Page or Stage? A Comparative Study on the Two Turkish Versions of Oscar Wilde's The Importance of Being Earnest

Yazılı Metin mi yoksa Sahne mi?
Oscar Wilde'ın The Importance of Being Earnest Adlı Tiyatro Eserinin İki Türkçe Versiyonu Üzerine Karşılaştırmalı Bir Çalışma

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Abstract: Translation of theatre texts differs from other kinds of translations in certain ways. In translation, dramatic works can be treated either as texts to be read or as texts that can readily be turned into scripts for theatrical performance. Within this context, this study aims to compare and contrast the Turkish versions of Oscar Wilde's play *The Importance of Being Earnest* produced by two translators -Murat Erşen (*Ciddi Olmanın Önemi*) and Can Yücel (*Maksat Samimiyet*)- within the framework of the key concepts of drama: readability, speakability, and performability. In this article, extracts selected from the original play and its two translations have been analyzed in the light of Susan Bassnett's strategies of theatre translation. Especially, two of the five strategies proposed -translation for the printed page and translation for stage- form the basis of this study. A comparative analysis of the excerpts has demonstrated that Murat Erşen generally adopted a source-oriented approach while Can Yücel favored a target-oriented translation In fact, Erşen's translation looks as if it was intended to be read, whereas Yücel's translation lends itself better to stage performance.

Keywords: Readability, Speakability, Performability, Susan Bassnett, Page, Stage

Öz: Tiyatro metni çevirisi bazı yönleriyle diğer çeviri türlerinden farklılık gösterir. Tiyatro eserleri kimi zaman, tiyatro eserlerini içeren kitaplarda yer alacak şekilde çevrilirken, kimi zaman da sahnede kullanılmaya uygun metinler olarak tercüme edilir. Bu bağlamda, çalışmanın amacı, Oscar Wilde'ın *The Importance of Being Earnest* adlı oyununun Murat Erşen ve Can Yücel tarafından yapılan iki tercümesini (*Ciddi Olmanın Önemi* ve *Maksat Samimiyet*) tiyatronun temel kavramları olan okunabilirlik, konuşabilirlik ve sahnelenebilirlik terimleri çerçevesinde karşılaştırmaktır. Bu makalede, Susan Bassnett'in tiyatro çevirisi stratejileri ışığında tiyatro eserinin orijinal metni ve iki çevirisinden seçilen alıntılar incelenmiştir. Önerilen beş stratejiden özellikle ikisi -basılı sayfa için çeviri ve sahne için çeviri- bu çalışmanın temelini oluşturmaktadır. Alıntılar karşılaştırmalı olarak incelendiğinde, Murat Erşen'in ağırlıklı olarak kaynak metin odaklı bir yaklaşım benimsediği, Can Yücel'in ise genellikle erek metin odaklı bir yaklaşım izlediği görülmektedir. Nitekim Erşen'in çevirisi, edebiyat okurları için çevrilmiş bir metin izlenimi verirken, Yücel'in çevirisinin sahnede kullanılamaya uygun bir çeviri olduğu söylenebilir.

Anahtar sözcükler: Okunabilirlik, Konuşabilirlik ve Sahnelenebilirlik, Susan Bassnett, Sayfa, Sahne

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Introduction

Dramatic works differ from other kinds of literary texts like works of fiction and poetry in an important way: they are written or translated to be spoken and often to be acted out on stage (Palumbo 2009, 116). There are mainly two approaches that inform the translation of dramatic works: (1) Translating the source text as a literary work, with special emphasis on producing a text intended to be read; (2) Rendering the original play as a theatrical work, with due consideration of the two major characteristics of dramatic works: performability and speakability (Levy 2011, 165). This dichotomy is described by two concepts: *page* and *stage*. Translation of dramatic works is characterized by specific features that rest on the duality of literary art and theatrical art. Sometimes, plays are treated as works of fiction and therefore rendered simply as literary works. This particular style of translating dramatic texts is described by the word *page*. However, the dominant trend in drama translation is toward rendering a theatrical work in such a way that the translated text can be readily applied to theatrical performances, hence the word *stage*. Viewed from the latter perspective, drama translation is considered in relation to nonverbal, verbal, cultural, and staging issues, along with parameters such as being speakable and actable (Levy 2011, 165).

In this study, Oscar Wilde's play *The Importance of Being Earnest (1895)* and its two translations into Turkish, *Ciddi Olmanın Önemi* (2006) by Murat Erşen and *Maksat Samimiyet* (2018) by Can Yücel, will be analyzed in the light of Susan Bassnett's strategies of theatre translation. In her chapter titled 'Ways Through the Labyrinth: Strategies and Methods for Translating Theatre Text*s*', which appears in Theo Hermans's edited book *The Manipulation of Literature: Studies in Literary Translation* (1985), Bassnett suggests five strategies for translating dramatic works.

(1) *Translating the drama text with the idea that it is a literary work*. This is the most common way of rendering theatre texts. The original text is seen as a work of literature meant to be read. This kind of translation is noted by a tendency to remain faithful to the source text as much as possible. Meticulous attention is paid to the specific conversational features of the original text. "Patterns of intonation and other paralinguistic features" are ignored. This type of translation is often applied in cases where all the works of a particular playwright are to be translated, and where the works translated are going to be published rather than put on stage (90).

(2) *Using the cultural context of the source language as a frame text*. In this kind of translation, "stereotypical images of the SL culture provide a comic frame" to present the English-speaking audience with a dramatic work in which foreign characters or manners are held up to ridicule. This kind of translation is quite common in countries where English is widely spoken (90).

(3) *Translating performability*. Drama translators often consider the performance aspect of the text during the translation process. This is suggestive of an effort on the part of the translator (at least in his or her opinion) to develop fluent speech in the target language in order to produce a text that target-language performers can read with little difficulty. As Bassnet puts it, features of *performability* include "substituting regional accents in the SL with regional accents in the target language, trying to create equivalent registers in the TL, and omitting passages that are deemed to be too closely bound to the SL cultural and linguistic context" (90).

(4) *Rendering the theatre text into a dramatic work written in poetic form*. A given dramatic

work is considered to be verse drama if significant parts of the play are written in verse (90).

(5) *Co-operative translation*. This type of translation involves the working together of at least two persons on the creation of the target language text. Often, someone with a good knowledge of the source language works together with the director and/or actors who will perform the work (90).

In this article, two of these strategies - (1) Translation for publication and (3) Translation for stage - will hold the center of our study, for they are directly relevant to our discussion. Within the framework of these two strategies, this article seeks to find out whether the translations under discussion are marked by a source-oriented approach manifested in the effort to produce a text to be read by literary readers, or by a target-oriented approach reflected in the intention to create a text that can be used on stage with certain modifications.

About the Playwright and the Translators

Oscar Wilde is an Irish novelist, playwright, and poet whose works gained popularity in Britain in the late 19th century. His major works are *The Picture of Dorian Gray* (1890), *A Woman of No Importance* (1893), *The Importance of Being Earnest* (1895), *The Happy Prince and Other Stories* (1888), and *De Profundis* (1905). *The Importance of Being Earnest: A Trivial Comedy for Serious People* is a famous play by Oscar Wilde that was first performed in 1895 (https://www.bl.uk/ works/the-importance-of-being-earnest. Accessed 5 June 2023). Set in late Victorian England, the play is one of the best examples of comedy of manners, "a witty, cerebral form of dramatic comedy that depicts and often satirizes the manners and affectations of contemporary society" (https://www.britannica.com/art/comedy-of-manners. Accessed 4 June 2023). Full of 'witty dialogues', the play criticizes the weaknesses, eccentricities, and hypocritical behaviors of late Victorian society. The play's humor mainly arises from characters with fictitious identities who try to avoid unpleasant obligations imposed by society.

Murat Erşen (1976 -) is a prolific literary translator and editor who rendered into Turkish more than forty books from English and French. Also, he is a critic who introduced novel ideas about translation problems and published philosophy books. In his early career, he translated three plays of Oscar Wilde: *Lady Windermere's Fan*, *Salome*, and *The Importance of Being Earnest*. In an interview about his translation strategies in general, Erşen said he had translated *The Importance of Being Earnest* as a written text, not as a script for dramatic performance (This interview has ben taken from the master's thesis of İrem ÖZSARAÇ: *A Descriptive Study on Turkish Translations of Oscar Wilde's the Importance of Being Earnest wıth a Focus on Visibility and Invisibility*).

Can Yücel (1926-1999) was a poet and translator who considered translation to be an act of saying in Turkish. His translation style is marked by a tendency to freely communicate the sense and feelings inherent in the original text through the norms of the target language and culture. Yücel sees drama translation as a creative and poetic activity that aims at conveying the same sense to the target audience and evoking a similar effect on them, rather than simply reproducing individual linguistic items in the source text. His translations of dramatic works, along with poems, bear testimony to the idea that the act of translating does not consist in an endeavor to faithfully reproduce the original in another language; rather, it suggests a process of recreating the original in receptor language and culture. Speaking about his style of translating poetry, Yücel once said "My main method is to rewrite the poem. With the method of rewriting in Turkish, I gained experience in creating poems in every translation" (as cited in Özsaraç 2022, 29).

Drama Translation from a Historical Perspective

In theatre translation, the conventional view is that a dramatic work must be rendered as a literary publication meant to be read. This view remained well established until 1930, when this notion was challenged by theatre scholars of the Prague School who emphasized the interconnection between written text and performance (Marinettti 2004, 32 as cited in Ghani 2010). Among them is the Czech theorist Otokar Zich, who, in his study *The Aesthetic of the Art of Drama* (1931, 1986) claimed that theatre is comprised of "heterogeneous but interdependent systems" (Elam 1980, 4), none of which is particularly dominant. The first scholar to oppose the superiority of written texts to the other systems in theatre, Zich considered the former merely as one of the several components that constitute the entire dramatic representation (Elam 1980, 4).

Studies on stage translation date back to the 1960s when several articles on the subject appeared in *Babel,* a popular journal published mainly for translators, interpreters, linguists, and terminologists. Subsequently, in the 1970s, individual essays emerged, among them Susan Bassnett's article (1978) entitled *Translating Spatial Poetry: An Examination of Theater Texts in Performance*. The early 1980s witnessed an upsurge of interest in theoretical aspects of stage translation, which extended well beyond case studies on certain kinds of drama translations. Most of the research in the field focused on the specific nature of stage translation, addressing its relationships with "theater semiotics and cultural approaches" (Espasa 2013, 318). Thus, the notion of semiotics - theatrical signs and different ways in which they are received and creatively interpreted by the audience - gained importance as a major component of translating dramatic works. During the 1990s there was a remarkable increase in the number of publications on drama translation, with particular emphasis on cultural and ideological dimensions of translation. Apart from research done by individual scholars, there were also academic studies by several researchers who worked together to produce publications on drama translation. Among them can be cited; *European Shakespeares: Translating Shakespeare in the Romantic Age* (1993) by Dirk Delabastita and Lieven D'hulst; *La Traducción del Humor: Las Comedias Inglesas en Español* (1995) by Marta Mateo; and *The Dramatic Touch of Difference: Theatre, Own and Foreign* (1990) by Erika Fischer-Lichte; Jo Riley; and Michael Gissenwehrer. Since the turn of the 21st century, there has been a growing interest in stage translation, which found reflection in important publications pioneered by scholars like Sirkku Aaltonen, whose influential book *Time-Sharing on Stage* (2000) contributed significantly to the field. What these studies have in common is a remarkable concern with theatrical or cultural contexts in which play texts are rendered and performed (Espasa 2013, 318-319).

Throughout history, most debates on drama translation have centered around the dichotomy between a faithful translation intended to meet the "scholarly" standards of literary translation on the one hand, and a free translation which aims at creating a stage text that can easily be acted out on the other. To use Gideon Toury's terms, this represents the two poles of the translation process: *adequacy* vs *acceptability* - the inclination toward bringing the target text closer to the original work as opposed to the tendency to produce a text conforming to the norms of target language and culture. Commenting on this subject, Peter Newmark (1988) takes a more extremist position, claiming that a dramatic work reproduced in another language and culture is not a translation anymore, but an adaptation (113). The farthest point one can reach in target-oriented translation is adaptation, which refers to the strategy of replacing a source text item with a new cultural item in the target context (Munday 2009, 166). The Spanish translation scholar Julio César Santoyo defines adaptation as "a form of 'naturalizing' the play for a new milieu, the aim being to achieve the same effect that the work originally had, but with an audience from a different cultural

background" (as cited in Bastin 2020, 11). This strategy involves procedures such as expansion, omission, and recreating parts of the original text according to the norms of the target language and culture (Palumbo 2009, 7). Also, adaptation increases the "readability" of the target text and facilitates the target audience's understanding of "the source-text ideas, images, metaphors and culture" via his own language and culture (Zakhir 2008).

Translating for Theatre

As a form of art, drama involves a continuous transformation that takes place in various stages: from the original play to the script, to the producer's or director's manner of approaching the text, to the work of the designer and actor or actress, to the visual and/or audial imagery, to the audience's reception (Gostand 1980, 1). Translation of a foreign play undergoes a number of assessments before the commissioner finally accepts it for performance. After this period of evaluation, the translation begins to be rewritten; and it is at this very moment in the process of staging the play that the rewriters come into play. Dramaturges, actors, writers, stage directors, sound and light professionals, and even dress designers take part in the process of rewriting the translated text by making the kind of changes that they find necessary (Dinçel 2007, 147).

For the translator, the performance aspect of drama translation is an important factor to be taken into account. The translated text is comprised of two distinct elements: spoken dialogue and stage directions. The term "stage translation", which mostly refers to the former element, entails a special kind of expertise (Snell-Hornby 2007, 107). Often, translators are advised to become part of the production team and work together with actors and producers prior to and/or during rehearsals. Writing to this effect, the Finnish theatre critic Sirkku Aaltonen draws a sharp distinction between "powerless" translators that just work on the script and powerful ones who become actively involved in what happens on the stage of theatre (such as dramaturges - people who have greater authority in making modifications in the text as they consider appropriate) (Snell-Hornby 2006, 87). In fact, the text of theatrical work is far from being a script that can be defined by linguistic features alone; rather, it is "a dynamic system of semantic stimuli" which combine with other elements of the dramatic work (actors, the scenery and other properties used on stage) to create dramatic events and situations (Levy 2011, 162). The way the translator conceives of the characters and his stylistic handling of the theatrical genre in question are important considerations in putting the dramatic text on stage. Sometimes, the director may want to reshape the play based on his own way of handling it instead of putting on stage the translator's version of the dramatic work. Should this happen, it would mean making significant changes in the text and getting the cast to do a lot of work. Therefore, the idea that a "standard, canonical translation"; is possible in translation would be less viable in theatre than it would in other fields (Levy 2011, 165).

There is a *dialectical* relationship between the translated version of the theatrical work and the production of the dramatic text on stage. A widely held view about drama translation is that this kind of translation is never complete until the written text is performed on stage (Bassnett 1991, 99). Writing in support of this idea, Patrice Pavis asserts that "real translation takes place on the level of the mise en scène as a whole", thus emphasizing the importance of characters and everything that happens on the stage or in front of the camera. Furthermore, Pavis calls attention to the performance aspect of drama translation when he says: "translation in general and theater translation, in particular, has changed paradigms: it can no longer be assimilated to a mechanism of production of semantic equivalence copied mechanically from the source text" (as cited in Bassnett 1991, 100). According to this view, the ultimate goal of rendering dramatic works is successful performance; hence, the translator must never lose sight of the fact that s/he is

translating for the potential audience watching a performance on stage (Snell-Hornby 2007, 107). The dual nature of dramatic works necessitates that a synthesis be achieved between language and scene. On stage, this duality is presented through a combination of "visual" as well as "acoustic images" (Anderman 2009, 92). When rendering a collection of plays, the translator treats the source texts as works of literature where the spoken word exists in its own right. Nevertheless, when a play is put on stage, spoken words become just one of the various components of a dramatic production in addition to other elements, such as lighting, sets, costumes, and music. Since the translated text is merely one of the various elements composing the art of drama, there is an expectation that the translation will meet the standards of performability (Anderman 2009, 92-93). The theatre critic Özdemir Nutku elaborates on this point, highlighting the main issues that should be addressed in the translation of dramatic works: (1) In order to ensure an accurate translation, the translator should have a clear understanding of the period when the events take place, the traits of characters and the situations in which they live, and the general atmosphere of the play; (2) The drama translator should transfer into the target language all components of the dramatic work he is translating - the characters, situations, and events involved in it - from an experiential rather than intellectual perspective; (3) the audience should not find anything unusual about the translation; (4) actors should not have any trouble enacting the characters; (5) the language used in the play should not cause trouble to the director (1978, 81); (This section has been taken from Özdemir Nutku's article 'Oyun Çevirilerinde Konuşma Dilinin Önemi' (The Importance of Spoken Language in Drama Translation), and translated by the writers of this article).

Another important consideration regarding drama translation is that the perception of dramatical signs differs significantly among cultures and hinges, to a large extent, on styles of performance and cultural norms of the society in question (Snell-Hornby 2006, 86). For this reason, the drama translator is expected to be mindful of the production process and imagine himself at once as a theatrical director and a person watching the play (Nutku 1978, 81). It is important for him to see how the written text can be adapted to the requirements of the stage. In rehearsals, the translator can collaborate with actors on stage, revising the script as required by the natural flow of the play. Also, actors may suggest that certain parts of the translated text be modified due to demands of performability and speakability (Bassnett 2011, 101).

Translation for stage necessitates that everyday language rather than the formal written discourse be used. The spoken language employed in a play must be meaningful and effective for all kinds of audiences. This goal can be accomplished by making brief and focused references to the audience's personal and positional associations. To do so, theatre must have an interpretive language, one that goes beyond linguistic considerations (Nutku 1978, 81). What matters on stage are not words, but how words activate and give life to a scene of human experience (84). The Polish theatre director and critic Jerzy Grotowski asserts "To me, the important thing is not the words but what we do with these words, what gives life to the inanimate words of the text, what transforms them into *the word*" (Grotowski 2002, 58). The drama translator has the responsibility to bring life to words. Everyday language cannot be isolated from actions, which are meticulously arranged on stage. In drama, the dictionary meaning of a word per se is not enough to convey the intended message. Mimics, gestures, and posture cannot be dissociated from the words being uttered, for these theatrical elements help the audience to understand the message. On the stage, words gain meaning only with the actions of the person who the actor/actress is responsible for enacting.

There are various parameters associated with the language of theatre:

1) Basically, the kind of language used in spoken dialogue is far from being natural. Though written to be spoken, it is not the same as the spoken language people use in everyday life.

2) In theatre, the spoken word is used mainly to convey emotions through voice, facial expressions, gestures, and body language. In order to achieve a "coherent and convincing" synthesis between the theatrical discourse and the actor's performance, translations must be easy to utter, breathe, and perform.

3) As long as the language used in the dramatic work sounds natural and credible, the audience will be lured into what occurs on stage and will respond to the scene with concern or detachment (Snell-Hornby 2007, 111- 112).

Characterized by a colloquial style, theatre dialogue is supposed to be considered in terms of both "oral delivery and aural reception" (Levy 2011, 129). Theatre discourse consists of short and simple sentences which are easier to utter instead of complex sentences that cause difficulty in articulation. This means that acoustically complex sound patterns that the audience might misunderstand or mishear are inappropriate (2011, 129). In everyday conversation, sentences are often left incomplete. Even if the statement one utters is not completed, the situation in which the conversation takes place completes the statement that has been cut off halfway through. In literary translation, sentences must be complete, whereas in drama translation they do not need to be so. In the latter, complete sentences sound artificial (Nutku 1978, 85). Therefore, the rendering of a play must be brief and one must not fall into the trap of "over-translation" (Newmark 1988, 112). Additionally, it demands more mental effort to understand a word that is less frequently used, and it is harder for listeners to figure out the meaning of the word if they happen to miss it. The first time one reads or hears written or spoken language, it is the widely used collocations and phrases that are most easily understood. It takes longer for the reader or audience to understand statements in which collocations of lower frequency are used (1988, 133). Another problem one may face in drama translation is the rendering of idiom, slang, tone, and style. If the "spirit" of the original work is to be carried over to the translated text; dramatic devices such as irony, paradox, double meaning, anachronism, wordplay, and puns must be accurately conveyed to the target audience (Gostand 1980, 2). According to Newmark (1988), in translation; allusions, metaphors, and proper names should be preserved as much as possible, because communicating the sense does not create the same effect. For instance, *Hyperion to a satyr* becomes *a sun god to a monster* in Chinese (113).

In this part of the article, a comparative analysis will be made on the extracts selected from the play and their translations in the light of Bassnett's strategies of theatre translation, particularly, two of them (translation for publication and translation for stage).

A Comparative Analysis on the Turkish Versions of *The Importance of Being Earnest* [Translations by Murat Erşen (T1) and Can Yücel (T2)]

The table below includes various samples taken from the original work and their translations. The samples have been selected on the basis of the extent to which they highlight the differences between the styles of the two translators. The renderings of the dialogues by the two translators differ in important ways, which points to the basic duality of drama translation: translation for page vs. translation for stage.

SOURCE TEXT	TARGET TEXTS
1) Perfectly horrid! Never speak to one of **them.** (p. 7)	**T1:** Kesinlikle korkunçlar. Onların biriyle asla muhatap olunmaz. (p. 13)
	T2: Şeytan görsün yüzlerini. Selam bile vermiyorum **keratalara.** (p. 3)
2) That is absurd! **For Heaven's sake** give me back my cigarette case. (p. 11)	**T1:** Bu, saçmalık. Tanrı aşkına, geri ver sigara tabakamı. (p. 18)
	T2: Olur mu öyle şey! Uzun etme, **alla'sen**, ver şu tabakayı! (p. 7)
3) Literary criticism **is not your forte**, my dear fellow. Don't try it. **You should leave that to people who haven't been at a University.** (p. 13)	**T1:** Edebiyat eleştirisinde yeteneksizsin, benim sevgili dostum. Hiç deneme. Bu işi, hiç üniversiteye gitmemiş insanlara bırakmalısın. (p. 21)
	T2: Edebiyat eleştirmesi senin **harcın değil**, dostum. Özenme hiç. Sen onu üniversitenin **eşiğine ayak atmamışlara** bırak. (p. 10)
4) You have invented a very useful younger brother called Ernest, in order that you may be able to come up to town **as often as you like**. I have invented an **invaluable** permanent invalid called Bunbury, in order that I may be able **to go down into the country whenever I choose.** (p. 14)	**T1:** Sen, arzu ettiğin sıklıkta şehre gelebilmek için Ernest isminde çok yararlı bir kardeş uydurdun. Ben, istediğim zaman kıra inebilmek için Bunbury isminde olur olmaz hastalanan birini uydurdum. (p. 21-22)
	T2: Sen, **canın çektikçe** şehre inebilmek için, kendine Ernest adlı bir kardeş uydurmuşsun. Ben de **aklıma estikçe** sayfiyelere açılabilmek için kendime Banbür adında, **hakkı ödenmez**, yatalak bir arkadaş uydurdum. (p. 10)
5) Nothing will induce me to part with Bunbury, and if you ever get married, which seems to me extremely problematic, **you will be very glad to know Bunbury**. A man who marries without knowing Bunbury **has a very tedious time of it**. (p. 15)	**T1:** Hiçbir şey beni Bunbury'den ayrılmaya ikna edemez ve eğer evleneceksen ki bana ziyadesiyle sorunlu görünüyor, Bunbury'u tanımış olmaktan çok memnuniyet duyacaksın. Bunbury'yi tanımaksızın evlenen bir adamın çok berbat bir hayatı olur. (p. 24)
	T2: Taş çatlasa Banbür'den ayrılmam. Hem evlenecek olursan, çok güç ya, Banbür'ü tanıdığına **bin şükredeceksin**. Banbür'ü tanımadan evlenenlerin **vay haline!** (p. 11)
6) Good afternoon, dear Algernon, I hope you are behaving very well. (p. 16)	**T1**: İyi günler, sevgili, Algernon, umarım bugün haline tavrına dikkat ediyorsundur. (p. 25)
	T2: İkindin mübarek olsun, Algernon'cuğum. Ben görmeyeli akıllanmışındır **inşallah!** (p. 12)
7) For me you have always had an irresistible fascination. Even before I met you I was far from indifferent to you. (p. 20)	**T1:** Bende her zaman karşı konulmaz bir büyülenme yarattınız. Sizinle tanışmadan önce bile size kayıtsız olmaktan uzaktım. (p. 31)
	T2: Oldum bittim büyük zaafım var size. Daha tanışmadan **çelmiştiniz aklımı.** (p. 16)
8) And I pity any woman who is married to a man called John. She would probably never	**T1:** John adında bir adamla evlenen bütün kadınlara acıyorum. Bu kadınlar, çok muhtemel ki, benzersiz yalnızlık zamanlarının keyfinin büyüsünü asla tanıyamayacaklar. (p. 32)

be allowed to know the entrancing pleasure of a single moment's solitude. (p. 22)	**T2:** John adında biriyle evlenmek mi, **düşman başına**! **Dizinin dibinden ayrılmaz** bunlar insanın. Yalnız kalıp şöyle bir rahat nefes alabilirsen, **aşkolsun**! (p. 18)
9) If you don't take care, your friend Bunbury will get you into a serious scrape some day. (p. 37)	**T1:** Eğer dikkat etmezsen, arkadaşın Bunbury bir gün başını ciddi bir belaya sokacak. (p. 54)
	T2: Ayağını denk almazsan sen, dostun Banbür senin **başına öyle bir çorap örecek** ki. (p. 32)
10) Your guardian enjoys the best of health… (p. 39)	**T1:** Vasinin sağlığı mükemmel durumda… (p. 59)
	T2: Amcan, **şeytan kulağına kurşun**, sapasağlam adam. (p. 34)
11) Were I fortunate enough to be Miss Prism's pupil, I would hang upon her lips. (p. 41)	**T1:** Eğer ben Bayan Prism'in öğrencisi olacak kadar talihli olsaydım, dudaklarına asılı kalırdım. (p. 62)
	T2: Ben Miss Prism'in öğrencisi olma mutluluğuna ersem, onu dinlememek değil, **ağzından akan bala tutardım ağzımı.** (p. 36)
12) I spoke metaphorically. (p. 41)	**T1:** Mecazi anlamda konuşuyorum (p. 62).
	T2: Teşbihte hata olmaz, malum. (p. 36)
13) In fact, now you **mention** the **subject**, I have been very **bad** in my own small way. (p. 44)	**T1:** Aslında, madem bu konudan söz ettiniz, kendi küçük imkânlarım dâhilinde çok kötü biri oldum. (p. 66)
	T2: Madem laf açıldı, ne saklayayım, **karınca kararınca**, vaktiyle epey **ceviz kırdım** ben de. (p. 38)
14) More shameful debts and extravagance? (p. 48)	**T1:** Yine utanç verici borçlar ve taşkınlıklar mı? (p. 73)
	T2: Utanmadan borca mı girdi gine? Gine mi **har vurup harman savurdu**. (p. 43)
15) I have often spoken to the poorer classes on the subject. But they don't seem to know what thrift is. (p. 50)	**T1:** Alt tabakadan insanlara sık sık bu konudan bahsediyorum. Ama onlar azla yetinmenin ne demek olduğunu biliyor gibi görünmüyorlar. (p. 75)
	T2: Bu konuda fakir tabakaya dert anlatacağım diye dilimde **tüy bitti**. (p. 44-45)
16) After we had all been resigned to his loss, his sudden return seems to me peculiarly distressing. (p. 52)	**T1:** Onun kaybını hepimiz kabullenmişken bu ani dönüşü bana bilhassa acıklı geldi. (p. 79)
	T2: Tam kaybına **gönlümüz yattığı** sıra, böyle birden dönüp gelmesi hiç de **hayra alamet değil.** (p. 47)
17) Oh! **it is absurd to have a hard and fast rule** about what one should read and what one shouldn't. (p. 10)	**T1:** Ah! Neyin okunması ve neyin okunmaması gerektiğine dair değişmez kaidelere sahip olmak saçmalık. (p. 17)
	T2: Aman canım, şu okunacak bu okunmayacak diye **fetva vermenin ne âlemi var**! (p. 7)
18) Well, that is no reason why you should eat them all in that greedy way. (p. 78)	**T1:** İyi ama, bunları böyle açgözlü bir şekilde yemen için bir sebep değil. (p. 132)
	T2: Anladık ama **kıtlıktan çıkmış gibi**, ne oluyorsun böyle? (p. 71)
19) I don't. But that does not affect the wonderful beauty of his answer. (p. 83)	**T1:** İnanmam. Ama bu cevabının muhteşem güzelliğini değiştirmez. (p. 139)
	T2: Ne diye güveneyim! Ama bu, verdiği cevabın eşsiz güzelliğine **toz kondurmuyor** ki. (p. 76)

20) I am more than content with what Mr. Moncrieff said. (p. 83)	**T1:** Ben, Bay Moncrieff'in söylediklerinden daha memnun oldum. (p. 139)
	T2: Mr. Moncrieff'in anlattığı **yüreğime su serpti** doğrusu. (p. 77)
21) True! I had forgotten. There are principles at stake that one cannot surrender. Which of us should tell them? The task is not a pleasant one. (p. 83)	**T1:** Doğru! Unutmuşum. Vazgeçilemeyecek ilkeler söz konusu. Hangimiz anlatmalı onlara? Bu görev pek keyifli değil. (p. 140)
	T2: Öyle ya. İyi ki hatırlattın. İşin içinde **gözden çıkaramayacağımız** bazı temel kanılar var, değil mi? Hangimiz söyleyelim ama? **Dili de varmıyor** ki insanın. (p. 77)
22) Indeed I am told that one of the Mr. Markby's is occasionally to be seen at dinner parties. So far I am satisfied. (p. 88)	**T1:** Doğrusu Bay Markbyler'den birinin ara sıra akşam yemeği partilerinde görüldüğünü duymuştum. Buraya kadar tatmin oldum. (p. 145)
	T2: Hatta bu Marky'lerden birinin ara sıra hatırlı ziyafetlerde bile göründüğü **kulağıma çalınmıştı**. Buraya kadarına **aklım yattı.** (p. 81)
23) As a matter of form, Mr. Worthing, I had better ask you if Miss Cardew has any little fortune? (p. 88)	**T1:** Usul olarak, Bay Worthing, size Bayan Cardew'in bir miktar serveti olup olmadığını sormak isterdim? (p. 146)
	T2: Bir de **adet yerini bulsun** diye sorayım, Mr. Worthing, Miss Cardew'un kenara konmuş bir parası var mı acaba? (p. 82)
24) Never speak disrespectfully of Society, Algernon. … When I married Lord Bracknell I had no fortune of any kind. But I never dreamed for a moment of allowing that to stand in my way. Well, I suppose I must give my consent. (p. 89)	**T1:** Sosyete hakkında asla saygısızca konuşma Algernon. … Ben Lord Bracknell ile evlendiğimde herhangi bir servete sahip değildim. Ama bunun önümde engel olduğunu bir an için bile asla aklımdan geçirmedim. Pekala, sanırım onayımı vermeliyim. (p. 147)
	T2: Bir daha sosyeteye **dil uzattığını** duymayayım!... Lord Bracknell'le evlendiğimizde **param pulum** yoktu. Ama öyleyim diye de **tuttuğumu koparmaktan** geri durmadım. Diyeceğim, madem evlenmek istiyorsunuz, **allah mesut etsin.** (p. 83)
25) … and she cannot marry without my consent until she comes of age. That consent I **absolutely** decline to give. (p. 90)	**T1:** … uygun yaşa gelinceye kadar benim rızam olmadan evlenemez. Bu onayı vermeyi kesinllikle reddediyorum. (p. 148)
	T2: Ergenliğe varmadıkça da benim rızam olmaksızın evlenemez. Bu işe de ben, **taş çatlasa**, razı değilim. (p. 84)
26) Pray excuse me, … but **it is only fair to tell you** that … (p. 92)	**T1:** Lütfen sözünüzü tekrar kestiğim için affedin …, ancak şunu size söylemek dürüstlük olacaktır… (p. 151)
	T2: Özür dilerim, … ama söyleyeyim de **benden günah gitsin** … (p. 85)
27) Yes, I felt it instinctively, but I couldn't wait all that time. I hate waiting even five minutes for anybody. It always makes me	**T1:** Evet, içgüdüsel olarak bunu hissediyorum, ama ben tüm bu süre boyunca bekleyemem. Ben birini beş dakika bile beklemekten nefret ederim. … ve beklemek, evlenmek için bile, kesinlikle söz konusu olamaz. (p. 152)

rather cross. … and waiting, even to be married, is quite out of the question. (p. 92)	**T2: İçime doğmuştu** zaten böyle diyeceğin, ama ben bekleyemem o kadar zaman. **Huyum kurusun**, beş dakika bile olsa, beklettiler mi beni, bitti. … Yani, evlenmek için bile olsa, beklemek benim **harcım değil**. (p. 86)
28) It contained the manuscript of a three-volume novel of more than usually revolting sentimentality. But the baby was not there! (p. 96)	**T1:** İçinde genelde olduğundan daha itici duygusallıkta üç ciltlik bir romanın taslakları vardı. Ama bebek orada değildi! (p. 156)
	T2: İçinde en **sulu gözlü** romanlara **taş çıkartan** üç ciltlik bir roman müsveddesi bulundu. Bebeğin **yerinde yeller esiyor** ama. (p. 89)
29) Miss Prism, this is a matter of no small importance to me. (p. 96)	**T1:** … benim için bu hiç de önemsiz bir mesele değil. (p. 157)
	T2: Laf olsun diye sormuyorum, çok önemli benim için de. (p. 90)

As stated earlier, the extracts taken from the original play and their translations by Murat Erşen and Can Yücel represent two different ways of rendering a dramatic work: (1) a predominantly source-oriented translation that is likely to appear in a literary publication intended to be read; (2) a target-oriented translation which seems more suited to theatrical performance on stage, respectively. These two orientations in translation correspond to two of the five strategies proposed by Bassnett. In the first extract, Erşen keeps faithful to the source language by rendering the expression "Perfectly horrid!" as "Kesinlikle korkunçlar". Yücel, on the other hand, translates this expression by using a free translation style, one that comes close to adaptation. In this particular context, he employs a colloquial expression - "Şeytan görsün yüzlerini", an idiomatic statement that stands too far away from a word-for-word translation. In the second extract - "That is absurd! For Heaven's sake give me back my cigarette case"- Erşen prefers to reproduce the source text message through a faithful translation. He does not make any additions or omissons: **"**Bu, saçmalık. Tanrı aşkına, geri ver sigara tabakamı". As for Yücel's translation, it is evident that his translation differs markedly from a literal translation of the original text. Here, Yücel employs the technique of addition by using the colloquial expression "Uzun etme", a phrase that has no corresponding match in the source text. In extract 4, it is clear that Erşen uses the strategy of omission and, when describing Bunbury, he prefers not to render the adjective "invaluable". On the other hand, Yücel communicates the sense behind this word through an idiomatic translation; he uses a familiar phrase from everyday language - "hakkı ödenmez", an expression suggesting that one owes so much to Bunbury. In the same extract, Erşen translates "as often as you like" and "whenever I choose" as "arzu ettiğin sıklıkta" and "istediğim zaman", respectively, trying to adhere to the norms of the source language. By contrast, Yücel prefers to convey the meanings of the original phrases through two idiomatic expressions widely used in the target language: "canın çektikçe" and "aklıma estikçe". In extract 6, Yücel uses a colloquial expression widely used as a greeting in Turkish language: "İkindin mübarek olsun", while Erşen uses the strategy of generalization by translating the original expression as "İyi günler", which corresponds to "have a nice day" in English. In extract 8, Erşen translates for people reading drama, as he often does in his translation. His style of rendering the play is unidiomatic; i.e. he does not use the language of common people. On the other hand, Yücel employs the method of deverbalization to communicate the sense behind the words; he goes so far away from a literal translation by using the idiomatic expression 'Dizinin dibinden ayrılmaz bunlar insanın'. In extract 10, Erşen translates the expression "enjoys the best of health" as "sağlığı mükemmel durumda", while Yücel

renders it more freely -as "sapasağlam adam". Additionally, Yücel employs the strategy of expansion to reinforce his translation with an idiomatic expression: "şeytan kulağına kurşun". In extract 15, once again, the basic difference between Erşen and Yücel's translation styles becomes clearly visible. While Erşen renders the expression "I have often spoken" literally ("sık sık bu konudan bahsediyorum") -for readers of drama, Yücel matches the original statement with an idiomatic translation: "dilimde tüy bitti", a colloquial expression that can be found in a script for dramatic performance.

Conclusion

Over the course of translation history, a central topic of discussion among scholars in the field has been the dichotomy between a 'free' and 'faithful' translation. In drama translation, this dichotomy is described by two concepts: *page* and *stage*. Theatre translations are often discussed in terms of the notions of readability, speakability, and performability since, by their very nature, plays are both written texts and potential scripts to be performed. In fact, this dichotomy finds its parallel in two of Bassnett's strategies for theatre translation. Within this context, the extracts presented in the article have been analyzed to address the fundamental question regarding the two translations of *The Importance of Being Earnest:* Has the play been translated for drama readers or as a text targeted at theatre audience? It appears that Murat Erşen treated the play as a literary work to be read; thus he rendered the play by adhering to the norms of the source language and culture. By contrast, Can Yücel's style of translating the play is marked by an effort to render the original work not as a text meant to be read, but as a translation that reflects the two features of drama translation: performability and speakability. In his translation, Yücel often employed the strategy of 'adaptation' to enhance the performance aspect of the play. Evidently, he adopted a target-oriented approach in translation, which is clearly visible in the use of a great many colloquial and idiomatic expressions. This basis orientation arises from the translator's tendency to adapt the linguistic and extra-linguistic elements in the source text to the target language and culture. In fact, Yücel's style of translating the play represents a model of drama translation in which the main goal is to go beyond the lexical and syntactic items in the source text to produce a text that is easily spoken and used for stage performance. To conclude, Yücels's translation is of the kind that drama readers will probably enjoy reading; yet, at the same time, his translation, with its idioms and colloquialisms, is suitable for stage performance, while Erşen's translation seems to have been rendered as a play one can find in a collection of dramatic works and read with no less satisfaction.

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