does not give any additional information and this creates a conflict and ambiguity for the TT readers.

11. That's not amiss;
    But yet keep time in all (Act IV, Scene I, p. 79).

Haksız değilsiniz, her zaman ölçülü olmalısınız (Nutku, p. 100).

Yersiz değil; fakat, herşeyin vaktini kollayın (Burian, p. 75).

In this example, Nutku and Burian translate the phrase "keep time in all" through different expressions. On the one hand, Burian does not prefer word by word translation and he tries to create a similar response of the TT readers as response of the ST readers without paying attention to the meaning of the original text. On the other hand, Nutku translates the phrase as "ölçülü olmalısınız" and he expresses at the bottom of the page that "keep time" is a term in music which means to be rational and moderate and Shakespeare uses the phrase in this way.

12. Do you triumph, Roman? Do you triumph? (Act IV, Scene I, p. 81).

Zafer şenliği yapıyorsun ha Romalı?
Zafer şenliği demek (Nutku, p.101).

Zafer şenliği mi yapıyorsun, Romalı? Zafer şenliği mi yapıyorsun (Burian, p.76) ?

This example reflects an example of Roman culture which TT readers are unfamiliar with. Both Nutku and Burian express it through footnotes. They indicate that Roman emperors held festivals when they turned back of a war and celebrated their victory. In other words, the word Roman was used to symbolize high ranking and proud people in Shakespearean Age (Nutku, 2011).

13. Have you scored me? Well (Act IV, Scene I, p. 81).

İşimi bitirdin, değil mi? Peki (Nutku, p. 102).

Beni alt ettin ha? Peki (Burian, p. 76)!

In this example Nutku and Burian choose similar equivalences, but Nutku gives a detailed explanation at the bottom of the page. He expresses that "Have you scored me?" has three different meanings. The first one is "Beni rezillikle damgaladın, değil

mi?". The second one is "Adımı boynuzluya çıkardın değil mi?, and the third one is işimi bitirdin değil mi?". Nutku indicates that the most appropriate translation is the third one and he chooses that (Nutku, 2011). But, Burian does not give any additional information or explanation, but his translation is not so different from Nutku's translation.

14. I kiss the instrument of their pleasures (Act IV, Scene I, p. 85).

Emirleri bildiren mektubun başımın üstünde yeri var (Nutku, p.106).

Onların dileklerini bildiren fermanı öperim (Burian, p. 79).

Here the word "kiss" does not mean "to touch somebody with your lips as a sign of love" as it is used today, instead it means to "welcome" or "greet". Nutku explains it with a footnote and domesticates it as "başımın üstünde yeri var" (Nutku, 2011). But, Burian translates it as "öperim" and he does not give any additional explanation, so he chooses word by word translation which is not fully comprehensive and true for this example.

15. To fetch her fan, her gloves, her mask, nor nothing? (Act IV, Scene II, p.88).

Peki ya yelpazesini, eldivenini ya da ne bileyim,
Maskesini filan getirmeye gitmedin mi (Nutku, p. 110)?

Desdemona'nın yelpazesini, eldivenlerini, yada maşlahını getirmeye filan? (Burian, p.82).

"Mask" is a cultural element of which translation carries major significance in this example. Nutku translates "mask" as "maske" which is Turkish equivalent, however it does not give the full and cultural meaning of the word. Nutku explains that "mask" was an ornament that noble women used in crowded places and especially at

theatres in Elizabethan Age (Nutku, 2011). Burian does not use any word concerning "mask", instead he prefers "maşlah" which is an Arabic oriented word and that is a kind of clothe made of silk.

16. If any wretch have put this in your head,
     Let heaven requite it with the serpent's curse (Act IV, Scene II, p. 89)!

Bunu aklınıza sokan bir alçak varsa eğer
Dilerim, gazabına uğrasın Tanrı'nın,
Sürüm sürüm sürünsün Tanrı'nın bahçesindeki
                    [yılan gibi (Nutku, p. 111).

Eğer bunu aklınıza koyan bir melun varsa Tanrı'nın gazabına uğrasın, sürüm sürüm sürünsün! (Burian, p. 82).

On the one hand, Nutku explains that "Let heaven requite it with the serpent's curse" is a religious reference to the serpent which is told in Genesis, Old Testament. In Genesis, the serpent is known for disloyalty and mischief. Hence, Nutku uses "yılan gibi" to make a relation with this reference (Nutku, 2011). On the other hand, Burian does not give any footnote about it, and he does not use any word related to this reference. He translates it as "melun".

17. The Moor's abused by some most villainous knave,
     Some base notorious knave, some scurvy fellow:-- (Act IV, Scene II, p. 94).

Mağripliyi bir kandıran var mutlaka.
Hemde yakınından tanıdık biri olmalı, maraz biri (Nutku, p. 117).
Mağripli çok kötü ruhlu, alçaklıkta usta bir habis, fesat karıştıran bir herif tarafından aldatıldı (Burian, p. 87).

Nutku indicates that some words used today had some other meanings in Shakespearean Age, and the word "notorious" is such a word. It means "well known for being bad", but in Shakespearean Age it was used instead of "notable". Hence, Nutku chooses "tanıdık" for "notorious" (Nutku, 2011). But, Burian does not give any additional information and does not use any word meaning "notorious". He translates it as it is used in Modern English.

18. I think it is: and doth affection breed it (Act IV, Scene III, p. 101)?

Öyle galiba. Bundan zevk duyuyorlar mı? (Nutku, p. 127).

Galiba öyle. Buna onları aşk mı yaptırıyor? (Burian, p. 94).

"Affection" is another example for the words of which meanings have changed through time. In modern English "affection" means "the feeling of liking or loving somebody or something very much and caring about them". But Nutku expresses that in Shakespearean Age it meant "desire for pleasure" and its equivalence in Turkish is "zevk duyma isteği". Hence, Nutku translates it as "zevk duymak" (Nutku, 2011). Burian does not deal with the historical process of the word and translates it as it is used today.

19. I know not where is that Promethean heat
    That can thy light relume (Act V, Scene II, p. 108).

Nerde bulunur onu yeniden tutuşturacak
              [Prometheus ateşi (Nutku, p.137)?

...onu birdaha yakacak Prometheus ateşi nerde bulunur (Burian, p. 100)?
In this example "Promethean heat" is a culturally-bound phrase which is hard to deal with for TT readers. Both Nutku and Burian translate it as "Prometheus ateşi", however Burian gives additional information about the significance of Prometheus. He indicates that Prometheus was the Titan god of forethought. His attempts to better

the lives of his creation brought him into direct conflict with Zeus, and when Zeus withheld fire, Prometheus stole it from heaven and delivered it to mortal kind.

20. The noise was high. –Ha! No more moving? (Act V, Scene II, p. 112).

Ses buradan geldi. Artık kımıldamıyorsun, değil mi? (Nutku, p. 142).

Gürültü çoktu. Ne? Artık kımıldanmıyor musun? (Burian, p. 103).

The phrase "No more moving?" is translated almost the same by Nutku and Burian. Nutku translates as "Artık kımıldamıyorsun değil mi?" and Burian as "Artık kımıldanmıyor musun?". Both of these translations are true, however "No more moving phrase" reflects a belief of Shakespearean Age. Nutku explains that in Shakespearean Age it was believed that if someone is murdered by smothering, after a while s/he awoke and said something than died forever. Hence, Othello asks himself "No more moving?" to be sure about Desdomona's death (Nutku, 2011).

21. Methinks it should be now a huge eclipse
     Of sun and moon, and that the affrighted globe
     Should yawn at alteration (Act V, Scene II, p.112).

Öyle geliyor ki bana şimdi, büsbütün tutulacak güneş de,
                                        [ay da
Dünya bu değişiklikten korkup yer sarsıntısına uğrayacak (Nutku, p.142).

Öyle geliyor ki, şimdi güneşde ayda büsbütün tutulacak ve dünya bu değişiklikten korkup yer yer çatlayacak (Burian, p. 103).

This example is simply about solar and lunar eclipses, and their equivalences are given directly by both Nutku and Burian. But, in Shakespearean Age, these phenomena carried cultural messages which are explained by only Burian. He indicates that the Elizabethan society by and large was dogmatic. Superstitions,

unscientific and unfounded faiths and beliefs filled the society with the premonition of evil at the appearance of comets and with all solar and lunar eclipses, since it was believed that all these created a sub-charged situation affecting the health and activity of the earth and the human civilization in process. In short, it was the idea that all these brought disasters for humanity (Burian, 2003).

22. She turn'd to folly, and she was a whore (Act V, Scene II, p. 114).

Namusunu kaybetti, orospuluk etti (Nutku, p. 144).

Sapıttı, hemde orospuydu (Burian, p. 105).

The phrase "She turn'd to folly" simply means "She went mad or crazy" and Burian translates it as "sapıttı" which is the equivalent in word level. But, Nutku expresses that it is not true. He indicates that "She turn'd to folly" is used in Genesis, New Testament for immoral and dishonest women. Hence, it can be translated as "namussuz, iffetsiz". When the context of the play is taken into consideration, it is obvious that the true translation is not "sapıttı", but "namusunu kaybetti" (Nutku, 2011).

23. She was false as water (Act V, Scene II, p. 114).

Su kadar oynaktı (Nutku, p.145).

O kancığın biriydi (Burian, p. 105).

"Water" carries different meanings in different cultures. For instance, in Turkish it symbolizes purity. However, Nutku expresses that in Genesis, New Testament water is the symbol of unfaithfulness and unreliability, because it gets the shape of the object in which it is put. Thus, he translates as "su kadar oynaktı" (Nuktu, 2011). Burian does not give any additional information and translates it with totally different words "o kancığın biriydi".

24. I look down towards his feet:-- but that's a fable.—

   If that thou be'st a devil, I cannot kill thee (Act V, Scene II, p. 120).

Ayağına bakıyorum, şeytan tırnakları mı diye.-

Ama o bir masal sadece.

Şeytansan eğer seni öldüremem zaten (Nutku, p.153).

Ayaklarına bakıyorum, o bir masal. Eğer gerçekten şeytansan seni öldüremem (Burian, p. 110).

In Shakespearean Age, it was believed that the devil was cloven-hoofed, thus in order to understand whether someone is devil or not, it was a good idea to look at his/her foot (Burian, 2003). In this example, Nutku gives the meaning with full explanation. Burian prefers giving a footnote where he explains the situation given above.

25. O, Spartan dog... (Act V, Scene II, p. 123).

Ispartalı köpek (Nutku, p. 156).

Spartalı köpek (Burian, p. 112).

Sparta was a prominent city-state in ancient Greece. Sparta was famous for its dogs that can persistently follow their victims and have good noses especially for blood. In this example, Othello resembles Iago to a Spartan dog, as he followed his victims as persistently as Spartan dogs and he followed the blood (Nutku, 2011). This cultural information is given by both Nutku and Burian at the bottom of the page, since the TT readers do not have access to this cultural information

4.3. DOMESTICATIONS, FOREIGNIZATIONS AND ADDITIONS

Domestication is one of the most common procedures used while translating culturally-bound words and phrases. It is a way of translating expressions in the closest meaning found in the target culture. But, sometimes words or phrases in the ST may not have much in common with TT. Through comparative reading of two translations and the original text, this procedure was observed to have been chosen by both of the translators in several situations. Foreignization, which is the opposite of domestication, is also used by both translators, but it is rare. It is commonly used to translate in proper names and titles. Additions, just like domestication, are generally used to add information about culturally-bound expressions or a technical term that is related to specific domain. They might be used as notes at the bottom of the page, but these kinds of additions are analysed in the previous section "Footnotes". Thus, in this part, the additions that are used inside the text will be analysed.

There are many reasons to use these three procedures. At first, it is used to make the culturally-bound expressions intelligible for the TT readers. For instance, on the one hand, Burian is in an attempt to make the culturally-bound expressions acceptable in the TC with the expressions and dialogues close to the TT readers, and he also tries to enrich the literary effect in the TT through domestication. On the other hand, Nutku whose main interest is theatre and staging of plays, while translating and using these procedures his main concern seems to make the play successful.

1. Zounds, sir, you're robb'd; for shame, put on your gown (Act I, Scene I, p. 8).

Yemin ederim, soyuldunuz. Birşeyler giyin üstünüze

hemen (Nutku, p. 4).

İnanınız ki efendim, soyuldunuz. Allah rızası için üstünüzü başınızı giyinin (Burian, p. 3).

In this example, Nutku translates almost word by word. But, Burian chooses addition procedure. Although there is nothing close to that, he adds the phrase "Allah rızası için", which is a religious expression. It means to "beg" or "pray" and it reinforces the meaning. In other words, Burian has added it.

2. This is Venice;
   My house is not a grange (Act I, Scene I, p. 9).

Burası Venedik, evim de yolgeçen hanı değil (Nutku, p. 5).

Burası Venedik, benim evimde ambar değil (Burian, p. 3).

"Grange" simply means "a country house with farm buildings and their granaries" of which Turkish equivalent is "çiftlik evi ve ambarları". Burian prefers the formal correspondence while translating and he translates as "ambar", however Nutku prefers dynamic equivalence. He tries to create a similar effect in SL that the receptors of the message in the receptor language respond to it. Hence, he domesticates the phrase "My house is not a grange" and translates it as "evimde yolgeçen hanı değil", which is a Turkish idiom.

3. Be assured of this,
   That the magnifico is much beloved (Act I, Scene II, p. 12).

Şunu unutmayın ki, ihtiyar Brabantio çok sevilir (Nutku, p. 9).

Şunu bilin ki o züppe çok gözdedir (Burian, p. 7).
In this example, "magnifico" is translated by Nutku as "ihtiyar" and by Burian as "züppe". "Magnifico" is a title used for Venettian noblemen who hold an office and who are men of means. Nutku translates it as "ihtiyar" which means old. Burian translates it as "züppe". It is a slang that is used for people who try to behave just like

nobles and worship them in order to be accepted as noble. Both Nutku and Burian cannot give the exact meaning of "magnifico".

4. But that I love the gentle Desdemona,
   I would not my unhoused free condition
   Put into circumscription and confine
   For the sea's worth (Act I, Scene II, p. 12).

Şunu bil ki Iago, aşık olmasaydım eğer Desdemona'ya,
Denizlerin tüm hazinelerini vereceklerini bilsemde
Bekarlığın sultanlığından ayrılıp sokar mıydım

[Başımı sıkıya] (Nutku, p. 9).

Desdemona'yı sevmemiş olsaydım ev kaygısından uzak başımı, denizin dibindeki bütün hazineler için bile olsa baskı altına koyup sıkıntıya sokmazdım (Burian, p.7).

"I would not my unhoused free condition/ Put into circumscription and confine" is translated by Burian as "başımı baskı altına koyup sıkıntıya sokmazdım". He translates nearly word by word. Nutku has chosen to domesticate and added the Turkish idiom "Bekarlığın sultanlığı". In fact, there is not a similar idiom in the ST, but Nutku uses the Turkish idiom which means "to be single is equal to be a sultan".

5. Faith, he to-night hath boarded a land carack:
   If it prove lawful prize, he's made forever (Act I, Scene II, p. 13).

Haberin yok mu? Bu gece o servet yüklü bir kalyona

[rampa etti
Tanırsa ona yağma hakkını yasalar, yaşadı gitti (Nutku, p.11).
Alimallah, bu gece karada yüzer bir kalyona rampa etti! Eğer eline geçen ganimet, onun hakkı sayılıp kendisine verilirse işi iştir (Burian, p. 8).

In this example, the word "faith" carries cultural significance. Nutku choses to delete information and does not use any equivalence of "faith" in his translation. On the contrary, Burian chooses the word "alimallah" as the equivalent of "faith". "Alimallah" is an Arabic oriented word. It is an interjection that is used to make people believe something and it means Allah knows the best.

6. God be with you! I have done (Act I, Scene III, p. 21).

Tanrı yardımcınız olsun. Başka sözüm yok (Nutku, p. 20).

Allah selamet versin! Sözüm kalmadı (Burian, p.16).

This example reflects the un/translatability of religious words. Nutku translates the sentence "God be with you" as "Tanrı yardımcınız olsun", which can be regarded as the formal correspondence. However, Burian translates it as "Allah yardımcınız olsun". Burian seeks to translate the meaning of the original in such a way that the TL wording will trigger the impact on the TC audience as the original wording did upon ST audience. In order to achieve this, Burian has domesticated "God" as "Allah".

7. Look to her, Moor, if thou hast eyes to see:
   She has deceiv'd her father, and may thee (Act I, Scene III, p. 24).

Aklın varsa, gözünü dört aç Mağripli.
Babasını aldattı o, senide aldatabilir (Nutku, p.24).

Aklın varsa gözünü iyi aç Mağripli. Babasını aldattı, senide aldatabilir (Burian, p. 19).

"Look to her, Moor, if thou hast eyes to see" is translated by Burian by explaining the meaning as "aklın varsa gözünü iyi aç Mağripli". The same sentence is translated by Nutku as "Gözünü dört aç....". This expression is a proverb meaning to be very

careful in order not to be deceived. Nutku chooses to domesticate the sentence as there is a similar proverb in Turkish.

8. What should I do? I confess it is my shame to be so fond

   But it is not in my virtue to amend it (Act I, Scene III, p. 25).

Ne yapayım peki? Bu kadar deli divane olmaktan utanç duyuyorum, ama elimde değil bundan kurtulmak (Nutku, p. 25).

Ne yapayım? Ona bu derece düşkün olmak ayıp, itiraf ediyorum, ama bu dertten kurtulmak elimde değil (Burian, p. 19).

In this example, "to be so fond" is translated by Nutku with a similar idiom "deli divane olmak", which means "to go mad or crazy for something or someone". In other words, Nutku has domesticated the phrase "to be so fond of" as there is a similar expression. But, Burian has given the full explanation " bu derece düşkün olmak", which is the closest equivalent in Turkish.

9. These moors are changeable in their wills (Act I, Scene III, p. 25).

Bu mağripliler maymun iştahlıdırlar (Nutku, p. 26).

Bu mağripliler dönek insanlardır (Burian, p. 20).

In this example, Nutku thinks that the product of the translation process, the TT, must have the same impact on the different readers, thus he uses the Turkish idiom "maymun iştahlı" as the equivalent of "changeable in their wills". But, Burian uses "dönek" which means "uncertain" as the equivalent.

10. To get his place, and to plume up my will

    In double knavery.—(Act I, Scene III, p. 26).

Onun yerine geçip, bir taşla iki kuş vurmalıyım (Nutku, p. 28).

Onun yerine geçmek, niyetimi iki taraflı başarılı kılmak (Burian, p. 22).

"In double knavery" is translated by Nutku with a similar idiom "bir taşla iki kuş vurmak". It means to gain more than one success by only one action. By using this idiom, Nutku has domesticated the term "the double knavery". Burian gives the full explanation without using any idiomatic expression. He translated the phrase as "iki taraflı başarılı kılmak". ,

11. Lay thy finger thus, and let thy soul be instructed (Act II, Scene I, p. 34).

Şşşt! Yavaş! Şunu aklınıza iyice koyun (Nutku, p. 39).

Parmağın dudağında olsun ve şunu aklına koy (Burian, p. 29).

In this example, although the ST does not include any non-verbal expression, Nutku prefers to translate "lay thy fingers" as "Şşş". "Lay thy finger" originally means "keep silence", and in Turkish "Şşş" which is a non verbal expression, also means "keep silence". Nutku tries to trigger the same impact on the TT readers as on the ST readers, thus he uses cultural equivalent although it is non-verbal. Burian translates "lay thy fingers" word by word as "Parmakların dudağında olsun". Although Burian gives the meaning, he does not create the cultural effect as Nutku does.

12. A slipper and subtle knave; a finder out of occasions, that has an eye can stamp and counterfeit advantages, though true advantage never present itself: a devilish knave! Besides, knave is handsome, young... (Act II, Scene I, p. 34).

Aslında fırlamanın tekidir. Ele avuca sığmaz, saman altından su yürüten kalleşin biridir. Fıldır fıldır fırsat kollar, bulamayıncada yaratır. Tam anasının gözü, şeytanın kıç bacağı. Üstelikte hem genç hem yakışıklı kerata (Nutku, p. 40).

Yoksa ahlaksızın biridir. Ele avuca sığmaz; niyeti anlaşılmaz bir hilebaz, bir fırsat kollayıcı. Gerçek vesileler çıkmasa bile sahte vesileler çıkaran cin gibi bir düzenbaz! Üstelik herif yakışıklı genç (Burian, p. 30).

In this example, the word "knave" is used twice and it is translated differently by Nutku and Burian in two different sentences. In the first sentence, Nutku translated it as "fırlama" and in the second sentence as "kerata". Although "fırlama" is Turkish oriented and "kerata" is Arabic oriented, both of them are words used for "rascal, especially naughty children". Thus, they are appropriate when the context of the play is taken into consideration. Burian translated the word "knave" as "ahlaksız" in the first sentence and as "genç" in the second sentence. "Ahlaksız" can be used for rascal and naughty people, but "genç" which only means "young" is not fully explanatory in this context.

13. Fore heaven, they have given me a rouse already (Act II, Scene III, p. 38).

İnanın daha demin bir kadeh içirdiler (Nutku, p. 45).

Vallahi bana daha şimdiden bir kadeh içirdiler (Burian, p.35).

In this example, "fore heaven" is used to emphasize the meaning. It is a kind of oath. Nutku translates it as "inanın" which also emphasizes the meaning, but does not include any religious elements. Burian translates it as "vallahi". It is an Arabic-oriented expression and it gives the meaning "by God, I swear it is so". It is an oath used to emphasize the meaning just like "fore heaven".

14. Dull not device by coldness and delay (Act II, Scene III, p. 48).

Demir tam tavındayken dövülmeli (Nutku, p.58).

İşi geciktirmemeli, demiri tam tavındayken dövmeli (Burian, p.45).

"Dull not device by coldness and delay" is an idiom that means everything should be done when the conditions are suitable. It is translated by both Nutku and Burian with a similar idiom as Turkish has the idiom "demiri tavında dövmek". In other words, both of the translators have chosen to domesticate it.

15. Enter clown (Act III, Scene I, p. 48).

Soytarı girer (Nutku, p.59).

Clown girer (Burian, p. 46).

In this example, the translators have preferred two different procedures to translate "clown". On the ıne hand, Nutku has domesticated it and translated as "soytarı" which is the formal correspondence of "clown". But, he gives the additional information though a footnote where he indicates that "it is not a clown that works in the palace and does it as his job but it is someone who works as a manservant in the palace. On the other hand, Burian has chosen foreignization and translated the same word as "clown". In fact, he has not translated but borrowed the term.

16. Good madam (Act III, Scene III, p. 51).

Çok iyi olur hanımım (Nutku, p. 63).

Ne iyi olur madam (Burian, p. 49)

"Madam" is a French-oriented word used for married women. Burian foregnized the word "madam" and borrowed it. Nutku has domesticated it and translated as "hanımım", which is used for noble and rich women whose service is r

17. Now, by yond marble heaven,

In due reverence of a sacred vow

I here engage my words (Act III, Scene III, p. 67).

Şu mermer göğün üstüne yemin ederim ki,

Ne söyledimse yapacağım hepsini (Nutku, p. 84).

Nur içinde parlayan şu gök hakkı için kutsal bir yemin için gerekli her türlü saygı ile söylediğimi yapmaya söz veriyorum (Burian, p. 63).

In this example "marble heaven" is a metaphor. Marble is a type hard stone and it is usually white. "Marble heavens" mean heavens are shining just like marbles, and heavens are as white as marbles. The phrase "marble heaven" is translated by Nutku as "mermer gök". In Turkish culture, "mermer gök" does not have any significance. Burian translates it as "nur içinde parlayan gök". "Nur" is an Arabic-oriented word that means heavenly light, a light created by God. "Nur içinde parlayan gök" is the dynamic equivalence of "marble heavens".

18. An unauthoriz'd kiss (Act IV, Scene I, p. 76).

Mazur görülmeyecek bir öpüşme (Nutku, p. 95).

Caiz olmayan bir öpüşme (Burian, p. 72).

In this example "unauthorized" is translated from different perspectives by the translators. "Unauthorized" means "without official permission". On the one hand, Nutku translates it as "mazur görülmeyecek" which means it is not something to tolerate. On the other hand, Burian translates it as "caiz olmayan". "Caiz" is an Arabic-oriented adjective and it reflects the doctrines of religion. It is used for the things or actions that are appropriate according to religion, Islam. That is Burian added the religious concepts to his translation.

19. I pr'ythee, bear some

charity to my wit; do not think it so unwholesome: (Act IV, Scene I, p. 81).

Aklımı peynir ekmekle yerim sanma,

Böyle sağlıksız düşünebileceğimi nasıl getirirsin aklına? (Nutku, p. 101).

Kuzum, aklıma biraz olsun acı, onu bu derece işe yaramaz sanma (Burian, p. 76).

In this example, Nutku uses domestication while Burian uses addition. At first, Nutku translates "I pr'ythee, bear some charity to my wit" as "aklımı peynir ekmekle yerim sanma" which is an idiom in Turkish. It is used when someone behaves simple-mindedly and recklessly. In other words, Nutku has domesticated the sentence with an idiom. Burian translates the same sentence as "Kuzum aklıma biraz olsun acı". He translates the sentence word by word, but he adds the word "kuzum" which is used to emphasize a close relationship between the speakers.

20. Tis such another fitchew! Marry, a perfumed one (Act IV, Scene I, p. 82).

Mart kedisinin teki, hemde parfümlüsü (Nutku, p. 102).

Buda sansarın bir başka türlüsü, kokulusu (Burian, p. 76).

In this example "fitchew" is an old-fashioned word of which synonym in the modern English is "polecat". Polecat is a small European wild animal with a long thin body, dark brown fur and a strong unpleasant smell and in many European countries it is famous for libertinism. Hence, Burian has translated it as "sansar" which is the equivalent in Turkish, but it does not explain the cultural significance of fitchew. Nutku has not used the word "sansar", but he has domesticated the sentence as "mart kedisi", which is a Turkish idiom used for woman-chasers, just like polecat is used in western culture.

4.4. POETRY VERSUS PROSE

In this part of the thesis, a comparative analyses and un/translatability of the poetic speeches of mainly Othello, Desdemona, Iago, Cassio and others will be

given. It is certainly known that Shakespeare is concerned with relationships among human beings and with their inner worlds, and they are both clearly expressed through the language that the characters use. In *Othello,* there are characters with different social status, Othello, his wife Desdemona, his lieutenant Cassio, Iago, Brabantio, clowns, gentlemen and many more.

Asalet Erten (1993) who deals with theatre translation and un/translatability of speeches in Shakespeare's theatres, expresses this as:

> A factor that might create problems in theatre translation is the characters' speaking with similar styles. As the speech styles mirror the characters, every person should speak in relation to his age, class and level of education. The duty of the translator is to make them speak in relation to their ages, classes and levels of education. An example might be the great difference between the noblemen and the ordinary people in Shakespeare's plays (Erten, 1993: p. 155).

As Erten states Othello's speeches imply a society and status of authority, and this situation is also the same for the people belonging to the royal family and the ones who are close to them. In other words, the use of language can distinguish one character from the others.

Particularly in Othello's language, it is obvious that there are different references along the play. Especially in the first two acts of the play, Othello's language reflects his social status his power and status of authority. His language in these two acts clearly expresses strong positive connotations in regards to his personality as being noble and calm and also his marriage with Desdemona as being strong. However, from the beginning of the third act, the transformation of both Othello's language and also his personality are obvious. Othello's language changes into crude language with hell imagery giving negative connotations. However, whatever mood he is in, his speeches are always written in poetry, rather than the frequent prose speech style of others.

Nutku in the foreword of his translation mentions that he has preserved this style that is Othello's use of highly poetic language, as original as possible to give the same effect as in the ST. But, a similar style cannot be seen in Burian's translation. His translations are always in prose.

In this part, only line numbers will be taken into consideration, as it would be too long to discuss the metaphors, meter, rhyme, sound, rhythm etc. to compare. The poetic elements constitute only a part of this play, and do not constitute the whole part of Turkish translations.

1. I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with two backs (Act I, Scene I, p. 9).

Ben efendim, haber vermeye gelenlerden biriyim:
Kızınızla Mağripli, iki kıçlı bir hayvan durumundalar
[şimdi (Nutku, p. 6).

Ben, efendim, şu sırada kızınızla Mağripli'nin iki kıçlı acayip bir yaratık şekline girdiklerini haber vermeye gelen bir yabancıyım (Burian, p. 4).

The original text was written as prose in a line. Burian is faithful to the style and he translates the sentence in prose with a sentence pattern. But, Nutku is not faithful to the style and he translates it like a poem with a rhythm although the ST is in prose.

2. Sir, I will answer anything. But, I beseech you,
   If't be your pleasure and most wise consent,
   As partly I find it is, that your fair daughter,
   At this odd-even and dull watch o'the night
   Transported with no worse nor better guard
   But with a knave of common hire, a gondolier
   To the gross claps of a lascivious Moor,
   If this be known to you, and your allowance,
   We then have done you bold and saucy wrongs;
   But if you know not this, my manners tell me
   We have your wrong rebuke. Do not believe
   That, from the sense of all civility,
   I thus would play and trifle with your reverence:

> Your daughter, if you have not given her leave,
>
> I say again, hath made a gross revolt;
>
> Trying her duty, beauty, wit, and fortunes
>
> In an extravagant and wheeling stranger
>
> Of here and everywhere. Straight satisfy yourself:
>
> If she be in her chamber or your house
>
> Let loose on me the justice of the state
>
> For thus deluding you (Act I, Scene I, p. 10).

Efendim herşeyin hesabını veririm. Ama n'olur dinleyin beni:

Güzel kızınız herkes uyurken gece yarısı kaçtı,

Hemde doğru dürüst bir koruyucu almadan yanına

Parayla tutulmuş kaba saba bir gondolcunun yardımıyla,

Şehvetten gözü dönmüş bir Mağripli'nin iri pençelerine sığındı.

Bir diyeceğiniz yoksa sizin buna,

Hoşgörüyle karşılıyorsanız bütün bunları- bir bakıma öyle gibi-

Bunu bilipte göz yumuyorsanız, o zaman kabul,

Küstahça davranıp rahatsız ettik sizi.

Ama haberiniz yoksa bunlardan, boş yere azarladınız bizi.

Terbiyesizlik edip oyun oynadığım sanılmasın saygıdeğer efendimize,

Sizin izninizle kaçmadıysa eğer kızınız, büyük bir isyan başlattı.

Saygısını, güzelliğini, aklını, zenginliğini

Göçebe bir yabana bağışladı.

Hemen soruşturup anlayın: Kızınız odasındaysa yada evdeyse

Sizi böyle aldattığım için devletin adaletini yağdırın üstüme (Nutku, p. 6).

Efendim hepsi için hesap veririm. Ama yalvarırım size. Eğer güzel kızınızın, - yanına kirayla tutulmuş adi bir gondolcudan başka muhafız almadan- gecenin en ölü saatinde, zevkine düşkün bir Mağripli'nin kucağına gitmesi sizin arzu ve rızanızla ise; eğer bunu biliyor ve göz yumuyorsanız, sizi küstahça rahatsız ettik demektir. Ama bilmiyorsanız, benim aldığım terbiyeye göre bizi haksız yere azarladınız derim. Her türlü nezaketi elden bıraktım da saygın efendimizle alay ediyorum sanılmasın.

Eğer kendisine izin vermedinizse, tekrar ediyorum ki, kızınız kalbini, güzelliğini, aklını ve servetini bugün burada yarın şurada gezen bir yabancıya kul köle ederek büyük bir isyanda bulundu. Bunu hemen soruşturup anlayın. Odasında yada evinizdeyse sizi böyle aldattığım için, beni en şiddetli şekilde cezalandırın (Burian, p. 4).

In this example, on the one hand Nutku translates the original text of 21 lines by being faithful to the style. That is, the original text is like poem and Nutku's translation is also poetic. However, the number of lines is different. The original text includes 21 lines, whereas Nutku's translation has 16 lines. On the other hand, Burian does not preserve the original style, rather he translates the text in prose.

> 3. What if I do obey?
>   How may the duke be therewith satisfied,
>   Whose messengers are here about my side,
>   Upon some present business of the state,
>   To bring me to him (Act I, Scene II, p. 15).

Ya olur dersem?
Duka'nın habercileri duruyor yanımda.
Beni çağırtmış acele bir devlet işi için.
O zaman Duka ne der acaba? (Nutku, p. 12).

Ya peki dersem? Devletin acil bir işi için beni götürmek üzere habercileri etrafımda duran Duka, bundan ne kadar hoşlanır acaba? (Burian, p. 9).

Nutku translates the original text of 5 lines by being faithful to the style but in 4 lines. Burian, however, does not preserve the original style rather he translates it in prose.

> 4. Let me speak like yourself; and lay a sentence
>   Which, as a grise or step, may help these lovers

> Into your favour.
>
> When remedies are past, the griefs are ended
>
> By seeing the worst, which late on hope depended.
>
> To mourn a mischief that is past and gone
>
> Is the next way to draw new mischief on.
>
> What cannot be preserved when fortune takes,
>
> Patience her injury a mockery makes.
>
> The robb'd that smiles steals something from the thief;
>
> He robs himself that spends a bootless grief (Act I, Scene III, p. 21).

Bende sizin yerinize koyup kendimi,

Bu sevgilileri, sizin sevginize ulaştıracak

Basamak olmak için bir özdeyiş söyleyeyim:

Çaresi olmayan hastalıkta acılar sona erer,

İyileşme umuduyla duyulan acı beterini görüp diner.

Yas tutmak gelmiş geçmiş yaramazlıklara,

Yol açar kısa yoldan yeni mutsuzluklara.

Kader alıp götürürse elde tutamadığımızı,

Soğukkanlılık alaya alır kaderin zararını.

Soyulduğunda güle, hırsızdan birşey çalar,

Boş yere kederlenen kendi kendini soyar (Nutku, p. 21).

Bende sizin yerinizdeymiş gibi konuşayım da, bu sevgilileri sevginize ulaştırmak için bir kademe, bir basamak görevini görecek bir hikmet söyleyeyim. İlaç fayda etmeyince, iyileşme umuduyla duyulan acılar daha fenalaşmaktan korkup dinerler. Geçmiş bir kazaya üzülmek, yeni bir kazaya yol açmak olur. Talihsizlik kaçınılmaz bir şeydir. Ama sabırla etkisiz bırakılabilir. Soyulduğu halde gülen adam, hırsızdan birşey çalmış sayılır. Boş yere üzülen adam ise kendi kendini soyar (Burian, p. 16).

In this example, on the one hand Nutku translates the original text by keeping the style. As the original text is like poem, he translates it like poem. He also translates the original text of 11 lines exactly in 11 lines. That is Nutku is faithful to both style

and the number of lines. On the other hand, Burian translates the original text as again prose, which is not faithful.

5. You see this fellow that is gone before,
   He is a soldier fit to stand by Caesar
   And give direction: and do but see his vice;
   'Tis to his virtue a just equinox,
   The one as long as the other: 'tis pity of him.
   I fear the trust Othello puts him in,
   On some odd time of his infirmity,
   Will shake this island (Act II, Scene III, p. 40).

Şu giden adam varya, Sezar'ın yanında bile komuta edecek kıratta bir askerdir. Birde şu alışkanlığı olmasa: Askerliği ne kadar iyiyse, bu yanıda o kadar kötü! Onun gibi biri için yazık. Cassio'nun ters bir anına rastlarsa, Othello'nun ona duyduğu güven adanın karışmasına neden olacak korkarım (Nutku, p. 47).

Şimdi giden adamı gördünüz; kendisi Sezar'ın yanında durup kumandanlık yapacak değerde bir askerdir. Oysa, birde noksanına bakın. Fazileti ile tam bir karşılık içinde, hemde aynı büyüklükte. Onun gibi biri için yazık doğrusu. Korkarım ki Othello'nun kendisine gösterdiği güven; Cassio'nun zayıf bir anına rastlarsa, adanın karışmasına sebep olacak (Burian, p.37).

Although the original text was written like a poem, with a rhythm, none of the translators is faithful to the style. Both Nutku and Burian translate the original text as prose. In other words, they translate it like an ordinary speech which is in contrast with the original text.

6. How poor are they that have not patience!
   What wound did ever heal but by degrees?
   Thou know'st we work by wit, and not by witchcraft;
   And wit depends on dilatory time.
   Does't not go well? Cassio hath beaten thee,

And thou, by that small hurt, hast cashier'd Cassio;

Though other things grow fair against the sun,

Yet fruits that blossom first will first be ripe:

Content thyself awhile. – By the mass, 'tis morning;

Pleasure and action make the hours seem short.—

Retire thee; go where thou art billeted:

Away, I say; thou shalt know more hereafter;

Nay, get thee gone.

Two things to are to be done, --

My wife must move for Cassio to her mistress;

I'll set her on;

Myself the while to draw the moor apart,

And bring him jump when he may Cassio find

Soliciting his wife. Ay, that's the way;

Dull not device by coldness and delay (Act II, Scene III, p. 47).

Şu sabırsızlar da hep böyle akıldan yana yoksuldurlar;

Hangi yara birdenbire iyileşmiştir?

Bizim büyüyle değil, akılla çalıştığımız bilinir.

Akılla plan kurmak aceleye gelmez, zaman gerekir.

Demek işler yolunda değil?

Cassio birazcık dayak attı size,

Sizde küçük bir acıya karşılık onu yerinden ettiniz.

Gerçi birçok şey yetişir güneş altında,

Ama ilk çiçek açanlar,

İlk önce olgulaşan meyvelerdir.

Sabredin azcık daha. Vay vay sabah olmuş baksanız,

Eğlence ve hareket kısaltıyor saatleri.

Hadi çekilin, nerede kalıyorsanız oraya gidin.

Gidin, dedim! Olanları anlatırım daha sonra.

Hadi bakalım hadi.

Yapılacak iki şey var şimdi:

Karım, Cassio için hanımıyla konuşmalı,

Onu bu işe koştuktan sonra

Bende kenara çekip Mağripli'yi,

Cassio, karısına tam yalvarırken,

Onları görebileceği bir yere getiririm herifi.

Evet yapılacak iş bu! İşi geciktirmemeli.

Demir tam tavındayken dövülmeli (Nutku, p. 56).

Sabrı olmayanlar ne kadar fakirdirler. Hangi yara birden iyi olmuştur? Biliyorsunuz ki biz aklımızla iş görürüz, sihirbazlıkla değil. Akıl da, hiç aceleye gelmeyen zamana bağlıdır. İşler iyi gitmiyor mu? Cassio seni dövdü, sende o önemsiz acıya karşılık Cassio'yu işinden ettin. Gerçi güneşte başka şeylerde yetişir ama, ilk önce çiçek veren yemişler ilk önce olgunlaşır. Biraz daha sabret. Vallahi sabah olmuş. Eğlence ve hareket saatleri kısa gösteriyor. Çekil, nerede konaklıyorsan oraya gir. Git diyorum. Sonra daha fazla bilgi alırsın. Hadi hadi git. Yapılacak iki şey var: karım Cassio için hanımına rica etsin. Onu bu işe koşarım. O sırada bende Mağripli'yi bir kenara çekip tam Cassio karısına ricada bulunurken birden bire bulundukları yere getiririm. Evet yolu budur. İşi geciktirmemeli, demiri tavındayken dövmeli (Burian, p. 45).

In this example, Nutku translates the original text of 20 lines by keeping the style, but in 23 lines. He keeps the style in poetry, but adds 3 more lines. But, Burian does not keep the original style, rather translates it in prose.

7. Pr'ythee, keep up thy quillets. There is a poor piece of
   Gold for thee: if the gentlewoman that attends the general's wife be
   stirring, tell her there's one Cassio entreats her a little favour of
   speech: wilt thou do this? (Act III, Scene I, p. 49).

Al şu altınıda, bırak şu söz oyunlarını. Eğer komutanın karısına hizmet eden hanım uyandıysa, ona Cassio adlı birinin kendisiyle konuşmak için beklediğini söyle. Bunu yapar mısın? (Nutku, p. 60).

Vazgeç bu kelime oyunundan. İşte sana, çok birşey değil ama, bir altın lira. Eğer kumandanın karısına hizmet eden kadın kalkmışsa ona Cassio adlı birinin kendisiyle konuşmak için küçük bir lütuf beklediğini söyle. Bu işi yapar mısın? (Burian, p. 46).

The original text is in prose. Thus, both Nutku and Burian keep the style. That is they translate the original text as prose. Both of the translators are faithful to the style.

8. Long live she so! And long live you think so (Act III, Scene III, p.59).

Dilerim uzun zaman öyle kalsın!
Sizde uzun zaman böyle inanmış yaşayın! (Nutku, p. 73).

İnşallah kendisi uzun zaman öyle kalır, sizde uzun zaman buna inanmış olarak yaşarsınız (Burian, p.56).

Nutku translates the line in two lines like a poem, with a rhythm and Burian translates the same speech like an ordinary speech, with a sentence pattern. He is not faitful to the style.

9. What will you do with't, that you have been so earnest
   To have me filch it? (Act III, Scene III, p. 62).

Ne yapacaksın onu? Çok istiyordun aşırmamı (Nutku, p. 77).

Onunla ne yapacaksın ki aşırmam için o kadar ısrar ettin? (Burian, p. 58).

In this example, both Nutku and Burian do not keep the style. Although, the original text is like a poem with two lines, they translate it like prose with only one line. They are not faithful to the style.

10. Dost thou hear, Iago?

> I will be found most cunning in my patience;
>
> But, --dost thou hear?—most bloody (Act IV, Scene I, p.79).

Beni iyi dinle Iago!

Soğukkanlı olacağım, ama kurnazca,

Anlıyor musun, soğukkanlılığın en kanlısı (Nutku, p. 99).

İşitiyor musun Iago? Sabrım çok şeytanca olacak, ama işitiyor musun? Çok kanlı (Burian, p. 74).

Nutku translates the original text of 3 lines by keeping the style- that is poetry-and exactly in 3 lines. Burian, however, does not keep the original style rather he translates it in prose.

4.5. SYNTACTIC ORDER

In this part of the study, a comparative analysis is held on the sentence structure used by the two translators and the original text. In Appendix 1, a simple grammar note on the basic Turkish grammar, the standard (negative and positive), transposed (or deviated) and question sentence structures has been given.

In general, the Turkish sentences have a standard word order, but there are also deviations from the norm for clear and logical reasons. For example, if the speaker wants to emphasize a particular word or idea in the sentence without voice inflection, s/he may deviate from the standard rules of word. In order to give emphasis, the word that is wanted to be emphasized is moved to the place just before the verb at the end of the sentence in Turkish.

From another point, transposed sentence structure is also used in Turkish. This structure is found most frequently in spoken Turkish language, poetry, colloquial expressions, proverbs, and idioms or in situations where the writer or speaker wants to enliven, energize, or intensify the meaning. It is especially important in literature.

These structures establish colorful ways of telling the same thing in various types for different reasons. Hence, the examples and choices of translators should be analyzed within this framework.

1. Sblood, but you will not hear me (Act I, Scene I, p.6).

Hey Tanrım, susunda dinleyin beni (Nutku, p. 1).

Sen beni dinlemiyorsun (Burian, p. 1).

On the one hand, "You will not hear me" is translated by Nutku as "Susunda dinleyin beni". Although, the original sentence is a negative sentence in standard order, Nutku translates it with a transposed and imperative sentence. On the other hand, Burian translates it as "sen beni dinlemiyorsun". It is in standard word order and the verb contains negative suffix "mi". In other words, the original negative sentence is translated by Nutku with a positive sentence and by Burian with a negative sentence as in the original.

2. If I ever I did dream of such a matter,
   Abhor me (Act I, Scene I, p. 6).

Böyle olduğunu rüyamda görsem
Kahrolayım inanmazdım (Nutku, p. 1).

Eğer böyle bir iş olacağı aklımdan geçtiyse kahrolayım (Burian, p. 1).

In this example, the ST does not include any negative suffix, prefix or negative particle. Burian translates it as "…aklımdan geçtiyse kahrolayım". As in the ST, it does not include any negative addition; hence it is a positive sentence. But, Nutku translates it as "…kahrolayım inanmazdım". It includes "–ma", which is a negative suffix. Nutku, in other words, translates it with a negative sentence. Although, meanings of the two sentences are the same, their structures are different.

3. Heaven is my judge, not I for love and duty,

    But seeming so for my peculiar end (Act I, Scene I, p. 7).

Tanrı tanığımdır, ne sevgimden yapacağım bu işi,

[ne de görev diye (Nuku, p.3).

Tanrı şahidim olsun, sevgi yada görev gereği değil…(Burian, p. 2).

"Not I for love and duty" is translated by Nutku as "Ne sevgimden yapacağım bu işi ne de görev diye". It does not include any negative suffix or negative particle 'değil'. But he uses "ne…. ne" structure which also gives negative meaning. But, Burian forms the sentence as negative by using the negative particle 'değil (not)'. Although Nutku's translation seems as positive, both Burian and Nutku keep the original meaning with different sentence structures.

4. I have charged thee not to haunt about my doors (Act I, Scene I, p.9).

Kapıma musallat olma diye emretmemiş miydim sana (Nutku, p. 5)?
Sana kapıma musallat olmamanı emretmiştim (Burian, p. 3).

In this example, the original sentence is a positive sentence with standard order, but in order to give emphasis Nutku translates it as a transposed sentence and also he transforms it into question with question suffix "mi". Burian, however translates it as in the original text. That is to say, he uses the standard sentence.

5. But that I love the gentle Desdemona

    I would not my unhoused free condition

    Put into circumscription and confine

    For sea's worth (Act I, Scene II, p. 9).

Aşık olmasaydım eğer Desdemona'ya

Denizlerin tüm hazinelerini vereceklerinide bilsem

Bekarlığın sultanlığından ayrılıp sokar mıydım

[başımı sıkıya (Nutku, p. 9)?

Desdemona'yı sevmemiş olsaydım ev kaygısından uzak başımı, denizin dibindeki bütün hazineler için bile olsa baskı altına koyup sıkıntıya sokmazdım (Burian, p.7).

In this example, Burian translates the original text with a standard negative sentence as it is also negative in the original text. But, Nutku translates it with a transposed question sentence. Although, the structures used by two translators are different, their meanings are the same.

6. I'll deserve your pains (Act I, Scene II, p. 11).

Boşa gitmeyecek emekleriniz (Nutku, p. 11).

Hizmetini ödüllendiririm (Burian, p. 6).

"I'll deserve your pains" is translated by Nutku as "Boşa gitmeyecek emekleriniz". The verb "gitmeyecek" includes –me suffix which gives the negative meaning. Therefore, it is a negative sentence. From the other point of view, Burian translates the same sentence as "Hizmetini ödüllendiririm". This sentence does not include any negative suffix or negative particle. Thus, it is a positive sentence. Although, the meaning given by both translators are same, the sentence structures are opposite.

7. Her father lov'd me (Act I, Scene III, p. 20).

Babası severdi beni (Nutku, p. 18).

Babası beni severdi (Burian, p. 15).

"Her father love'd me" is translated by Nutku as "Babası severdi beni" and by Burian "Babası beni severdi". The syntactic structure of "babası severdi beni" Nutku uses 'subject+verb+object' and of "Babası beni severdi" Burian uses 'subject+object+verb'. In other words, Nutku translates the original text with a transposed sentence and Burian translates with a standard sentence.

8. She has deceiv'd her father (Act I, Scene III, p. 24).

Babasını aldattı o (Nutku, p. 24).

O, babasını aldattı (Burian, p. 19).

"She has deceiv'd her father" is translated by Nutku as "Babasını aldattı o" and by Burian as "o, babasını aldattı". The syntactic structure of "babasını aldattı o" Nutku prefers 'Object+Verb+Subject' and of "o, babasını aldattı" Burian prefers 'Subject+Object+Verb'. Nutku translates with a transposed sentence and Burian translates with a standard sentence.

9. …our love and comfort should increase (Act II, Scene I, p. 33).
Artsın huzurumuz, sevgimiz (Nutku, p.38)

Sevgimiz, saadetimiz artsın (Burian, p.29).

In this example, "our love and comfort should increase" is translated by Nutku as "artsın huzurumuz, sevgimiz" and by Burian as "sevgimiz, saadetimiz artsın". The syntactic order of "artsın huzurumuz, sevgimiz" Nutku prefers "verb+object" and of "sevgimiz saadetimiz artsın" Burian prefers "object+verb". While a basic standard order sentence structure in English is "subject+verb+object", a standard sentence order in Turkish is "subject+object+verb". Therefore, it is obvious that Nutku translates with a transposed sentence and Burian translates with a standard sentence.

10. I will in Cassio's lodging lose this napkin (Act III, Scene 3, p. 62).

… bu mendili koyarım Cassio'nun evine (Nutku, p. 78).

Bu mendili Cassio'nun evinde kaybederim (Burian p. 59).

"I will in Cassio's lodging lose this napkin" is translated by Nutku as "bu mendili koyarım Cassio'nun evine" and by Burian as "bu mendili Cassio'nun evinde kaybederim". The syntactic structure of "bu mendili koyarım Cassio'nun evine" Nutku uses 'object+verb+complement' and of "bu mendili Cassio'nun evinde kaybederim" Burian uses 'object+complement+verb'. It can be inferred that Nutku translates with a transposed sentence and Burian translates with a standard sentence.

4.6. OLD VERSUS NEW WORD CHOICE

The comparison between the two translations in terms of the use of old and new words, makes up the third classification of this study. The main reason for including this classification is the fact that, Nutku's translation belongs to year 2008 and Burian's translation belongs to late 1940s. In other words, there are almost fifty years between two translations which create serious differences. In this part the decision whether the word is old or new bases on the information given in the dictionary of Türk Dil Kurumu Büyük Türkçe Sözlük.

Burian is one of the best literature professors and translators of his era and has great contributions to Turkish Literature when the literature was young and lacking of several genres after the establishment of modern Republic. In his age, the language was still under the influence of Arabic words. The new Turkish alphabet was introduced in 1928, and new Latin alphabet was being used in every school and publishing. But the influence of old words and Arabic was obvious and it can be observed in Burian's translation.

Nutku, on the contrary, generally deals with theatre, that is he is a man of stage. Hence, he is much more interested in the success of a play while he is translating. His choices of words are excpected to be modern and this is true for many of the examples examined below. But in some examples he prefers old words but whether he uses old or new words, he is in search of a successful play translation.

1. Othello, leave some officer behind,

   And he shall our commission bring to you (Act I, Scene III, p.23).

Othello, adamlarınızdan birini burada bırakın

Yazılı emirlerimizi gönderelim size (Nutku, p.24).

Othello, geride bir adamınızı bırakın; size emirnamenizi ve görevinizle ilgili esaslı ve önemli haberleri getirir (Burian,p.18).

On the one hand, "commission" is translated as "yazılı emir" by Nutku. He uses two words both of which are new. On the other hand, Burian translates it as "emirname". He uses a compound word. The first part "emir" is an Arabic oriented and the second part "name" is a Persian oriented word. Both of these two words are referred as old words in the dictionary.

2. … if sanctimony and a frail vow betwixt an erring barbarian and a supersubtle Venetian be not too hard for my wits and all the tribe of hell, thou shalt enjoy her… (Act I, Scene III, p. 25).

Eğer nikahtaki keramet, birde vahşi bir göçebeyle oynak bir Venedikli kadın arasındaki pamuk ipliğiyle bağlı yemin, benim zekamdan, iblisin belalarından daha baskın çıkmazsa, Desdemona'nın tadına bakacaksın…(Nutku, p. 26).

Eğer nikahtaki kutsallık ve göçebe bir vahşiyle fettan bir Venedikli arasındaki çürük yemin benim zekamdan ve cehennemin afetlerinden baskın çıkmazsa, Desdemona'nın zevkini sürersin (Burian, p. 21).

"Supersubtle" is translated by Nutku as "oynak" and by Burian as "fettan". Although "fettan" is still used today, it is an Arabic oriented word which is referred as an old word in the dictionary. On the contrary, Nutku prefers "oynak" which is a new and Turkish oriented word.

3. But, good lietunant, is your general wiv'd? (Act II, Scene I, p. 29).

Sayın yaver komutanınız evli mi? (Nutku, p. 32).

Kuzum mülazım, kumandanınız evli mi? (Burian, p. 25.

The word "lietunant" is translated by Nutku as "yaver" and by Burian as "mülazım". Both Nutku and Burian use old words in this example. Both "yaver" and "mülazım" are explained as old and Arabic oriented words in the dictionary.

4. You shall not write my praise (Act II, Scene I, p. 31).

Seni hiç tutmazdım övgümü yazdıracak olsam (Nutku, p. 34).

Methiyemi sana yazdıracak değilim (Burian, p. 26).
The translations of "praise" explicitly reflect the differences of word choice between two translators. It is translated by Nutku as "övgü" which is Turkish oriented and a new word. On the contrary, Burian prefers "methiye", an Arabic and old word.

5. You rogue! You rascal! (Act II, Scene III, p. 41).

Seni serseri! Yandan fırlama (Nutku, p. 48).

Seni kerata! Seni habis! (Burian, p.38).

"Rascal" is translated as "yandan fırlama" by Nutku and as "habis" by Burian. Nutku prefers a new word, however Burian prefers an Arabic oriented and old word.

6. I will rather sue to be despised than to deceive so
   good a commander with so slight, so drunken and so indiscreet an officer
   (Act II, Scene III, p. 45).

Değersiz, sarhoş, kafasız bir subay olarak onun gibi iyi yürekli bir komutanı kandırmaktansa aşağılanmayı tercih ederim (Nutku, p. 54).

Bu kadar hafif-meşrep, bu kadar sarhoş ve bu kadar düşüncesiz bir asker olup, onun gibi iyi bir kumandanı aldatmaktansa, hakir görülmeyi tercih ederim (Burian, p. 42).

"Slight" is translated by Nutku as "değersiz and by Burian as "hafif-meşrepli". Although, both "değersiz" and "hafif meşrepli" have similar meanings, their origins and periods are different. On the one hand, "değersiz" is a Turkish and updated word, on the other hand, "meşrep" is an Arabic-oriented and old word. This difference is due to the periods which the translators lived in.

7. As I confess, it is my nature's plague
   To spy into abuses, and of my jealousy
   Shape faults that are not, -- that your wisdom yet,
   From one that so imperfectly conceits,
   Would take no notice; nor build yourself a trouble
   Out of his scattering and unsure observance; -- (Act III, Scene III, p. 56).

İtiraf edeyim ki, kötülükleri gözetlemek
Karakterimin bir illetidir bende,
Sık sık olmayacak kusurlar bulur kuşkucu mizacım,
Bu yüzden yanılmış olabilirim kuşkulandığım şeyde.
Onun için bir yana bırakıp sağduyunuzu
Önem vermeyin düşünceleri belirsiz, kuruntulu bir insana,
Dert çıkarmayın kendinize (Nutku, p. 70).

Karışık işlere burnumu sokmak ve çok kere titizlik edip olmayacak kusurlar icat etmek bende hastalık haline gelmiştir. Bu yüzden tahminimde belkide yanılıyorum. Onun için dirayetinizi elden bırakarak bu kadar kuruntulu nir insana önem vermeyin (Burian, p.53).

The word "wisdom" is translated as "sağduyu" by Nutku. It is a new and Turkish word. On the contrary, Burian prefers an old and Arabic oriented word "dirayet".

8.   I humbly thank your ladyship (Act III, Scene IV, p. 74).

Size minnettarım hanımefendi (Nutku, p.93).

Hizmetçiniz size müteşekkirdir (Burian, p.70).

On the one hand "humbly thank" is translated by Nutku as "minnettar". Although it is a new word, it is derived from Persian. On the other hand, Burian translated it as "müteşekkir" which is not only an old word but also it is an Arabic oriented word.

9.   Of so high and plenteous wit and invention!-- (Act IV, Scene I, p.83).

O kadar zeki, hayal gücü o kadar geniştir ki … (Nutku, p.104).

Ne yüksek bir zekası, ne zengin bir muhayyelesi vardı (Burian, p. 78).

"Invention" is translated as "hayalgücü" by Nutku. It is a new word. On the contrary, Burian translates it as "muhayyele". It is an old Arabic oriented word.

10. O heaven, that such companies thou'dst unfold,
      And put in every honest hand a whip
      To lash the rascals naked through the world
      Even from the east to the west (Act IV, Scene II, p. 94).

Ah tanrım, böyle alçakları ortaya çıkarsan keşke.
Sonrada her namuslu ele bir kırbaç versen de,
Kırbaçlata kırbaçlata çıplak etlerini,
Bu hınzırları dünyanın bir ucundan öbürüne sürsen (Nutku, p. 118).

Ah yarabbi, keşke böylelerini açığa vursan, sonra her namuslu ele bir kırbaç versen de çırılçıplak etlerini kırbaçlatarak bu hınzırları dünyanın bir ucundan öbür ucuna sürsen (Burian, p.87)!

In this example, both Nutku and Burian translate the word "rascal" as "hınzır". It is an old and Arabic oriented word.

This chapter gives the original text at first and than translations of the original text by two different translators – Orhan Burian and Özdemir Nutku. After the original text and its translations, there are comments on these examples related with five different headlines.

The first one of these headlines is the 'Footnotes'. There are twenty five examples under this headline. Both of the translators give footnotes at the bottom of the pages, but they have both similarities and dissimilarities. For example, their translations show similarities while giving footnotes about proper names. They both give additional information and explanations about the proper names such as Hydra, Janus, Anthropophagi and etc. However, the major difference between two translations in this part is about the exact meanings of some words. Nutku has realized that some words used today such as Egyptian, kiss, notable etc. had some other meanings in Shakespearean Age, thus he translates these words as they were used in that age. But, Burian translates these words as they are used today. This difference is due to the purpose which the translators serve for. In other words, Nutku is a man of stage, so he is in search of dynamic equivalence which can only be sustained by using the words as original as possible. However, Burian and the Translation Bureau he worked in try to enrich the Turkish Literature. Hence, Burian prefers an overt translation without taking these factors into consideration.

The second headline is 'Domestications, Foreignizations and Additions' under which there are twenty examples. In this part, the translations show great differences as a result of the years in which the translators translated the play. On the one hand, Orhan Burian's translation dates back to late 1940s and his translation is under the influence of Arabic. Thus, he uses Arabic-oriented words and religious

items in Domestications, Foreignizations and Additions. On the other hand, Özdemir Nutku's translation dates back to 2011. Thus, he does not use Arabic words, but he prefers idioms and idiomatic expressions in Domestications, Foreignizations and Additions.

The third headline 'Prose versus Poetry' has ten examples and this part is made up of dissimilarities between the two translations. Nutku keeps the original style of the play in his translation. That is, if the original text is in poetry, he uses a poetic language and if it is in prose, he prefers prose in his translation. However, Burian translates the whole play as if it was in prose. In other words, while Nutku tries to create the same effect on the target audience as on the original reader, Burian only translates the text without paying attention to the original style.

The fourth headline 'Syntactic Word Order' has also ten examples and they show great differences between the two translations. On the one hand, Nutku uses both transposed and standard word order sentences in his translation to create the original effect. On the other hand, Burian uses only standard order sentences without paying attention to the original effect.

The last headline is 'Old versus New Word Choice' under which there are ten examples. The choice of old and new words is due to the years of translations. As given before there are almost sixty years of time difference between two translations. So, Burian prefers old and Arabic oriented words in his translation. But, as Nutku translated the play in 2011, he uses contemporary words.

To conclude, the translations of Burian and Nutku show many dissimilarities as well as similarities. These dissimilarities are due to two main reasons. The first one is that there are almost sixty years of time difference between the two translations which creates differences in word choice for Domestications, Foreignizations and Additions and Old versus New Word Choice. The second reason is that Nutku is a man of stage who seeks for the original effect on the target audience, while Burian does not search for the original effect, but he only translates the play to enrich the Turkish Literature in accordance with the objectives of Translation Bureau and his specialization in English Literature. This difference in specialization fields of translators results in dissimilarities in Poetry versus Prose, Footnotes and Syntactic Word Order.

CONCLUSION

This thesis presents the translation of two translators Özdemir Nutku and Orhan Burian of William Shakespeare's 16ᵗʰ century tragedy *Othello* (Collins, 1998). *Othello* from Shakespeare is chosen for this study, as it is well-known tragedy all around the world and it has been translated into Turkish as into other languages. Although it has many other translations into Turkish, only the translations by Nutku and Burian are chosen. The first reason is that although Burian's translation is printed in 2003, Burian himself lived between 1914 and 1953. That is there is nearly sixty years between Burian's translation and that of Nutku's, which may create differences. From another point, Burian is an expert of English Literature and Nutku is specialized in staging dramas. So, clear differences are observed through the comparative reading process between translations.

All literary works are the results of creative work of the author, thus all the artistic elements in the SL text should be conveyed to the TL text. First of all, the style of the author is the first element that makes that piece of art valuable and special, so the style of the author should be preserved. In addition to this, any linguistic or extra-linguistic features should not be omitted during the translation process. Apart from these, one kind of literary work may contain other types of literary work. For instance, drama texts may contain poems, letters or story telling. This is another point that makes the translation of literary works more difficult.

In addition to the difficulties encountered in theatre translation mentioned above, the theatre translation will be incomplete without the full production on the stage. Therefore, there are two options for the theatre translator; whether to translate purely as a literary text or keep all the aspects in mind and translate for its function. This is clearly observed between the translations of Burian and Nutku. Burian translates the play as prose that is he translates the play as a literary text, whereas Nutku translates the play for staging, by keeping all the aspects in mind.

The syntactic orders used in two translations are different from each other even in the translation of the same sentence. Poetry parts or poetic language in the original text is generally translated by keeping the original form by Nutku however

Burian translates them as prose. On the one hand, Nutku includes footnotes in his translation as he has searched through previous translations of *Othello* and has seen that several translators have not been able to reflect the exact meanings of the words used by Shakespeare. Burian, on the other hand, uses footnotes to explain especially culturally-bound words, and give additional information about them. Both translators have used domestication as a translation strategy, but only Burian uses foreignization in two examples. Nutku does not use foreignization. They also have made additions in the TT. And Nutku prefers new words throughout his translation, but Burian uses old and Arabic oriented words as a result of his period.

Totally 75 examples are gathered under five different headlines. Twenty-five of them are given under the section of "Footnotes", twenty of them are given under "Domestication, Foreignization and Addition" section, ten of them are given under the "Poetry versus Prose" section, ten of them are given under the section of "Syntactic Order", and ten of them are under the headline of "Old versus New Word Choice".

The first one of these headlines is footnotes. Both Nutku and Burian have given footnotes at the bottom part of the pages, but with different views. Nutku gives footnotes where he has written his comments on the exact meanings of several words or idioms he has come across during his translation process. In other words, Nutku has realized that some words used today, had some other meanings in Shakespeare's period. In his translation, he numbers each word of this kind and makes explanations with footnotes. Burian, however is in search of the meaning. That is the important point for Burian is how well the meaning is given.

In the first part of Chapter 4, there are twenty-five examples which are supported by footnotes by both Burian and Nutku. On the one hand, in Nutku's translation there are twenty examples where he explains the meanings of the words through footnotes. In other words, he adds explanations about twenty examples at the bottom of the pages, and there are only five examples where he tries to make the meaning understood through footnotes, that is he gives the full meanings of the words or phrases through translation and footnotes. On the other hand, Burian only gives additional explanation in eleven examples and in the other fourteen examples however he gives the full meaning of the words and phrases through footnotes.

For instance three examples of these footnotes, number 1, 3, 7 are about proper names. Janus in number 1, Antropophagi in number 3, and Hydra in number 7 are almost totally untranslatable as they are proper names and they do not have any implication in Turkish literature and culture. Thus, Nutku explains the significance of Janus, Antropophagi and Hydra in the western culture through footnotes. But Burian gives footnote only about Hydra where he gives the necessary information about Hydra for the TT readers. He neither gives a footnote nor uses the name of Janus in his translation. Instead, he uses the expression "tell lie" as Janus is related with "telling lie". In number 3, Burian uses the name 'antropophagi' without giving footnote, instead he adds information in the TT to make it translatable and intelligible for the TT readers. In addition to these three examples, number 19 and number 25 also include proper names but they are compound nouns. In number 19 "Promethean heat" is translated by translators as "Prometheus ateşi", however only Burian explains who Prometheus is and what the cultural significance of Prometheus is. And in number 25, "Spartan dog" which is translated by both of the translators as "Spartalı köpek" is also a compound noun. The importance of Sparta and Spartan dog are explained by both of the translators at the bottom part of the pages.

Five examples, number 2, 6, 20, 21 and 24 deal with the beliefs of the age. In number 2 the laws that forbade black art and witchcraft and in number 6 and 21 the beliefs that planets and lunar and solar eclipses had physical effect on earth and on humanity are explained through footnotes by Burian. But, although TT readers do not have access to the cultural background, Nutku does not give any additional information or explanation. He tries to give the full meaning without explanation. In number 24, a religious belief that the devil is cloven-hoofed is explained by Burian by a footnote. Nutku, however, gives this cultural and religious information with an in-text addition. In number 20, Nutku explains the belief that in Shakespearean Age anyone whoever is smothered awakes after a while, tells something and then dies forever. Nutku gives additional information to be intelligible, but Burian does not give explanation but tries to give full meaning by translating.

As indicated before, any translator or interpreter needs to be aware that non-verbal language and signals have different and special meanings in SC. Number 4 and 9 are about such non verbal signals. In number 4, "kissing three fingers" is the

symbol of both respect and politeness in western culture, but Turkish culture has not got such a symbol. Thus, both Nutku and Burian explain it through footnotes for TT readers. That is they give explanations about it. Similarly, number 9 deals with "a moist hand" which symbolizes power and youthfulness in the SC. Nutku again gives footnote so that it could be intelligible by the TT readers, but Burian does not give footnotes and this forces him to strive for full meaning through translating.

Idiomatic expressions play a key role in translation. Number 5 includes such an idiomatic expression. As there is not any similar idiomatic expression in Turkish, the translators have given footnotes to explain it in detail. Number 5 "the wine she drinks is made of grapes" means that every human being has both psychological and physical weaknesses. But, as it is an idiom, it is only translatable through footnotes or additions. Thus, both Nutku and Burian give footnote in order to make it translatable. Apart from idiomatic expressions, terms are also significant for translators. For instance, in number 11, "keep time in all" which means to be rational and moderate, is a musical term, thus it should be translated in accordance with music. But only Nutku explains this term in detail and translates in this way, on the contrary Burian does not give such information or explanation.

Probably one of the most important differences between the translations of Nutku and Burian is that Nutku has realized that some words used today had some other meanings in Shakespearean Age. Hence, he explains these words through footnotes, but Burian uses them as how they are used in modern English. Nutku explains through footnotes that in number 10 "Egyptian" meant "gypsy" in Shakespearean Age, not "someone from Egypt" as it is used today, in number 14 "kiss" meant "to welcome or greet", not "a sign of love", in number 17 "notorious" meant "notable", not "well known for being bad" and finally in number 18 "affection" meant "desire for pleasure", not "the feeling of loving someone". Nutku explains all these words and gives explanations about these words at the bottom of the pages. But, Burian does not give any explanation and he uses all these words as they are used today. He tries to give the full meaning by just translating whatever is written on the page.

Religion and religious items play an important role and they create several problems for translators. In other words, religious items and their implications carry

major significance for translators. For example, number 16, 22 and 23 include religious implications. In number 16, "the serpent's curse" symbolizes the serpent that is told in Old Testament. Thus, Nutku explains it with a footnote and translates the sentence in accordance with this relation. But, Burian neither gives a footnote nor translates it according to the religious theme. In number 22, "she turn'd to folly" is an idiomatic expression used in New Testament with the meaning of "immorality of women". Nutku explains this meaning with footnote, but Burian does not give any addition. And finally, in number 23, "water" is a contrasting element between western and Turkish cultures. In Turkish culture, water is the symbol of purity. But, in New Testament water is the symbol of unfaithfulness and unreliability. Thus, this difference should be explained for a TT reader. While Nutku explains it, Burian does not explain, and also he does not use any word about water.

Number 8, 12, and number 15 are directly related with the western culture in Shakespearean Age. "Mandragora" which is a plant that resembles human figures, is translated by both translators with its formal correspondence. Nutku translates it as "adamotu" and Burian as "kankurutan otu". But it is something beyond these, and its importance for the western culture is only explained by Burian through a footnote. In number 12, a cultural festival that is held after a triumph of a Roman emperor is referred by Shakespeare. And this cultural festival is explained by both Burian and Nutku. And in number 15, "mask" is a cultural element that is used by noble women in western culture. However, its explanation is only given by Nutku. On the contrary, Burian does not use any word related to "mask".

Under the first headline, number 13 is different from other examples. Nutku explains that "Have you scored me?" has three meanings, and he gives all these three meanings as footnote and prefers the most appropriate and explanatory one "İşimi bitirdin değil mi?". But, Burian does not give all these three meanings.

The second headline is Domestications, Foreignizations and Additions. In this part there are twenty examples. Seventeen of them include domestication, two of them include foreignization and one includes addition.

Table 1: The Summary of Domestication, Foreignization and Addition

	Domestication	Foreignization	Addition
Nutku	11	0	0
Burian	7	2	1

Domestication which is a way of translating expressions in the closest meaning found in the TC is the most frequently used procedure. Seventeen of the given examples include domestication (Although the Table 1 shows that there are eighteen domestication examples, number fourteen is domesticated by both Nutku and Burian). But, it is certain that both translators have chosen to domesticate these examples according to their own chooses of compatibility. For example, Burian chooses Arabic-oriented words while domesticating. He uses "alimallah" in number 5, "Allah" in number 6, and "vallahi" in number 13, which are all Arabic oriented words and expressions still used in Turkish related with Islam, but they cannot be found in western cultures. Similarly number 17 and 18 reflect the effects of religion while domesticating. In number 17 Burian uses "nur" which means "heavenly light" and in number 18 he uses "caiz" which means "appropriate according to the laws of the religion". As seen, Burian chooses to domesticate with Arabic oriented and religious items while Nutku has not chosen to domesticate these examples.

Nutku uses idioms and idiomatic expressions while domesticating in some examples. "Yol geçen hanı" in number 2, "bekarlığın sultanlığı" in number 4, "gözünü dört aç" in number 7, "deli divane olmak" in number 8, "maymun iştahlı" in number 9, "bir taşla iki kuş vurmak" in number 10, "aklını peynir ekmekle yemek" in number 19 and "mart kedisi" in number 20 are the idiomatic expressions that Nutku uses. In other words, Nutku chooses these idioms to domesticate. On the other end of the scale, the only example that Burian uses idiom to domesticate is number 14, where both Burian and Nutku uses "Demiri tavında dövmeli".

The other two examples that deal with domestication are number 3 and number 12. In number 3, the Venetian title "magnifico" is domesticated by Burian as "züppe", though it is neither equivalent of the word "magnifico" nor explanatory. Nutku however does not domesticate it and translates it as 'ihtiyar'. In number 12,

the word "knave" is used for twice and both Nutku and Burian have domesticated these two items through different words. That is, Nutku uses "fırlama" and "kerata" while Burian uses "ahlaksız" and "genç" to domesticate it.

The last example for domestication is number 11, in which verbal language has been domesticated by Nutku with non-verbal language. Nutku domesticates "Lay thy finger" as "Şşşt" which means 'keep in silence' in Turkish.

Foreignization is the opposite procedure of domestication and it is only used by Burian in two examples. Burian does not translate "clown" in number 15 and "madam" in number 16 and he uses them as they are used in the ST. That is he uses the procedure of foreignization. Nutku, however, translates them as "soytarı" and "hanımım" that is he does not use foreignization.

Last procedure that is examined under the second headline is addition. In general, addition is used to add information about a culturally-bound word/expression. It is only used in one example by Burian. In number 1 Burian adds the expression of "Allah rızası için", which is a religious-bound expression used to beg or pray. Although, there is not any word or phrase in the ST, Burian adds it to the TT.

The third headline – Poetry versus Prose- deals with the play's style. As indicated before, Nutku translated the poetry and prose parts of the plays as they were in the original text and took the stage speech and actors' movement into consideration. But, there are some examples in which Nutku does not keep the original style. Burian, from another view, translates the whole play as it were prose. He does not keep the poetic style of the ST. He only keeps the style where it is written in prose. This difference between Nutku and Burian is certainly due to their specialized fields. Since Nutku is an expert in theatre, he tries to keep the style so that the play can be staged. However, Burian does not deal with the theatre, and translates the play as a literary text which results in not paying attention to the style of the ST. Under this headline there are ten examples.

Table 2: The Comparison of Poetry and Prose

	Prose as Prose	Poetry as Poetry	Poetry as Prose
Nutku	1	6	2
Burian	2	0	2

As Nutku indicated in his foreword, in general he is faithful to the style. For example number 2, 3, 4, 6, 8 and 10 are written as poem in the ST, and Nutku translates them as poem. But the differences are obvious in line numbers. Nutku uses five less lines in number 2, one less line in number 3 and 9 than the ST. On the contrary Nutku uses three more lines in number 6 and one more line in number 8 than the ST. In number 4 and number 10 Nutku is faithful to both style and line numbers. Burian on the other end of the scale translates all these examples as they are prose.

Number 1 and number 7 are different from the examples given above for their style because they are in prose. In number one, although the ST is written in prose, Nutku translates it as poetry, but Burian is faithful to the style and he translates it as prose. Number 7 is the only example that both Burian and Nutku are faithful to the style. As the original text is in prose, they translate it as prose. On the contrary, in number 5 and 9 neither Nutku nor Burian is faithful to the style. Although the ST is poetic, Nutku and Burian translate it as prose that is none of them is faithful to the style.

Fourth headline is Syntactic Order. Sentence structures that the translators used are analyzed in this part. Out of the ten examples given, Nutku uses standard word order only in number 2. He uses transposed sentences in other nine examples. On the contrary, Burian uses standard word order in every example. Apart from this, in number 7, 8, 9 and 10 both Burian and Nutku use affirmative sentences as in the original text. But in number 6, although the ST is positive, Nutku translates it as negative while Burian is faithful to the ST. Similarly, number 5 is a negative sentence in the ST. However, Nutku translates it as a question sentence Burian is once more faithful to the ST and translates it as a negative sentence. Burian uses a positive sentence to translate number 4 as in the ST, whereas Nutku translates it as

negative question. In number 1, Nutku uses an imperative sentence whereas Burian uses a negative sentence as in the ST. Although the word orders that Nutku and Burian use are different in number 3, they are both faithful to the original text and translate it as negative. But Nutku uses transposed sentence whereas Burain's preference is standard word order. Number 2 is the only example that both of the translators use standard word order, but in this example Nutku uses a negative sentence whereas Burian chooses to use negative sentence as in the ST.

It is obvious with the given examples and explanations above that the choices of sentence structure have shown great differences throughout the play. As indicated before, Nutku is a man of stage. So it can be inferred that he seeks to create an effect in the TT similar to that of ST, thus he does not pay attention to the sentence structures in the ST. However, Burian's translation shows his background in English literature and the period in which this play was translated to Turkish. The main idea was to enrich the Turkish literature with foreign works. Thus, he in general uses standard word order.

Fifth and last headline is Old versus New Word Choice. There are ten examples in this section. Burian prefers old words in all of these examples. The words he uses are derived from either Arabic or Persian. He uses words like "emirname, fettan, mülazım, methiye, habis, meşrep, dirayet, müteşekkir, muhayyile, hınzır". On the contrary, Nutku is in favour of new words in his translation. He uses eight new words and two old words in the translations of given examples. He uses "yaver and hınzır" as old words. The other eight examples include such new words as "yazılı emir, oynak, övgü, fırlama, değersiz, sağduyu, minnettar, hayal gücü". When compared with Nutku's translation, it is obvious that Burian uses words that are compatible with the period of translation. As his translation dates back to late 1940s, the words naturally reflect the situation if the Turkish language which is still under the influence of Arabic effect. On the contrary, Nutku's translation dates to 2008. Therefore it is not surprising to see that Nutku's translation is modern and easy to understand.

To conclude, there is a great time difference between the two translations. Burian's translation dates back to late 1940s. Nutku's first translation goes back to 2008. In addition to the time difference, there is a great difference between the

function the texts are translated for and this clearly affects the ways the translators are translating. On the one hand, as indicated before, Burian takes the objectives of the Translation Bureau movement into consideration, and in accordance with his specialization in English Literature, translated to fill the gap in the newly existing Turkish Literature. Nutku, on the other hand, is a man of theatre. He is not only a playwright but also a director, a critic and a translator. Thus, he has added his own style and readings to the text to make the play appeal to the contemporary audience of theatres. Although the choices made by the two translators in translating *Othello* are different from each other due to the personal, empirical and stage experiences that can not be only based on a specific translation theory, but these choices are made instinctively either in relation with the period of translation or with the fields in which the translators have specialized in.

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Appendix-1

Standard Order Sentence

The Turkish sentences have a standard word order, but as stated before there may be deviations for different reasons. In order to understand better and compare with the English sentence order, a sample English sentence and its word order should be analyzed.

Mary lent me a blue book in the school yesterday evening.

This sample sentence could be restated in several different ways in English without changing the meaning of the sentence:

Yesterday evening in the school, Mary lent me a blue book. Or:

Mary, in the school yesterday evening, lent me a blue book.

The idea stays the same. The word order does not really matter in English. But in Turkish the standard word order for that sentence would be:

Mary...yesterday evening...in the school...to me...a blue book...(she) lent.

The Turkish sentence would look like...

Mary...dün akşam...okulda...bana ....mavi kitabı...ödünç verdi.

In a sentence in Turkish, the syntactic order is generally influenced by two basic rules. The first one explains that the subject comes first and it is followed by time expressions. Next come expressions of place. And the last items are the personal and main objects and they are followed at the very end by the verb.

Ben (subject) bugun (time expression) Manchester'da (place expression) kitap (main object) alacağım (verb).

I will buy a book in Manchester today.

However, second rule states that modifiers appear just before whatever they modify. Thus, adjectives come before nouns.

a cat

a black cat

And adverbs precede verbs.

Usain Bolt ran as fast as the wind.

However, if the speaker wants to emphasize a particular word or idea in the sentence, s/he may deviate from the standard rules of word order. In order to do so, the word which is wanted to be emphasized is moved to the place right before the verb at the end of the sentence. So, if the earlier example is re-written as :

Dün okulda bana mavi kitabı Mary verdi.

The meaning of this sentence takes on a different dimension to convey the idea that:

It was Mary (not someone else) *[that] gave me the blue book in the school yesterday evening.*

This sentence structure can be divided into two: positive and negative sentences. In positive sentences "to be" which is not a verb but describes a state of being, is used. The negative is formed by using the negative particle "değil" (not). In order to form the negative of the verb "to be", the personal present tense endings are affixed to "değil".

Öğrenci değilim – I am not a student

Çalışkan değilsin – You are not hardworking

Transposed Sentence

Apart from the Standard order sentence, there is also Transposed Sentence. The main characteristic of a Turkish Language sentence written or spoken in Transposed Sentence style is that verb gets promoted from the back-end of the sentence to the middle or the front-end of the sentence. The word order pattern here begins to resemble that found in English. Standard Turkish Language Word Order in a sentence follows the pattern of Subject+Object+Verb. For example:

Ali kuşu yakaladı.

Ali caught the bird.

From another point of view, in a Transposed Sentence the word order pattern is more flexible and can be Subject first, Verb second, and Object last, or if it is a command or a question, it can be Verb first, Subject second, and Object last. When it is transposed, the example from the above could look like:

Ali yakaladı kuşu.

Question Sentence

The last sentence structure that should be explained in order to understand this part of the study is the question form. This structure is formulated with the addition of the question particle 'mi', which is written separately.