

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETATION
TRANSLATION STUDIES MASTER'S PROGRAMME

**A COMPARATIVE ANALYSIS OF TURKISH TRANSLATIONS OF A
MIDSUMMER NIGHT'S DREAM BY CAN YÜCEL AND ÖZDEMİR NUTKU
BASED ON THE DOMESTICATION OF SOCIOCULTURAL ELEMENTS**

Master's Thesis

Seda YEŞİL

Ankara 2022

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Thesis Supervisor
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Ankara - 2022

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “A Comparative Analysis of Turkish Translations of *A Midsummer Night’s Dream* by Can Yücel and Özdemir Nutku Based on Domestication of Sociocultural Elements” and prepared by Seda YEŞİL meets with the committee’s approval unanimously a majority vote as Master’s Thesis in the field of Translation Studies following the successful defense conducted on 01/06/2022.

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ETHICS DECLARATION

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atılım University Graduate School of Social Sciences;

- within the framework of academic and ethical rules;
- presented the information, documents, evaluations, and results in a way that meets the rules of scientific ethics and morality,
- I have referenced each work I have benefited from while preparing my thesis.
- I hereby present a unique study.

I hereby also understand that I shall accept any loss of rights on my behalf in cases otherwise.

01/06/2022

Seda YEŞİL

ÖZ

YEŞİL, Seda. Can Yücel ve Özdemir Nutku'nun *Bir Yaz Gecesi Rüyası* Çevirilerindeki Sosyokültürel Elementlerin Yerelleştirmeye Dayalı Karşılaştırmalı Analizi, Yüksek Lisans Tezi, Ankara, 2022.

Tarih boyunca dünyanın farklı yerlerindeki toplumlar kendilerini ifade edebilmek için sanatı farklı şekillerde icra etmişlerdir. Bu sanat dallarından göreceli olarak en önemlisi tiyatro eserleri yüzyıllar boyunca hemen hemen tüm toplumlarda kendini göstermiştir. Tiyatro oyunları sayesinde kültürler arasındaki ilişki ve paylaşım artmıştır. Bu durum, kültürel ve dilsel farklılıkları hesaba katarak kültürlerarası drama çevirisi analizi ihtiyacını yaratmıştır. Her toplumun kendine özgü farklı değer yargıları, algıları ve söylem şekilleri vardır. Bunlara ek olarak, İngilizce ve Türkçe arasındaki dilbilimsel, sosyal, kültürel ve kavramsal farklılıklar da çeviri sürecine dâhil olmakta ve çevirmenlere zorluk oluşturmaktadır. Bu çalışmanın amacı, İngilizce'den Türkçe'ye yapılan drama çevirilerinde yaygın olarak benimsenen metot ve yaklaşımları ortaya çıkarmaktır. Bu çalışma ayrıca diller arası drama çevirisinde yer alan kültürel ve dilsel öğeleri ve de çevirmenlerin sıklıkla başvurduğu strateji ve metotları, çeviri sürecinde çevirmenleri kullanmaya yönelten etkenleri göz önünde tutarak, Lawrence Venuti'nin çeviri metotları çerçevesinde araştırmayı amaçlamaktadır. Çalışmada William Shakespeare'in en ünlü eserlerinden olan *Bir Yaz Gecesi Rüyası* oyununun Can Yücel ve Özdemir Nutku Türkçe çevirilerini Lawrence Venuti'nin yerelleştirme ve yabancılaştırma çeviri stratejileriyle ve sosyokültürel elementlerin Türkçe'de ifade edilme şekilleri yerelleştirme ve yabancılaştırma yaklaşımları dikkate alınarak karşılaştırmalı bir şekilde incelenmiştir. Tüm bu özellikler merkeze alınarak, bu çalışmada İngilizce'den Türkçe'ye kültürler arası drama çevirisi için analitik bir bakış açısı kazandırmaya çalışılmıştır.

Anahtar Sözcükler: Çeviribilim, Yerelleştirme, Kültür, Dil, Çeviri Metotları

ABSTRACT

YEŞİL, Seda. A Comparative Analysis of Turkish Translations of *A Midsummer Night's Dream* by Can Yücel and Özdemir Nutku Based on Domestication of Sociocultural Elements, Master's Thesis, Ankara, 2022.

Throughout history, societies in different parts of the world have performed art to express themselves. The most significant art branches, theatrical works, have appeared in almost all organizations for centuries. Thanks to plays, the relationship between cultures have increased. This situation has created the need for cross-cultural drama translation analysis, taking cultural and linguistic differences into account. Every society has different value judgments, perceptions, and forms of discourse. In addition to these, the linguistic, social, cultural, and cognitive differences between Turkish and English are also involved in the translation process and create difficulties for translators. This study aims to reveal the methods and approaches adopted in drama translations from English to Turkish by investigating the cultural and linguistic elements involved in the translation of drama between languages and the strategies and methods that translators frequently use within the framework of the translation methods of Lawrence Venuti. In order to do so, the Turkish translations of Can Yücel and Özdemir Nutku of the play *A Midsummer Night's Dream*, one of William Shakespeare's most famous works, were examined comparatively by considering Venuti's domestication and foreignization methods. This study provides an analytical perspective for the intercultural drama translation by revealing the translation of sociocultural elements from English into Turkish.

Keywords: Translation Studies, Domestication, Culture, Language, Translation Methods

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INDEX OF SYMBOLS AND ABBREVIATIONS

SC : Source Culture

ST: Source Text

TC: Target Culture

TT: Target Text



INTRODUCTION

Since ancient times, translation has been an essential component of human interactions. It is, after all, an idea as old as the human endeavor to communicate with others. Though the concept compasses a wide variety of topics, the most common correlation is the transference of a text produced in one language for a group of people belonging to the same culture into another language for another group of people belonging to their cultural system. In this sense, it is not incorrect to state that the notion of translation has always been linked to culture. Translation has a vital role to play in the development of intercultural contact.

Roman Jakobson, a linguist and notable scholar in translation, described translation as “the understanding of linguistic indications by the use of some other language” (Nayak and Agrawal, 2016, p.3). During the translation process, texts in one language are changed into texts in another language with the same meaning. In this definition, delivering the message is the most crucial essential translator.

Some scholars consider translation art or trade, while others describe it as a science. It is termed an art because all successful translations are expressions of the translators' creative impulse. On the other hand, according to Oxford University, translation is “the process of translating words or text from one language into another” (Nayak and Agrawal, 2016, p.3).

Literary translation is a comprehensive phrase encompassing fiction, prose, poetry, and theatre translation are undeniable that these genres provide unique challenges that need a range of methods to handle. Literary writings are distinguished from other sorts of texts in that they do not offer information. They are thought to encourage the readers' emotions or entertain them. As a result, the translator must face these obstacles while translating a literary work distinct from other writings.

Considering the culture and context offered by the text throughout the translation process, on the other hand, takes a significant amount of work. While translating the work, one must deal with several difficult, complex examples; the original text may contain notions unique to the culture in which it was formed or new to people in the target culture. Another problematic part of the translation process is the usage of idioms and fixed terms. The target culture and language may not have the

same idea and phenomena. Some an equivalence of such concept and phenomenon is not possible.

As a subtype of literary translation, the translation of drama is critical and deserves special attention from the translator. Drama translation is one of the most problematic, complex translation forms—the challenges caused by maintaining the cultural equivalence between the source and target languages burden translators' backs. The differences between cultures create inequalities at the lexical a semanlevelsevel. While the translator encounters some linguistic difficulties during drama plays' translation, he also deals with cultural problems created by the differences added in a different period. During the translation of the drama text written in a culturally specific way, the translator uses some methods such as domestication and foreignization when transferring sociocultural items. When language makes actions meaningful, meaning can be language and social movements, behavior, signs, and symbols. At this point, the translator must carefully approach the source culture and the target culture. Each culture is unique and has words and idioms, sayings, and behaviors. Then translators should be aware of the differences of cultures in the translation process. To end these problems, translators apply a method – often numerous techniques – to overcome such challenges while balancing the value of the source and target texts.

Several researchers proposed a range of ways to provide the equivalence in the target language. Lawrence Venuti is one of them. Venuti suggests two strategies: foreignization and domestication. Domestication is based on making the translation more acceptable to the target readers and adjusting the foreign and unfamiliar aspects of the source material to the cultural milieu of the target language. On the other hand, foreignization is the source text's opposition to the overall domestic values of the target culture; it underlines the source culture's otherness in the target language (Venuti, 2001, p. 240).

In this study, William Shakespeare's play *A Midsummer Night's Dream* will be discussed by comparing two Turkish translations; *Bahar Noktası* by Can Yücel and *Bir Yaz Gecesi Rüyası* by Özdemir Nutku, within the frame of Venuti's domestication and foreignization strategies. Therefore, the period in which William Shakespeare, who has an important place in world theater, lived, his understanding of drama, and the historical and cultural aspects will be analyzed along with the Turkish cultural

sociocultural elements. The translator is undoubtedly the first reader of a written text in a different language. The translator, the author's understanding, and the period in which he lived are the equivalent of the author's effect on the source language. It will be easier to create in the target language and culture as soon as it is well analyzed.

This study discusses the effects of socio-cultural elements on drama translation within Translation Studies. It also aims to give an insight into the commonly adopted approaches to translators involved in drama translations by going through the selected samples.

This study mainly consists of five chapters. The focus of each chapter can be as follows: Chapter 1 focuses on translation in general and the translation types. This chapter gives available information on literary texts such as drama plays and their property and summarizes the development timeline of the drama translation to the reader. It also explores the different assets of drama translation and comprehension of the nature of drama translation and its relationship with language and culture. It differentiates between the drama translation to be performed and the drama translation to be read in terms of domestication of sociocultural elements. The studies about Can Yücel and Özdemir Nutku, Turkey's most crucial drama translators, are included. With the translation of Shakespearean works, in which British culture is felt so much, the translation of cultural elements in Turkish Literature starts to come to the fore.

Chapter 2 focuses on foreignization and domestication strategies and their relation to drama translation. This chapter gives information on the concepts of foreignization and domestication and Venuti's ideas on those strategies. This chapter also explains the functionalist approach and substitution strategies within the scope and domestication in translation. Another subject of this chapter is the involvement of translation in the world of drama translation and former studies. Former meaningful quotes on domestication and foreignization concepts in drama translation are added.

Chapter 3 presents the methods to be used in the study. It also describes the subjects of the study, the instruments used, the procedure of data gathering, and the descriptive treatment of the findings.

In Chapter 4, this study probes the phenomena such as the foreignization and domestication of sociocultural elements. It also focuses on drama translation and foreignization and domestication strategies in drama translation of Shakespeare's

works. Selected samples will be analyzed using Venuti's domestication and foreignization translation concepts. The findings will be evaluated regarding how cultural elements should be placed into the target language.

Chapter 5 presents the conclusion of the study and provides the answers to the research questions of the study.

Background of the study

There is a strong relationship between culture and literature, and literary works play an essential part in cultural transmission. Especially in plays, there are a lot of cultural items. The information on these socio-cultural elements also shows the differences between cultures and languages. These cultural aspects of literary forms might cause a conflict in the translation of the work. As a result of these challenges in the translation of drama, the translator's duty includes an intercultural transfer and seeking to discover the most acceptable linguistic counterparts, and changing concepts and phrases from one language into another. However, some words, phrases, or ideas are deeply ingrained in the source culture and may lack lexical counterparts in the target language. These inequalities in cross-cultural translation create an equivalence problem. It is impossible to enable complete interpretation in the target language because of the lexical and semantic equivalence.

Statement of the problem

Translation has been an essential need to maintain communication between cultures throughout history. As a result of the vital need for communication, translators have applied so many translation strategies to deliver the meaning from the source language to the target language.

While being translated to the target culture, drama translation has encountered various challenges. In drama translation, the major problem is the insufficiency in delivering the message and the sense to the target society as it is in the source text. In the translation process, the priorities of translators might be different, and hence the importance of the translator will affect the possible translation of the target text. While translating some sociocultural elements, the exact concept or term may not be replaced in the target culture. It creates a gap between the source text and the target reader. Venuti began two fundamental translation strategies to eliminate these deficiencies:

domestication and foreignization. To maintain the sense of the source text translator has a right to make some shifts in linguistic and grammar structures for target culture readers. These changes are done primarily in the target language's vocabulary.

The problem of the study is to investigate the gaps and some shifts caused by cultural, social, and cognitive differences between Turkish and English in the two Turkish different translations of *A Midsummer Night's Dream* by William Shakespeare. It will be analyzed whether the strategies adopted by translators are successful at delivering the sense to the target culture or not.

Purpose of the study

The primary purpose of this study is to identify linguistic and cultural difficulties that translators face in the translation process, evaluate the effects of socio-cultural elements involved in cross-cultural drama translations and present the most commonly adopted methods and strategies.

This research is concerned with cultural differences interpreted into Turkish in *A Midsummer Night's Dream*. This analysis aims to compare the results of Venuti's domestication principle with interlingual translation occurring during the translation process through the literary texts such as *Bahar Noktası* by Can Yücel and *Bir Yaz Gecesi Rüyası* by Özdemir Nutku.

The research questions will follow as follows:

1. What are the cultural elements in Shakespeare's play *A Midsummer Night's Dream*?
2. What translation strategies were applied by Can Yücel while translating *A Midsummer Night's Dream*?
3. What are the translation strategies in the translation of Özdemir Nutku's *A Midsummer Night's Dream*?
4. What are the possible differences between Can Yücel and Özdemir Nutku translations in applying the domestication approach?
5. What can be the effects of domestication strategy on the target reader?

Hypothesis

This research hypothesizes that Can Yücel's rewriting is a method of overcoming the problems while translating the cultural expressions into Turkish. On the other hand, Özdemir Nutku's translation method leaves the text in its natural form and stays away from shifts in the linguistic context. In this case, domestication is an essential method that can be used when it is necessary.

Scope of the study

This study analyzes the socio-cultural elements in Shakespeare's *A Midsummer Night's Dream* and their Turkish-language translations. Venuti's translation techniques, domestication and foreignization, and his categorization table will be employed to determine the frequency of widely used ways of translating texts in Turkish in chosen samples. Unlike earlier studies, this takes a thorough approach to analyze cross-cultural theatre translations: characters' names, messages, readers, and idioms. The elements that drive translators to pick one system or method were discovered during the analytic process and were utilized and discussed statistically at the end of the research.

Assumptions

It is assumed that according to critics, among the Turkish versions of *A Midsummer Night's Dream*, Can Yücel has unique work in terms of his style called rewriting. On the other hand, it does not have the same expressions as the original and is far from the text's original culture. In other words, it has become as if it was a brand-new work.

It is also assumed that Özdemir Nutku exemplarily translated Shakespeare's *A Midsummer Night's Dream* by being loyal to the original text.

Limitations

Three primary sources, original text by William Shakespeare and two Turkish translations by Özdemir Nutku and Can Yücel, are read and analyzed in detail. It requires some time to identify the differences and expressions translated with domestication methods between these two Turkish Translations. There are many

studies on Can Yücel's translations rather than Özdemir Nutku's. In this study, Can Yücel's *Bahar Noktası* and Özdemir Nutku's *Bir Yaz Gecesi Rüyası* were chosen because they adopt different translation methods from each other, and they have different purposes while translating. These two translation examples in Turkish literature will be compared to translate the cultural elements into Turkish.

Duration of the study

It is predicted that this study will be completed in two semesters. Below is the schedule:

Table 1: Duration of the Study

October 2021	<ul style="list-style-type: none"> -Defining the topic -Reading and recording existing literature, identifying relevant sources <p>The primary resources, two different Turkish Translations of Shakespeare's <i>A Midsummer Night's Dream</i> and original English work, and secondary resources about analysis of Turkish Translations will be read in detail.</p>
November 2021	<ul style="list-style-type: none"> -Drafting and preparing the introduction -Writing introduction and background information on domestication concept and other translation methods and analyzing the primary sources.
December 2021	<ul style="list-style-type: none"> -Drafting and preparing the literature review -Collecting findings of the primary and secondary resources about translation studies and methods related to the analysis of Turkish Translations.
January 2022	<ul style="list-style-type: none"> -Preparing and finishing the methodology
February 2022	<ul style="list-style-type: none"> -Collecting samples and starting data collection chapter -The information gathered from the complete analysis will be put in order, and the main shape of the thesis will be given.
March 2022	<ul style="list-style-type: none"> -Starting data analysis -Comparing examples in two Turkish translations -Defining commonly used translation methods

	The situation will be analyzed using resources on Translation Studies and those resources that provide background information on linguistics, history, culture, linguistic context, and translation studies.
April 2022	-Revising and checking previous parts With resources on translation methods and translation studies and those resources that provide background information on translation history, literature, and culture, society's values will be analyzed.
May 2022	-Finalizing the conclusion -Conclusion and last views on these two Turkish translations of <i>A Midsummer Night's Dream</i> with Venuti's translation concept domestication. -References will be prepared in APA format and presented in the thesis. -Correcting the mistakes in the thesis will be concluded. -Submission of the thesis -The thesis will be handed in on the agreed date.

CHAPTER 1: THEORETICAL BACKGROUND

1.1 Drama Translation

Drama plays and theater plays are not synonymous: the two serve as objects or elements in separate systems and are regulated by various systemic principles. Monica Randaccio (2009) clarifies the difference between the two systemic memberships is thus highlighted by referring to dramatic texts utilized in theater as 'theatre texts.' Thus, 'drama translation' refers to translation work for both the literary and theatrical systems, but 'theatre translation' refers only to the dramatic design. Theoretical interest in drama translation began in the late 1970s, and translation experts were instantly aware of the translator's difficulties. In Randaccio's article (2009), the translation of the literary text is, in general, a challenging endeavor that demands talent, patience, and linguistic and extra-linguistic understanding. Furthermore, drama translation complicates the issue by claiming, in addition to all of the attributes above, the translator's sense of drama's dual nature: a text written for an audience and played on stage, or a work written for readers and placed down on-page. This duality will inevitably be conveyed in translation.

According to Pavis (1989), the translator and their translation are at the crossroads of two groups, to which they belong to varying degrees. The translated text is a part of both the source and target text and culture. The relationship between enunciation circumstances must be introduced to the text in the theater, which all linguistic translations share. The text, in reality, makes meaning only in its context of pronunciation, with pronunciation all on the reading level because the translator begins with a written text. The translator is aware that the translation cannot maintain the original situation of enunciation but that I meant for a future work with which the translators are only vaguely, if at all, familiar.

The literature review has demonstrated that drama translation is a complex topic and that translators seek diverse approaches to the process based on their preferred translation techniques and tactics. Sometimes translators are allowed to make their selections. El Dali (2011) mentions that the translator's country, personal preferences as a literary reader, background, and translation experience are vital. In addition to all of this, keep in mind that the writers, publishing houses, and translators may make judgments according to the demands of each work and its translation. This

may have been another crucial consideration while deciding on translation techniques. It should also be noted that the choice of translation techniques and tactics is influenced by the degree of similarity between SL and TL and SC and TC. When translating from a foreign language and culture, such as Turkish, into English, the issue becomes even more complex and challenging for the translator. As a result, the proximity of the SL and TL and the SC and TC is crucial in selecting translation techniques and strategies.

Considering all of the data collected in response to the research question and sub-questions and the flow of this study, it is necessary to assess the appropriateness of the chosen translation techniques and strategies to the research issue. Based on this research, it is possible to conclude that Venuti's translation processes may be used in a drama translation examination of material culture aspects. In Mariam Mansour's article, it is stated that "While deciding whether to use Venuti's domestication or foreignization technique in the selected drama translations, there are a few things to bear in mind to weigh the advantages and disadvantages of each option" (Mansour, 2014, p. 30). In this study, the outcomes of applying these two approaches will be examined, along with the examples from the drama translation texts.

1.2 Cultural Issues in Drama Translation

As it is widely known, each nationality has its unique culture. It is a one-of-a-kind representation of their ideas. A society's culture is whatever it takes to know or believe in operating in a way that is acceptable to its members and to do so in any capacity that they accept for any one of themselves. "Culture is defined not only in the narrower sense of man's advanced intellectual development as expressed in the arts, but also the broader anthropological meaning of all socially conditioned elements of human life as a whole of knowledge, competence, and awareness" (Wu, 2008, p.123). Thus, culture is concerned with shared factual knowledge, including political institutions, education, history, current events, and religion and traditions. In a nutshell, culture refers to a society's whole way of life. It encompasses physical entities like cities, companies, schools, bible entities like ideas, conventions, family patterns, and languages.

According to Wu (2008), language is viewed as an integrated aspect of culture rather than an isolated phenomenon suspended in a vacuum. Some social scientists regard it as the foundation of culture. Culture, on the other hand, influences and shapes

language. It is culturally relevant. It functions as a bridge between culture and translation and plays a critical part. The idea of culture is central to every translation process. Translation into a foreign language is always an instance of intercultural communication if it is defined as source text-induced text generation. Since culture plays an evident part in the translation process, scholars seek fresh meanings of this word, modifying past viewpoints. In another significant study, Wojtasiewicz (1992) states that according to traditional belief, 'A' text created in the language 'B' involves forming text 'B' in the language 'B.' The reader has the same or comparable associations as the text 'A' (as cited in. Syed, 2018). As a result, the translator will have to bridge a minor or significant cultural difference.

The translation is acknowledged as a form of cultural communication. As stated in the foreign language text, a translator is the first reader of the other culture and, as a result, must convey the other in the primary method. For him, translating means "learning to read," producing interpretations acceptable to the reader's cultural community. Each translated work for a target audience that does not have access to the original is the source of a distinct and fresh method of reading, implying a significant amount of responsibility for the translator.

1.3 Translation Strategies and Approaches in Drama Translations

Translation has been viewed as a cross-cultural process of cultural signals rather than just determining the equivalence of language patterns in the target text. Translators play a critical role in achieving the target system's most acceptable cognitive, cultural, stylistic, and linguistic equivalence as cultural bridge builders (El-Dali, 2011). This function becomes more complex and troublesome when the texts are theatrical plays.

Drama translators and drama translation experts have proposed numerous ways in which drama translation should and might be accomplished and how the associated challenges should be addressed. According to Suh Che (2012), the countless approaches proposed may be divided into two basic categories: principles and strategies. Principles might be characterized as guiding standards for the theatrical translator's transitional behavior or conduct in this context. Drama translation strategies are acts or processes used by the drama translator to overcome challenges and impediments in the communicative approach in drama through translation or to

guarantee that the translation fulfills specific specified aims or functions. Drama translation strategies may be defined as goal-oriented courses of action that aim to solve a local or global problem or achieve a goal.

A drama translator should be aware that the language employed in the dramatic work is intended for both reading and performance. They should help the reader and audience discern it. As a result, a drama translator must ensure that every line they translate into another language delivers the dramatic effect that the source text establishes. "A drama written for a stage production must beactable and speakable." (Zuber-Skerritt, 1988, p.485-486 as qtd. in Che,2005). As a result, nonverbal and cultural components, as well as staging issues, must be considered. The current study investigates the Turkish translations of culturally bound terms and expressions in Shakespeare's *A Midsummer Night's Dream*, stressing the translation of the drama plays and the necessary techniques. These concepts will be evaluated in terms of their applicability to theatrical plays.

Within Lawrence Venuti's notion of domestication and foreignization, this study examined the translator's techniques and decisions and whether the translation effectively conveyed any impression to the target audience in a situation foreign to Turkish culture.

1.4 Venuti's Approach to Drama Translation

According to Paul Ricoeur, it is an act in which "two partners are joined by the act of translating, the foreign – the term that includes the work, the author, his language – and the reader, the recipient of the translated work." And in between the two, the translator relays the entire message. (Ricoeur, 2006 as qtd. in Ajtony, 2017). Ricoeur regards translation as an ethical model for the hospitality of otherness. In his opinion, one could be tempted to draw a link between Venuti's domestication and foreignization thesis and the free/literal translation dilemma long drive conventional translation arguments (Ricour, 2006 as cited in Ajtony, 2017). As a result, it is critical to remember that Venuti's theory departs significantly from traditional translation theory, mainly defining faithfulness. Venuti's approach to translation is cultural. He was motivated to develop his idea by viewing translation as an area that reflects power relations and ideological struggle and an industry where certain factors, such as the translator's right to stand out as a creative individual and rewriter of the source text,

are essential. Wang characterizes translation as a cultural action and intercultural contact between the author and the translator and between the translator and the readers of the target language. Using Venuti's notions, Wang (2014) contrasts him with Eugene Nida, who represents the contrary by favoring the domestication method in his goal for natural translations, assimilating the behavioral model in the source language into the reader's cultural domain.

According to Anthony Pym (1996, p.9), Venuti's recipes have evolved throughout time. His ideas evolved over at least three stages:

1. In his first published interpretation of Schleiermacher (1991, p.174 as cited in Pym, 1996), Venuti argues that emancipation may be obtained by bending the target language [174] toward the source language, by informed literalism, or, more fashionably, by "abusive loyalty." This is not anything new, and the discussions would not be worth mentioning if they had not veered into something more fascinating.

2. In *The Translator's Invisibility* (Venuti, 1986, p.132 as cited in Pym, 1996), hints of this literalist bent exist but are periodically overshadowed by a new recommendation: the translator's language can now be non-fluent, non-standard, and diverse, regardless of faithfulness to the original. Venuti seeks an English translation mode that incorporates a wide range of English usages, mixing and competing registers, and valuing the marginal. This significant ideological shift is delivered almost like a slip of the tongue. It can potentially develop into a critique of the function of translations in the centering or standardization of languages, given the unusual accepted norm that our target language should be as neutral as possible.

3. Venuti adopts a slightly different ideal in his letters to the Times Literary Supplement. He resolves to advocate for Helen Lowe-Porter, a Thomas Mann translator whose work has been questioned by academic Germanists. Venuti is not interested in justifying the translator's errors, nor can he genuinely defend any abusive faithfulness or happy linguistic deviation. He merely wants academics to recognize that Lowe-Porter was a live person who may have had good reasons for translating the way she did — work conditions, ideology, and leadership — for doing so. As a result, her translations should not be judged against any absolute academic principles. Although Venuti might have chosen a more capable martyr, he has good intentions.

To summarize, Venuti wishes to free translators from enslavement. He does so as a prominent theorist ready to liberate and guide the less enlightened. As a university professor, he does so in his capacity as a professional reader of complex writings whose primary audience is likewise an experienced reader of rigid materials. It is only natural that the way to emancipation should pass through the country of complex texts necessitating the creation of translations in non-standard languages of all types. As long as translations are kept out of reach of the general public, academics will be hired to read and discuss them in the same manner that pedantic professors formerly exploited accusations of untranslatability.

1.5 The Concepts of Domestication and Foreignization

Venuti initially proposed foreignization and domestication in the translation area in his 1995 book *The Translator's Invisibility*. This word was derived straight from an academic thesis given out by a German scholar Schleiermacher in 1813. Lawrence Venuti expanded on Schleiermacher's theories after protesting against the prevalent method in American and British translations of foreign mold works according to English language culture and values.

Munday (2016) considers that the emphasis on translation of meaning adheres to the sense for sense ideal. Drawing on Nida's concept of equivalence and equivalent effect treats language as the artistic expression of individual ideas rather than as discourses influenced by regional and diachronic cultural norms and values.

"Linguistic and cultural distinctions are domesticated," writes Venuti, and the foreign material is adapted to English ideals. This domestication tactic may be seen in the need for precise translations, which are expected to be written in another language, thereby cutting off any thought about cultural and social alternatives (Munday, 2016, p.35). This method has a lengthy history in English language translations. Venuti traces back to the early 17th century and is tied to the censuring of Latin works according to prevalent morality standards (Munday, 2016, p.79). Venuti does agree, however, that the English language's penchant for domestication may be compared to Schleiermacher's nationalist objective through foreignization, indicating that the two opposed tactics can be separated from their ideological aim. (Munday, 2016, p.83). Domestication and foreignization are the two categories in which the approaches are classified. The foreignization technique does not include modification of the play; it

keeps both text and form, uses straight translation, and exports drama play. In contrast, the domestication method includes adaptation, compensation, and explicitation / enlargement.

Venuti's reaction is in *The Translator's Invisibility*, and he contends that the translator's stamp on the text must be recognized. He argues that translations are irredeemably incomplete in their interpretation (2008, p.50) a. All translations violate the source text to some extent in breaking it down and recreating it as the goal. He intends to demystify the impact of transparency (2008, p.50) that obscures the translator's function. Even though the translator is invisible, they have transformed the source material and imbued it with cultural values. Venuti's concepts also imply that translations must be evaluated through the lens of their socio-cultural context (Munday, 2016, p.218), which includes not just the text and the translator but also politically driven institutions as well as social institutions such as the publishing industry (Munday, 2016, p.219). These institutions and players not only impact the output of a single text but also which works get translated, giving them a defined position and function within the prevailing cultural and political agendas of their time and place. While translators are part of that culture, they can choose to accept it or fight against it. (Munday, 2016, p.219) The translator can use the foreignization method to rebel against the target culture's dominance; while. At the same time, similarly partial (as domestication), it is not attempting to convey the impression that the source material was initially written in the target language. It expands on Schleiermacher's thesis in the 1813 lecture notion of sending the reader abroad rather than bringing the author back home (cited in Venuti 2013, p.15). A foreignization method in translation is to break from the norms of the target language, displaying their bias rather than hiding it. (Venuti, 2008, p.29).

Foreignization is a source-culture translation in which the source language and culture are translated into the target language while retaining an exotic flavor (Feng & Jianwen, 1993). Schuttleworth and Cowies define foreignization as a word called by Venuti to describe the translation in which a TT deviates from target conventions while retaining some of the original's foreignness (Schuttleworth & Cowies, 1997). On the other hand, domestication refers to the translation geared to the target culture. Strange terms from the target culture are transmuted and turned into some common ones for the translated material to be easily understood by the target readers. Domestication is

a concept used by Venuti to describe the translation technique of using a clear, fluid style to lessen the foreignness of the foreign material for TL readers (Schuttleworth & Cowies, 1997). Venuti is a leading proponent of foreignization. He explicitly says that foreignization intends to produce a type of translation theory and practice to oppose the tendency of target language domination and emphasize the difference between the original and the version in terms of language and culture (Venuti, 1995). At the same time, Nida is the domestication's spokesperson. He proposes the concept of the most natural equivalent.

Domestication and foreignization, according to Venuti, are not binary opposites but rather part of a continuum, a sign of 'ethical attitudes' toward a foreign text, leading to ethical repercussions (2008, p.19). He suggests a technique of study known as "symptomatic reading" to identify discontinuities on the level of diction, grammar, or discourse that reveal the translation to be a violent reworking of the foreign text (2008, p.21). Inconsistency in word choice, exposing the translation process, generalizations (for example, omitting character and place names), deletion of local markers, additions, making the target text more clear or explicit than the source text, shaping the characters, and the use of euphemisms are examples of such discontinuities (Venuti, 2008, p.20).

On the other hand, Venuti suggests that the markers for which approach is utilized are not fixed: "Because the specific form of foreignization in one translation varies with cultural contexts and historical times, what is foreignization in one translation effort may not be so in another." (2008, p.20).

As a result, determining which approach should be employed in a translation is not always straightforward and debatable.

CHAPTER 2: LITERATURE REVIEW

Initially, translation techniques and ideas were centered on translating literary and holy materials. However, early translations ignored the significance of culture in translation. The value of the cultural power of languages was realized by all countries, especially after the 1980s. It was recognized as a process beyond language transference and is a mechanism of cross-cultural contact near the end of the twenty-first translation. In keeping with this shift in translation studies, the function of culture began to be emphasized in translations of literary writings that reflect the social and cultural characteristics of a society and incorporate cultural signals. The Cultural Turn in Translation Studies reveals its nature as a cultural activity. It broadens it as an external study and deviates from static linguistic analysis by comparing original work and translated works. It provides an accurate picture of the translation activity in their specific spatial-temporal context. Studying translation activity from a cultural viewpoint may evaluate the external causes and the role and effect of translation in the target literary system; there is a tendency to treat the artistic approach of translation studies as a whole while ignoring the language analysis when broadening the research scope to include external aspects by going beyond the linguistic method. “The analysis of cultural factors influencing translation activity must be based on translated works, i.e., the linguistic part that is regarded as a basis, just as the new version proposed that translation is a translingual and cross-cultural communicative activity with linguistic transformation as the basic means and meaning recreation as the basic task.” (Xu Jun 2003 qtd. in Liu, 2010). As a result, literary translation is, in general, a form of cross-cultural communication since it introduces readers from different civilizations to all or part of a particular culture. During this cross-cultural dialogue, translators come across terms with distinct meanings in the relevant culture.

Literary works, which include poetry, plays, and other pieces of prose fiction, are influenced by a variety of elements, including the writers’ race, gender, age, class, and birthplace, as well as the period and era in which they live. These are why authors are limited to the society they are born in while writing. It is unavoidable for a literary work to be separated from culture because the writer belongs to a specific culture, a specific moment in time, and their writing reflects the writer’s race, age, gender, stylistic, and idiosyncratic characteristics. According to the explanation, a writer’s art mirrors that writer’s culture. As a result, people from various cultures may understand

the literary work differently due to varied cultural assumptions and interpretative choices in certain social settings and at different historical times (Venuti, 1995, p. 18). They understand the literary work's historical, cultural, and sociological context (Gutt, 2000, p. 173). As a result, the translator should focus on the reconstitution of the foreign text in line with values, beliefs, and representations that pre-exist in the target language (Venuti, 1995, p. 18).

In relation to the topic of this study, it is seen the influences of each different translation strategy and method on drama translation. To analyze two Turkish drama translations of *A Midsummer Night's Dream*, various articles and works have been read and evaluated to translate sociocultural elements in drama plays. On this issue, Yeşim Çınar (2018), in her article, "Can, Yücel's implicit translation strategies on Shakespeare: Rewriting possibilities for Hamlet and *A Midsummer Night's Dream*," states that the dates about rewriting focus on the Turkish literature structure on Can Yücel's version of *A Midsummer Night's Dream* of William Shakespeare. Yücel's progressive style was criticized because of explicit phrases used in his translation. In Çınar's article (2018), it is mentioned that Yücel had to call himself "Türkçe Söyleyen" (Rewriter in Turkish) to escape from harsh criticism that said his work was not translation. Some phrases leave the reader in a dilemma: "Is this a translation or an original work?" (Enginün, 2008, p.357). To enlighten this originality issue, Yeşim Çınar (2018) mentions what Yücel thinks about his translation. Yücel has always regarded his own *A Midsummer Night's Dream* (*Bahar Noktası*) as a covert portrait of the ordinary world and the other side of the coin. There are unlimited opportunities for personal decisions in the hidden domain, but the practice of marriage as a communal compact is regularized.

Bahar Noktası was evaluated as a successful translation of the parallel between Turkish culture and English society by Başar Sabuncu (2002, p.11), as stated in Çınar's (2018) work. On the other hand, according to Sertabipoğlu's theory, one of the most successful drama critics, Can Yücel, comes between Shakespeare and the read. Still, this approach seems acceptable to the interpreter. Sertabipoğlu states that a professional translator's presence should not be sensed. If you do not comprehend that within, you can never cease translation and start creating your works if you can never let go of the kitchen.

Another study has been done by Nigar oymak about Can Yücel’s translation (2005) reveals that the situation is slightly different in Can Yücel’s *A Midsummer Night’s Dream* translation. According to her, the other thing is that the translation of the source language at the target language level needs its norms presto ail, but that must be articulated. The point is his distinctiveness, uniqueness, and skill in domesticating the cultural and social elements in the target language. At this point, it is not invisible but even glaring. The culture that mediated while it is invisibly removing its effects while leaving a trace, he will stand in front of us.

As far as Can Yücel is evaluated, not only has he contributed to Shakespeare’s desire, he has mastered true passion. In the words of Cevat Capan, Can Yücel made Shakespeare “our fellow” and “free.” (Üster, 2003, p.5)

Comparing these translations in terms of domestication to the target reader’s cultural elements is essential to analyze another translation example *Bir Yaz Gecesi Rüyası* by Özdemir Nutku. There are few on his work because it is the most recent Turkish translation. Bilge (2020) states that Özdemir Nutku emphasizes that “this play was written for theatre.” He has evaluated the plays as a scenario to perform, which is evident in his translation. Özdemir Nutku's attitude is one of the two attitudes taken against Shakespeare’s works. It is one's expression that Shakespearean works were written for staging and intended to be read by a group of academics and critics; therefore, they are considered immutable literary texts. Hence Özdemir Nutku’s translation attitude seems consistent with his position. Özdemir Nutku describes the language of the play as the language of interpretation. Their speaking is suited to their time of residence, new conditions, and class distinctions (Nutku, 2009, p.130).

For interlingual translation proverbs of and languages through Shakespeare’s *A Midsummer Night’s Dream* to explore the relationship between languages through Turkish-language literary texts. After the analysis, the inconsistencies between the translations and the problems will be decided by looking for answers to whether it is possible to be faithful to the original text and the effects of the domestication method on both the source text and the target text.

CHAPTER 3: METHOD

In this study, a qualitative method is adopted to analyze the cultural, social, linguistic, and cognitive differences by comparing two Turkish translations of *A Midsummer Night's Dream* in the light of Venuti's domestication method. This research seeks to identify the cultural and linguistic elements involved in cross-cultural drama translations, as well as commonly used strategies and techniques employed by translators, by taking into account the factors that lead translators to engage them in the translation process within the framework of Venuti's primarily domestication and also foreignization approaches. Twelve lexical samples will be studied to improve the study's validity and reliability, discovering the concerns above. It is anticipated to provide a viewpoint on the issues of cross-cultural drama translations for future studies.

The material culture factors investigated in the study were chosen based on Venuti's translation approach to socio-cultural elements in drama translation, as described above. Venuti's translation processes were used to assess how translators handled the translation of socio-cultural components. The processes were then classified as Domestication or Foreignization strategy. Finally, the translations were descriptively examined. The data collecting process of the research involves observation and data analysis of lexical preferences in their original culture and language, as well as translated versions of words and idioms in the Turkish language and culture. Selected play translations in Turkish by Can Yücel and Özdemir Nutku have been studied thoroughly. They have been compared to learn about cultural and linguistic elements and the translators' opinions. The original language of the selected translations in English, while the translated versions are Turkish. Selected Turkish Translations are as follows: *Bahar Noktası*- Can YÜCEL (1981) and *Bir Yaz Gecesi Rüyası*-Özdemir Nutku (2012).

CHAPTER 4: DATA ANALYSIS

The data gathered from the English and Turkish versions of *A Midsummer Night's Dream* was evaluated primarily using the qualitative technique. The source texts (ST) in English were compared to their Turkish translations word by word; Venuti's translation processes were employed for descriptive analysis of the target texts (TT). Because the functionalist method was used in the study, the translations were limited to descriptive research to elucidate the cultural and linguistic characteristics of the source and target audiences. In the context of Lawrence Venuti's translation approaches, all of the translators' choices were studied in terms of domestication and foreignization.

4.1 Information on the Source Texts and the Translations

A Midsummer Night's Dream is a comedy written by William Shakespeare. It is one of Shakespeare's most enduring works, and it is still widely performed and analyzed today. There is a degree of ambiguity about the exact dates when many of Shakespeare's plays were written, and *A Midsummer Night's Dream* is no exception. It was probably written in either 1595 or 1596 when Shakespeare wrote plays like *Loves Labour's Lost* and *Romeo and Juliet*. Several famous writers influenced Shakespeare's work throughout history, especially in *A Midsummer Night's Dream*. The comedy contains direct and indirect references to pieces by the Greek philosopher Ovid. Ovid famously wrote a text called the *Metamorphoses*, which tells several stories of magical transformation in ancient Greek mythology. Bottom is magically transformed to have a donkey's head for part of the play, which is very reminiscent of the stories in Ovid's work.

Shakespeare was also influenced by Geoffrey Chaucer, an English writer who lived from the 1340s until 1400. Chaucer wrote a series of interconnected stories called *The Canterbury Tales*, many of which deal with themes of mistaken identity and star-crossed love. One of Chaucer's most famous stories, *The Knight's Tale*, has distinct parallels to the story of the Athenian lovers in *A Midsummer Night's Dream*. *A Midsummer Night's Dream* by William Shakespeare tells the story of four young Athenians who spend a dreamlike and chaotic night in the woods outside of Athens. They fall under the spell of the fairies who live in the forest, who are also engaged in their misadventures.

One of the most famous Shakespearean comedy-drama plays, *A Midsummer Night's Dream*, and its two prominent Turkish translations, *Bir Yaz Gecesi Rüyası* by Özdemir Nutku and *Bahar Noktası* by Can Yücel, are analyzed and evaluated in this chapter. To put that forward, it would be beneficial to describe rewriting as a common occurrence for rewriters to fresh translations of previously translated literature. Writings of many types, including popular fiction and texts like brochures or instructions, are retranslated. As a result, current translations or translations do not fit the target culture's new/altered needs, and the target culture may necessitate the production of a new translation. Furthermore, because “language, poetics, and concepts of permitted translating conduct vary with time,” fresh translations are directly tied to shifting ideologies and linguistic, literary, cultural, and translational standards (Brownlie, 2006, p.150). As a result, the translation is regarded as having aged or inappropriate since it no longer corresponds to modern modes of thought or behavior. Aside from concentrating on the aging of translations, other theorists suggest that the most current translations are required to get a flawless translation.

Thus, the retranslation of *A Midsummer Night's Dream* should be evaluated in light of the many contexts, dramatic necessities, social agents of translations, conventions, and personal preferences.

This chapter is divided into two sections. The first section contains information about the primary source text and William Shakespeare, the Turkish translations, and the essential information of Özdemir Nutku and Can Yücel. The second section analyzes chosen quotes from English to Turkish. Quotations will be culturally and linguistically assessed by analyzing the cultural and linguistic techniques applied to the target language. This section gets the words and idioms ready for analysis. The elements that influence translators' linguistic and cultural choices in Turkish will be addressed during the drama translation process. The often used and chosen translation methods and techniques will be evaluated.

The play has been retranslated seven times. Some were re-translated 50 years ago, while re-translations are almost as old. Due to time limits, I will only address two significant translations of the play: Can Yücel's and Özdemir Nutku's.

4.1.1 Information on Özdemir Nutku

Özdemir Nutku is a Turkish theater scientist, actor, writer, critic, and director. He was born on January 12, 1931, in Istanbul. Nutku's interest in theater began during his college years. During his education at Robert College, Shakespeare was one of the subjects which the writer could not give up. The writer, who played various roles as an amateur at his school, played his first professional role in Franz Lehar's operetta *Tarla Kuşu*, which was staged at Kadıköy Süreyya Cinema between 1946-1947 (Işık, 2007, p.2648).

Nutku has staged nearly one hundred plays, representing our country in many international congresses, and is a play staging teacher and theater director. Although he is an academician in the field of theater in Turkey, he is one of our important milestones with his acting and directing. He staged over 100 plays and received many prizes as a director at various international theater festivals. Even though he wrote many stage artworks, the theater is constantly on his road map, and his poetic language draws attention to his writings and descriptions.

4.1.2 Özdemir Nutku's meeting with Shakespeare

Özdemir Nutku's meeting with Shakespeare goes back many years and creates a tradition in his artistic and writing life. To date, 25 Shakespeare plays have been translated into Turkish, and all of these plays have been published. His poetic language and poetry give original meaning and content, especially in Shakespeare translations. Bringing Shakespeare's tragedy and comedy into our language is a record in our country. According to the research, no one translated 25 Shakespeare tragedies and comedies in Russia, Poland, Germany, Italy, and France. There is none other than Özdemir Nutku, who made the collective translation series of Shakespeare as a single person (Özkırımlı, 2004, p.995).

It is considered that Özdemir Nutku's victory over Shakespeare was to translate all his works into Turkish. The dimension of Shakespeare's passion is so broad and deep that by preparing the Shakespeare Dictionary and publishing it as a book, he brought Shakespeare a contemporary dimension to the Turkish theater repertoire. The Shakespeare Dictionary, consisting of 20 000 words, is a richness that has been added to our repertoire. 22 Shakespeare works were published by İşbank Kültür Yayınları. He published three other Shakespeare translations in *Mitos Boyut*.

Özdemir Nutku, who holds the record for Shakespeare's translations, also has a history as a writer in our country, with his 125 books in print. Aziz Nesin was ahead with more than 100 books before. By the way, all the plays of Christopher Marlowe are in seven volumes. Özdemir Nutku translated all of Marlowe's works into Turkish (Işık, 2010, p.2648).

Özdemir Nutku is an academic writer, theater director, translator, researcher, and intellectual teacher.

His Shakespeare Translations: *Romeo and Juliet*:1984, *Othello*:1985, *King Lear*:1986, *All's Well that Ends Well*:1988, *Twelfth Night*:1988, *Two Noble Kinsmen*:2004, *III.Richard*:2007, *Comedy of Errors*:2010, *Measure for Measure*:2011, *Cardenio*:2011, *The Merchant of Venice*:2012, *A Midsummer Night's Dream*:2012, *The Taming of the Shrew*:2012, *As You Like it*:2013, *Cymbeline*:2013, *Two Noblemen of Verona*:2013, *II.Richard*:2014, *Love's Labour's Lost*:2014, *Kral VI Henry I*:2014, *Titus Andronicus*:2014, *The Winter's Tale*:2014, *Tragedia of Corionalous*:2014, *Kral VI Henry II*:2015, *Kral VI Henry III*:2015, *Macbeth*:2015, *The Tempest*:2015, *Double Falsehood or Distressed Lovers*:2016, *II. Edward*:2018

4.1.3 A Midsummer Night's Dream by Özdemir Nutku

A Midsummer Night's Dream is an early romantic comedy by William Shakespeare. Although it was first published in 1600, it is thought to have been written and first staged in 1594 or 1595. *A Midsummer Night's Dream* was first produced in the 1590s, and the first publication of the work was accepted in 1600. Its main theme is love and marriage. He emphasized the humor of these two concepts through mixed relationships. The events take place at a wedding in Ancient Greece.

The work, which includes the marriage process of Theseus, the duke of Athens, and Hippolyta, the queen of the Amazons, has the feature of being a comedy about love, which makes you laugh and make you think. Hermia and Lysander are two lovers who love each other. But Hermia's father wants to marry his daughter to Demetrius and is against their marriage to Lysander. Demetrius wooed Helena but later fell in love with Hermia. However, Helena, Hermia's best friend, is also in love with Demetrius. Hermia and Lysander decide to run away. However, the fairy of the forests got involved in the event, and things got mixed up. At the end of the play, the main

idea to be reached is that love is not a feeling that will be exaggerated and will last until death. People change their minds quickly.

Although Özdemir Nutku translated the play into Turkish as *Bir Yaz Gecesi Rüyası*, there are also more works translated by different translators in different periods. Özdemir Nutku, a professor and director who works professionally on theoretical and practical levels of theatre, highlights the dynamism of the text in his translations and evaluates it as a scenario. As a result, he underlines that this play was written for the stage.

4.1.4 Information on Can Yücel

Can Yücel was a Turkish poet with a keen political and social consciousness. His poetry is characterized by a powerful blend of romanticism, joyful irony, and sarcasm. He was imprisoned multiple times as a result of his harshly satirical poetry. Yücel was undoubtedly one of Turkey's most known and contentious interpreters.

Can Yücel, who has always filled his seventy-three-year life with poetry, started writing poetry at ten. Stating that he learned the beauty of the language and how to write poetry from his grandmother, who spoke Turkish in Istanbul, the poet always argued that poetry was written with an intuitive feeling. His father and the environment he grew up in significantly influenced his inclination towards poetry (Oral, 1999, p.7). Significantly Nazım Hikmet, a great Turkish poet, influenced Can Yücel's personality and poetry.

He stated that he sees poetry not as “a self-explanation” but as “a work revealed at the end of a production attempt.” The poet constantly thinks about poetry even while speaking and writing anecdotes, but he emphasized that he had something to say and wrote it when it came to a boil. He defines poetry as a “business” for himself; He wrote the poem to influence and change the world. He argued that intelligence, the language, and poetry shuttle, must work quickly to understand and describe Turkey's complex environment. During this rapid progress, he was in favor without fear of innovations that would be strange in some aspects. He argued that revolutionary poetry does not mean “revolutionary in the form” but that it is necessary to know how to change the poem by the “change” meaning of revolutionism (Buharalı, 1981: 11).

Throughout his life, Can Yücel considered the “poet” responsible for social issues and wrote his poems with such care. Taking the pulse of the plan, shouting in

the name of the oppressed, and taking the rights of the wronged, he always suffered from the pain of being able to “establish a new world” with his “poetry.” Can Yücel also drew attention with his distinctive political attitude in his poems. The dissenting voice, which made itself felt starting from the second book of poetry, continued to rise to a tone that felt more and more in the following works. Can Yücel writes based on the idea that there is a constant distance, an insoluble conflict between poetry and power. In some of his poems, he revealed his ideology; In some of his poems, he criticized political issues, sometimes humorously and sometimes sarcastically.

In Can Yücel’s poems, he used a sincere and comfortable way of speaking, approaching the daily language. The poet frequently resorted to language deviations, stereotypes, and idioms to capture naturalness. “swearing and slang” began to show themselves in his poems and translation works. The poet showed that what he wrote was the pulse and mouth of the people as a reason for this choice. The primary purpose of the poet was to reconcile the language of the street with poetry, to establish a connection between the aesthetic and the absurd, both mysterious and ironic. He saw swearing and slang as a cause of freedom. The target of the local expressions and swearing he used in his poems and translations was all forms of power established in his environment and the inconsistencies he observed in these power circles.

4.1.5 A Midsummer Night’s Dream as Bahar Noktası by Can Yücel

Can Yücel firstly translated the play in the 1980s, and Ağaoğlu Yayınevi published it in 1981; the translation was then reissued by four separate publishing companies in four distinct periods: 1984, 1992, 1996, and 2003. The copy utilized in this study was published in 2003 and is a reprint of the 1981 translation. *Bahar Noktası (A Midsummer Night’s Dream)*, the first Shakespeare translation of Can Yücel, appeared in 1981 at the request of Tepebaşı Drama Theatre.

The introductory article titled “Şenlikli Direniş” of Başar Sabuncu’s “Bahar Noktası” written for Can Yücel’s *Bahar Noktası* states how simply delicious Can Yücel’s Shakespeare and his Turkish Pronunciation have formed chapter by chapter: a specific staging for a predetermined—in today’s fashion—according to a concept. He also clarifies the translation process of the play.

Turning the “stage ability” feature will generally be reproduced, and the display dimension of the text is also taken into account in the translation process.

However, due to the ambiguity of the concept of stageability, the strategy is strictly defined as nondescript. The local utterances in the source language are combined with similar words in the target language, such as meeting and removing sections that are excessively culturally and linguistically contextual features belonging to this strategy. While this strategy will be seen in detail, it is the primary strategy adopted by Can Yücel in the translation of the plays.

4.2 Analysis of Translations

4.2.1 Information on the translation of names

This section will compare the original leading character names to selected Turkish translations.

Table 2: List of The Characters

William Shakespeare <i>A Midsummer Night's Dream</i>	Can Yücel <i>Bahar Noktası</i>	Özdemir Nutku <i>Bir Yaz Gecesi Rüyası</i>
Oberon	Babaron	Oberon
Titania	Müzeyyen	Titania
Robin Goodfellow	Cin	Robin Goodfellow
Theseus	Tezeus	Theseus
Hyppolita	İpolita	Hippolyta
Lysander	İskender	Lysander
Demetrius	Dimitri	Demetrius
Tom Snout	Teneke	Tom Snout
Peter Quince	Testere	Peter Quince
Nick Bottom	Öreke	Nick Bottom (Pyramus)

As it is seen from the selected names, Özdemir Nutku prefers to leave the words like original, contrary to Can Yücel. Can Yücel shifts the Turkish versions or names them according to his culture.

In terms of Shakespeare's fundamental argument in those words, Yücel's approach to the renowned names of the characters in *A Midsummer Night's Dream* leads to a shift in meaning. However, by changing Titania's name from Müzeyyen to a traditional Turkish name, Yücel gives the Turkish reader the impression that these characters are one of "them." Thus, the classics, among which *A Midsummer Night's Dream* also took place, can be considered one of the most important moves for emphasizing the philosophy of the West in Turkey. In this context, according to

translation authorities, the study of retranslations can thus reveal changing norms and ideologies in society. (Brownlie, 2006, p.150).

4.2.2 Translation of socio-cultural elements

Table 3: Example of domestication of sociocultural elements

Source Text	Theseus: Now, fair Hippolyta, our nuptial hour Draws on apace: four happy days bring in Another moon: but O, methinks how slow This old moon wanes! She lingers my desires, Like to a step-dam or a dowager, Long withering out a young woman's revenue. (33)
Özdemir Nutku	Theseus: Eee sevgili Hippolyta, Çok az kaldı nikahımıza. Yeni ay çıkacak dört mutlu gün sonra; Ama o kadar ağırdan alıyor ki şu eski ayda Oğlum mirasına göz dikilmiş bir üvey ana. Sıkıcı bir dul eş gibi, Kavuşmamı geciktiriyor arzularıma.(1)
Can Yücel	Tezeus: Eee, canım İpolita şunun surasında dört gün kaldı baş göz olmamıza. O da geçer güle oynaya.Geçer, geçer diyorum ya, bu mızımız, bu köhne ay da bir türlü defolup gitmiyor ki! Mübarek sanki keyfime, arzularıma kahya.Ayağıma köstek, tavşanıma tilki.(1)

In this first example extracted from Act 1, Scene 1, Theseus talks to Hippolyta about their wedding and expresses his excitement. While Özdemir Nutku translates “a nuptial hour” as “nikah” and remains source-oriented, Can Yücel prefers “baş göz olmak,” which is a Turkish idiom to show sexuality between a married couple by using domestication as the theme. As Özdemir Nutku likes to keep the phrase “a step-dam” as it is, Can Yücel even does not prefer to mention that phrase and uses another word to create a rhyme.

Table 4: Example of domestication of sociocultural elements

<p>Source text</p>	<p>Theseus: Either to die the death or to abjure Forever the society of men. Therefore, fair Hermia, question your desires, Know of your youth, examine well your blood, Whether (if you yield not to your father's choice) You can endure the livery of a nun, For aye to be in shady cloister mew'd, To live a barren sister all your life, Chanting faint hymns to the cold fruitless moon. Thrice blessed they that master so their blood To undergo such maiden pilgrimage; But earthlier happy is the rose distilled, Than that which, withering on the virgin thorn, Grows lives and dies in single blessedness. (35)</p>
<p>Özdemir Nutku</p>	<p>Theseus: Ya ölürsün hemen Ya da yeminle vazgeçersin erkeklerin çevresinden. Bu yüzden Hermia, bir daha tart arzularını, Gençlik duygularını sorgula, İyice gözden geçir tutkularını, Düşün, eğer boyun eğmezsen babanın isteğine, Katlanabilecek misin rahibe kıyafetine, Sonsuza dek loş manastır kafesine, Yaşamın boyunca kızoğlankız kalmaya, Soğuk, kısır ay, için ruhsuz ilahiler söylemeye? Gerçi arzularına gem vurup Yaşamdaki yollarını böyle bakirelikte seçenler, Üç misli kutsaldırlar; Ama damıtılıp çiçeğinden güzel kokular çıkarılan gül, El değmeden kuruyup giden, Yalnız başına büyüüp yaşayan ve ölen dikenli gülden Çok daha büyük mutluluk içindedir. (4)</p>
<p>Can Yücel</p>	<p>Tezeus: Ya öleceksin tez elden ya da vazgeçeceksin erkek denen cinselden. Onun için Hermiya, düşün taşın! Danış o genç yaşına! Demek istiyorum ki danış kanının dolaşımına! Dayanabilecek misin bakalım, ermine uymazsan beypederin, dayanabilecek misin yaşamına rahibelerin? Bir manastırda, dar bir hücrede loş, uyurken döşekte düşünün ve düşünün yarısı boş... Düzdüğün, düzüldüğün büsbütün bumbuz ve kısır bir aya o kısılmış sesinle okuduğun mayalanmış bir maya! Böyle bir hac yoluna, kanının donduğuna razı olan kız oğlan kıza üç tepsi nur indirir ya Tanrı, sen yine inan bana yavrum zeker diye bir dikenin üstünde bekar, ömür tüketen gülbeşeker, Isparta'da imbiklenen gül yağına hasret çeker. (11)</p>

This part from Act I and Scene I is between Theseus and Hermia. Theseus as a duke of Athens, warns Hermia before her marriage. The importance of virginity in that era and society can be clearly understood within his speech. Özdemir Nutku translates “father” directly as “Baba” to Turkish without any translation. However, Can Yücel prefers “Beypeder” instead of “Father,” even foreignized word in the modern Turkish language. Can Yücel, by using more archaic Turkish words, create more traditional and oriental effects on the retranslated text. On the other hand, there are more examples of domestication of socio-cultural elements to clarify both arguments. In the source text, with the lines, “But earthlier happy is the rose distilled Than that which, withering on the virgin thorn, Grows lives and dies in single blessedness,” Shakespeare shows the given importance of virginity and living like a nun, and this feature only belongs to women creatures. Both translators did not have any difficulty giving the intended value to the target reader within this context. However, the word choices share different tastes in each text. Can Yücel and Özdemir Nutku chose “kız oğlan kız” to refer “barren sister” of an original text. This word is used in Turkish culture to show virginity and purity. Thus both translators preferred domestication to give the same effective impression of the target culture. In another example is “Tanrı, sen yine inan bana yavrum zeker diye bir dikenin üstünde bekar, ömür tüketen gülbeşeker, Isparta’da imbiklenen gül yağına hasret çeker.” Can Yücel uses the word “zeker” instead of using the initial equivalent of the penis. This word is not even familiar to most of the Turkish population. By preferring such old Turkish words, it can be understood that Yücel tries to create harmony in terms of rhyme. On the other hand, Nutku used a lengthy explanatory statement instead of this word. It is replaced with another cultural element by using domestication to refer to Isparta, a city famous for its’ rose. It is quite a cultural and domestic lexical change used by Can Yücel to give familiar effects on Turkish society to find something from them.

Table 5: Example of domestication of sociocultural elements

Source Text	Lysander: [...] Steal forth thy father's house tomorrow night: And in the wood, a league without the town (Where I did meet thee once with Helena To do observance to a morn of May, There will I stay for thee. (37)
Özdemir Nutku	Lysander: [...] Babanın evinden kaç ve gel koruya, Hani sen, ben ve Helena Baharın gelişini kutlamıştık ya, İşte orada seni bekleyeceğim Hermia.(7)
Can Yücel	İskender: [...] Seviyorsan beni hâlâ, yarın gece babanın evinden kaçarsın! Kentin dışında bir kuru var ya hani, geçen Hıdırellez 'de Eleniyle birlikte buluşmuştuk, işte orada bekleyeceğim seni.(6)

This scene is between Lysander and Hermia. Lysander tries to convince Hermia to run away with him by objecting to her father's will. Whereas Özdemir Nutku prefers keeping the literary translation approach in this quotation by choosing "Baharın gelişini" instead of "morn of May," Can Yücel uses the word "Hıdırellez" which is a special celebration in Muslim and Asian communities to celebrate the coming of spring. Use such a cultural and traditional connotation to make the reader feel more like the story.

Table 6: Example of domestication of sociocultural elements

Source Text	Bottom: An I may hide my face, let me play Thisby too: I'll speak in a monstrous little voice. "Thisny? Thisny?"- "Ah, Pyramus, my lover dear, thy Thisby dear, and lady dear." (41)
Özdemir Nutku	Bottom: Oho! Yüzümü saklayacak olduktan sonra ben de oynarım; Thisby'i de ben oynayayım: korkunç tiz bir sesle konuşurum. Bak işte böyle: "Thisne, Thisne!" "Ah Piremuz canım sevgilim, işte senin biricik Thisby'n, sevgili Thisby'n!" (13)
Can Yücel	Öreke: Körük istemiyorsa ben alayım Tisbe'yi üstüme. Öyle bir inceltirim ki sesimi, sağır sultan bile duyar arka sıralardan "Ah, Piremuz, niye serptin kendi elinle o pire tozunu üstüne? Yarabbi, tanımıyor bile beni! Ben senin sevgilinim, sevgilin İz-be! Çukur değil, hendek değil, İz-be! Çukur değil, hendek değil, İz-be!" diye başladım mıydı, kırar geçiririz ortalığı. (11)

In Scene 2, Act 1, Bottom and Quince argue about sharing the roles. Bottom wants to play the role of “The Lion” too. He tries to convince Quince that he can manage this role. In Özdemir Nutku’s translation, there are no additional comments or additions to the original text. However, Can Yücel add “**sağır sultan,**” a Turkish expression, to an exaggerated noun phrase. In this part, Yücel prefers adding his color and cultural taste into his rewriting.

Table 7: Example of domestication of sociocultural elements

Source Text	Fairy: [...] Farewell, thou lob of spirits; I’ll be gone. Our queen and all her elves come here anon. (43)
Özdemir Nutku	Peri: [...] Hoşça kal cinlerin hödüğü; gitmeliyim şimdi. Kraliçemiz buraya geliyor cüce cinleriyle . (18)
Can Yücel	Peri: [...] Hoşça kal, kaba kanat! Handiyse Ecem de gelir şuraya yecüc ve mecücleriyle! (14)

This dialogue occurs in Act 2, Scene 1 between Robin and Fairy. Fairy sings a song about what he is doing. In Özdemir Nutku’s translation, it is seen that “Kraliçe” has been used instead of “Queen” to keep the character in the source language. Contrary to Nutku, Can Yücel prefers using the more archaic Ottoman Turkish word “Ecem” by shifting the original characters to the target culture. Another example is used the word “Yecüc ve Mecüc” by Can Yücel to refer to the “her elves” in the source text. Yücel has domesticated her elves in the Islamic context using Yecüc and Mecüc, omens of disaster. In the Torah, they are referred to as “Gog and Magog.” They were the sons of Yaphet, one of Noah’s sons. (Revkin X – 2) Those animals were closely examined in Islamic traditions, and their creative meanings were devised. (Özgen, 2021). Yücel’s translations differ in translating Shakespeare’s language and recreating a Shakespearean universe in Turkish utilizing terminology or jargon appropriate to the plays’ circumstances. As spectacular examples, two separate Muslim universes may be found in two different sports. Yücel’s *A Midsummer Night’s Dream* employs Muslim jargon in the form of Yecüc and Mecüc. (Çınar, 22)

Table 8: Example of domestication of sociocultural elements

Source Text	Titania: These are the forgeries of jealousy: And never since the middle summer's spring Met we on the hill, in dale, forest, or mead, By paved mountain, or by rushy brook, Or in the beached margent of the sea, To dance our ringlets to the whistling wind, But with thy brawls, thou hast disturbed our sport. (35)
Özdemir Nutku	Kraliçe: Bütün bunlar kıskançlıktan gelen kuruntular; Yazdönümünden bu yana buluşmadık seninle, Ne tepelerde, vadilerde, ormanlarda, çimenlerde, Ne çakıllı pınarlarda, şırıl şırıl akan derelerde, Ne de bir denizin kumlu, kıyısında; Islık çalan rüzgarın eşliğinde Ne zaman halka olup dans etmek istesek Tadımızı kaçırdın kavgacı tutumunla. (20)
Can Yücel	Müzeyyen: Bu sendeki kıskançlıktan da öte bir kompleks, bir nevroz! Furoyt diye bir Yahudi doktor var, ona görün sen istersen! Baksana, erişti erişeli beri Nevruz , ne orman, ne çayır, ne kumsal, ne pınar, ne fiskiyeli havuz, senin şu deli saçmaların yüzünden, cem olup buluşamıyoruz. (54)

The use of idioms is significantly more visible in *Bahar Noktası*. In the play, there are five different situations. First, the drama can be placed in a Turkish district background. Then, with Titania's entrance and her allusion to their religious practices as "cem," one may suppose that the entire drama would take place in a sanctuary in Turkey. *Bahar Noktası* demonstrates an intriguing cultural change in terms of religious terminology. In the play, Müzeyyen (Titania) complains about her argument with Babaron (Oberon) as follows:

"Baksana, **erişti erişeli beri Nevruz**, ne orman, ne çayır, ne kumsal, ne pınar, ne fiskiyeli havuz, senin şu deli saçmaların yüzünden, **cem** olup buluşamıyoruz." (Yücel, 2003, p.54)

Yücel has modified "the midst summers spring" to "Nevruz." Still, Özdemir Nutku has taken a more source-oriented approach and translated the portion as "Yaz dönümünden bu yana" using a literal translation technique. Nevruz is a compound noun formed by combining the words Nev (new) and ruz (day), and it means "new day." It is a mythical day celebrated as New Year's Day by Turks in Central Asia, Anatolian Turks, and Persians. It represents nature's escape from winter and the onset of abundance and plenty. As a result, Yücel has taken a target-oriented approach. From

a thematic standpoint, his translation choice of domesticating may be appropriate. Also, the remark demonstrates that Yücel opted to situate fairy gatherings in the Bektashi setting of celebrating the beginning of spring as Nevruz. These great translating choices adhere to current translational standards and respect Shakespeare's variety of meanings.

Furthermore, Titania and Oberon are arguing in Act II, Scene I and Titania says to Oberon, “These are the forgeries of jealousy.” Yücel has added an extra phrase in this section to Oberon's envy, and Titania says, “Furoyt diye bir Yahudi doktor var, ona görün sen istersen!” “Sigmund Freud,” Yücel’s pick, lived from 1856 and 1939, more than 200 years after Shakespeare penned the play. Yücel has used the domesticating approach by adding an extra phrase and creating an anachronism.

Table 9: Example of domestication of sociocultural elements

Source Text	Titania: [...] Therefore, the winds, piping to us in vain, As in revenge have sucked up from the sea Contagious fogs: which, falling in the land, Hath every pelting river made so proud. (45)
Özdemir Nutku	Kraliçe: [...] Bu yüzden rüzgarlar da bıktı tepemizde vınlamaktan, İntikam alıyormuşçasına hortumlarını denize daldırdı. Hastalıklı sisleri çekti aldı, karalara bıraktı. En küçük dere bile o kadar şımardı ki Yatağına sığamadı, taştı, kabardı. (21)
Can Yücel	Müzeyyen: [...] Keban, Volga ve Asuvan Barajı taştı, tufana gitti ortalık. İpolita'nın Amazon Nehri de elbet, yakında baş göz olacağından ötürü, anlarsın nasıl ıslak! (17)

In this scene, Titania argues with Babaron about jealousy. She explains the consequences of excessive jealousy and hatred. In Özdemir Nutku’s translation, it cannot be seen any specific cultural references or word preferences. He leaves all the lines in the source text culture by keeping their originality. However, Can Yücel used the regional provinces of Turkey to give a familiar atmosphere to the source text. The aim is to bring the text to the Turkish readers’ home. The Dam of Keban is in Elazığ, a city in Eastern Anatolia. The other dam Volga is in Russia and the third given name Asuvan is in Egypt. Yücel tries to create an impression of the Ottoman Empire period because of the growing size of its lands.

Table 10: Example of domestication of sociocultural elements

Source Text	Titania: [...] And in the spiced Indian air, by night, Full often hath she gossiped by my side; And sat with me on Neptün's yellow sands;(46)
Özdemir Nutku	Kraliçe: [...] Baharat kokulu Hindistan gecelerinde, Baş başa verir, oturur dedikodu ederdik, (22)
Can Yücel	Müzeyyen: [...] Geceleri diz dize oturup altın kumlar üzerine, buhur kokuları içinde İndus nehrinin, can sohbeti ederdik, (18)

In this scene, Titania argues with Oberon about interfering with the lovers' weddings. Oberon blames her for being jealous of their love. In Özdemir Nutku's translation, Titania says "Baharat kokulu Hindistan gecelerinde" to replace "in the spiced Indian air, by night" of the source text. On the other hand, Can Yücel presents this quote with, "buhur kokuları içinde İndus Nehri'nin". In the original text, it is hard to come across any reference to location, which is an addition by Can Yücel in his translation. Özdemir Nutku prefers leaving it in the source text without any extra localization method. Yücel has translated "in the spiced Indian air, by night" to "buhur kokuları içinde İndus nehrinin". In this translation, it is seen that the translator chose to bring cultural aspects of society by using the word "buhur," a herb used in religious rituals in almost every belief. Buhur, derived from the Arabic phrase bahûr, refers to odor or aromatic vapor (smoke) generating chemicals. Such compounds are given names derived from "smoke, smoke, and smell" in different languages. In the history of Islam, incense has played an essential role. Hz. Mohammad and places of worship were burned with incense, especially before Friday and Eid services, to eradicate undesirable odors and perform worship in a pleasant-smelling setting. In Islam, incense is used for its smell rather than prayer; it was regularly used in the Kaaba after burials. By using such a word in a religious context, he has tried to put the target culture's religious beliefs. Whereas Can Yücel has always aimed to bring the target culture close to the original text, this approach is not seen in Özdemir Nutku. Thus, he has translated this work to be performed by keeping the originality and differences in text.

Table 11: Example of domestication of sociocultural elements

Source Text	Oberon: [...] My gentle Puck , come hither. Thou rememb’rest Since once I sat upon a promontory, And I heard a mermaid, on a dolphin’s back , Uttering such dulcet and harmonious breath That the rude sea grew civil at her song, And certain stars shot madly from their spheres To hear the sea-maid’s music . (47)
Özdemir Nutku	Oberon: [...] Dostum Puck gel bakalım buraya, Hani hatırlarsın, bir yarımada’nın burnunda, Bir denizkızı görmüştüm bir yunusun sırtında, Güzel bir şarkı tutturmıştu o uyumlu sesiyle, Yatıştırıvermişti birden hırçın denizi bile, Ve bir sürü yıldız yörüngesinde çıkmış, Koşup gelmişti onu dinlemeye. (23)
Can Yücel	Babaron: [...] Hey, Babacan az buraya geliver! Anımsar mısın, o altın boynuzlu İstanbul’un aydan yaldızlı ve üşütüp üşütüp de poyrazdan boğaz olmuş sularında bir Kız Kulesi vardır? Mekan tutmuşumdu bi zaman, biliyorsun, orda. Bir denizkızı geldi bir yunusun sırtında-Emre miydi adı, neydi? -kızın kendisi desen, apayrı bir hikayeydi. O ne gazel , one fasıl , ağlıyordum muttasıl... (19)

In Act 2, Scene 1, Oberon approaches Puck and tells him a story. Oberon watched a mermaid ride on the back of a dolphin one night when he noticed Cupid attempting to strike a royal virgin with one of his arrows. Cupid missed his mark and instead landed on a little white bloom (a pansy), purple. Most literary experts feel that the royal virgin Cupid aims his arrow to reference Shakespeare's ruler, Queen Elizabeth I. Elizabeth never married and made much of her status as a virgin queen. Özdemir Nutku has been loyal to the source text while translating the word “my gentle Puck” to “Dostum Puck.” On the contrary to Nutku, Can Yücel uses “Babacan” to refer to another word choice to create a more familiar and cultural atmosphere in the target text. Another domestication example is “İstanbul,” a city in Turkey, and “Kız Kulesi,” also known as Maiden Tower, is a historical building that remained by the Byzantine Empire. These word additions are in the translator’s choice to make the translation more local and cultural. Moreover, in Can Yücel’s translation, the reference to Yunus Emre (born in 1238 in Turkey—died around 1320 in Turkey), a poet and mystic who significantly affected Turkish literature, is seen. Yücel uses a familiar figure “Yunus Emre” through the lines “yunusun sırtında Emre miydi, neydi adı?”.

Also, he gives a way to the Turkish musical terms “gazel” and “fasıl,” which are commonly used in Divan and Turkish literature. Whereas Özdemir Nutku uses “güzel bir şarkı” in his translation to replace “her song” in the source text, Can Yücel uses “o ne gazel o ne fasıl ağılıyordum muttasıl” which is a longer additional translation instead of keeping the originality of the source text.

Table 12: Example of domestication of sociocultural elements

<p>Source Text</p>	<p>Robin: What hempen home-spuns have swagg’ring here, So, near the cradle of the Fairy Queen? What, a play toward? I’ll be an auditor- An actor too, perhaps, if I see cause. (57)</p>
<p>Özdemir Nutku</p>	<p>Robin: İpini koparan hödüklerin hepsi doluşmuş buraya, Periler Kraliçesi’nin hamağının yanında ne işleri var acaba? Ne, oyun mu hazırlıyorlar yoksa? Şunları bir dinleyeyim. Gerekirse ben de katılırim oyuna. (38)</p>
<p>Can Yücel</p>	<p>Cin: [...] Kim, yahu, artizliğe yeltenen bu çingenler? Ecenin beşiğini zurnasıyla kertenler? Görelim neymiş, hadi, oynunuza soyunun! Ben de oynamazsam, bak, sizlere cins bir oyun! (33)</p>

In Act 3, Scene 1, Quince, Bottom, Snug, Flute, Snout, and Starveling argue for the distribution of the roles. Robin doubts that the other actors are trying to do Queen in the source text. He sees himself upper than other people and thinks that he can protect Queen if he acts more carefully. In Özdemir Nutku’s translation, class discrimination on the lexical level cannot be observed. However, in Yücel’s translation, it is given that statement gives the meaning of class discrimination in society by referring to the “Çingenler.” Another example is the word “zurna,” a traditional Turkish music instrument, which has been used in Yücel’s translation. In contrast, in the source text, the use of that word is not seen in Özdemir Nutku’s translation, either. It is a personal addition of a translator to the retranslation.

Table 13: Example of domestication of sociocultural elements

Source Text	Puck: I go, I go, look how I go, Swifter than arrow from the Tartar's bow (56)
Özdemir Nutku	Puck: Gidiyorum, gidiyorum! Baksana bir hızıma! Tatar'ın yayından çıkan ok yetişemez tozuma. (47)
Can Yücel	Cin: Fuzulü'nin yayından çıkmış berceste bir beyitim (42)

Another example is from Act III, Scene 2, when Puck intends to flee the scene as soon as possible. Nutku has translated Tartar as Tatar. Tartars were residents of Tartary in central Asia, and they were affiliated with the Mongol armies who attacked areas of Europe throughout the Middle Ages. Their bows were reported to be extremely powerful. Yücel, on the other hand, has tamed the line, translating it as “Fuzuli'nin yayından çıkmış berceste bir beyitim” (42). Fuzuli (who lived till 1556) is one of Turkish literature's most famous and best poets, having written one of the most delicate instances of lyrical Turkish poetry, *Leyla ile Mecnun*. Because Fuzuli signifies so much to the intended reader/audience, such a translation will grab their interest.

Table 14: Example of domestication of sociocultural elements

Source Text	Robin: Yet but three? Come on more. Two of both kinds make up four. Here she comes, curst and sad. Cupid is a knavish lad, Thus, to make poor females mad. (73)
Özdemir Nutku	Robin: Henüz üç mü oldu? Biri kaldı gelecek. İki cinsten birer çift, dört edecek. İşte küskün ve üzgün biri daha geliyor. Şu Cupid yumurcağı da hiç acımıyor, Zavallı kızları böyle çılgına çeviriyor. (62)
Can Yücel	Cin: Bu varan var ya, bu varan dört, Hali perperişan bir avrat. Ah küpidon, donsuz oğlan, Ne istersin bu kızlardan? (56)

In Act 3, Scene 2, Robin describes the plot order between young lovers, especially the girls. He thinks that love makes women weak and desperate and blames Cupid, a Greek God responsible for love and matchmaking. Özdemir Nutku has translated “knavish lad” as “yumurcak,” meaning mischievous and naughty, and used Cupid's name as it is in the original. Contrary to Özdemir Nutku, Can Yücel has

translated Cupid into “Küpidon” as it is in Turkish pronunciation, and Yücel has again added extra dialogues, “donsuz ođlan,” which is the translator’s preference. On the other hand, Can Yücel has deliberately added “avrat” to refer to girls suffering from love. Avrat is a word to refer to a married woman in the Turkish context, and it is an intensive cultural word in the meaning of “kadın”.

As examples are examined, it is clear that, while Özdemir Nutku preferred source-oriented translation, Yücel followed the domestication strategy to the point where the text he created with added and omitted parts, local concepts, and anachronisms became an example of adaptation rather than translation.



CONCLUSION

The main purpose of this thesis is to investigate the difficulties faced by translators in the process of translating drama plays, to examine the reasons for these difficulties, and to examine twelve exemplary sociocultural elements through the selected quotations to determine whether drama text should be domesticated or stay closer to the source text.

This research focuses on the translation differences in the socio-cultural elements of the two Turkish translations of Shakespeare's play *A Midsummer Night's Dream*, Can Yücel's *Bahar Noktası*, and Özdemir Nutku's *A Midsummer Night's Dream* within the framework of Venuti's domestication and foreignization strategies.

This study has analyzed the data manually collected from the sourcebook *A Midsummer Night's Dream* by William Shakespeare and two translation books *Bahar Noktası* by Can Yücel and *Bir Yaz Gecesi Rüyası* by Özdemir Nutku. The analysis results were interpreted through tables providing detailed information on the translators' use of the mentioned strategies according to their purposes. Within this scope, this study is a qualitative one in terms of the interpretation of the analysis of the data.

The answer to my research questions are as follows:

1. What are the cultural elements in Shakespeare's play *A Midsummer Night's Dream*?

A Midsummer Night's Dream, written in 1600, has been called one of William Shakespeare's greatest love plays. It has been interpreted as a romantic story where love ultimately triumphs over all. Still, it is not about love but the importance of royal and male power, sex, and fertility. Shakespeare's concepts of love are represented by powerless young lovers, mingling fairies and their magical love, and forced love versus chosen love. Besides these universal themes, the translations of *A Midsummer Night's Dream* have sociocultural elements that appear in characters' names, historical figures, names of the location, phrases, and idioms. To embody these mentioned issues can be looked at Can Yücel's word choice Müzeyyen for Titania of the source text. Another example of the translation of characters' names is the translation of Lysander as İskender, who is one of the well-known commanders in Anatolian history. As

historical figures, Fuzuli and Yunus Emre are mentioned without any relation to the source text to make Turkish translation more familiar to the target culture. Besides these, names of the familiar locations like İstanbul and Elazığ are given as sociocultural elements.

2. What translation strategies were applied by Can Yücel while translating *A Midsummer Night's Dream*?

Yücel has translated for the theater and collaborated closely with the director and performers, removing some scenes and characters and establishing new surroundings to get maximum public acceptance. He intends to put the foreign play under the theatrical home rule to appeal to a broader range of modern theater audiences. According to Can Yücel, “the issue is harsher in the theater than in poetry” (Oral, 1999 qtd. in Demirkol, 2006, p.15). It is harsher because, in the theater, the issue is the reader. He believes that there are two critical factors in the success of drama translation: 1.the comprehension of audience, 2. That actor/actresses understands the play and penetrates his soul. To deliver the source text’s sense and message, Yücel sees the deserved right to do some shifts in cultural idioms and elements. He tries to create harmony by shifting expressions and domestication methods. The essential tools in drama translation are the shift of expression method, adding and removing if necessary. It conveys the same reactions and emotions of the source text to the target audience. Hence references, ridicule, satire, jokes, class diversity, and linguistic richness will be transferred by choosing among the strings known to the audience of the target language. In Can Yücel’s drama translation, the domestication method of Venuti is widely used to bring the source text closer to the target culture’s level. He favors the shifts in expressions and idioms by domesticating the socio-cultural elements in the level of vocabulary and cognitive to make the source text from one of us.

These special conditions bring about how Yücel also reveals his understanding of Shakespeare. It is essential how he understands Shakespeare because the work he will repeat in the target language is built on it. Yücel also touches upon the language issue in translation and explains the language in the source texts. He is in favor of reflecting his layers with different dialects in Turkish. Of course, an option equivalent to the person’s social role is preferred in transferring these dialects. Different groups speak in different ways in the target texts that are the subject of this study, but social

stratification goes beyond the diversity of languages. It is seen that the aim of reflection is pursued. As a result, when it comes to drama plays, Can Yücel's concept of "loyalty to the source text" is not in grammar and vocabulary level, but it can be said that he has used it to recreate the atmosphere of the original text.

3. What are the translation strategies in the translation of Özdemir Nutku's *A Midsummer Night's Dream*?

The translation of Özdemir Nutku includes two distinct features. His translation has been staged in Istanbul State Theatres in Turkey. Even though his translation has been completed, he has added footnotes, most likely due to the Translation Bureau's goals of closing the cultural gap through translation operations.

Özdemir Nutku's translation has not been performed but has been published as part of a series of Shakespeare plays and used as a reference book on Shakespeare. In other words, Nutku has translated the play for the field of literature and given a book of the play as a resource for those who wish to study and understand Shakespeare. He has also included footnotes, which may provide a performability issue if the play is produced. Özdemir Nutku's translation, which arrives later, is more source-text oriented. Nutku prefers to stay loyal to the source text by keeping the differences in semantic and cognitive levels as a supporter of the foreignization strategy of Venuti. There are no statements on whether he favors the foreignization method. The word preferences and the language he has used in his drama translations can give us an idea about his source text-oriented approach by not trying to make the cultural elements familiar to the target reader.

4. What are the possible differences between Can Yücel and Özdemir Nutku translations in applying the domestication approach?

At the end of all these analyses and studies within Venuti's translation approach, it may be concluded that Özdemir Nutku follows Venuti's foreignization strategy to leave the word and sense on their own to be conveyed to the target reader when translating the play. However, as time progresses, Turkey's translation requirements change. As a result, several translations have been required for drama. It has been a long between when Yücel translated the play and when Özdemir Nutku translated it. As a result, it can be claimed that Yücel meets one of the conditions while Özdemir Nutku meets another. It has been regarded as a successful translation that

translators' preferences in different translation procedures they have favored. Nutku's extended explanation indicates his admiration for the Translation Bureau's endeavor. He has included footnotes, implying that he sees his translation as a cultural contribution to society. On the other hand, Yücel's translation choices, closer to the target text than the source text, support the domestication strategy in drama translation. On the other hand, can Yücel's identification as a poet has given him some kind of authority to the degree that he has domesticated the drama texts. Furthermore, he is referred to as "Türkçe söyleyen," which means "the person who says in Turkish."

As for Nutku, he has explained his thoughts on the translation strategies he has preferred while translating various works of many other writers and dramatists, stating that using the old language in the target text as a counterpart to the ancient language used in the source text does not solve the problems encountered in translation. One comes face to face with the sultans, or sadrazams, who dwell in Denmark (Karantay, 1994, p.111). It can be said that he is opposed to domestication. Can Yücel, on the other hand, may have viewed translation as a cultural contribution to the target culture. He may have wished to impart a flavor of the specific time and source culture.

5. What can be the effects of domestication strategy on the target reader?

To answer that question, while several translation theories make sense in translating *A Midsummer Night's Dream* into Turkish, some elements are required to explain drama translation preferences. Domestication puts the writer closer to the reader, whereas foreignization brings the reader closer to the writer. Is one technique thus superior to the other? Can they be used concurrently?

As an answer to these questions, it can be said that domestication eliminates any obstacles or violations of norms and does not alert the reader to the fact that they are reading a translation. Instead of subjecting the reader to novel standards and notions, the text is made more fluid and familiar to the reader. The reader is thrown into a new context when a book is foreignized, undermining the literary heritage. Foreignization and domestication should be understood as a continuum rather than a dichotomy. The advantage of domesticating is that transforming an item into a more familiar one can help the reader grasp the text and boost their emotional response. While domestication aids the reader in comprehending the meaning of the original text, the accuracy of the target text may be called into question. An intelligible text may be generated by combining the usage of foreignization and domestication, which

can be applied in simultaneously and complement each other. Domestication frequently influences the reader, and the translator aids the process towards fluency and naturalness. Domestication puts the writer closer to the reader, whereas foreignization brings the reader closer to the writer.

To summarize, while several translation theories make sense in translating *A Midsummer Night's Dream* into Turkish, some elements are required to explain drama translation preferences. Among these considerations about the time the writings were translated, contextual variables and the translators' preferences are at the core of the translation. And given the many translation procedures they have gone through, it can be asserted that two of the translations are acceptable since they have all met one of the standards.



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