

**T.C.
ATILIM ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM-TERCÜMANLIK ANABİLİM DALI
ÇEVİRİ BİLİM YÜKSEK LİSANS PROGRAMI**

**CRITERIA AND THE IMPORTANT ASPECTS OF OPERA LIBRETTI
TRANSLATION INTO TURKISH**

YÜKSEK LİSANS TEZİ

**Hazırlayan
Merve ŞENOL ÖZDEMİR**

**Tez Danışmanı
Yrd. Doç. Dr. Özlem ŞAHİN SOY**

Ankara-2014

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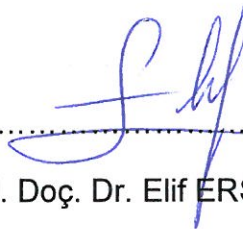
Merve ŞENOL ÖZDEMİR tarafından hazırlanan "Criteria and the Important Aspects of Opera Libretti Translation into Turkish" başlıklı bu çalışma, 16 Ocak 2014 tarihinde yapılan savunma sınavı sonucunda oybirliği ile başarılı bulunarak jürimiz tarafından Mütercim-Tercümanlık Anabilim Dalı Çeviri Bilim Yüksek Lisans Programı'nda Yüksek Lisans tezi olarak kabul edilmiştir.



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ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my advisor Asst. Prof. Dr. Özlem Şahin Soy for her advice, criticism, and encouragement throughout this study, without her guidance this thesis would not come into being.

I would also like to thank Prof. Dr. N. Berrin Aksoy and Asst. Prof. Dr. Elif Ersözlü for their constructive criticism and advice. I thank Dr. Peter Low for his guidance and support, Dr. Ronnie Apter and Dr. Mark Herman for helping me with their articles, and Dr. Hugh Macdonald for showing his interest towards this study via e-mails.

I offer my respects and gratitude for the opera performer and my friend Görkem Ezgi Yıldırım without whose contribution the interviews which I have conducted with five opera performers could not have been realized. I also thank the opera performers Feryal Türkoğlu, Selva Erdener, Çiğdem Önel, Funda Saltaş, and Esin Talınlı for participating in my thesis with the interviews and contributing to the study with their invaluable insight.

Last but not the least, I would like to give my sincere thanks to my mother Serpil Şenol and sister Miray Şenol for always believing in me and giving me their material and moral support. I express my greatest gratitude for my husband Dr. A. Selman Özdemir for always encouraging, helping and supporting me throughout the process. Special thanks go to my dear friend İpek Ulaş (MSc) for always listening to me and being there for me.

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I. INTRODUCTION

“Translation is not a matter of words only: it is a matter of making intelligible a whole culture”

Anthony Burgess

In today's world, people all around the world are in a vast interaction and communication with one another through areas consisting books, music, media, movies and performing arts including theatre and opera. However, this communication process is faced with obstacles deriving from language and cultural difference, and people are in great need to get rid of these obstacles in front of both language and culture so as to interact in a fulfilling level. So, in this respect, what helps in getting rid of the obstacles deriving from language and cultural difference?

Translation has been a major means of connecting peoples and cultures throughout the centuries. Societies have become much closer in understanding one another through the path that translation has opened. The experience, understandings and cultural works of art have been transferred from one society to another. The one area that has been transferred via translation, which will be focused on this research, is opera. Opera, in its natural form, is a combination of music and words, called the libretto, and it has affected many cultures and societies profoundly over the centuries. As also put forward by Marta Mateo, “translation has no doubt played a significant role in the profound influence that music and musical texts have exerted on the development of societies, which can be felt across cultures and languages” (Mateo, 2008: 187).

Along with its language, music, dramatic effect and cultural richness opera can be seen as the melting pot of a wide range of media of artistic expression with a significant emphasis on music and drama. “Designed for the ear and the eye, opera emphasizes the acoustic medium (vocal and orchestral music, and verbal discourse in the form of libretto) together with visual drama- movement gesture, costume, scenery, and other scenic effects” (Gorlée, 1997: 236). These factors inevitably cause for a multidisciplinary action to be taken against opera translation where the libretto is translated but musical score untouched. Opera, or as we can say libretto translators fracture the very unity of the original language and music and create a totally new one in the target language.

Libretto is the text used in, or intended for, an extended musical work such as opera, operetta, oratorio, cantata or musical and “while translating such a delicate libretto of an art form, two coherent sign systems, the musical and verbal sign systems, as put forward by Francesco Orlando should be taken into consideration” (cited in Gorlée, 1997: 238). The verbal text is placed in the musical score, interacting and coexisting significantly, and also protecting their own identity. Therefore, it would be unwise to think of these two systems separately as the verbal language influences and is also influenced by musical representation including pitch, timbre, loudness, duration and etc. However, opera libretti translation should not be seen as a relational reorganization of verbal and non-verbal signs, it should be regarded as a re-creation of the text as a whole.

The musical setting of an opera is paramount because it enables the source culture to be transferred, to be evidential to the target culture and as the music is conditioned by the cultural conventions of its time the target culture will receive aspects of the national operatic traditions of the source culture. Hence, opera libretto translation should be initially done to fit the

music. As Arthur Graham points out, “the framework for translation must be the music, not the original poem” (Graham, 1989: 34) as music is devised to fit the source text. So, while translating an opera libretto the music must give the impression that it has been devised to fit the target text.

Libretto can be viewed as the “book” of an opera and it is a perfect combination of words and music of the original language. “Each language has its own rules for poetry and also its own aesthetic for how words may combine with music” (Graham, 1989: 34). Translators translating opera libretti should be aware of the sounds of the target language and should make the translations in that respect. Word replacements or use of synonyms are important if any word is hard to sing semantically. Strict loyalty to give the exact equivalence of the meaning and focusing narrowly on the words of the original libretto would be unwise as the sounds of the target language including rhymes, the word and sentence stress, and the naturalness of the language are different from the sounds of the original language. In an opera, there is no time for processing as it is not a text that allows being re-read; on that account the naturalness and purity of language is of high importance.

The translation of an opera libretto should be evaluated by two important aspects of the opera: the performer and the audience. Performer acceptance is of grave importance as the singer needs to feel the words, to sing them with sincerity and as Arthur Graham states part of the singer’s sincerity is in the assumption that the text is worth hearing. Accordingly, singable performance is the best functional approach for translating an opera libretto. Per contra, the translated libretto should be evaluated in performance by an audience who is not familiar with the original text.

Like any other translational activity, libretto translation should also follow a systematic cycle focusing on the most important purpose, singability. “An opera libretto translator must not only find the right meaning; he/she must place the right meaning on the right note” (Apter, 1985: 309). The verbal discourse in opera, namely logocentrism and the musical discourse, namely musicocentrism form a collaborative union; however one should not surpass the other in translation. The verbal discourse is inserted in the music influencing the interpretation of the musical discourse before, during and after the vocal parts of the musical score. Specific criteria to translating a libretto are like the links of a chain and the chain is no stronger than its weakest link. If one link is missing, or not meeting the needs of the chain as a whole then the result will be an unperformable and unsingable translation which conflicts with the skopos of libretto translation which is to be sung and performed on stage. While translating an opera libretto, the following of such criteria, which have been analyzed deeply in further pages, attach importance on the success of a performable translation which in turn enables opera to be understood and appreciated by today’s listeners who refrain from going to opera as they do not comprehend the meaning, the sense of the most famous operas of our time due to the persistence of staging the opera in its original language.

In the field of Translation Studies, the fundamental studies and research done so far and their substantial results obtained in the area of opera translation, music and song translation and poetry translation have been made use of to a great extent in order to set forth a systematic and theoretical approach to translating opera libretti.

The reason why not only opera translation but also song, music, drama, and poetry translation have been chosen as reference points is because of the fact that very significant results of the studies carried out over

the years for poetry translation, music, drama, and song translation enable us to look at opera translation from a wider angle. With the help of the important criteria and aspects of music and song translation, a comprehensive study will be possible to maintain on making singable, performable and acceptable translations of opera libretto to be performed on stage in the target language.

In an effort to make this research and study grow into a favorable thesis, the opinions of opera performers of Ankara State Opera and Ballet will be included. Also, attention will be paid on aspects like 'the perception of opera in Turkey, the location of opera in Turkish literary polysystem, and the performers' acceptance of the translated words. As a result of this study, it is aimed that not only the scholars and theoreticians of Translation Studies but also the team, ranging from make-up artists to the orchestral chief, behind staging a momentous piece of art will be able to enrich their interest in opera and will take into consideration the significance of a proper translation while staging an opera play in Turkish.

The competent books and articles of many distinguished scholars in the area of Translation Studies as well as the books written about the growth of opera and its developmental stages have been referred to while conducting the research on opera libretto translation. On the basis of knowledge gathered through the sources in the above-mentioned areas, the important aspects and criteria for libretto translation are being detected. As even the source language of a libretto goes through change over time, a language more modern and without archaisms is intended in the translation of a libretto in order for the modern audience to understand and appreciate the beautiful cultural and emotional setting of it.

Translating opera libretti should be based on sound foundations in terms of theory, purpose and expectations of the audience and the performers, the multidisciplinary approach to opera, and the sounds of language and the music fit to that language. As Marta Mateo points out in her article “Music and Translation”:

Opera is characterized by its hybrid nature, combining a visual dimension which it shares with drama (gestures, movements, lightning, costumes, scenery and other scenic effects) and an aural dimension, which is more complex than in theatre texts since two aural systems merge in it: the musical and the verbal, the latter mainly taking the form of vocal music which is supported by the orchestral music or adopting other secondary forms which are closer to ordinary speech, such as recitatives or spoken dialogues(Mateo, 2008: 188).

The dynamics of opera stated above by Mateo have vital importance in terms of developing a theoretical approach to opera libretto translation considering all the elements of performing arts including the ones of drama and theatre. Together with this respect, the needs of the audience and the performers should also be taken into consideration on a par so that opera can address to a much greater majority of people.

There aren't many different approaches put forward by scholars of music, song and opera translation which go hand in hand in Translation Studies. As the most important criterion of a play is its stageability or performability, the most important criterion that has been stressed by most scholars of a libretto is its singability, which in the end is the “skopos” of translating a libretto. Hans J. Vermeer's Skopos theory has been selected as the best way to approach translating a libretto and in case of song translation, therefore opera translation, “skopos” means the consideration of the listeners, their situation in the cultural polysystem and their ability to understand the song in limited time. As stated by Peter Low, “the emphasis

of skopos theory on the end- purpose makes it a very practical approach to translating songs” (Low, 2005: 186) and henceforth the opera libretti. However, the most suitable method for translating a libretto will be produced by the translator himself considering all the variables and the needs of the commission that commissioned the translational activity. So, it is vital for a translator to be on the stage with the whole team producing the opera performance so as to create the most suitable translation needed.

Even though the art of opera has started in the sixteenth century in Europe, it took four more centuries to pass so that opera could meet the Turkish people. In 1936, in the period of the newly formed Republic, singing masters were brought from foreign countries to the State Conservatory in order to start vocal training in Turkey. With their help, vocal training has gained importance and began to spread to other conservatories, opera houses and departments of musical training. However, chant which had been developed for the art of opera was tried to be implemented into Turkish music and therefore introduced a debate about its suitability for the prosody of Turkish language. As a matter of fact, “many operas have been translated into Turkish over the years, starting with the opera “*Belisario*” by Gaetano Donizetti, which was translated in 1842” (Sevengil, 1969: 16-24). But, the opera libretti have been translated into Turkish word-by-word without paying much attention to the prosody and phonetic structure of the Turkish language and this situation brought the adequate techniques and theories to be explored in the field of opera libretto translation by taking the sounds of the Turkish language into account. In this context, translation of opera libretti can be considered different from the translation of songs and poetry as most operas were written in the 19th and twentieth century, they are sung at performance speed which makes it difficult for the audience to understand the words, unlike poetry much attention does not have to be given to the poetic metric feet because during the performance the words are swallowed and the meaning or the spirit of the opera libretti should be conveyed as

closely as possible as there is a story told unlike song translations where mostly French songs are rewritten or adapted to Turkish language.

In the light of information mentioned above, this study is going to try to put forward an adequate, contemporary, performable and applicable approach to translating opera libretti in order not to face word-by-word translations where no meaning can be understood.

1.1. Purpose of the Study

As mentioned above, the purpose of this study is to present a very effective translational approach to opera libretti which will guide further translations of opera libretti to be done in a performable and singable way as necessitated by the prosody and phonetic structure of the Turkish language. At the same time, this study aims to enable every people in every class of the Turkish society to go and enjoy opera since opera libretti translations will be done according to the eyes and ears of the contemporary Turkish people. In the meantime, a thorough theoretical background of translating not only opera libretti but also texts of any kind of musical productions will be scrutinized in this study for the benefit of both translators and scholars. Thus, the results reached in this thesis are aimed to shape further studies at universities in the departments of both translation studies and translation and interpretation by training skillful and equipped song, poetry and opera translators.

1.2. Research Questions

Since this study will include formal, comprehensive and semi-structured interviews with the performers of opera and their analysis, the research questions mentioned below will demonstrate the tip of the iceberg:

1. What is the “skopos” or “end-purpose” of libretto translation?
2. Can a libretto be sung when translated into Turkish?
3. What is the perception of opera in Turkey?
4. Will the translation of opera libretto affect the performance or staging of the opera?
5. How should the language of the translated libretto be?

1.3. Scope of the Study

This study aims at exploring and presenting the best approach possible for opera libretto translation through a comprehensive research of articles and books written by outstanding scholars of the field and semi-structured interviews with opera performers in Turkey. In the meantime, the perception of opera in the eyes of opera performers in Ankara has been assessed through semi-structured interview technique which also targeted to find either the acceptance or the rejection of performing opera in Turkish language.

1.4. Limitations

In this study, textual-analysis of libretti was not carried out as aspects of opera libretti translation were given within polysystem theory in a historical time course. However, selected pieces of information gained about the translators of the opera plays, the name of the translated operas, whether for singing or surtitling, and the seasons when the plays were performed have been put forward under the section of selected works. The complete chart of the selected pieces can also be found in the Appendices. The views of five randomly selected opera performers were put forward by using the interview technique in survey method. The reason why surtitling is mentioned briefly in this study is that this study focused on the singable translations of opera libretti in Turkish.

II. OPERA IN EUROPE AND IN THE REPUBLIC OF TURKEY OVER THE YEARS

“Opera was born of a need to make words more prominent in vocal music and to express emotions through their musical setting.”

Lucile Desblache

In order to look into the progress of opera in Europe and in the Republic of Turkey it would be wise to shortly review the factors aided in producing the opera. Cevad Memduh Altar states that, “even though opera means ‘theatre with music’ in the field of performing arts, it constitutes an entirely different genre from the art of theatre” (Altar, 2010: 23, translated by me). What we can understand from this statement of Altar is that there are technical and aesthetic aspects of both opera and theatre that distinguish them from one another. However, it can also be understood that opera and theatre have been inseparable for a long time as opera was under the influence of the dialogues of theatrical aspect for a very long time. As Altar argues: “Opera has developed into a free art in terms of musical style and extent after the eighteenth century” (Altar, 2010: 23, translated by me). Therefore, until the eighteenth century and in the ancient Greek and Egyptian ages opera can be said to be a part of theatre and its most primitive traces can be examined in the Dionysus theatre where Sophocles, Euripides and Aeschylus produced musical plays. So, theatrical plays with musical instruments and songs were part of the theatre in the Ancient Greek and hints of opera can be traced back to the Ancient times. However in the Middle Ages, music was part of religious ceremonies and it was used in the Church as a means of communicating God’s words and glorifying religion. Even composers such as Beethoven and Bach are known to have composed music for the mass which is the ritual song or the text of the Catholic Church. It can also be regarded as one of the religious pioneers of opera in the Middle Ages. In time, religious plays got out

of the church and started to be performed in city squares by mobile theatre companies. These plays which did not lose their popularity for so many years continued to be performed until the end of the sixteenth century.

2.1. Historical Background of Opera in Western Societies

Opera evolves on the foundation of two art forms; theatre and music. With the newly developed world view of the Renaissance, changes began to be felt in religion, science, state, law and art while triggering new pursuits and improvements in these fields. Opera developed fast with the effects of the Enlightenment period and became known as the composition of theatre, music, literature, especially poetry, and plastic arts. Words and music in theatre did not cast a cloud over themselves but strengthened their expression and developed a new art form called 'opera'.

In Florence, Italy which was the center of the Enlightenment Period and Renaissance intellectuals, poets, musicians and art rhetoricians would come together in the palace of Earl Giovanni Bardi and talk about the problems of art and put forward new ideas. In these meetings called as *Camerata Movement*, "a group of intellectuals began working on reviving the musical dramas in Ancient Greek" (Altar, 2010: 45-49, translated by me). After some trials of the *Camerata Movement* which fell on the year 1573, "the first known opera in history, Daphne, was composed by Jacopo Peri on the lyrics of Ottavio Rinucci" (Altar, 2010: 49, translated by me). "After composing Rinucci's pastoral Play *Eurydice* as an opera for the wedding celebrations of the king of France, Henry IV, and Maira de Medici of Florence" (Altar. 2010: 49, translated by me), opera was adopted by both the church and the nobles as a means of entertainment. Claudio Monteverdi, who initiated the Baroque Era in the field of music, had given rise to the musical melody and led to the

polyphonic and melodic dominance in opera. In 1637 in Venice, public opera house came into service, taking opera out of the palace walls and presenting it to the people who can pay the ticket price. Before long, opera throw its weight around all public places and for 60 years 400 different operas premiered only in Venice.

Although interest towards opera was fantastic in Italy in the 16th and 17th century, other European countries such as Spain, France, Germany and England did not share the same level of enthusiasm towards opera. Opera had been under the leadership of Italy for many centuries and other European countries generally followed the footsteps of Italy along the way.

According to Karaman, “in France the first opera was composed by Jean-Baptiste Lully with the order of Louis the 14th in the fourteenth century” (edited by Karaman, www.dobgm.gov.tr, translated by me). ‘Opera-ballet’ which can be defined as a musical work of art with emphasis on dance appeared as a result of the cooperation between Molière and Lully who was not only a composer but also a dancer and a violinist. In England, Henry Purcell brought the theatre with lots of music into the litterateur called ‘semi-opera’. His Italian styled operas led the opera in England to gain original and deep melodic properties. “Opera in Germany developed under the influence of Italian and French styles in the first half of the 17th century and ‘Seelewig’ can be shown as the first German opera written by Staden in 1644” (edited by Karaman, www.dobgm.gov.tr, translated by me).

“In the eighteenth century, opera progressed in the genres called ‘Opera Seria’ which dealt with serious subjects; ‘Opera Buffa’ which was humorous and comic and later ‘Opera Grand’ which was very big and splendid” (edited by Karaman, www.dobgm.gov.tr, translated by me). In the

course of time the art of opera has evolved and enriched with its new genres. “The interaction between Italy, France, Germany and England led to similar libretti and operas to be produced and furthermore a shift from Italy to Paris could be observed in the activities of opera” (edited by Karaman, www.dobgm.gov.tr, translated by me).

In the nineteenth century, the Romantic Era put forward imaginarieness, softness, intimateness and emotions. The art of opera made the biggest progress in this era as it was a reaction to the Age of Reason in the eighteenth century. While the pioneer of romantic opera was Carla Maria von Weber, the development of the art of opera continued with Italian composers such as Rossini, Donizetti and Bellini. The birth of ‘Grand Opera’ coincides with this period where big stages were set up, mythological heroes were entreated and dancing, large chorus, rich décor and magnificent music could be witnessed. “Most importantly, as a result of the Romantic Era every country developed a sense of music of their own and composed operas that conveyed every country’s national entity and color” (edited by Karaman, www.dobgm.gov.tr, translated by me). When Giuseppe Verdi and Richard Wagner entered the stage, opera reached its climax and matured.

In the twentieth century, big progress was made in science, technology and society. ‘New Classicism’ and ‘New Romanticism’ were the trends of the century and until the end of the 1950s national score could be observed in the compositions of composers of the time especially after the First World War.

2.2. The Emergence of Opera in the Ottoman Empire

In the Ottoman Empire, the first encounter with the word 'opera' happened in cities like Paris and Vienna where "ambassadors of the Ottoman Empire watched these staged works with music in the palaces in the eighteenth century" (Altar, 2001: 187, translated by me). These ambassadors informed the Sultan of the time, Selim III, who was also interested in composing works of art in Ottoman music, about the musical plays they watched in the palaces and "as an enthusiast Selim III is known to have read and examined these itineraries" (Altar, 2001: 187, translated by me).

After the proclamation of *Tanzimat*, Western culture gained more attention from the èlites and bourgeoisie of the Ottoman society as they were the fortunate ones to be sent to schools abroad and learn about new art forms and genres that did not exist in the Ottoman literary polysystem. As these èlite groups of people, mostly the Levantines, were familiar with opera it was easier for them to accept and appreciate the work of art. However, since only the higher class of the society could reach opera, it did not find any place in the heart of the ordinary people for a very long time. Moreover, in the middle of the nineteenth century, art of Italian opera constituted an example for the Ottoman Empire to renew its music and many Italian groups came to the Ottoman Empire and staged operas in Istanbul. The most important example of this is the 'Ernani' opera of Giuseppe Verdi being staged in 1846 in Beyoğlu, Istanbul 7 years after *Tanzimat*. Verdi's operas were staged in Istanbul a few years after their world premiere. "Between the years 1849 and 1870, Italian operas were staged in Istanbul. However, from the year 1885 until the year 1923 the Ottoman Empire was in great political depression and this led for the opera not to be handled as needed" (Altar, 2001: 190, translated by me). "During that period polyphonic Turkish art

music, especially the opera was in stagnation” (Altar, 2001: 190, translated by me).

2.2.1. The Westernization Process

The Ottoman Empire met with opera in the eighteenth century; however it wasn't until the nineteenth century that opera fully integrated with the Ottoman literary and art system. With the proclamation of *Tanzimat* in the nineteenth century, the Ottoman literary polysystem entered a new era. The innovations introduced with *Tanzimat* changed many customs in the literary polysystem, starting with *Divan* literature which, at that point, wasn't able to produce works of art in necessary genres like drama and novel. New concepts were taken from Europe, especially France and Italy, educated élites tried to educate the public through writings and translations of works which were universally important. These reforms undertaken led to the Ottoman Empire and its socio-culture and literary polysystem to be reorganized and Westernized.

During this period of change, “the hierarchies operating in the Ottoman literary polysystem, which prior to the *Tanzimat* period had been closed to contact with European literatures, started to change, enabling translated literature to move from the periphery towards the center of the polysystem...”(Berk, 2004: 49). It can be concluded from this statement that the Ottoman literature was not in contact with the European literature as it was in close contact with the Eastern Muslim world and Iranian and Arabic literary polysystems. Nevertheless, the Eastern literary understanding started not to fulfill the needs and expectations of the young generation of the Ottoman Empire, leading them to get educated in the West and through translations educate the ordinary public. This is the reason why translated

literature was in primary position and in the center of the literary polysystem. Westernization process could only be realized through translating the most important works of European literature and in the end producing national works of art which had European imagery, understanding and taste.

One of the most important works of art in Europe which the Ottoman literary polysystem and art system lacked was the opera. The monophonic nature of the Ottoman musical conception had to pass onto the internationally adopted polyphonic nature and new and contemporary techniques had to be employed in order to communicate with the West in terms of music and art. "The Italian opera set an example to the renovating practices of the Ottoman music and as a result Italian teachers of music including Giuseppe Donizetti, the brother of Italian opera composer Gaetano Donizetti, whose contributions to the forming of the first palace orchestra and royal band cannot be denied" (Altar, 2001: 188-189, translated by me). In cities like Istanbul and Izmir, which were more open to the art forms coming from the West, opera houses and theatres were built in order to stage operas and dramas. "Between the years 1846-1862 and 1876-1885, especially the works of the Italian opera composer, Giuseppe Verdi, were being staged in Istanbul and Izmir at the theatres and opera houses built especially for opera performances to be staged" (Altar, 2001: 189, translated by me). After the year 1885, due to the political recession of the Ottoman Empire, studies towards opera and polyphonic music had to be put on ice. It was not until the year 1923 that the newly formed young Republic could meet opera again.

2.2.2. The Translated Opera Libretti in the Ottoman Empire

As mentioned above, the musical practices in the Ottoman Empire started in the mid-nineteenth century with the contribution of the Italian opera

artists. “We can understand from the writings on the newspapers and advertisements on banners that there was a large interest towards opera in Beyoğlu, Istanbul where Italian opera companies staged their performances” (Altar, 2001: 190-191, translated by me). “After *Tanzimat*, in 1840 the first theater hall was built by an Italian named Bosco and in his hall the first translated and performed opera libretti was ‘*Belisario*’ of Gaetano Donizetti” (Directorate General of State Opera and Ballet: p.9, translated by me). In 1844 it was endorsed to Naum Efendi who served for the sake of the people living in Istanbul for a very long time. In the season of 1849-1850, the Turkish Premiere of Giuseppe Verdi’s ‘*Macbeth*’, ‘*Giovanna d’Arco*’ and ‘*I Due Foscari*’ were performed at Naum Theatre in Beyoğlu, Istanbul. “Naum Theater maintained its significance in the field of opera for so many years by receiving government support and bringing important operas like Verdi’s ‘*Il Trovatore*’ 10 months after its Italian premiere long before many European cities like Paris, Vienna, London, Berlin and New York” (Altar, 2001: 191, translated by me). However, having burnt down twice, the last one in June 5, 1870 and the bad political situation of the Ottoman Empire, opera in the Ottoman Empire had to slow down and seize after 30 years of brilliance.

2.3. The Growth of Opera in the Republic of Turkey

The growth of opera in the Republic of Turkey falls on the year 1923 after the proclamation of the Republic. “The regime of the Republic gave special importance to communicating the national culture to the level of international contemporary civilizations and as a consequence made sure that institutions were established enabling fine arts to be recreated by education” (Altar, 2001: 198, translated by me). It was the main goal of the Republic to carry the young republican nation to the level of civilized societies as of the West. Ideological and cultural studies were carried out with the help of translation in forming a nation of Western values. The ideological, cultural,

scientific and literary studies of contemporary civilizations were examined and translated and thus paved the way of producing national ideologies, literary works and cultural legacies. In the studies undertaken for the recreation of music in *Tanzimat* in the Ottoman Empire, education and educational institutions lacked importance. Therefore a sustainable musical improvement could not be carried out. “Mustafa Kemal Atatürk, who was very impressed by the views of Ziya Gökalp in the field of music, designated the state music policy as ‘kneading a new music by grounding on Turkish folk music and using polyphonic techniques and methods which were developed in the West’” (Directorate General of State Opera and Ballet: p.9, translated by me). Like in the early years of *Tanzimat* where young people were being sent abroad to study the Western classics; in the early years of the Republic talented young students were also sent abroad to study music and convey their knowledge. However, this process did not take short. When these students came back from Europe completing their education it was the 1930s.

“These students who got educated abroad began working at Musiki Muallim Mektebi, which was established in Ankara, and Darülelhan, which was established in Istanbul, in order to train other students in the field of opera and make them composers and performers of opera” (Directorate General of State Opera and Ballet: p.10, translated by me). As can be deduced, education played an important role in training opera composers and performers and forming national opera with Western techniques and methods. As Altar pointed out:

State Conservatory classes first came into effect in Musiki Muallim Mektebi because in the years between 1935-1936 famous composer Paul Hindemith and famous theatre director Carl Ebert were invited to Ankara and with their reports the State Conservatory classes began their lessons. In these classes, studies on opera and theater began with haste and in a short time

these studies came a long way with the management of Carl Ebert who directed the opera studio of state conservatory for 9 years (Altar, 2001: 202, translated by me).

It is understood from Altar's statement that the regime of the Republic gave much importance to music and in order to carry Turkish music into universal standards, form a nationally accepted musical individuality, and produce works of art in the most paramount genre of music, the opera, experienced foreign musicians were brought to Ankara and Istanbul. Carl Ebert's studies in Ankara State Conservatory cannot be argued and with his studies and the students' effort to try staging universally accepted operas in Turkish libretti led to the staging of W. A. Mozart's one-act opera 'Bastien and Bastienne' in Turkish. "This operatic play was staged accompanied by the Presidential Symphony Orchestra and created a huge interest in the press in its time" (Directorate General of State Opera and Ballet: p.10, translated by me). In 1940, only the second act of Puccini's 'Madame Butterfly' and in 1941 only the second act of Puccini's 'Tosca' were performed by the staff of the opera studio of the conservatory with great success in translated libretti" (Directorate General of State Opera and Ballet: p.10, translated by me). Saadet İkesus, who is one of the famous Turkish opera performers and trainers in Turkey of the twentieth century, also translated approximately 50 libretti from Italian, French and English including 'La Traviata', 'Salome', 'Eugene Onegin', and 'The Queen of Spades'.

2.3.1. Developing a National Opera

"Between the years 1947-1948, German architect Bonatz turned *Büyük Tiyatro* into a theater and opera hall from an *Exhibition House* (Sergi Evi) and opened its doors in April 2, 1948" (Altar, 2001: 207, translated by me). During its opening ceremony, the first scene of the first act of Turkish

opera of Ahmet Adnan Saygun called 'Kerem' was staged for the first time" (Directorate General of State Opera and Ballet: p.10, translated by me). It can be derived that a national opera tradition was tried to be sought through compositions of Turkish composers. With the experiences gained from the translations and their performances of famous foreign operas and guidance of foreign composers, educated Turkish composers began producing national operas. "However, in 1951 State Theatre and Opera was still longing for staging a national opera and in 1953 State Theatre and Opera under the management of Cevad Memduh Altar staged the full version of Saygun's opera 'Kerem' which was written in the genre of 'Opera Grand'" (Altar, 2001: 208, translated by me). As stated also by Altar:

Following the year 1953, while having great success in creating great translated libretti repertoire, composed of internationally renowned operas, the composers in State Theatre and Opera also strived for producing national Turkish operas and at the same time the staff of State Theatre and Opera staged operas in translated libretti successfully which in turn contributed to creating national operas (Altar, 2001: 208).

In light of this information, it can be concluded that State Theatre and Opera produced both translations of internationally renowned operas and also tried to make national operas with the experience gained by translating these operas. The effect of translation and its paramount impact on establishing a country with national values can be seen in this period where great attempts at taking the Republic to the level of contemporary civilizations were being made.

2.3.2. The Establishment of State Opera and Ballet

In 1958, State Theatre and Opera was divided into two directorates and when State Opera and Ballet was formed Necil Kazım Akses was brought to the directorship and under his management State Opera and Ballet was able to play world's hardest operas in Turkish libretti. So, in time educated translators managed to put these difficult operas on stage with the contribution of all the teams responsible for staging an operatic play. The institution staged many difficult operas including Richard Wagner's 'Salome' and Carl Orff's 'Die Kluge' successfully.

“The law on establishment of Directorate General of State Opera and Ballet came into force in 14.07.1970 and both Directorates in Istanbul and Ankara separated from the theatre department and became independent” (Directorate General of State Opera and Ballet: p.11, translated by me). “In sequential years Directorates were opened in Izmir, Mersin, Antalya and Samsun” (Directorate General of State Opera and Ballet: p.11, translated by me).

Today, all Directorates of State Opera and Ballet perform operas in both translation and original forms, while at the same time trying to attract more people to the field of opera by selling tickets at a very low price.

III. THEORETICAL APPROACHES TO TRANSLATING OPERA LIBRETTI

“No translation is possible if there is a strive for likeness to the original.”

Walter Benjamin

In the above chapter, information has been given to state how opera and its translation emerged in Europe and Turkey. However, in this part of the thesis, a brief reference to the definition of translation will be given in order to explain what text-type opera libretti belong to. As Jeremy Munday points out the term **translation** itself has several meanings:

it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as **translating**). The process of translation between two different written languages involves the translator changing an original written text in the original verbal language into a written text in a different verbal language (Munday, 2001: 4-5).

In the case of opera libretti translation, translation is not only regarded as changing an original text into a different verbal language but it is also seen as creative re-writing, re-imagining and putting forward a new piece of art in the translator's own culture and language. Opera libretto is not like any other written text. “The words of an opera libretto are written in conjunction with the music” (Hutcheon L. and M., 2010: 869). The status of the words of an opera libretto differs both in songs and in opera owing to the fact that a libretto's words will be narrated by way of music and as well as staging. Because opera is intended to be a live performed art, it assigns a multidisciplinary approach including the semiotic systems like the visual, aural, and gestural in addition to the verbal and musical characteristics of an opera libretto.

In the light of above mentioned facts, it would be sensible to designate what kind of a text-type a libretto is so as to have sound approaches to translating a text as complex as a libretto. Katharina Reiss's work in the 1970s builds on the concept of equivalence but views the text, rather than the word or sentence, as the level at which communication is achieved and at which equivalence must be sought (as cited by Munday, 2001: 73). Katharina Reiss bases her text types upon the function of the main language and the main text. Her functional approach aims at assessing translations and systematizing them accordingly. The main characteristics of each text type are summarized by Reiss as follows (as cited by Munday, 2001: 73):

1. 'Plain communication of facts': information, knowledge, opinions, etc. The language dimension used to transmit the information is logical or referential, the content or 'topic' is the main focus of communication, and the text type is **informative**.
2. 'Creative composition': the author uses the aesthetic dimension of language. The author or 'sender' is foregrounded, as well as the form of the message, and the text type is **expressive**.
3. 'Inducing Behavioural Responses': the aim of the appellative function is to appeal to or persuade the reader or 'receiver' of the text to act in a certain way. The form of language is dialogic, the focus is appellative and Reiss calls this text type **operative**.
4. **Audiomedial** texts, such as films and visual and spoken advertisements which supplement the other three functions with visual images, music, etc.

In consequence, the above-mentioned text-type definitions allow us to specify not just one but two text-types for opera libretti; audio-medial and expressive, which later can be referred as a "hybrid text" consisting the characteristics of both text-types. Audio-medial texts have been written to be spoken or sung and therefore are dependent upon a multidisciplinary

approach including semiotics, linguistics, performing arts, drama and dramatic effect. However, according to Mary Snell-Hornby “following a suggestion by Bernd Spillner, Reiss changed the term *audio-medial* to *multi-medial* to include texts (such as comics) which have visual but not acoustic elements” (Snell-Hornby, 1997: 278). “Examples of multi-medial texts would be songs, stage plays, film scripts and operatic texts, as well as comics and advertising material that includes audio-visual elements” (Snell-Hornby, 1997: 278). Nevertheless, the term which will be used in this thesis is multi-medial texts as audio-medial texts lack the added dimensions of dramatic dialogue and is not subjected to the constraints imposed on other multi-medial texts as by the music in opera (Snell-Hornby; 1997: 279). Expressive texts, on the other hand, include novels, poetry, and short stories that overrule informative aspects by aesthetic elements. The images and emotions are transferred through the language of the texts which relies heavily on aesthetic style. In translating expressive texts, it is best to stay as closely as possible to the sender of and hence in opera the translator should adopt the standpoint of the original libretti composers and identify the intention of the composer or “sender” and convey the message as understandable as possible. In these texts, the significance is not merely on what the author says but on how he/she says it therefore reflecting the form of the text is of primary importance for the translator. As an opera libretto has artistic value as a text and as it combines aesthetic elements, imagery, poetic narration, oral presentation, a stage, scenic effects, orchestra and dramatic elements, it is fair to refer to opera libretti as “hybrid texts” comprising the elements of both multi-medial and expressive texts.

3.1. Translating Opera Libretti as a Hybrid Text

So as to look into opera libretto as a hybrid-text, brief information should be given regarding multi-medial and expressive texts. In order to translate a

multi-medial text, one has to first understand the meaning of multimedia. There are many definitions and types of multimedia such as e-books, magazines, music videos, interactive art and performance including opera and so on and multimedia has become a word which is used in so many senses and contexts. According to Patrick Cattrysse, “in a wider sense multimedia can be defined as the processing and presentation of information in two or more media simultaneously” (Cattrysse, 2001: 1). In addition to this definition of multimedia, Patrick Cattrysse also states that:

In a more narrow, and gradually more usual sense, however, multimedia is referred to when speaking of the processing and presentation of text, graphics and pictures, if not animation and motion video. Another important parameter that is generally required is interactivity (Cattrysse, 2001: 1).

In this view, opera can be met as a multimedial work, comprised of two most important media, music and the written text and their performance on the stage with all theatrical and dramatic elements strengthening the effect of the work of art. However, multimedial translation is often regarded as the translation of the verbal discourse or linguistic parts of the multimedial text. What about the rest of the message? A multimedial text and especially a text of an opera does not only include verbal transmissions and transpositions but also non-verbal elements such as the notes of the musical core, the theatrical effects of the gestures and mimics of opera performers and all other elements regarding scenic performances. In this context, the elements of expressive texts step in. In expressive texts “the content is artistically organized” (Reiss, 1971: 163). As cited by Reiss in her article, Mukařovský states that rhymes, leit-motifs, parallelisms, rhythm, etc are found as the principles of linkage in expressive texts (as cited by Reiss, 1971: 163). These linkages or elements are also found in opera libretti as well as the characteristics of multi-medial texts such as music and scenic performance. Thus, the hybrid nature of opera libretti led to the acceptance of their texts as

hybrid ones. Due to the hybridity of opera libretti, it is safe to mention that the translations of opera libretti are both interlingual and intersemiotic in terms of replacing one verbal sign with another sign belonging to a different language and emphasizing the overall message that is conveyed in the libretto by not just words but also scenic performances, lighting, orchestra, music and mimes and gestures.

Depending upon the information given above, translations of hybrid texts can be called as adaptations or creative re-writing in Translation Studies as strict word-to-word translations would never prove fruitful in terms of opera libretto translations. It is important to integrate verbal discourse and musical discourse while translating a text as complex and as interdisciplined as an operatic text. Disciplines such as linguistics, musicology, theatre studies and literary studies all contribute to the translation of an opera text as they all affect the end result of a translated libretto which should be accepted by the target culture and audience. In relation to this, Klaus Kaindl, the author of *Die Operals Textgestalt: Perspektiven einer interdisziplinären Übersetzungswissenschaft*, defines the translation of opera as “the creation of textual interconnections that can be realized on the stage (cited in Clüver, 2008: 401). In this sense, a translation of an opera libretto should give importance both to the words and sound and their connection and to their realization on the stage as a performance. As referred in Clüver, Kaindl points out that a text with verbal and non-verbal signs, music, and drama should be characterized by its multimediality and the connections between music and language and between the written or printed text and its scenic realization should be considered in the process of translation. In this respect, audience and text reception in the target language should not be disregarded and the relation between text and context should be determined in every translation so as to render the heterogeneity of the libretto as a whole. In this approach, “the libretto is always to be considered in the context of its musical

setting and its realization on the stage” (Clüver, 2008: 403). Clüver also points out that:

While for the translation of drama the considerations of the target culture may be paramount, the fact that the verbal text of the opera is tied to the musical setting with its own structures of meaning and its own references to the source culture requires a balanced procedure in the cultural transfer (Clüver, 2008: 403).

In this context, the musical score of an opera libretto is paramount because the musical setting enables cultural transfer and with the musical score the target culture will always receive aspects of the source culture as the music is conditioned by the national operatic conventions of the source culture. The verbal elements, indeed, describe the emotional state of mind but music also complements it by touching not just the ears but the souls of the audience as well. Music, in not only opera where there is a scenic realization with all kinds of dramatic elements but also in itself is able to communicate meanings in specific manners. The musical text in opera is more open to conveying situational and cultural contexts. Basic categories such as pitch, timbre, rhythm, dynamics and tempo constitute content and meaning in every musical score. The tonal expressiveness of the voice is communicated through these categories and also the semantics of the orchestra which co-determines the dramatic action is conveyed by these categories, either. Concordantly, as mentioned by Clüver in his article “*The Translation of Opera as a Multimedia Text*” Kaindl distinguishes “three basic kinds of musical sign gestalts for the purposes of translation” (cited in Clüver, 2008: 405). He first analysis the signs relating to the psychology, sociology and even physiology of the characters which are specifically determined by the vocal modulation, timbre, rhyme and melodic line. Changes in emotional states can be delivered by the changes in dynamics and rhythm. Secondly, he suggests that movements controlled by music, which are done by the changes in pitch and timbre, can determine spatial relations. Dark and light tones can indicate

changes in the atmosphere and lightning on the stage. Thirdly, Kaindl suggests that musical signs designate concepts and ideas with the use of leitmotifs and musical symbols although there is no valid significance of it in performing the operatic play. The vocal qualities in opera, besides inflicting emotional charge, are the signs for the identity of the characters on the stage. As a result, the translator has to pay special attention to the vocal quality while translating the libretto as its success is judged by the singability of the translated libretto. Kaindl points out that “the singer requires the verbal text not only as a means to structure his vocal performance but as a basis for creating his part in a verbally formulated situation: only the interaction of these two aspects will result in the proper vocal gestalt” (cited in Clüver, 2008: 406).

Facial expressions, mimics and gestures are also of grave importance in opera libretto translation in terms of its multimediality. Facial expressions and gestures in dramatic speech are complemented by the music and music's associated emotion. In theatre texts, the distance of characters from each other and indicating their movements are crucial part in the staging phase of the play just as it is crucial to take into account the singer's need to breathe and project the voice is crucial for operatic texts. Opera actually is not different from dramatic stage as regards the possibilities of conveying all information through specific ways of posturing, moving and stage costumes. The signs conveyed by the stage, lightning and props should also be taken into consideration while translating an operatic text. The presence and placement of the orchestra and the visual effects may be chosen in relation to the staging of the opera in the target society.

Considering all these aspects of an operatic text, the libretto, it can be said that it is vital for the translator to be part of the team responsible for the staging of the opera, which includes the director, the conductor and all the

individuals responsible for scenery, costumes and lightning. The translator must know in which conditions the opera will be staged and the orientation of the theatre hall where the opera is to be staged. The general conception of the production and the needs of the audience should be known by the translator and any adjustments to the translation of the libretto should be done by the translator himself or herself who is working with the team responsible of the staging of the opera. The translator should also be on good terms with the conductor whose interpretation of the musical score may raise some questions about the language used in the translated version of the libretto. If the translator participates in the development of the opera, he or she can have the chance to affect the perception of the verbal, musical and scenic signs of the source text which he or she is shaping for the contemporary target audience to understand and relate.

In addition to the information given above about the singable translations of opera libretti, there is another type of translation performed for operas called surtitling. In Orero's and Matamala's words "this practice enables the audience to read the translation and follow the words sung in an unknown language at the same time the opera is performed" (Orero and Matamala, 2007: 264). It is understood that a written translation of the words of the opera is given during a live performance. Even intralingual surtitles have been made for operas in the native tongue of the audience so that the audience does not have a problem catching the sung lines. In this sense Mateo points out that "today's audience show a desire to understand the verbal text at the same time as they receive the music and seem to have realized that the full comprehension of the opera can only be achieved through the simultaneous interpretation of all semiotic signs in it" (Mateo, 2007: 137). However, in this context the question is why the audience should try to follow written surtitles and at the same time try to follow the singers' face and gestures. Even in movies it is hard to follow the subtitles when trying to watch the exciting or dramatic scenes of the movie but the difference

between movies and opera is that opera is live. There is an opportunity to make eye contact with the singers, appreciate their vocal strength and experience the joy with them by just looking at them. On the other hand, surtitling is the most commonly used form of translation for the operas despite its technical constraints, including its projection, the time available and financial budget. Low states that “there is size and time constraints, the TL version should be easy to read, clumsy line-breaks should be avoided and obvious repetitions should be obviated” (Low, 2002: 97-100). It is easy to understand that there are also problems faced while translating the words for surtitling and watching and performing an opera with a surtitle. Orero and Matamala state that:

“problems such as condensation, ensembles, variation in the density of words, repetitions, melismas, poetic or overblown styles, archaisms, synchronization, adaptation of cultural, humoristic and historical references, the need to create comprehensible surtitles that form a logical unit, the avoidance of previous translations and the avoidance of representing in writing both onomatopoeias and all sounds which are clearly recognizable by the public should be solved by the surtitlers” (Orero and Matamala, 2007: 266-267).

As can be seen, there are also difficulties faced while surtitling the operas including financial and technical difficulties. However, in this thesis the study is on the singable translations of opera libretti and in singable versions the audience has the chance not only to hear but also to see the opera. For Hugh Macdonald, who is Avis Blewett Professor of music in Washington University and who has many singable translations of operas, there are also many people complaining about not hearing the words even when the opera is in their own language. He responds that “even when the diction is good and the acoustics are favorable; you do not grasp every word” (Macdonald, 2011: 33). He continues saying,

“just as in Shakespeare in the theatre you don’t expect to understand every line. Missing a phrase or two does not prevent you from going with the flow and intricacy of the drama. Single momentous words and phrases that you do hear and do understand can have a powerful emotional effect” (Macdonald, 2011: 33).

So, as in Shakespeare’s plays in English, there is no need to strive for catching every line and understanding every word in an opera translated into the target culture’s language. Nonetheless, translations must be good, of course, stressing importance on rhyme and meter and giving importance to vowels and consonants on appropriate notes. In order to fulfill these criteria the below sub-headings will pave the way.

3.2. The Skopos Theory and Its Implementation on Translating Opera Libretti

“Skopos is the Greek word for “aim” or “purpose” and was introduced into translation theory in the 1970s by Hans J. Vermeer as a technical term for the purpose of a translation and of the action of translating” (Munday, 2001: 79). The Skopos Theory argues a functional approach to translational activity. Though it seems like a simple term, in Veermer’s and other translation theorists’ publications there have been some terminological complications regarding the skopos theory. In some publications “skopos” is regarded as the commissioner’s or the translator’s goal in the translation; sometimes it is said that skopos or functionality is imposed on the text by the receptor or that whether or not the text has a skopos or functionality in itself at all. The difficulty or terminological complications arise from the fact that either skopos is viewed from the commissioner’s or translator’s point of view as a translational process or from the receptor’s point of view as a translated product. Whatever the terminological complications are, “Skopos theory focuses above all on the purpose of the translation, which determines the

translation methods and strategies that are to be employed in order to produce a functionally adequate result” (Munday, 2001: 79). The commission given to the translator plays a vital role in the translational process and an advantage that can be attributed to Skopos theory is that there is a chance for the same text to be translated in different ways according to the purpose of the target text. Vermeer, himself says:

“what the skopos states is that one must translate, consciously and consistently, in accordance with some principle respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case...The skopos theory merely states that the translator should be aware that some goal exists, and that any given goal is only among many possible ones” (Vermeer, 1989/2000: 228).

The theory does not state which principles to follow as for each and every case there can be a different aim at translating the work at hand. In opera, libretto translation is a translational activity where conditions can change in any given time. The multimedial characteristic of the libretto and the complex configuration of it, as it embodies music, scenic features and linguistics in itself, make Skopos Theory a very practical approach to translating operatic texts. The skopos may even “help to determine whether the source text needs to be ‘translated’, ‘paraphrased’, or completely ‘re-edited’ (Low, 2005: 186). So, what is the skopos of a translated opera libretto? In the case of song translation “skopos” means the consideration of the listeners, their situation in the cultural polysystem and their ability to comprehend the song in limited time. As so in song translation, in opera translation as libretto has more than one function including drama, language and music, “skopos” means the singability and performability of the libretto and the contemporary audience’s acceptance of the realization of the opera libretto on the stage. A singable opera translation requires singability and performability and thus the emphasis of skopos theory on the end-purpose makes it a very functional approach to translating opera libretto.

In opera translation the libretto is translated but the musical score remains unchanged. As Susanne K. Langer proposes “the verbal text is annihilated and transmogrified into a musical text whose process is known, rather euphemistically, as the “principle of assimilation” (cited in Gorrée, 1997: 237). Langer’s musicocentric standpoint may seem to be a generalization in poetry since strict musicocentrism and also logocentrism, which favours the words in the libretto, do not prove to be fruitful in the whole process of operatic translational action as words and music complement each other in opera though being different. Dinda L. Gorrée argues in her article “Intercode Translation: Words and Music in Opera” that the demolition of words in the face of music is just an oversimplification that does not serve justice for the challenge facing the composer and the poet-librettist. Musicologist Francesco Orlando “distinguishes between two separate but internally coherent sets of signs: the musical sign system and the verbal sign system” (cited in Gorrée, 1997: 238). According to Orlando, the verbal (literary) material is inserted into the musical material, where both sign systems coexist and interact meaningfully, while still preserving their own identity. As can be understood from Orlando’s view, the verbal and musical discourse in an opera cannot be separated as their meaningful existence relies on them being comprehended and analyzed together. When the words are inserted into the music, the meaning of these words influence the interpretation of the music during the vocal parts of the musical score. It means that although there is a general dominance of music in opera, the verbal material is still an important and meaningful aspect to it and it would be a mistake to think of the poetry and music as two unrelated entities within the communicative context where they operate. Music enhances the words in the opera; and since music is equipped to express feelings and emotions, the meaning of the words, word patterns and sentences expand into a musical tone, intonation, a melodic line or harmony, expressing an equivalent emotion. In this respect, operatic translation must primarily be composed to fit the music as music cannot be altered entirely. Bearing in mind the above mentioned facts about the relation between music and words in opera,

Skopos Theory paves the way for a purposeful translational action where the translator should avoid thinking in terms of poetic metric feet as such scansion does not always match musical notation. The translator should keep in mind that the most crucial aim at translating the opera libretto should be taking the singability and performability elements of the translated libretto into account. Through the way Skopos paves for the translator, he or she has to determine the most crucial factors or criteria in order to create the best possible, singable and performable translation.

3.3. Criteria of Opera Libretti Translation According to Skopos Theory

Peter Low, one of the most important scholars of song translation in today's world, has developed an approach he calls "The Pentathlon Principle" by benefiting from the Skopos Theory, which is the main translational approach to translating opera libretti, songs and poetry as it includes all the crucial factors of translating a singable and performable opera, songs and poetry. According to Low, along with the skopos of a sung translation, which is to be sung, there are other factors and criteria to handle while creating the translation of the source text somehow singable and performable in the target language.

As is known, libretto is the text used in an extended musical work such as an opera, operetta, oratorio, cantata or musical, which contains all the words and stage directions. Although it is sometimes referred to as "the book, this usage excludes sung lyrics which are the paramount factors in an opera. Translation of the libretto has been debated for a very long time as some prefer the libretti to be untouched and the opera to be sung in the original language; some cannot discount the desire to hear a sung drama in

their own language. Based upon this desire, many ideas have been put forward regarding opera, libretto and its translation.

An original libretto and an opera create an impact at the time and in the culture it was originally written. The impact of a libretto written in the nineteenth century, like Gaetano Donizetti's three act comic opera *Don Pasquale*, should be able to create the same impact in the target culture and in the period of time of its translation. Therefore, the libretto needs a translation which will create the impact of the original text on the target society and be easily understood by the targeted audience. As a matter of fact, it is normal for the translated libretto to be alien to the target system and to be exposed to criticism. Translation of a libretto will never be in harmony with the original text. On the other hand, if translation is an act of creative re-writing then the translated libretto shouldn't be expected to be in full harmony and equivalence with the original text as in translated libretto the translator is re-imagining and putting forward a new piece of art for his/her own culture in his/her period of time. In this case, the translated text (or the text to be translated) is free from the original text. The translator may do alterations (which, in the present case, are done by means of the skopos of the text that is to be sung and performed) as the target culture, language and music demand. In this respect, as well as focusing on the meaning or the message that the original texts wants to convey it is important to make the target culture and more importantly the prosody rules of the target language the object of translation. Nevertheless, strict equivalence cannot be expected from this type of translation where factors such as music, prosody, words, toning, and rhyme and so on play an important role in forming the libretto and the opera itself. As Jakobson claims, "the translation is only an adequate *interpretation* of an alien code unit and equivalence is impossible" (cited in Bassnett; 2002: 23). However, for Nida, the equivalent effect of the translated libretto is what is important. So, a translation both in accordance with the libretto's and the play's intended message and proper to the notes and toning

of the original music can be done and dynamic equivalence which is based on the equivalent effect can be reached. So, in terms of equivalence the message of the libretto is significant.

Popovič points out that “the translator has the right to differ organically, to be independent, provided that independence is pursued for the sake of the original in order to reproduce it as a living work” (cited in Bassnett; 2002: 85). To make the original libretto live longer, it has to be translated in a way that the target system does not see it as a translation but as an original living work in their language. So, the translation becomes the new “original” in a sense. New “original” is a term put forward by Bassnett in her book “Translation Studies” while stating that the translation effectively becomes the after-life of a text” (Bassnett, 2002: 9). In an effort to accomplish the new “original” linguistic closeness should not be a criterion. Word-for-word accuracy does not prove to be relevant as in no translation can word-for-word accuracy be met because word-for-word translation cloaks the sense of it. If word-for-word equivalence is tried to be met in especially opera translation many factors and elements can be lost in translation. The interpretation of the original libretto and re-shaping it in the target language is the dominant factor in libretto translation and the translation of the libretto reflects the translator’s or the commissioner’s interpretation and the approach is determined by the function and skopos of both the source text and the target text.

Thus, the skopos of the translated libretto, like the original libretto’s skopos, is to send a message and be singable and performable. The message of the libretto is sent via music, words and staging of the opera. In order to put on a performable and singable opera in the target language some criteria should be met. These criteria only help the translator to do an equivalent and singable translation.

3.3.1. Singability

According to Richard Dyer-Bennet a target text must be “singable, reasonably accurate, and modestly poetic” (cited in Low, 2003: 91). This criterion is pragmatic and clearly self-evident. In this kind of translation, where the skopos of the text is to be sung, singability must receive top priority. The performers, singers of the libretto need words to be sung with sincerity and in order to achieve the level of sincerity one must feel that the words of the translated libretto fit to the already composed music. As for a composer named Edvard Grieg “regardless of how beautiful the poetry and the music, if the declamation is found wanting, the songs will be put aside and ignored (cited in Low, 2005: 192).” This is where the performers come in because this is a subject that singers have the aptitude to judge. It can be understood from Grieg’s statement that if the performer has difficulty in singing the words of the translated libretto, no matter how wonderful the music is, the song and even that opera can be ignored.

This emphasis on singability is parallel to a notion in translating drama. In drama translation, for Gutt, “‘effectiveness on stage’ is a practical necessity and must be given top priority” (cited in Low, 2003: 93). Drama translation requires words that can be performed as part of a dramatic play which includes gestures, costumes, stage directions, lightning and etc. Similarly, a singable libretto translation requires words that can be sung so as to be performed. “The translated libretto must function effectively like an oral text but delivered at performance speed” (Low, 2005: 192).

In order to achieve a singable translation, the translator who is translating an opera libretto from English to Turkish must be aware of the sounds of language, the prosody so that translated words fit the change of

tempo in the music and the change of dramatic mood which it represents. In the case of Turkish, the language has vowels which are divided into three because of their pronunciation; back-front vowel, unrounded-rounded vowel and wide-close vowel which should be given great importance while translating a libretto into Turkish. The other important feature of Turkish language which distinguishes itself from other languages is consonance or euphonism. Backness or palatal harmony, flatness or labial harmony, consonant harmony, and consonant-vowel harmony should also be taken into consideration. If the singer faces problems with diction, especially when the tempo is fast, word-replacement and usage of synonyms can be the best solution. Some semantic loss is preferable in situations like these where the singer has a hard time to sing the semantically equivalent word so as to have a singable translation.

Another aspect of singability is “matching the composer’s reading of the source text; for example, by placing the key words exactly where the music highlights them” (Low, 2008: 13). These highlighted words should be translated at the same location because the composer has given them special significance. Otherwise, the focus of the line will be changed and the musical highlighting will fall on a different word.

Stressed and unstressed syllables in any line of the target text are actually another issue of singability which will be further discussed under the separate heading of rhythm. However, from the above-mentioned facts it can be said that translating a singable libretto requires the translator to take the prosody, the sounds of the target language into consideration. The translator should recognize the syllables, vowels and consonants and the pronunciation of certain words on certain notes. For example, on a long note, the singer will face problems singing a monosyllabic word so instead the translator must turn to a synonym. Also, according to Gorlée, “many singers insist that

certain vowels cannot be sung on very high notes, and that very low notes similarly reduce the choice of singable vowels” (cited in Low, 2005: 193). As providing singability is crucial for a singable libretto, singers become important focal points in translating the operatic text. As the notes of the musical score cannot be changed; words can be altered for the sake of singability.

3.3.2. Naturalness

A singable translation of a song must facilitate oral performance and a successful oral performance of a translated libretto relies on the language that has been used. The receivers of the musico-verbal message must understand the words of the libretto in few seconds as processing time cannot be lengthened in songs as in written texts where the reader has the chance to read slowly and even re-read. “Failure to assess the naturalness of the ST and TT and the insistence that semantic accuracy is the sole goal of the translation create the delight in archaisms (even when none are present in the ST)” (Low, 2005: 195). Words, word order and register are aspects that should be taken into consideration if the translator wants to use the target language in the most natural way he can. Displaced accents, distorted rhythm, stereotypical phrases, and other clichés can occur if the naturalness of language is forgotten.

Of course as Low points out, “there is a wide debate, at least in literary translation, whether or not a translated text should conceal the fact that it has been translated” (Low, 2005: 195). A difficult poem, in that matter, can be properly rendered by a version full of “reader-friendly” blandness. However, the case in libretto translation is different as the words should be understood while being recited at performance speed. The text must be able to

communicate itself on first encounter. This places value on the naturalness of language without any archaisms and improper word order. Because unnaturalness demands the audience to give extra attention and make unnecessary effort in order to understand. The source text is worth translating if the target text can be understood while the song is sung.

3.3.3. Sense

In the normal translating of informative texts, semantic accuracy is of vital importance; but the restraints of song or in this case libretto translation makes it more explicit to some flexibility and manipulation of sense. It does not mean that sense is not of great importance; however, acceptable accuracy of sense is what is to be met in translating a libretto. One of the earliest remarks about opera translation comes from 1711 says Low when Addison said that:

Translators would often make use of words of their own which were entirely foreign to the meaning of the passages they pretended to translate; their chief care being to make the numbers of the English verse answer to those of the Italian, that both might go to the same tune (cited in Low, 2008:12).

This claim states us that semantic considerations can be ruled out for syllable-count. Thus, “a certain word can be changed by a near-synonym, a narrow term by a superordinate one and a metaphor by a different one whose function creates the same effect in the context” (Low, 2005: 194). It is understood that the translator does not have to strive for finding the exact equivalent of every word and term. “In a genre where, as stated earlier, syllable-count is important, the need to stretch sense arises naturally” (Low, 2005: 194). Nevertheless, Addison’s words “foreign to the meaning” can also be seen as a criticism from which we can understand that a transfer of sense

is also crucial in song translation. Otherwise, it would be just some words written for the musical setting without any resemblance to the original sense, meaning of the song. As often said, in translating libretti, the spirit of the original is to be transferred to the target culture. Not a total semantic accuracy but a semantic approximation can be insisted upon if the spirit, the mood of the text is to be transmitted. In the end word-for-word translation produces an absurd translation by cloaking the sense of the original work of art. A target product can be achieved by conveying the meaning of the original without distorting the target language, as well. In Susan Bassnett's book "Translation Studies", Eugene Nida

distinguishes two types of equivalence, formal and dynamic, where formal equivalence 'focuses attention on the message itself, in both form and content; and where dynamic equivalence 'is based on the principle of equivalent effect, i.e. that the relationship between receiver and message should aim at being the same as that between the original receivers and the SL message (cited in Bassnett, 2002: 33).

From Nida's statement it is ideal to say that while rendering the "sense" of the libretto; while transporting its message to the audience, the effect created in that target culture should be the same as the effect created years ago on the original culture. In trying to transfer that message or meaning to the target audience that speaks a different language and therefore has a whole set of culture norms of its own, it is reasonable to resort to shifts of expression. These shifts of expression will make the sense of the libretto written at distant past to be conveyed easily to the target receptor. Shifts in cultural symbolisms and word choices will introduce a more internalized and acceptable operatic text in the target culture.

3.3.4 Rhythm

Peter Low states in his article “The Pentathlon Approach to Translating Songs” that “in a song, the music has its particular rhythm, clearly notated, which determines the rhythm in which the ST will be performed” (Low, 2005: 196). In order to create a long-lasting translation, the framework for translation must be the music, the pre-existing rhythm.

“Rhythm is viewed as a problem of syllable-count. It is considered by translators that a line of eight syllables - set to eight musical notes - must be translated into a line of eight syllables in the target language” (Low, 2005: 196). This is a very severe restriction for translators of songs; however this is what musical prosody requires. The rhythm and the number of syllables must match those of the original lines. As Nida points out “the translator must concern himself with a number of severe restrictions: (1) a fixed length for each phrase, with precisely the right number of syllables, (2) the observance of syllabic prominence” (Nida, 1964: 177). Syllables and accented vowels must match the corresponding notes in the music. Though identical syllable-count is what translators should accomplish, in practice it is hard to translate with precise numbers of syllables. So, if the translator sees fit, he or she may choose to add or abstract a syllable, which should be done in acceptable places. According to Low, “the best place to add a syllable is on a melisma (which is the singing of a single syllable of text while moving between several different notes in succession), and the best place to subtract a syllable is on a repeated note, because those methods alter rhythm without destroying the melody” (Low, 2003: 97).

Sometimes there may be cases of shortage of syllables in the target text which stems from the ST having many short syllables. In that case, the

translator can even add, subtract or repeat a word or even drop notes from the music. As dropping notes from the music is not a favourable option, translators usually choose adding or subtracting words. Any words added must give the illusion that they are coming from the subtext of the source. Also, the composer of the music usually stresses some notes in the song mostly down-beats which are the first beats of a measure in music. The translator should identify these notes and find corresponding stressed syllables in Turkish.

In any cases, the translator must be careful with identifying the syllable-count. During translation, although an identical number of syllables is preferable, if necessary, some alterations can be done by adding or subtracting syllables and even words or phrases on the appropriate notes and places. Ultimately, in its essence the song text like a libretto is an oral text, and it is not worth making a translation if it cannot be understood while it is being performed on stage at a predetermined tempo by the composer.

3.3.5 Rhyme

Rhyme is an issue discussed by many scholars and translators of libretti for many years. Consciously or unconsciously many translators have given thought on rhyme and most probably high priority in the songs they have translated.

While translating an operatic text, the translation must be composed to fit the music. In Arthur Graham's words, "the framework for translation must be the music, not the original poem; the search for rhyme breeds awkward syntax and inappropriate vocabulary" (Graham, 1989: 31). So, to avoid

thinking in terms of poetic metric feet will make the translation match the musical notation in the song. However, abandoning all rhyme is not favourable although the auditory effect of rhyme is weaker in songs as the actual time between rhymes is greater than that of poetry. Some margin of flexibility is of great importance while retaining rhyme and in some cases rhymes do not have to be as much or perfect as in the source text. If the original rhyme-scheme is to be protected, then there will be unusual, unnatural choices of words and inverted word order which will force to have an unsingable translated version of the ST. Sigmund Spaeth declared:

Often a metrical scheme cannot be exactly reproduced, owing to the liberties taken by the composer and the difference between English and foreign accents. When rhymes are emphasized by the music, the translator can hardly afford to omit them. But usually a modification is permissible (Spaeth, 1915: 296-97).

The differences between languages, word orders, and the prosody of those languages, alternative ways should be considered to render the meaning. Perfect rhyming never proves fruitful while translating into Turkish from Italian, English or French. Instead, rhyme's cousins, as Herman and Apter call them, can be made use of. "These cousins include off-rhyme (line-time), weak rhyme (major-squalor), half-rhyme (kitty-pitted), and consonant rhyme (slat-slit), any of which can be used alone or in combination with other devices such as assonance and alliteration" (Apter, 1985: 309). As English is a rhyme-poor language, some alterations have to be made while translating and in order to make a good translation into Turkish, the translator must be aware of the poetic aspects of Turkish language, its metric feet and rhymes. For example, if the ST is a rhymed quatrain, the most important rhyme is the final one. So, if you are translating a four-line stanza rhymed *abab* and closes properly rhymed *abcb*, then there is no reason not to change the rhyme. However, if the music stresses an *aa bb* pattern, then it is wise to stick to the

couplets. It is better to give attention to all rhyming words before starting to translate the libretto, if the translator plans to use rhyme at all.

“The goal of the translator, however unattainable, must be to make audiences believe that the words they are hearing are the words which the composer actually set...” (Hutcheon L. and M., 2010: 873). Thus, a too-literal and perfect-rhymed translation of the original text will be somehow falsified. It is better to grasp the spirit, the emotional mood of the text and put the words accordingly by writing best Turkish lyrics possible for the libretto.

3.4. Polysystem Theory and the Location of Translated Opera Libretti in the Turkish Literary Polysystem

Itamar Even-Zohar’s theory puts forward a comprehensive theoretical framework on how literary polysystems function and develop. At the same time, he also questions how translated literature affects the national literature and how national literature views the translated literature. The interaction between the translated literature and the national literary polysystem is paramount for this thesis in terms of explaining the location of translation, most importantly opera libretti translation and its implementation since the Ottoman Empire. For Even-Zohar, ‘polysystem’ is more than just a term.

Its purpose is to make explicit the conception of a system as dynamic and heterogeneous in opposition to the synchronistic approach. It thus emphasizes the multiplicity of intersection and hence the greater complexity of structuredness involved (Even-Zohar, 1990a:12).

Polysystem theory treats literature as a dynamic system as opposed to the static system of Saussure. In Saussure’s terms, the socio-cultural system

conceives synchronic (contemporary) relations where the value of each and every piece is a function of the specific relation into which enters and although these functions and rules can be detected, it is hardly possible to account for the changes and variations the system has gone through. The factor of time, referred to as diachrony (history) has been eliminated from Saussure's system, thus causing the need for a functional hypothesis which could identify itself also with the historical aspect of the system. Therefore, Even-Zohar introduced the idea of dynamic structuralism capturing the aspects of variability and heterogeneity in time and place. Using this new approach, Even-Zohar started to deal with literary polysystems rather than texts and broke away from the normative notion of 'literature' and 'culture' as limited sets of products and explored a multi-layered interplay between 'center' and 'periphery' and 'canonized' and 'non-canonized'.

3.4.1. The Notions of Polysystem Theory and the Location of Translated Literature in the Literary Polysystem

Even-Zohar states that "it was Shklovskij who first conceptualized the socio-cultural distinctions of text production in terms of literary stratification" (cited in Even-Zohar, 1990a: 15). Shklovskij puts forward that in literature some works become 'canonized' and some remain 'non-canonized'. In this view, Even-Zohar claims that:

by 'canonized' one means those literary norms and works (i.e., both dominant models and text) which are accepted as legitimate by the dominant circles within a culture and whose conspicuous products are preserved by the community to become part of its historical heritage. On the other hand, 'non-canonized' means those norms and texts which are rejected by these circles as illegitimate and whose products are often forgotten in the long run by the community (unless they change their status) (Even-Zohar, 1990a: 15).

Thus, canonicity is not an innate feature of any literary text; it does not present segregation between 'good' and 'bad' literature. In certain periods and cultures, some status was accredited to certain forms of literature and literary works; however this status may also be pertinent or irrelevant as can be seen in *Divan literature* of the Ottoman literary polysystem where in a period of time *Divan* was accepted to be 'good' and 'canonized' literature form of its time and then by the same group of people it was seen insufficient as it was incapable of producing any work in many other of genres. The period's sets of norms and the dominant circles' predictable tenacity in one type of literary acceptability attribute these features to the literary works. This tension between canonized and non-canonized cultural aspects is actually universal. There is no single culture on earth without literary conception as being canonized and non-canonized for there isn't a non-stratified human society all around the world. Even if the dominant ideology begs to differ, even if that ideology does not allow for any other system to be even considered, the structure of society involves a complex diversity of appreciated and unappreciated sets of norms and literary works.

For Even-Zohar, "cultural systems need a regulating balance in order not to collapse or disappear" (Even-Zohar, 1990a: 16). The canonized repertoires of any system, which belong to the center of the literary polysystem, can stagnate after a certain period of time or under the pressure of its non-canonized challengers, the canonized repertoire may go through change. This actually is a guarantee of the evolution of the system, which in turn enables it to be preserved. It can be said that, if there is no "'sub-culture', 'pop-culture' or 'low-culture'" (Even-Zohar, 1990a: 16), the chance of having a vital canonized culture and literature is very little. Without the stimulation of a strong 'low-culture', any canonized activity is doomed to be forgotten and petrified. If the canonized literature does not meet the changing needs of the culture, its position within the culture can very well be judged and perhaps

that canonized literature may be pushed to the periphery within that culture which will be the perfect example of such inadequacy.

As a consequence, “the center of the whole polysystem is identical with the most prestigious canonized repertoire” (Even-Zohar, 1990a: 17). So, the group that governs the polysystem defines the canonicity of a certain repertoire. However, to maintain control that group may alter the canonized features of the repertoire or abide by them. If unsuccessful, both the group and its canonized repertoire can be pushed aside by another group, making their canonized repertoire the center of the polysystem. In this approach, it can be said that the repertoire itself cannot determine whether it is canonized or not. The status of any literary repertoire is determined by the relations that apply in the (poly)system. Evidently, canonized repertoire is supported by the conservatory and innovatory part of the society and thus it is shaped by the behavior of that élite group of people. In order to control the center of the cultural system, the repertoire is bound to hinge on these changes in feature as closely as possible. Therefore, not just opera libretti translation but also translational action itself will be regarded from this context in order to demonstrate the necessity of having a translational action and most importantly a libretti translation in both the Ottoman Empire and the early years of the Republic so as to create a literary polysystem accepted and appreciated by every class of the society.

Even-Zohar later proposed what he called ‘primary’ and ‘secondary’ types. Primary types appeared in the canonized repertoire as primary literature and secondary type appeared in the non-canonized repertoire as secondary literature. He probed these notions in terms of innovativeness and conservatism. According to Even-Zohar, “the primary vs. secondary opposition is that of innovativeness and conservatism in the repertoire” (Even-Zohar, 1990a: 21). As ‘high literature’ which dominant forces

legitimated and centralized displays a conservatory attitude, he called it 'secondary'. On the other hand, the repertoire which introduced new elements, less predictable products and threatened the repertoire in the central position was called 'primary'. As can be understood here, canonicity does not have to correspond to primariness, although this has been the case for a long time. The relations between canonicity and innovativeness should be further discovered. As observed, "literature is a general semiotic mechanism rather than an exclusively literary one" (Even-Zohar, 1990a: 22).

In other words, canonized and non-canonized works are results of perception of the dominant circles and socio-cultural and socio-political rules and norms. Moreover, the repertoire of a literary polysystem does not define its canonicity but just as the crucial effect of the members found in the development of the repertoire cannot be denied, the effect of the imported products like 'translated works' cannot also be denied. These translated works can enter the repertoire coincidentally or the weakness and the dynamic nature of the repertoire may also cause the translated works to enter the repertoire. However, these translated works can become as a whole with the repertoire and cannot be detached from it. So, "transfer is realized after a process of this kind" (Even-Zohar, 1990a: 20-21). In the light of translation studies, an analysis of transferred products (or products accepted through translation in the target culture) should also be conducted and in this thesis the transfer of opera through translation will be presented and its effect on the formation of Turkish literary and polyphonic music system will also be mirrored.

In this context, the location of translated literature within the literary polysystem should also be analyzed. Even-Zohar's argument on translated literature is that

translated works do correlate in at least two ways: (a) in the way their source texts are selected by the target literature, the principles of the selection never being uncorrelatable with the home co-systems of the target literature; and (b) in the way they adopt specific norms, behaviors, and policies – in short, in their use of the literary repertoire - which results from their relations with the other home co-systems (Even-Zohar, 1990b: 46).

What is understood from Even-Zohar's argument is that there are valid reasons for a work to be selected by the target culture for translation and that the works selected to be translated are always in harmony with the home co-systems of the target literature. The repertoire of the home literary polysystem affects and gets affected by the translated literature as it may also possess a repertoire of its own. So, translated literature should be conceived as an integral part of the literary polysystem but the question to be asked is this: What is the location of translated literature within the polysystem and how is this location connected to the overall repertoire (Even-Zohar, 1990b: 46)? The translated literature's central or peripheral location and the location's connection with primary (innovatory) or secondary (conservatory) repertoires depend on the polysystem in question. If translated literature has a central position in the literary polysystem, it means that translated works have an important role in shaping the center of the polysystem. They are a part of innovatory forces that can be identified with major events in literary history. Often it is the leading writers who make the translations and help new literary models emerge in the new repertoire. These translations are performed in order to replace the old and no longer effective repertoire governing the home polysystem. The texts to be translated are chosen with great care and their compatibility to the new approaches in the target literature. This understanding also took place in the Ottoman Empire and the early years of Republican Period where a new literary polysystem was in the process of being shaped since the old one was not sufficient to meet the needs of the rising country whose example was the

West. Even-Zohar states three conditions that give rise to a situation where translated literature has a central position in the polysystem.

It seems to me that three major cases can be discerned, which are basically various manifestations of the same law: (a) when a polysystem has not yet been crystallized, that is to say, when a literature is 'young', in the process of being established; (b) when a literature is either peripheral (within a large group of correlated literatures) or 'weak', or both; and (c) when there are turning points, crises, or literary vacuums in the literature (Even-Zohar, 1990b: 47).

In the first case, translated literature simply encourages the young literature to form its literary tongue as it cannot produce texts from all types known that it benefits from the experience of the older literatures. Here in the Ottoman and Turkish literary polysystem, opera libretti translation can be seen as encouraging the young literature of especially the early Republic period, which could not produce texts from all types of genres including the opera, theatre and novel. The same is true for the second case where relatively established literatures have a weaker position before the stronger ones as their resources are limited and position is peripheral in the hierarchy of larger literatures. For example, "within a group of relatable national literatures, such as literatures of Europe, hierarchical relations have been established since the very beginning" (Even-Zohar, 1990b: 48). Therefore, some literatures have taken peripheral positions, and translation has given them the chance to bring home the fashionable repertoire of the exterior literatures. In this context, it can be said that the literary polysystem of the Ottoman Empire, *Divan literature*, maintained a weak position before its counterparts in the European literary polysystems since it could not create works of art in many kinds of genres and with the help of translation brought the fashionable repertoire of the Western literary polysystems and also through the analysis of translations many writers of the Ottoman and the early Republic started to produce texts of that fashionable repertoire brought from Europe. In the third case, it is safe to say that turning points are created

because of the dynamics of the polysystem when established models are no longer effective for the younger generation. The literary vacuum occurs when the natural and domestic stock of works are no longer acceptable by that young generation as it happened in the Ottoman literary polysystem where the models of *Divan literature* were no longer accepted by the young generation of its time. Even-Zohar states, “in such a vacuum, it is easy for foreign models to infiltrate, and translated literature may consequently assume a central position” (Even-Zohar, 1990b: 48).

If translated literature maintains a peripheral position in the literary polysystem, it means that it generally employs secondary models of work of art. It doesn't have any influence on the pre-established norms of an already dominant type in the target literature. Before the primary, the innovative repertoire, translated literature becomes a major defender of conservatism by adhering to norms already rejected by the established center while the contemporary original literature keeps on developing new norms and models. However, this is not the case in both the Ottoman and early Republic literary polysystems since translations of every kind of work of art, from opera libretti to the novel, were done in order to establish a new literary polysystem and educate the people with Western culture and literature.

As a consequence, it can be said that the difference between a translated work and an original work is affiliated with the position taken by the translated literature at a given time. When it takes a central position, the translational activity creates new and primary models and the translator actually violates the conventions of the home literary polysystem by producing new models. However, not only the socio-political status of translation but also the socio-literary status of translation is important while obtaining a position in the literary polysystem. From this point of view, translation can be said to be “an activity dependent on the relations within a

certain cultural system” (Even-Zohar, 1990b: 51). So, it is wise to look at the position of the translated literature and also translated libretti in the Ottoman and Turkish literary polysystems by hitting the pavement from polysystem theory and its notions.

3.4.2. The Location of Translated Literature and Opera Libretti in the Ottoman and Turkish Literary Polysystem

Translational activity of Turkey goes far back to the pre-Ottoman period in Anatolia in thirteenth century. For Saliha Paker, “translations from Arabic and Persian started in the thirteenth century and continued until the decline of the Ottoman Empire in the early twentieth century” (cited in Berk, 2006: 1). However, even though the translations from Arabic and Persian languages continued until the decline of the Ottoman Empire, translations from European languages also began in the late eighteenth and early nineteenth centuries when European culture started affecting the Ottoman society. The power of the European countries, mainly France, led to some changes in cultural, military and socio-political aspects and “technical translations from Western languages, mainly from French, started during the eighteenth century when the Turks felt the superior progress of Europe, especially in military equipment and organization” (Berk, 2006: 1). Nevertheless, although these translations were also important for the transformation of the Turkish culture, mainly literary translations from Western languages played the most crucial role in forming this new culture and literary polysystem. For the Westernization process, the ‘West’ was the model for success in Turkey so in the process of creating a national and cultural self-definition translations from the ‘West’ also made a great contribution.

The West was given superiority as the source culture in that period. In the nineteenth century new influences and ideas began to enter the Ottoman Empire. As Berk states “knowledge of French started to increase, educational institutions multiplied, while military and technical works were being translated” (Berk, 2006: 2). It can be understood from the statement of Berk that French language and French culture had a huge impact on the Ottoman in the nineteenth century. Students were being sent to France to be educated and to bring new models to the Ottoman’s old, traditional and conservatory literary polysystem. It was after the promulgation of *Tanzimat* when the empire entered a new era, an era of thinking outside the box. This was the time when the younger generation refused and rejected the old established models in literature and when Westernization movement was carried out consciously to modernize the Ottoman Empire. “New concepts, genres and philosophical ideas started to influence the Ottoman élites with the help of contacts established through embassies and students sent abroad” (Berk, 2006: 2). In this context, literary translations started to be performed from French into Turkish, enabling translated literature to move from the periphery towards the centre of the polysystem. However, in order to observe this change in the polysystem, the Ottoman literary polysystem should be looked at briefly.

According to Berk, “Ottoman literature is generally formulated in terms of dichotomy: *Divan* (Court) and popular/folk literature which had a hierarchical relationship between canonized or ‘high’ and non-canonized or ‘low’ strata” (Berk, 2004: 50). *Divan* literature, particularly produced poetry for the ruling class and the élites, was in the centre of the polysystem whereas popular/folk literature remained on the periphery as it reached only the peasantry. As stated in the earlier paragraphs, translations were mostly done from Persian and Arabic and hence *Divan* literature had been under the influence of Persian and Arabic literature both in form, imagery and vocabulary. Poetry and *aruz* metre, which was unsuited for the structure of

Turkish language, were the most important aspects of Divan literature. However, “in Divan literature prose narrative maintained a ‘secondary position’ and ‘poetic’ prose *inşa* was the canonized prose style” (Berk, 2004: 50). Even though it didn’t make any sense, writers tried to rhyme the words as style was very important for the writers of the time. In the end, the language of prose was not able to render any meaning understandably and prose narrative started to decline. “Folk narrative, on the other hand, was mostly oral, had its roots in the pre-Islamic epics of Central Asia and was transmitted by minstrels” (Berk, 2004: 51). As it was oral, the language that was being used by the minstrels was pure and clear Turkish. But despite the original Turkish language and its sounds used in poetry and prose, “folk literature could not achieve a canonized stratum or form any kind of novelty as it was not appreciated by the higher class of the Ottoman society, who called themselves the Ottomans and, therefore, the Ottoman literature in *Tanzimat* was in a state of stagnation” (Berk, 2004: 51) and lacked some genres that could be found in European literatures, especially in French.

The impact of French language and literature was due to the fact that “French literary polysystem was the canonized, high literary polysystem in Europe and beside the French literature, the Ottoman Divan literature was regarded as being in the periphery” (Berk, 2004: 52-53). This perception was a result of the Divan literature not being able to produce all the genres of a literary polysystem due to its unsuitable narrative structure. The narrative structure of Divan literature was unsuitable because even prose was written with a “poetic” language and “the Arabic and Persian notions of language were unsuited for Turkish, which made no distinction between long and short vowels” (Berk, 2004: 50). Therefore, in forming a new literary polysystem translations filled the gap of Divan literature which could not produce all the systems that the polysystemic structure required. While producing and translating new models of genres like novel and drama, writers and translators tried to use a simpler and more understandable language for the

public as the language used in the court and governmental institutions was remote from the language used by the ordinary people.

Moreover, new institutions called the Translation Chamber (*TercümeOdası*), The Academy of Knowledge (*Encümen-i Daniş*), and The Ottoman Scientific Society (*Cemiyet-illmiye-iOsmaniye*) were founded in order to help the Western society transfer into the Ottoman society and educate the public through promoting indigenous works and/or translations on science. (Berk, 2006: 4)

From the statement of Berk, it can be concluded that developments not only in literature but also in science took place by also “promoting a simpler and understandable language which constituted the first steps towards the Turkification of the language” (Berk, 2004: 30). Turkification of both the language and the literary polysystem in those years can be compared to the period called “Bulgarianization”. Anna Lilova points out that “free interpretation and literary revision of the original were performed to suit Bulgarian national, historical and psychological specificities” (cited in Berk, 2006: 5). This can be seen as “cultural planning put forward by Itamar Even-Zohar, where deliberate act of intervention is carried out either by power holders or by ‘free agents’ into an extant or crystallizing repertoire” (cited in Berk, 2006: 5). From this perspective, the Ottoman literature can be said to have gone through a process where Ottoman writers and translators tried to form a new literary polysystem by introducing new genres into the Ottoman repertoire by using a simpler and an understandable language in order to promote the Turkification process of both the language and the culture itself.

“During this process in the nineteenth century in the Ottoman Empire, traditional music forms of the country were under discussion and opera found its audience as a part of the Western-style music tradition among Ottoman elites” (Komşuoğlu and Turan, 2007: 7). Opera was for the elites of the Ottoman Empire. It was the signal of modernization of the state where new

operas were established. Although in Europe “the opera emerged in the last years of the sixteenth century representing a mixture of poetry, drama and music for many people” (Komşuoğlu and Turan. 2007: 9), in the Ottoman Empire it represented the symbol of Westernization.

Sultan Selim’s will to interact with the Western music tradition started the earliest appearances of opera in the Ottoman palace in the eighteenth century. The interaction between the public and the opera was limited because the opera did not pass beyond the doors of the palace until the end of the nineteenth century. “Besides the palace people, the large amount of non-Muslim minorities, the few Turkish bourgeoisie and the elites of the city accepted and welcomed the Western culture with which they were already connected” (Komşuoğlu and Turan. 2007: 11). Lack of public interaction with the Western music and opera led to the establishment of theatres in Istanbul, which meant for the Muslim population of the city to come and watch the operatic performances and that the public was also interested in the newly recognized opera as it was the symbol of Westernization process.

In the twentieth century, opera was still in the center of the hearts of the elites; “however there were still limited efforts to expand its introduction to larger crowds” (Komşuoğlu and Turan, 2007: 16). One of the few efforts to expand the introduction of the opera included “the establishment of *Şehbal Mecmuası* by Hüseyin Saadeddin Bey who published articles about opera and organized a complete translation of the Aida and Carmen Operas” (Komşuoğlu and Turan, 2007: 16).

In this respect, it can be understood that in the 19th and beginning of the twentieth century, before the proclamation of the Republic, opera was appreciated by the members of the Ottoman palace and elites of the non-

Muslim groups. As the elites of the non-Muslim groups and the bourgeoisies were familiar with the Western culture, music and literary works, it was not difficult for them to adapt to the change in the Ottoman literary and musical system. However, in order to flourish a newly formed literature with new genres, not only should the upper-class of the society understand and appreciate the works of art but also the middle and the lower classes. Moreover, this change should always be in progress, creating new works and models as the polysystematic structure of the literary polysystem desires. Hence, it can be seen in later paragraphs that this progress has continued in the twentieth century and accelerated with the proclamation of the Republic and its newly founded institutions and established programs.

This dramatic change in literature, science and other fields by the help of translation continued in the Republican era with extensive and systematic translational activity carried out by the scholars of its time. The shift from the East to the West was also felt in the Republican period where the process of enlightenment and awakening was pursued. "With the proclamation of the Republic which can be perceived as another 'turning point' in Turkish history, political and cultural reforms took place in the first decades of the Republic" (Berk, 2006: 6). Translational activity proceeded and with the official translation Bureau which was established in 1940, the most productive and influential translational activity in Turkey took place by affecting the socio-cultural system of the society. In this respect, mainly the translations were from the works of art of the West so that "the young Republic could loosen its ties with the Islamic world of the East and create a modern, Western, Europe-oriented and secular society whose members would feel themselves to be primarily Turk" (Berk, 2006: 6). In line with this purpose, many institutions were formed and existing institutions were transformed into new ones shaping the reforms of the Republic. The Translation Bureau (1940-1967) played an important role in the Westernization process of Turkey by having translations made mainly from ancient Greek and Latin texts.

However, texts from other languages such as French, German, Italian, English, Russian and Scandinavian were also translated into Turkish in the first years of the Bureau. However, these texts and their translations are topics which will not be thoroughly examined here as it is the opera that is dealt here in this thesis.

“Between the years 1923-1950 great importance was given to Western institutions of culture, such as orchestras, theatres, ballets, operas” (Berk, 2006: 11). Translations of Western compositions like plays and operas preoccupied the early years of the young Republic and with the establishment of *Konservatuar* which was formerly called as *Darül Elhan* (House of Music) more significance was started to be given to the Western music.

During the season of 1940-41 opera performances started with extracts from *Tosca* and *Madam Butterfly* by Giacomo Puccini, followed by *Fidelio* by Ludwig van Beethoven, *The Bartered Bride* (Satılmış Nişanlı) by Dedrich Smetana and *Le Nozze di Figaro* (Figaro'nun Düğünü) by Wolfgang Amadeus Mozart (Berk, 2006: 11).

As can be deduced from the paragraph above, the libretti of the operatic plays were translated by the Translation Bureau and all these operatic plays were performed with their translations. The reason for translations to be performed was, first, to make the ordinary public of the young Republic familiar with the opera, which could not be achieved in the days of the Ottoman Empire due to the lack of interest of the ruling class towards the peasantry. Secondly, as the most important aspect of the Westernization process was also to form a national literature affected by Western imagery, culture and music these translations of famous Western operas would lead the Turkish composers to be affected by these translations and create operas

in Turkish. The year 1934 was a very important year for the Turkish opera, in this respect.

Three operas by Turkish composers were performed in the theatre of the Ankara Halkevi (People's House). The first performance was the *Özsoy* Opera composed by Adnan Saygun. It was performed before the founder of the Turkish Republic, Mustafa Kemal Atatürk, and his visitor, The Shah of Iran, Reza Pahlevi. This opera was evaluated as the core of the Turkish opera and a national and original composition which was adapted to universal musical norms (Komşuoğlu and Turan, 2007: 20).

Translating foreign opera libretti and composing national operas continued until the 1960s. The works were translated in the way for the public to understand easily so that the urge for opera would continue to exist. "Generally the works of Mozart, Verdi and composers of Italian *verismo* tradition were being translated and performed" (Komşuoğlu and Turan, 2007: 23). Many opera libretti continued to be translated including the translations of Saadet İkesus whose contribution to opera both in Europe and Turkey cannot be denied.

In the light of the information above it would be fair to say that translated literature, translated opera libretti and the opera itself maintained a high position in both the Ottoman Empire and the Republic. During the *Tanzimat* period when Divan literature did not suffice for the young generation of the Ottoman Empire, the literary polysystem went through a period of change. As Divan literature could not produce the genres needed for the polysystematic structure of the literary polysystem, it started to obtain a weak position in the polysystem although it was the canonized strata of its time and as the folk/pop literature of the time was not appreciated by the higher class of the society and was mostly oral, it could not replace *Divan* literature and maintained its low position in the polysystem. Translated literature came into play and encompassed a very large area in the Ottoman

literary polysystem when it was being transformed into a Western model. This Westernization process and these translations went on until the Republican era and after. However, what was different with the Westernization process in the Republican era was that it did not only copy the Western literary models and genres and these models, especially operas, did not only stay in the circle of privileged people but these translations also helped in forming a national literary polysystem comprising novels, operas, drama and poetry in the Turkish language with Western effects, melodies and imagery. Due to this specialty of the translated literature and opera libretti, it can be argued that translated literature maintained a primary position in both the Ottoman and Turkish literary polysystems, serving for the newly formed literary polysystem in order to be appreciated by all classes of the society and produce all the genres and models necessary for the polysystematic structure of the literary polysystem.

3.5. A Selection of Translated Opera Libretti Works into Turkish

In order to clarify the importance of translation in the Turkish literary polysystem, a selection of translated opera libretti from the 1940s until the 2000s have been shown on charts and commented on under this sub-heading. In order to depict the changes in the languages of the performed plays and the translators the years 1940s, 1970s and 2000s have been modeled. The names and the professions of the translators, the original names and the languages of the opera plays and the seasons when the plays were performed have also been put forward.

First, the translated works of 1940s have been shown on the chart below.

NAME OF THE OPERA	SEASON	CITY	TURKISH VERSION BY
Madame Butterfly	1941	Ankara	Celalettin EMREM
Madame Butterfly	1941	Ankara	Cevad Memduh ALTAR
Madame Butterfly	1941	Ankara	Hasan Ferid ALNAR
Madame Butterfly	1941	Ankara	Necil Kazım AKSES
L. V. Beethoven	1942	Ankara	Cevad Memduh ALTAR
Fidelio	1942	Ankara	Ulvi Cemal ERKİN
Fidelio	1942	Ankara	Necil Kazım AKSES
L. V. Beethoven	1942	Ankara	Nurullah Şevket TAŞKIRAN
Prodanána Nevěsta (The Bartered Bride)	1943	Ankara	Halil Bedi YÖNETKEN
Performances of Izmir Fair - King Oedipus/Antigone/La Locondiera/La Bourgeois Gentilhomme	1944	İzmir	Ali Süha DELİLBAŞI
Performances of Izmir Fair - King Oedipus/Antigone/La Locondiera/La Bourgeois Gentilhomme	1944	İzmir	Bedrettin TUNCEL
Performances of Izmir Fair - King Oedipus/Antigone/La Locondiera/La Bourgeois Gentilhomme	1944	İzmir	Nüzhet Haşim SİNANOĞLU
Performances of Izmir Fair - King Oedipus/Antigone/La Locondiera/La Bourgeois Gentilhomme	1944	İzmir	S. ALİ
Madame Butterfly	1945	Ankara	Celalettin EMREM
Madame Butterfly	1945	Ankara	Cevad Memduh ALTAR
La Boheme	1945	Ankara	Halil Bedi YÖNETKEN
Madame Butterfly	1945	Ankara	Hasan Ferid ALNAR
Fidelio	1945	Ankara	Necil Kazım AKSES
Madame Butterfly	1945	Ankara	Necil Kazım AKSES
La Boheme	1945	Ankara	Nurullah Şevket TAŞKIRAN
La Boheme	1945	Ankara	S. ALİ
Fidelio	1945	Ankara	Ulvi Cemal ERKİN
La Boheme	1945	Ankara	Ulvi Cemal ERKİN

Carmen	1948	Ankara	Necil Kazım AKSES
Carmen	1948	Ankara	Ulvi Cemal ERKİN

As can be seen above, for the season of 1941 Celalettin Emrem together with Necil Kazım Akses, Hasan Ferid Alnar, Cevad Memduh Altar and performed “a prosodic translation of the Italian libretto of the opera “*Madame Butterfly*” in 1941” (<http://cevadmemduhaltar.com/ceviriler.html>). It was understandable to have a musicologist, art historian, and author Altar, contemporary Turkish music composer Alnar, the founder of contemporary Turkish music and the 1958 director of State Opera and Ballet Akses and Turkish musician Emrem to translate the libretto by respecting the prosody of the Turkish language. “*Madame Butterfly*” was also later performed with that translated libretto in the season of 1945. In the season of 1942, “*Fidelio*” and “*L.V Beethoven*” were performed. The translation of German libretto of *Fidelio* was performed by the contemporary Turkish music composers Ulvi Cemal Erkin and Necil Kazım Akses together and the opera play was also staged in the season of 1945. In the season of 1944 much importance had been given to the performances in İzmir Fair. Opera plays including “*King Oedipus*”, “*Antigone*”, “*La Locondiera*”, “*La Bourgeois Gentilhomme*” were staged and their translations were performed by playwright Ali Süha Delilbaşı, the founder of Theatre Institute of the Faculty of Letters, Bedrettin Tuncel, and consul general Nüzhet Haşim Sinanoğlu, who died in 1941. “*King Oedipus*” or “*Oedipus Rex*” is a tragic Latin opera oratorio by Igor Stravinsky. “*Antigone*” is written by Carl Orff in German. “*La Bourgeois Gentilhomme*” is written by Molière in French and” *La Locondiera*” is written by Carlo Goldoni in Italian. The season of 1945 included the opera plays *Madame Butterfly* and *Fidelio* whose translators have already been mentioned above. However, “*La Boheme*” was also performed in 1945 alongside with “*Madame Butterfly*” and “*Fidelio*”. Its prosodic translation was

performed by musicologist Halil Bedi Yönetken, flutist and opera performer Nurullah Şevket Taşkıran and S. Ali. In the season of 1948, “*Carmen*”, which is an opera in four acts by the French composer Georges Bizet, takes on the stage. Its prosodic translation was also performed by Akses and Erkin.

It can be derived from the above mentioned information that in the 1940s, after the proclamation of the Republic, Turkish music has gone through a change and young contemporary composers translated libretti from Italian, German and French. The prosodic translations and the team work behind those translations have shown that for a translation to meet the needs of both the music and the language, translators experienced in music are needed. Since the national policy of that time was to educate the people of the newly formed nation, the operas were staged in Turkish versions whose translations were performed by giving importance to the musico-verbal setting of the original and Turkish languages. Moreover, the literary repertoire of the Turkish literary polysystem did not include operas since opera was a new genre for Turkish music and language. In order to introduce this new genre, translations of universally accepted operas in Italian, French and German languages were carried out in the years following the proclamation of the Republic. Thus, opera translation adopted a central and strong position in the early Turkish literary system by enabling a new literary understanding to be formed in light of western ideas, figures, and values.

Secondly, in the 1970s many operas were performed, whose translations were also performed by the composers and musicologists mentioned above.

NAME OF THE OPERA	SEASON	CITY	TURKISH VERSION BY
Cavalleria Rusticana/ Pagliacci/ Der Garf von Luxemburg	1970-1971	Ankara	Fuat TURKAY
La Boheme	1970-1971	Ankara	Halil Bedi YÖNETKEN
Faust/ Turandot	1970-1971	Ankara	Hasan Ferid ALNAR
Faust/ Turandot	1970-1971	Ankara	Necil Kazım AKSES
Cavalleria Rusticana/ Pagliacci/ Der Garf von Luxemburg	1970-1971	Ankara	Nurullah Şevket TAŞKIRAN
La Boheme	1970-1971	Ankara	Nurullah Şevket TAŞKIRAN
Faust/ Turandot	1970-1971	Ankara	Ulvi Cemal ERKİN
La Boheme	1970-1971	Ankara	Ulvi Cemal ERKİN
Cavalleria Rusticana/ Pagliacci/ Der Garf von Luxemburg	1970-1971	Ankara	Ulvi Cemal ERKİN
Madame Butterfly	1971-1972	Ankara	Celalettin EMREM
Madame Butterfly	1971-1972	Ankara	Cevad Memduh ALTAR
Rigoletto	1971-1972	Ankara	Hasan Ferid ALNAR
La Traviata	1971-1972	Ankara	Hasan Ferid ALNAR
Madame Butterfly	1971-1972	Ankara	Hasan Ferid ALNAR
The Consul	1971-1972	Ankara	Necil Kazım AKSES
Carmen	1971-1972	Ankara	Necil Kazım AKSES
The Barber of Seville	1971-1972	Ankara	Necil Kazım AKSES
Madame Butterfly	1971-1972	Ankara	Necil Kazım AKSES
La Traviata	1971-1972	Ankara	Saadet ALP İKESUS ALTAN
Carmen	1971-1972	Ankara	Ulvi Cemal ERKİN
The Barber of Seville	1971-1972	Ankara	Ulvi Cemal ERKİN
Gianni Schicchi/ Allamistakeo	1972-1973	Ankara	Düriye KÖPRÜLÜ
Gianni Schicchi/ Allamistakeo	1972-1973	Ankara	Hüsamettin ÜNDER
Il Tabarro/ Amelia Goes To the Ball	1972-1973	Ankara	Hüsamettin ÜNDER
Gianni Schicchi/ Allamistakeo	1972-1973	Ankara	Nazım ENGİN AR
Aida	1972-1973	Ankara	Necil Kazım AKSES
Il Tabarro/ Amelia Goes To the Ball	1972-1973	Ankara	Nevit KODALLI

Gianni Schicchi/ Allamistakeo	1972-1973	Ankara	Sabahattin KALENDER
Aida	1972-1973	Ankara	Ulvi Cemal ERKİN
Il Tabarro/ Amelia Goes To the Ball	1972-1973	Ankara	Ulvi Cemal ERKİN
Çardaş Fürstin (Çardaş Prensesi)	1972-1973	Ankara	Aydın GÜN
Il Tabarro/ Amelia Goes To the Ball	1972-1973	Ankara	Halil Bedi YÖNETKEN
Cavalleria Rusticana/ Pagliacci	1973-1974	Ankara	Cevad Memduh ALTAR
Madame Butterfly	1973-1974	Ankara	Cevad Memduh ALTAR
Madame Butterfly	1973-1974	Ankara	Hasan Ferid ALNAR
La Traviata	1973-1974	Ankara	Hasan Ferid ALNAR
Rigoletto	1973-1974	Ankara	Hasan Ferid ALNAR
Tosca	1973-1974	Ankara	Hasan Ferid ALNAR
Yoksul Öğrenci	1973-1974	Ankara	Nazım ENGİN AR
Don Pasquale	1973-1974	Ankara	Nazım ENGİN AR
Mavra Oluşum- Le Rossignol (Bülbül)	1973-1974	Ankara	Necdet AYDIN
Othello	1973-1974	Ankara	Necil Kazım AKSES
Madame Butterfly	1973-1974	Ankara	Necil Kazım AKSES
Mavra Oluşum- Le Rossignol (Bülbül)	1973-1974	Ankara	Nevit KODALLI
Cavalleria Rusticana/ Pagliacci	1973-1974	Ankara	Nurullah Şevket TAŞKIRAN
La Traviata	1973-1974	Ankara	Saadet ALP İKESUS ALTAN
Othello	1973-1974	Ankara	Ulvi Cemal ERKİN
Cavalleria Rusticana/ Pagliacci	1973-1974	Ankara	Ulvi Cemal ERKİN
Madame Butterfly	1973-1974	Ankara	Celalettin EMREM
Cavalleria Rusticana/ Pagliacci	1973-1974	Ankara	Fuat TURKAY
Yoksul Öğrenci	1973-1974	Ankara	Saadet ALP İKESUS ALTAN
Mavra Oluşum- Le Rossignol (Bülbül)	1973-1974	Ankara	Yalçın DAVRAN
Andrea Chenier	1974-1975	Ankara	A. Castegnetti
Adriana Ledcouvreur	1974-1975	Ankara	Düriye KÖPRÜLÜ
La Sonnambula	1974-1975	Ankara	Fuat TURKAY

Prodanána Nevěsta (The Bartered Bride)	1974-1975	Ankara	Halil Bedi YÖNETKEN
La Boheme	1974-1975	Ankara	Halil Bedi YÖNETKEN
Adriana Lecouvreur	1974-1975	Ankara	Hüsamettin ÜNDER
Il Seraglio (The Abduction from the Seraglio)	1974-1975	Ankara	Nihat KIZILTAN
Prodanána Nevěsta (The Bartered Bride)	1974-1975	Ankara	Nurullah Şevket TAŞKIRAN
La Boheme	1974-1975	Ankara	Nurullah Şevket TAŞKIRAN
Andrea Chenier	1974-1975	Ankara	Saadet ALP İKESUS ALTAN
La Sonnambula	1974-1975	Ankara	Ulvi Cemal ERKİN
La Boheme	1974-1975	Ankara	Ulvi Cemal ERKİN
Adriana Lecouvreur	1974-1975	Ankara	Sabahattin KALENDER
Çardaş Fürstin (Çardaş Prensesi)	1975-1976	Ankara	Aydın GÜN
Oh du Lieber Augustin	1975-1976	Ankara	Edip ARMAN
Oh du Lieber Augustin	1975-1976	Ankara	Gültekin ORANSAY
Romeo and Juliet	1975-1976	Ankara	Nazım ENGİN AR
Il Trovatore	1975-1976	Ankara	Nazım ENGİN AR
The Medium (Medyum)	1975-1976	Ankara	Saadet ALP İKESUS ALTAN
Il Campanello/ La Cambiale/ Di Matrimonio	1975-1976	Ankara	Saadet ALP İKESUS ALTAN
Madame Butterfly	1976-1977	Ankara	Cevad Memduh ALTAR
Cavalleria Rusticana/ Pagliacci	1976-1977	Ankara	Cevad Memduh ALTAR
Cavalleria Rusticana/ Pagliacci	1976-1977	Ankara	Fuat TURKAY
Un Ballo in Maschera (A Masked Ball)	1976-1977	Ankara	Hasan Ferid ALNAR
Madame Butterfly	1976-1977	Ankara	Hasan Ferid ALNAR
Madame Butterfly	1976-1977	Ankara	Necil Kazım AKSES
Der Zigeunerbaron (The Gypsy Baron)	1976-1977	Ankara	Sabahattin KALENDER
Der Zigeunerbaron (The Gypsy Baron)	1976-1977	Ankara	Saip SAN
Madame Butterfly	1976-1977	Ankara	Ulvi Cemal ERKİN

Cavalleria Rusticana/ Pagliacci	1976-1977	Ankara	Ulvi Cemal ERKİN
Fledermaus (Yarasa)	1977-1978	Ankara	Aydın GÜN
Fledermaus (Yarasa)	1977-1978	Ankara	Hakkı Şinasi ÖZEL
La Traviata	1977-1978	Ankara	Hasan Ferid ALNAR
Rigoletto	1977-1978	Ankara	Hasan Ferid ALNAR
Halka (Helen)	1977-1978	Ankara	Hüsamettin ÜNDER
The Barber of Seville	1977-1978	Ankara	Necil Kazım AKSES
La Traviata	1977-1978	Ankara	Saadet ALP İKESUS ALTAN
Halka (Helen)	1977-1978	Ankara	Sabahattin KALENDER
The Barber of Seville	1977-1978	Ankara	Ulvi Cemal ERKİN
The Marriage of Figaro	1978-1979	Ankara	Hasan Ferid ALNAR
The Marriage of Figaro	1978-1979	Ankara	Necil Kazım AKSES
Don Giovanni	1979-1980	Ankara	Nihat KIZILTAN

The above chart has shown that many plays from “*La Boheme*” to “*Don Giovanni*” have been staged between the years 1970 and 1979. In the season of 1970-1971 “*La Boheme*”, “*Faust*”, “*Turandot*”, “*Cavalleria Rusticana*”, “*Pagliacci*”, “*Madame Butterfly*”, “*Rigoletto*”, “*La Traviata*”, “*The Consul*”, “*Carmen*”, and “*The Barber of Seville*” were staged in Ankara. The opera “*Madam Butterfly*” was put on stage in the years between 1970-1979 with its prosodic translation done by Emrem, Altar, Akses and Alnar years ago. The others are unfortunately unknown. However, it is only known that the translations done by Halil Bedi Yönetken, Nurullah Şevket Taşkıran, Hasan Ferid Alnar, Necil Kazım Akses, Ulvi Cemal Erkin, and Cevad Memduh Altar were prosodic translations, since they were composers, musicologists or art historians of their time, which meant that the plays were staged with their Turkish versions. Fuat Turkay and Ulvi Cemal Erkin translated the libretto of “*Cavalleria Rusticana*” together (http://www.ulvicemalerkin.com/opera_cevirileri.htm). The translations of

Saadet Alp İkesus Altan, who was both an opera performer and translator, are also believed to be prosodic translations of the opera libretti. Another translator whose translations are mentioned on the chart above is Düriye Köprülü, who was one of the women composers of Turkey in the early years of the Turkish Republic. Therefore, it can also be interpreted that her translations were also prosodic translations of the original libretti. When Cüneyt Gökçer was the General Director of State Opera and Ballet, the above mentioned translator Hüsamettin Ünder was the Vice-General Director of Music and Artistic Director and as can be seen, there are translations of opera libretti from Italian to Turkish by him. Sabahattin Kalender was also a Turkish composer and conductor, whose translations can be found on the chart above. Another translator mentioned above is Aydın Gün who was an opera performer and a stage manager. There are two translations of libretti by him staged in the years between 1970 and 1979, which are “*Çardaş Fürstin*” and “*Fledermus*”.

It can be concluded from the above chart and mentioned facts that even though the years of the translations are unknown, it is evident that opera performers, musicologists or composers translated the opera libretti at that time. If those translations were carried out by taking the prosody of the Turkish language into consideration, then the operas were staged with their prosodic translations. Since 1983 was the first year subtitles were started to be used in operas, it can also be commented that the translations mentioned on both of the charts above were carried out for staging the operas in Turkish.

Thirdly, when we come to the years between 2000 and 2013 it is hard to show which opera plays were translated to be performed and which ones were translated for surtitling. However, the chart showing the seasons of the plays has been given below and only the information regarding three

seasons including the seasons 2011-2012, 2012-2013 and 2013-2014 could be obtained from the General Directorate of State Opera and Ballet and has also been given below.

NAME OF THE OPERA	SEASON	CITY	TURKISH VERSION BY
Rigoletto	2000-2001	İzmir	Şebnem ÖZSARAN ESEN
Les Contes d'Hoffmann (The Tales of Hoffman)	2000-2001	İzmir	Şebnem ÖZSARAN ESEN
Arşın Mal Alan	2001-2002	Antalya	Alev YAMAÇ
Fledermaus (Yarasa)	2001-2002	Ankara	Aydın GÜN
Il Seraglio (The Abduction from the Seraglio)	2001-2002	Ankara	Johann Gottlieb-Stephanie D.J.
La Serva Padrona	2002-2003	İstanbul	Nevit KODALLI
Trouble in Tahiti	2002-2003	İstanbul	Gül SABAR
Lustig Witwe (The Merry Widow)	2003-2004	Ankara	Aydın GÜN
Tosca	2003-2004	İzmir	Aytaç MANİZE
Falstaff	2003-2004	İzmir	Mirina ATAK
Yevgeni Onegin	2003-2004	Ankara	Mümtaz İDİL
Jenüfa	2003-2004	İstanbul	Serdar YALÇIN
Cavalleria Rusticana/ Pagliacci	2004-2005	Mersin	Cevad Memduh ALTAR
Les Pecheurs de Perles (Pearl Fishers)	2004-2005	Mersin	Emin Hasan ALPTEKİN
Cavalleria Rusticana/ Pagliacci	2004-2005	Mersin	Fuat TURKAY
Il Turco in Italia	2004-2005	İzmir	Gül SABAR
Les Pecheurs de Perles (Pearl Fishers)	2004-2005	Mersin	Laurent CONSUL
Der Fliegende Holländer (The Flying Dutchman)	2004-2005	İzmir	Saadet ALP İKESUS ALTAN
Cavalleria Rusticana/ Pagliacci	2004-2005	Mersin	Nurullah Şevket TAŞKIRAN

Cavalleria Rusticana/ Pagliacci	2004-2005	Mersin	Ulvi Cemal ERKİN
Çardaş Fürstin	2005-2006	Mersin	Aydın GÜN
Othello	2005-2006	İstanbul	Ayşen SANER
La Traviata	2005-2006	İzmir	Evin ATİK YERLİ COŞKUN
The Marriage of Figaro	2005-2006	İzmir	Hasan Ferid ALNAR
The Marriage of Figaro	2005-2006	Mersin	Hasan Ferid ALNAR
Il Trovatore	2005-2006	Mersin	Nazım ENGİN AR
The Marriage of Figaro	2005-2006	İzmir	Necil Kazım AKSES
The Marriage of Figaro	2005-2006	Mersin	Necil Kazım AKSES
Die Zauberflöte (The Magic Flute)	2005-2006	İstanbul	Saadet ALP İKESUS ALTAN
Othello	2006-2007	İstanbul	Ayşen SANER
Nabucco	2006-2007	Ankara	Egemen TAVİLOĞLU
La Traviata	2006-2007	Mersin	Evin ATİK YERLİ COŞKUN
Gizli Evlilik (original name in Italian cannot be found)	2006-2007	İzmir	Evin ATİK YERLİ COŞKUN
L'elisir D'amore (The Elixir of Love)	2006-2007	Mersin	Evin ATİK YERLİ COŞKUN
Telefon/ İnsan Sesi	2006-2007	Ankara	Gürçil Çelikleş
La Boheme	2006-2007	İzmir	Şebnem ÖZSARAN ESEN
Telefon/ İnsan Sesi	2006-2007	Ankara	Saadet ALP İKESUS ALTAN
Countess Mariza	2007-2008	İzmir	Aydın GÜN
Il Segreto di Susanna-Rita	2007-2008	Ankara	Nevit KODALLI
Il Seraglio (The Abduction from the Seraglio)	2007-2008	Mersin	Nihat KIZILTAN
Il Seraglio (The Abduction from the Seraglio)	2007-2008	İzmir	Nihat KIZILTAN
Il Segreto di Susanna-Rita	2007-2008	Ankara	Saadet ALP İKESUS ALTAN
Manon Lescaut	2007-2008	İzmir	Şebnem ÖZSARAN ESEN
La Vida Breve/ La Muerte De Garcilaso	2008-2009	İzmir	Moriş ŞAUL

Il Seraglio (The Abduction from the Seraglio)	2008-2009	Samsun	Nihat KIZILTAN
Romeo and Juliet	2008-2009	İzmir	Rahmi DÜNDAR
Simon Boccanegra	2008-2009	İzmir	Yiğit GÜNŞOY
La Vida Breve/ La Muerte De Garcilaso	2008-2009	İzmir	Yiğit GÜNŞOY
Imeneo	2008-2009	İzmir	Yiğit GÜNŞOY
Fledermaus (Yarasa)	2009-2010	Mersin	Aydın GÜN
Tosca	2009-2010	Mersin	Aytaç MANİZE
Rusalka	2009-2010	Antalya	Nazlı Zeynep ERGÜVEN
Rusalka	2009-2010	Antalya	Nesli AYAN
Cem Sultan	2009-2010	Ankara	Nuriye YİĞİTLER
Tannhauser	2010-2011	Ankara	Edip ARMAN
Iphigénie en Tauride	2010-2011	İzmir	Emel YURTKULU
Abu Hasan/ Aleko	2010-2011	Mersin	Evin ATİK YERLİ COŞKUN
Abu Hasan/ Aleko	2010-2011	Mersin	Saadet ALP İKESUS ALTAN
Timurlenk	2010-2011	Ankara	Suna ERTEKİN
Tosca	2010-2011	Ankara	Suna ERTEKİN
Cosi Fan Tutte	2010-2011	Ankara	Suna ERTEKİN
La Boheme	2010-2011	Ankara	Şebnem ÖZSARAN ESEN
Abu Hasan/ Aleko	2010-2011	Mersin	Vladimir LUNGU
Don Giovanni	2011-2012	Ankara	Ali TAYGUN
Der Zigeunerbaron	2011-2012	İzmir	Aydın GÜN
Rusalka	2011-2012	Ankara	Edip ARMAN
Cosi Fan Tutte	2011-2012	Mersin	Ercan YENAL
Prodanána Nevěsta (The Bartered Bride)	2011-2012	Antalya	Halil Bedi YÖNETKEN
Prodanána Nevěsta (The Bartered Bride)	2011-2012	Antalya	Nurullah Şevket TAŞKIRAN
Cosi Fan Tutte	2011-2012	Mersin	Suna ERTEKİN
Don Giovanni	2011-2012	Ankara	Yekta KARA

Turandot	2011-2012	İzmir	Yiğit GÜNŞOY
Don Pasquale	2011-2012	Mersin	Nazım ENGİN AR
Lale Çılgınlığı	2012-2013	Antalya	Baturalp BİLGİLİ
Lo Speziale (The Apothecary)	2012-2013	Ankara	Edip ARMAN
Prodanána Nevěsta (The Bartered Bride)	2012-2013	Mersin	Halil Bedi YÖNETKEN
Carmen	2012-2013	Mersin	Necil Kazım AKSES
Prodanána Nevěsta (The Bartered Bride)	2012-2013	Mersin	Nurullah Şevket TAŞKIRAN
Carmen	2012-2013	Mersin	Ulvi Cemal ERKİN

As can be seen the years between 2000 and 2013 was very fruitful for opera and many operas were staged not only in Ankara but also in Mersin, İstanbul, İzmir, and Antalya. However, as surtitling has been used widely during those years, accurate information could not be obtained from the Genral Directorate of State Opera and Ballet. Only information regarding the seasons 2011-2012, 2012-2013 and 2013-2014 could be obtained from the General Directorate of State Opera and Ballet.

In light of that information, it can be said that in the season of 2011-2012 “Tosca”, “Macbeth”, “Tannhäuser”, “Don Giovanni”, “Il Seraglio”, were staged in their original languages, Italian and French with Turkish surtitles and the operas “Rusalka” and “La Cambiale di Matrimonio” were staged with Turkish libretti in Ankara. In İstanbul, all opera plays were staged in their original languages. In İzmir, “Cosi Fan Tutte”, “Turandot”, “Agrippina”, and “Iphigénie en Tauride” were staged in their original languages with Turkish surtitles; however, “Il Seraglio”, “Der Zigeunerbaron” and “Arşın Mal Alan” were staged with Turkish libretti. In Mersin, “Abu Hassan” and “Don Pasquale” were performed in Turkish, the others in their original languages.

In Antalya, “*The Bartered Bride*” was staged in Turkish. In Samsun, “*La Boheme*” and “*Çardaş Fürstin*” were also staged with Turkish libretti.

In the season of 2012-2013, “*Lo Speciale (The Apothecary)*” and “*La Cambiale di Matrimonio*” were staged with Turkish libretti; however, “*Don Giovanni*”, “*Macbeth*”, “*Rigoletto*”, “*Il Seraglio*” and “*Tosca*” were performed in their original languages with Turkish surtitles in Ankara. “*Hasanaganica*”, “*Opera Müdürü*” by Mozart, “*Die Lustige Witwe*” were staged in Turkish, the others in their original libretti with Turkish surtitles. In İzmir, “*Il Seraglio*”, “*Arşın Mal Alan*” and “*Der Zigeunerbaron*” were staged in Turkish. “*La Sonnambula*”, “*Othello*”, and “*Agrippina*” were staged with their original libretti. In Mersin, “*Carmen*”, “*Madame Butterfly*”, and “*Cosi Fan Tutte*” were staged in their original languages with Turkish surtitles whereas “*Don Pasquale*” and “*The Bartered Bride*” were performed in Turkish. In Antalya, only “*The Bartered Bride*” was staged in Turkish, the other operas were staged in their languages with Turkish surtitles. In Samsun, “*La Boheme*” and “*Çardaş Fürstin*” were staged in Turkish whereas “*Madame Butterfly*” was staged in its original language with Turkish surtitles.

In the season of 2013-2014, out of ten operas three of them, “*Fledermaus*”, “*Lo Speciale (The Apothecary)*” and “*Arşın Mal Alan*” are staged in Turkish in Ankara. In İstanbul, out of 12 operas only one of them is played in Turkish which is Mozart’s opera “*Opera Müdürü*”. In İzmir, Mersin and Antalya all operas are played in their original languages with Turkish surtitles this season, of course except for the operas written originally in Turkish. In Samsun, out of four operas, two of them are staged with Turkish libretti which are called “*Birjan and Sara*” and “*Die Lustige Witwe*”.

In line with this information, it can be said that in Turkey operas are not only staged in their original languages with Turkish surtitles but also in Turkish translated versions. Some translations of these operas like the ones of "*The Bartered Bride*" and "*Fledermaus*" were carried out years ago by the musicologists and composers who were mentioned earlier in this thesis. Of course, some adaptations to Turkish modern language are implemented but it is clear that importance is given to the already done prosodic translations of those operas. Since every season some operas are staged in Turkish libretti alongside the original operas, it can be derived that translation still maintains a central position in Turkish literary polysystem for enabling more operas to be introduced to the Turkish public and to be produced by Turkish composers in Turkish via the help of translated libretti. It is evident that operas will be staged in both their original and Turkish forms in the future to make the literary polysystem benefit from translations and to educate the public of Turkey.

IV. RESEARCH METHOD

4.1. Research Design

The basic research question in this study whose answer is sought is “what opera artists think about the development of opera in Turkey, the translation of opera into the target language and its performance in the target language”. In this respect, this part of the study is in “survey design” (Creswell, 2003: 175). “Survey research is often used to assess thoughts, opinions and feelings” (Shaughnessy, Zechmesiter and Jeanne, 2012: 161-175). With “survey study design which is under Descriptive Studies Type” (Büyükoztürk, et al. 2010: 16-21) it is aimed at gaining information about the perception of translated opera. The purpose of survey research is to generalize to a population the attitude of a sample containing five opera performers towards the translation of an opera.

4.2. Research Population and Sample

Research population is composed of the opera performers who are working as tenured in Ankara State Opera and Ballet with many years of experience. The sample group, on the other hand, is composed of five randomly chosen opera performers working in Ankara State Opera and Ballet. The tone color of all the performers is soprano and all of them performed operas both in the original and in translated versions. These translated versions were Turkish versions of the operatic plays.

4.3. Data Collection Instrument Used in the Study

The survey used in this study will be “cross-sectional, with the data collected at one point in time” (Creswell, 2003: 176). The data were all collected on the 10th of October, 2013. The form of data collection is “interview” (Creswell, 2003: 176) and semi-structured interview technique was used in data collection. An interview form and eight questions were prepared by the researcher herself and can be found in the Appendices chapter of the thesis in the English versions of the forms and questions whose translations were done by the researcher herself.

4.4. Collection of Relevant Data

On the 10th of October, 2013, interviews were made with a homogeneous sample of five women opera performers, who were randomly chosen, inside the building of Ankara State Opera and Ballet, where at the same time rehearsals were being taken, in Opera, Ankara. Of these women, four sang operas in Turkish versions.

Data were collected by means of an interview form consisting of eight survey questions. The interview form and the questions were created by the researcher herself, taking the research questions to be answered in this thesis into consideration. All information used in the chapters of “Findings and Results” and “Conclusion” will be derived from the eight questions in the interview forms and the information given in the former chapters of the thesis, where theories and views of scholars of this field were put forward. The data will be analyzed by commenting on the answers given to the questions by the opera performers along with the theories and information given in the above chapters.

4.4.1. The Identification Tags of the Interviewees

The first woman opera performer who was interviewed on the 10th of October, 2013 at 14:22.57 was named Esin TALINLI.

The second woman opera performer who was interviewed on the 10th of October, 2013 at 14:40.49 was named Funda SALTAŞ.

The third woman opera performer who was interviewed on the 10th of October, 2013 at 14:55.29 was named Çiğdem ÖNOL.

The fourth woman opera performer who was interviewed on the 10th of October, 2013 at 15:24.12 was named Selva ERDENER.

The fifth, and last, woman opera performer who was interviewed on the 10th of October, 2013 at 15:40.04 was named Feryal TÜRKOĞLU.

4.4.2. Data Collected from the Interviews of Opera Performers

In this chapter, the questions given by the opera performers will be shown without being commented on.

The first question in the interview was about the perception of opera and the difference of its perception throughout the years. The answer given by the first interviewee, Esin Talınlı, was that opera was not fully comprehended today. There was insufficient governmental interest and State Opera and Ballet was regarded as the sole concerned for the introduction of opera. For Talınlı, opera had to be taught in schools in order to reach many other people. In the past, she said, there used to be a conscious interest towards the opera. The answer given by the second interviewee, Funda

Saltaş, was that opera had to be given place in the cultural policies. In recent years, there has been no necessary interest towards opera as there was in the first years of the Republic. For Saltaş, also, opera should be taught in schools by recording the entertaining or emotional parts on CDs and having children listen to those parts at schools. The answer given by the third performer, Çiğdem Önel, was that there was a big difference in the perception of opera from the past until today. In the past, conscious and informed art-lovers were being raised and her belief was that their duty was to educate young people and make them love opera. The answer given by the fourth interviewee, Selva Erdener, was that composers and performers could have worked harder for the public in order to make them understand opera. Erdener thought that sincerity should be established between people and opera and Turkish operas should be produced. The answer given by the fifth performer, Feryal Türkoğlu, was that not everything progressed in Turkey. Türkoğlu believed that opera did not constitute a big place in Turkey. However, she also stated that performers put in effort to make people appreciate the opera.

The second question in the interview aimed at learning whether these performers have ever sung operas in Turkish and that whether a libretto can be sung if translated into Turkish. From the answer given by the first interviewee, Esin Talınlı, it was seen that she had sung operas in Turkish. Last year, she vocalized Rusalka in the play “Rusalka”. It was thought by Talınlı that operas could be sung when they were translated into Turkish; however, the original libretto was fit to the music by the composer and in translations loss of meaning occurs. She stated that the lines and the words did not match. An example was given by Talınlı saying that the composer might have highlighted a word in the original and when it was translated the place of the highlighted word changed. For Talınlı, highlighted words were not translated at the same place. The answer given by the second interviewee, Funda Saltaş, was that translation could not meet the music and

the language. For her, this was the reason why the whole world was using surtitles. Her belief was that prosody had great importance and everything was written according to the rules of that language. The third interviewee, Çiğdem Önel, stated that she had sung operas in Turkish versions and she also vocalized Rusalka last year. She specified that the Rusalka translation was so bad last year that she, along with the other singers of the part Rusalka, had to re-translate the translated libretto as the translators did not have a chant professor while the translation was being done. She expressed that she was against opera translation as even words have harmony within themselves. The fourth interviewee, Selva Erdener, stated that in her first years in the opera they sang all the operas in Turkish; however, for the last 15 years they have sung in the original forms. For Erdener, the translator is very important and that a difference can be seen when a poet is translating the libretti. Erdener still prefers singing in the original form as the composers had composed the opera thinking the prosody. The fifth interviewee, Feryal Türkoğlu, replied that she has been a soloist for 25 years and during her first years in the opera they performed the operas in Turkish so that the public could perceive opera easily. However, Türkoğlu also expressed that they were now singing the operas in the original language so as not to ruin the music and that surtitles were being used.

The third question was about the performer's belief in the words he/she is singing. The first interviewee, Esin Talınlı, said that a performer had to believe in the words she is singing or else she cannot communicate the feelings. The second interviewee, Funda Saltaş, stated that even though the performer does not know the language, he/she has to sit down and work on what he/she is going to sing. Her opinion was that the performer must work on stress and the best usage of language. She also mentioned that in translations, the stress, toning and even music change. The third interviewee, Çiğdem Önel, stated that the performers must believe in the words they are singing as it is the only way to convey meaning. The fourth interviewee,

Selva Erdener, stated that the words run through the soul and voice is not just the vocal cords. According to Erdener, if a performer does not believe then he/she is not a singer. The fifth interviewee, Feryal Türkoğlu, expressed that it was impossible to make other believe in the words you do not.

The fourth question was about the performers' preference in the language they want to sing the opera. The first interviewee, Esin Talınlı, replied that her first choice was Italian as it was a musical language and had a rhythm itself. The second interviewee, Funda Saltaş, expressed that she preferred singing in the language the opera was written. The third interviewee, Çğdem Önel, preferred the original language and Italian and French were her favorites. The fourth interviewee, Selva Erdener, preferred the language the opera was written and stated that music was more important for her than the words. The fifth interviewee, Feryal Türkoğlu, states that there were languages known as operatic languages which include Italian, German and French. She also mentioned the Russian ecrole and later expressed that her favorite language was also Italian.

The fifth question was regarding the performers' views on whether performing opera in the target language will provide benefit in both material and moral ways. The first interviewee, Esin Talınlı, stated that when the opera is in Turkish it is easier to memorize; however as they roll up the words while singing it is also hard to understand the words which are Turkish. Talınlı believes that there is no benefit in singing in Turkish. She also specifies that with the help of surtitles, people can understand what they are singing. The second interviewee, Funda Saltaş, pointed out that the language did not matter much if the ear of the audience had reached the art of the opera. Saltaş believes that in translated opera, the pleasure will be minimized if the translation is bad and the ambiance is broken. The third interviewee, Çğdem Önel, remarked that the opera-goers researched the plot of the

operas and made a pre-study before coming to watch them and therefore performing in English would not provide anything. The fourth interviewee, Selva Erdener, expressed that it was a policy because in the past the operas were performed in translations but now they are performed in the original language. She also pointed out that the audience that established sincerity with the opera, read the libretto before coming to the opera and that the surtitles were also helpful. The fifth interviewee, Feryal Türkoğlu marked that when they looked at the opera houses in England there was one opera house which staged the operas only in translations and, also, there was the Royal Opera House where every piece of art was staged in its original language. She also stated that they were trying to do both of them in just one building and that they needed to be able to meet all the requests and therefore, they could, of course, play one or two translated operas.

The sixth question was about the effect of translated libretto on the performance and staging of the opera. The first interviewee, Esin Talınlı, remarked that the translation of opera would affect the staging of the opera. For Talınlı, if an equivalent translation is not done, then the meaning could not be conveyed. She continued stating that even if translators translate very closely in terms of semantics, loss of meaning occurs because operas were written in the past, old and archaic German and Italian had been used. Talınlı gave an example saying that even in the modern equivalent of an old, archaic Turkish word there was loss of meaning and it was just like that. She thought that the translator may not find the exact equivalent of the foreign word in Turkish leading the staging of the opera to be hard time to time. The second interviewee, Funda Saltaş expressed that the translations affected the staging very much. She pointed out that poeticalness could be broken while being staged. She went on saying that if the libretto was to be translated the translator had to blend the poeticalness of the original language with that of the Turkish and should not ruin the music, stress and the notes. The third interviewee, Çiğdem Önel, also believed that the staging

was affected by the translations by stating that lightning, decor, and the director had to work with the translator and words with harmony in themselves had to be chosen. The fourth interviewee, Selva Erdener, stated that the translations did not affect the staging of the opera. She marked that the plot and the stage were the same and asked the question why. She continued stating that the director staging the opera had all sorts of information regarding the opera. She later hypothesized that maybe, if it were a bad translation then it could be affected. The fifth interviewee, Feryal Türkoğlu, expressed that the opera was staged in the way it was translated so the translations had to be performed by being faithful to the original libretti.

The seventh question was regarding the language of the translated libretto and whether a translation adapted to modern Turkish would satisfy the performers. The first interviewee, Esin Talınlı, said that it might satisfy but there was a language of music and sometimes it was better to use old, classical language as it could be more rhythmic. She also expressed that it was better if the translators blended both the old and the modern language. The second interviewee, Funda Saltaş, expressed that a translator, who has studied chant, masters the language and has a literal language which is needed for the translation of the opera. She also stated that the literal language should not be ruined. The third interviewee, Çiğdem Önel, remarked that while doing the translation, choice of words was so important. She gave an example saying that the word 'eser' could be used instead of the word 'yapıt' because the words themselves had a melody. For Önel, words with harmony, with rhythm should be chosen. She also stated that an excellent decor, production and lightning were needed and remarked that they staged many operas there and she preferred the original ones. The fourth interviewee, Selva Erdener, dictated that a random translator could never translate the opera and that the translator should be a man of letters and uses a literal language, just like in novels and poetry. She expressed that the translator should establish sincerity with the opera as opera required a

serious accretion. She also gave an example saying that Saadet İkesus translated operas and performed in them. She believed that translations had to be done by the people who were in close contact with the opera. The fifth interviewee, Feryal Türkoğlu, stated that the translations adapted to modern Turkish would satisfy her. For Türkoğlu, old words are not known by the young people and that their attention was needed. Her belief was that they needed to create proper music listeners and opera goers and it could be provided with modern Turkish. She expressed that classic and pompous language might not be understood by the young people and the children of today.

The eighth and last question was about the expectation of an average Turkish audience from the opera and whether it should address to the ears or the eyes. The first interviewee, Esin Talınlı, said that the opera should address both the ears and the eyes and the audience's demand was also in that way. The second interviewee, Funda Saltaş, replied that the art of opera contained all the beauties within itself and continued that even if the acoustic environment and the emotions conveyed by the natural voice without microphones affected people, the staging of the opera had to be supported by lightning, costume, decor and orchestra. The third interviewee, Çiğdem Önel, said that they had to address both the ears and the eyes. The fourth interviewee, Selva Erdener, first stated that she might not answer this question objectively. However, she kept on saying that it had to address both to the ears and the eyes. She also mentioned that sometimes it did not address to neither and that they could address to one person out of a thousand but that it did not mean that the art should not be performed. The fifth interviewee said that they definitely, had to address the eye rather than the ear. Decor, lightening, costume, these were all so important. She marked that she was also an audience and believed that the stage affected the Turkish public as much as it affected her.

4.5. Findings and Results

In this chapter, the findings involving the answers to the survey questions and the results take place. The findings are given in the order of the answers given to the questions and in the order of the interviewees replying the questions respectively. The results include not only the findings of the research questions but also the interpretation of the data along with the theories and information provided by the scholars of the field in the above chapters. Findings and results are put forward by blending the collected data.

According to the answers given to the first question by all the interviewees it can be derived that the opera performers are not satisfied with the political support given by the government of today. It is believed by them that opera should be in the socio-cultural policies of the government. According to Talınlı, in the past there was conscious interest towards opera, meaning that today with the insufficient support of the governmental bodies opera stopped progressing. From the statement of Türkoğlu, “not everything progresses in Turkey” (can be found in Appendix E), it can be concluded that opera is one of the fields that has stopped progressing. For Saltaş, the development of opera was at its best in the early years of the Republic as a new country was being founded and Western literature, ideas and culture were tried to be implemented. Elif Daldeniz also supported this view by expressing it in terms of translation. Daldeniz said that “translation from Western sources has been a major means to modernize, Europeanize and Westernize both Ottoman and Republican Turkey” (Daldeniz, 2010: 129). In order for opera to progress, like it did in the early Republican period, as can be seen in the answers of the interviewees, education is needed. It is the view of three of the interviewees that opera education has to be given to the children at a very early age and for that duty falls onto the families, schools and most importantly to the Ministries. This education can be given by

recording the singable translated versions of the most popular operas and having children listen to some parts of them in music lessons. One of the interviewees named Erdener also pointed out that the composers and the performers could have worked harder for opera to be understood and appreciated by the public. However, Erdener is the only one out of the five interviewees that put the blame on themselves as the other four interviewees believed that the performers were doing their best to keep opera alive in Turkey. It can be concluded from Erdener's statement "composers and performers could have worked harder for the public in order to make them understand opera" (can be found in Appendix D) that there is disagreement among the opera performers regarding the fulfillment of their duty of making people understand opera. However, the common view of the opera performers is that opera can only be understood and appreciated by people if it is given place in the policies of the government and if it is taught in schools to the children starting from a very early age so that the taste of music and therefore, taste of opera, can be formed.

In terms of the answers given to the second question it is shown that at least four of the interviewees have sung operas in translated Turkish versions. As stated by Erdener, in her first years in the opera they sang all the operas in Turkish; however, for the last 15 years they have sung in the original forms. The change in the language form of the operas is believed to be the result of policies adopted. In the past, approximately 25-30 years ago, the performers sang the operas in translated Turkish versions so that the public could perceive the opera easily. However, in recent years this habit has changed and they have been singing the operas in their original language. Nevertheless, there can be one other possible reason for the change in the language of the operas which are performed. From the statements by all the interviewees for the second question, it can be deduced that in recent years translations of the opera libretti have not been favored by even the opera performers themselves. Their strong belief on the original

words being composed to fit the pre-existing music and the translations they have met, which are regarded bad by the performers, has probably increased the prejudice towards the translations of opera libretti and performing them in translated versions. For example, Talınlı said that the composer might have highlighted a word in the original and when it was translated the place of the highlighted word changed. This issue was also stated by the scholars of the field, including Peter Low and Ronnie Apter. Low's view supported that "highlighted words should be translated at the same location because the composer is giving them special importance" (Low, 2005: 193). Talınlı also continued stating that "the original libretto was fit to the music by the composer and in translations loss of meaning occurs" (can be found in Appendix A). It is seen in not just Talınlı's but also in the answers of the other interviewees that loss of meaning is a very important aspect for them while translating the opera. As important as it is to convey the sense, the meaning of the libretto in the best possible way, scholars also admit that equivalence is not desirable in libretti translation. Regarding this subject Saltaş stated that "prosody was very important and that everything was written according to the rules of the language" (can be found in Appendix B). However, for a singable translation to happen Low points out that "loyalty and focusing narrowly on the characteristics of the original libretto would be unwise" (Low, 2005: 185). So, in order to make a good translation, the translator actually should not focus on the characteristics of the original libretto but be aware of the sounds of the language the translation is being made into. Therefore, Apter and Herman state that "as no two languages have exactly the same sounds attempts to reproduce sounds are largely exercises in futility and self-deception" (Apter and Herman, 1995: 27). According to Önoğlu, the words even have harmony in themselves and when they are translated the harmony breaks up. Then, it can be derived that the opera performers strive for the harmony, the moldy within the words and such melodic words should be chosen while translating the original libretti.

In light of the answers given to the third question, it is understood that the performers have to believe in the words they are singing. This applies to both the original words and the translated ones. In the original form, it is clear that the performers study the language in which they are going to sing in order to achieve the best stress and pronunciation in that foreign language. In the translated versions, as the translations they have all mentioned were insufficient translations, it can be derived that the performers did not believe in the words they were singing. Choice of words and especially the usage of melodic words have significance while translating the opera libretti. In this respect, Saltaş pointed out that “in translations, the stress, toning and even music change” (can be found in Appendix B). Music can be changed slightly in the way that the audience would not understand in order to fit the words to the original music. Some notes and even words can be added or subtracted where needed by giving the sense that they were pre-existing notes and words. It can also be derived that when the performers believe in the words they are singing then the singability criterion of opera libretti translation could be met. In order for the translated text to be singable, words that can be believed in should be used. Singability, here, does not only mean ‘easy to sing’ but words to be accepted and therefore singable by the singers themselves. As Low pointed out “a singable translation of songs must facilitate oral performance” (Low, 2003: 89). Oral performance can only be facilitated if the right words are chosen for the singers. As the librettist Eric Crozier pointed out “capture the spirit of the text, but forget the source words” (cited in Orero and Matamala, 2007: 263-264). It can be concluded that even in the translated versions if the spirit of the libretto is captured then the words can be believed by the performers and the feelings can be conveyed.

As far as the answers given to the fourth question, it is evident that all the performers prefer singing in the language the opera was written but prefer Italian. Desblache stated regarding Italian as the language of profane music that “born in Tuscany, the new genre of *drama per musica* naturally

adopted Italian as its international language” (Desblache, 2007: 159) and Italian has been the main language of opera ever since. Although Italian remained the operatic language until the nineteenth century, many composers produced operas in French, German, and English mainly because of the nationalist view which had taken place in the 19th and twentieth century especially after the First World War. Therefore, “a trend towards performances of operas in translation into the language of the country where they were performed was established in the nineteenth century” (Desblache, 2007: 161). It can be derived that with the dominant view of nationalism countries began translating the operas into their own language in order to promote their language as also being operatic and melodic. Together with these translations countries including the Turkish Republic in the twentieth century tried to create operas in their own languages. However, Erdener drew attention to the fact that there were not many operas written in Turkish as she said “I want more Turkish operas to be written” (can be found in Appendix D). Ronnie Apter and Mark Herman took the notion of Italian being the operatic language to the next level by commenting on the views of the English-speaking opera world and stating that “the proponents of words-as sound took the matter one ludicrous step further: even better than words in the original language were words in Italian which they considered ‘the most musical of languages’” (Apter and Herman, 1995: 27). In this case, it can be deduced that even the operas written in English in Great Britain were being translated before being put on stage. Historical musicologist Nicholas Temperley expressed that:

“through much of the Victorian period, both Her Majesty’s and Covent Garden [London’s two principal opera houses] restricted themselves to opera in Italian for their main seasons. German, French, Russian and even English operas had to be translated before they could be presented” (Temperley, 1992(2001): 524).

It is clearly seen that Italian has been and still continues being the language of music and most importantly the opera; however, efforts on restricting oneself to Italian and even translating operas in other languages into Italian cannot be regarded as reasonable. Translations should only be done into the language of the target culture and the audience and great care must be given while translating the libretti in order to convey the spirit and make the translated libretti singable and performable.

Considering the views of the opera performers on the fifth question, it can be concluded that there is a strong belief among the opera performers that there would not be a benefit in staging the operas in translated versions. Many reasons were given by the opera performers including that the staging of an opera in the original form or translated version was merely a state policy and in the past operas were staged in translations. One interviewee, Funda Saltaş, argued that “the language did not matter much if the ear of the audience had reached the art of the opera” (can be found in Appendix B). Many of the opera performers also suggested that the opera-goers study the operatic plays beforehand or read the libretto. Yet, according to Maurino, “not just the music but also the language and the verse influence the feeling of the plot so the language itself is an important factor along with the music and singing” (Maurino, 1947: 382-383). Maurino, being against opera translation, put forward that language was also significant in opera as words and notes formed a whole when the composer fit the words to the music and asked: “wouldn’t a translation of an opera libretto undo this fusion (fusion being the interaction of the words and the notes) no matter how skilled the translation may be” (Maurino, 1947: 383)? Maurino’s view in 1947 can be regarded as pure dogma as the notion of surtitling can also be put in the equation. Surtitling was mentioned by all the opera performers as being a good method of translating the libretti and reflecting the lines on a screen. However, in also those translations deficits can be seen while the performer is singing many lines and only one translated line is reflected on the screen. Linda and

Michael Hutcheon state regarding surtitles that “surtitles do not translate literally what is being sung” (Hutcheon, L. and M., 2010: 875). In surtitling, many variables should be taken into consideration including time, the length of the lines, duration of music, technological opportunities, the audiences’ comfort and etc. Hence, the translation of the surtitles may also undo the fusion Maurino talked about and even make it harder to follow the lines, the stage, drama, the mime and the singing at the same time. Thus, although Italian was accepted as the language of the opera a very long time ago, in order to reach conscious audience, as put forward by the interviewees, conscious translations have to be done and to fulfill conscious translations some criteria have to be followed, which were mentioned in the earlier chapters of the thesis, including singability, naturalness, sense, rhythm, and rhyme.

Taking the replies given to the sixth question into consideration, four of the interviewees believe that the translations of opera libretti affect the staging of the opera. It can also be said that not just in translations but in the original form itself the words have significance in staging the opera. As Linda and Michael Hutcheon point out “words and music were imagined to complement each other, to interact, and to reinforce one another” (Hutcheon, L. and M., 2010: 870). Seeing that the words and music make a meaningful whole in the original libretto, the translations should also have cohesion in themselves in order to have a successful staging. In his book “*The Semiotics of Theatre and Drama*” Keir Elam distinguishes two different text types for opera; “the dramatic and the performance text” (Elam, 1980[2002] 29-187). In this context, the dramatic text is comprised of the musical and the verbal score. On the other hand, like theatrical plays operas have performance texts and as Linda and Michael Hutcheon point out performance texts are “the various productions that at one and the same time interpret, visualize and bring to aural and physical life those dramatic texts” (Hutcheon, L and M, 2010: 877). So, the task of the translator turns out to be more than just

translating the verbal score, libretto, but also includes the interpretation of the performance texts and creates a performable operatic play. Thus, the translator needs to work with the whole group responsible for the staging of the opera including the director, the conductor, the musicians, the singers, lightning, décor and etc in order to mediate two dramatic texts, the verbal and the musical, and the performance text. This is also expressed by the interviewees, one of whom named Çiğdem Önel stated that “lightning, decor, the director should work with the translator and words with harmony in themselves should be chosen...” (can be found in Appendix C). By the expression “words with harmony” it can be concluded that difficult words to sing should not be chosen by the translator and melodic words should be given priority in order to capture the cohesion between the verbal and the musical score. Per contra, one of the interviewees, Selva Erdener, suggested that translations do not affect the staging of an opera as “the plot and the stage are the same and the director has all sorts of information regarding the opera” (can be found in Appendix D). However, later Erdener also pointed that if the translation were bad then it might affect the staging. In light of all this information, it can be safe to say that translating operas is a multidisciplinary action and many variables including spatial, visual and temporal constraints, language, and performability, should be considered so as to convey the narrative elements of the dramatic texts.

Bearing in mind the answers given to the seventh question, it can be said that language and the choice of words in translation are very paramount for the singers. One of the interviewees, Çiğdem Önel, expressed that “while doing the translation, choice of words is so important. For example, the word ‘eser’ can be used instead of the word ‘yapıt’ because the words themselves have a melody. Words with harmony, with rhythm should be chosen” (can be found in Appendix C). It is understood that words which have melody and are easy to sing should be preferred by the translator. Strict obedience to give the equivalents of the words, in this respect, does not prove to be appropriate

for opera translations. If the equivalent is hard to sing, a near synonym or even a totally different word can be chosen instead. However, the spirit of the text and the sense should also be conveyed through these words so the chosen words should make the audience believe that those were the exact equivalences of the original words written by the librettist or the composer himself. Semantic relation with the source text deserves to be high-ranked when talking about translations. According to Johan Franzon, “if the music must be performed as originally scored, as in stage musicals or operas, it must be the translator who modifies the verbal rendering, by approximating more loosely, by paraphrasing or by deleting from and adding to the content of the source lyrics” (Franzon, 2008: 386). This statement of Franzon applies to singable target lyrics which is mandatory for operas. Deleting or adding words to the source lyrics may meet the expectations of opera singers regarding word choice as melodic words would be tried to be found by the translator to have a singable version of the source text in the target language. As for old and archaic language, one of the interviewee, Feryal Türkoğlu, expressed that:

“Archaic words are not known by the young people and we need to get their attention. We need to create proper music listeners and opera goers. We can provide this with modern Turkish. Classic and pompous language may not be understood by the young people and the children of today” (can be found in Appendix E).

It is seen that opera performers expect more attention to be drawn by the young people and children of today and in Türkoğlu’s view this can only be done if the language of translations is not archaic but modern. However, another interviewee, Esin Talınlı, specified that “sometimes it was better to use old, classical language as it could be more rhythmic” (can be found in Appendix A). In order to satisfy the old art of opera and also reach modern people of today both old and modern language can be used by blending the words in a harmonical way. Use of archaisms can be limited and while

choosing modern words, singable ones with melody in themselves should be favored.

In view of the answers given to the eighth and last question, it is deduced that not only the original but also the translated opera should address both the ears and the eyes. In the creation of meaning in opera, music, libretto and dramatic performance unite and in harmony put forward an operatic play. This multidisciplinary art form should be regarded as merging many artistic forms including theatre, costume, lightning, décor, musicology and verbal discourse and in order to achieve the best outcome all these aspects should be kept in mind. The translator must work with the people responsible for the staging of the opera and create a translated version of the original that addresses both the ears and the eyes of the audiences. Arthur Jacobs states that “the translator’s first responsibility is to the composer; given the music, composed perhaps a hundred or two hundred years ago, he has to match it with a verbal drama which will seem theatrically credible to an audience of today” (Jacobs, 1961: 23). This statement of Jacobs can be correlated as such: the translations of operatic texts should come near the melodramatic effect created by the orchestra and the actions of the singer so that the ear can hear exactly what the eye sees. Too literal and faithful translations may not meet this expectation so translations should be done by capturing the spirit of the text and making the eyes see and the ears hear the conveyed spirit.

V. CONCLUSION

The central mission of this thesis has been to research the translational activity carried out in an old form of art, opera. While doing research on this subject, the theories and remarks of outstanding scholars of the field all around the world, the views of opera performers in Ankara State and Ballet, and the development of opera both in Europe and Turkey have been taken into consideration in order to demonstrate the importance of this study in a wider sense. Throughout the research, it has been seen that although opera translation is not a new concept in translation studies as it has been the canonized form of music translation, not much interest was given to music translation in the past and for a few decades now music and therefore opera translation again has been put into question by scholars all around the world trying to find new ways of translating songs, operas and even theatrical plays which are multidisciplinary in form. Hence, in this thesis concepts and criteria formulated for not just opera but also music translation were tried to be put forward so as to improve the translational activity undertaken for hybrid text types and it has been endeavored to indicate the significance of not just opera libretti translation but also translational activity itself in forming an educated and modern society and a literary polysystem which can produce any genre by the help of translational activity.

In order to give precise information and put forward new findings in opera libretti translation the development of opera in Europe, the Ottoman Empire and the Republic of Turkey has first been surveyed briefly. Although this thesis focuses on the translation of opera libretti and its developments in Turkey, the historical background of opera took the study as far back to the sixteenth century Europe as opera emerged in Europe, in Italy for that matter, and then spread to other countries including the Ottoman Empire and the Republic of Turkey. This research has been carried out by finding the

scholars who has worked on the development of opera in Europe, the Ottoman Empire and the Republic of Turkey and their remarks and theories have been suggested.

So as to approach scientifically to the translation of opera libretti theoretical attitudes towards translation, the text type of opera and therefore opera libretti translation have been analyzed in details. The criteria for translating not just opera libretti but also all texts related to music translation in terms of Skopos theory have been demonstrated and the significance of Skopos theory on the end-purpose of opera libretti translations has been shown. Polysystem theory has been taken into consideration regarding the location of translated literature and therefore the location of translated opera libretti in national literary polysystem in an attempt to prove the necessity of translation, translated literature, and translated opera libretti in a literary polysystem which could not produce texts in every genre and needed to re-create itself with the help of translations. The remarks of the developer of Polysystem Theory, Itamar Even-Zohar were consulted in order to represent the most credible information in the field. While inserting this information in the Ottoman and Turkish literary polysystem remarks of other well-known scholars of the field were also put forward by blending the concepts together.

During the preparation of this thesis, views of the opera performers have also been referred to by conducting interviews with five opera performers working at Ankara State and Ballet. The reason for conducting these interviews was to reflect the points where the performers were standing in terms of translational action undertaken for opera, singing translated opera libretti, and the acceptance of translated versions of opera libretti. The findings of these interviews have been interpreted and commented on by blending them with the remarks of the scholars.

The main findings of the thesis can be briefly put forward as such: opera has been the most canonized form of music translation as also set forth by Şebnem Susam-Sarajeva saying that "...the pervasiveness of covert and unacknowledged translations in music have generally limited research in this area to overt and canonized translation practices, such as undertaken for the opera" (Susam-Sarajeva, 2008: 189). With the emergence of opera in Italy in the sixteenth century, opera took its stand on the stage of history. Although it took long for the other European countries to appreciate and produce operas, the first step they took to internalize Italian operas was to translate them into their language and have people watch and accept the art of opera in their native tongues and the Italian style in opera could be observed in the operas written in the original languages of the countries. In the nineteenth century the Romantic Era led to the creation of operas indicating national identities of and color. Most importantly in the twentieth century after World War I, national entities could be easily observed in the operas of the European countries. In the Ottoman Empire, however, the first interaction with opera occurred when ambassadors were sent to Europe and watched the operatic plays on stage. It was not until *Tanzimat* that some steps were taken in the name of translating some operas. Since the music of opera was unfamiliar to the ear of the Ottoman lower classes (at that time the music of the Ottoman Empire was monophonic and opera was a polyphonic musical art form) the élites and the people belonging to the Ottoman Palace only understood, appreciated and watched the operas in the original language. In further years, it is seen that some translated operas were also staged in the Ottoman Empire as translational activity was important in forming a new literary polysystem that Divan literature lacked. During that time translational activity was in the center of the literary polysystem, replacing the canonized but insufficient repertoire with repertoire brought by translating the European especially the French literary works. But with the start of the political collapse of the Ottoman Empire although some effort had been made in order to flourish not just opera but also other Western genres, this progress had to be put aside. In the early Republic Period, however,

education also played an important role in training opera composers and forming a national opera. Students were sent abroad after the proclamation of the Republic and when they returned back they educated the students in Turkey. Importance given to opera was in governmental state and at that time famous composers were brought to Turkey in order to continue establishing a polyphonic Turkish music alongside opera. Also in the early Republican Period, translation was in a central position in the literary polysystem. Many works of art including the texts of Greek and Latin philosophers and novels, dramas, and operas of French, German and Italian writers and composers were translated in the Republic Period where translational activity formed the most important state policy. Hasan Ali Yücel stated that “Turkey, whose desire was to be a distinguished part of the culture and philosophy of the West, would integrate with this perception and mentality by translating the old and new works of the civilized world into Turkish” (cited in Hacıbrahimoğlu: 2008: 57). It can also be derived from Yücel’s statement that translational activity had a strong and central position in the literary polysystem of the newly established Turkish Republic. In further years, national operas started to be written and State Opera and Ballet was founded.

However, there have not been many notions or concepts analyzed on how to translate the opera libretti into Turkish. Therefore, wider research had to be done and international criteria and concepts had to be put forward in order to bring this thesis into light. In an effort to shed light on opera libretti translation first the text type of opera libretti was searched out and it was found that opera belonged to both the audio-medial and expressive text types theorized by Katharina Reiss and developed more deeply by Mary Snell-Hornby. It is understood that in order to translate a hybrid text including elements from both multi-medial and expressive text-types, the connections among music, language, stage directions, drama, and décor should be considered. The performers’ acceptance of the translated version of the

original libretto also constitutes a vital importance. The prosody of the target language and its realization, timbre, rhyme, rhythm, and melody also have paramount effects on translating the opera libretti. As can be also seen in the answers given by the interviewees, they also believe that the wholeness of the original libretto should not be ruined and if the translator is incompetent regarding musical and poetical language then bad translations do happen. Therefore, in order not to have bad translations of operatic plays translators must be competent in music and poetry and work together with the whole production team staging the opera in Turkish. For opera libretti translation to be accepted and greatly performed by the performers the end-purpose of the translations should be understood beforehand. According to the notions of the Skopos theory, the end-purpose of a translated libretto is to be sung. So, in order to create translations that can be sung in Turkish, some criteria have to be followed, which were put forward by Peter Low and analyzed fully in the above sub-headings of this thesis. Nevertheless, in short it can be said that a sung version of translated libretti should be done with respect to these criteria: singability (referring to the singability of the translated lines), naturalness (referring to the natural language free of archaisms and old usages), sense (referring to conveying the spirit of the libretto and not translating word-by-word but meaning-to meaning), rhyme (referring to strict obedience of the poetic metric feet existing in the original libretto), and rhythm (referring to the importance of the pre-existing music to where the words were fit). In the meantime, as mentioned in above chapters and headings, the location of translated literature and opera libretti translation had to be reviewed in order to explain their importance in the Ottoman and Turkish literary polysystems. It is found that in a literature which needed to re-invent itself and in a country which was established from the ashes of an old empire and strived to adopt Western teachings and values and create its own national identity translated literature remained in the center and translated works paved the way of forming national novels, dramas and operas that did not exist in the literary polysystem. Although Divan was the canonized literature of its time the secondary position it took in terms of

repertoire led to the dominance of translations and translated works. Also in the Republic, with the Westernization process and the need to educate the public of the young Republic with cultural and social norms of the West, translation played a vital role and remained in the center. As the interviewees also stated, opera developed in its full capacity in the Republic Period where Turkish polyphonic music was tried to be formed and this was only realized with the help of translation.

Jacques Derrida pointed out that “a relevant translation would therefore be, quite simply, a ‘good’ translation, a translation that does what one expects of it, in short, a version that performs its mission, honors its debt...” (Derrida, 2001: 177). In opera libretti translation, as can also be seen in the above chapters and interviews of the opera performers, a ‘good’ or ‘relevant’ translation is a version that honors its debt of being able to be sung. Not being able to be sung, not caring for the original music and poetical language were what the interviewees complained about and by following the criteria mentioned in Chapter 3 it can be deduced that good translations of opera libretti will be done and perhaps more plays will be put on stage in translated versions and therefore lead the children to accept and appreciate operas like the interviewees have always wanted.

Throughout the interview, all of the interviewees mentioned the translational activity called surtitling that is being used in opera houses of today. Although it has been tried to look into surtitling, this thesis is about staging opera libretti in translated Turkish versions. Therefore, not much interest could be given to the field of surtitling and further research can be carried out in this field also.

Opera and therefore music translation have not received much interest from the students and scholars of the field of Translation Studies. Having a multidisciplinary quality and, except for opera, being a non-canonized form of translational activity made not just music but also opera translation of today a challenge. Studying translation, music and opera calls for a multidisciplinary approach and a wide perspective. Dealing with written texts has always been more comfortable but a vast area like music, songs and opera cannot also be put aside. Therefore, in this thesis functional approaches that offer flexibility were intended to be demonstrated in order to guide translators who undergo such translational activity where they are faced with music and words at the same time and bring new approaches into translation studies both in Turkey and in the world.

Translation, opera and therefore music can be a surprising field to unkenel for researchers, scholars and translators as its boundaries are still unknown for the world of translation studies. There are still many possibilities to explore and new perspectives to bring to the field. Different genres have different translational norms of their own and with changing technology, cultural understandings and approaches innovative and striking translational theories and concepts can be put forward by researchers of today, especially in music translation which is a vast field to explore.

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VII. APPENDICES

Appendix A: Interview with Esin TALINLI

Research Question: *What do opera artists think about the development of opera, the translation of opera into the target language and its performance in the target language?*

Performer's Name-Last Name: Esin TALINLI

Profession: Opera Performer/ Soprano

Date and Time: 10.10.2013/ 14:22:57

Interviewer: Merve ŞENOL ÖZDEMİR

INTRODUCTION

Hello, my name is Merve Senol and I am a graduate student at Atılım University in the department of Translation Studies. I am preparing a master thesis about the translation of opera libretto and I want to talk to you about the translation of opera. My goal in this interview is to put forward your opinion as opera performers regarding the translation of opera and its performance in the target language. The reason I am having this interview with opera performers is that you can give the most beneficial information on this topic. I hope that the results of this interview and my thesis, of course, will contribute to opera and its translation in the future. Therefore, I am looking forward to obtaining your views and also learning your expectations.

- Everything you say throughout this interview is confidential. It is impossible for anyone, except for, researchers to see the information. However, I would like the names of the interviewees to be present in my thesis while I am

writing the results of my research. Would you mind if your name was present in my thesis?

- Before we start, would you like to ask or clarify something?
- If you allow me, I would like to record this interview.
- I suppose that this interview will take approximately 45 minutes. Would you mind if I started the interview?

INTERVIEW QUESTIONS

1. What do you think about the perception of opera in Turkey? Can we talk about a difference in the perception of opera from the past until today?

- Opera is not fully comprehended at the present because of the insufficient interest of the government towards opera in terms of socio-cultural policies. It is perceived as if the sole concerned is the Opera itself. Of course, the government gives some support but not as much as we desire. We perform our art both in the country and abroad. However, opera should be taught in schools; in that way people can understand the opera. We have a potential audience but we want to reach many other people. In the past, there was a conscious interest.

2- Have you ever sung a libretto translated into Turkish? Do you think that a libretto can be sung when it is translated into Turkish?

- Yes, I have. I vocalized Rusalka in the operatic play "Rusalka" last year. Yes, a libretto can be sung when translated into Turkish. However, the composer fits the libretto to the music. When you translate it into Turkish, loss of meaning occurs and the notes and the lines and the words do not match. For example, the composer may have highlighted a word in the original and when you translate it the place of the highlighted word changes. Highlighted words are not translated at the same place.

3- Should an opera performer believe in the words he/she is singing?

- Of course, an opera performer has to believe. Or you cannot communicate the feelings.

4- As an opera performer in which language would you prefer singing the opera?

- First of all, in Italian. It is also nice to sing in Russian but my first choice is Italian. It is a musical language and has a rhythm, a harmony in itself.

5- Do you think that performing opera in the target language will provide benefit in both material and moral way?

- When it is in Turkish, it is easier to memorize. While we are singing, we can roll up the words. Sometimes, enclisis is needed to slur the words while singing. That's why, while we are singing in our native tongue we also use surtitles. There is no benefit in singing in Turkish.
- Interviewer: What I meant when I asked you about material benefit was that especially in Europe it is believed that if opera is sung in the native tongue of the audience, then many people will be reached and the opera house will make more money out of it.
- What do you think about that?
- I don't think like that. People can understand what we are saying now that surtitles are used. If there were not any surtitles, what you were saying could have been true. However, as we use the technology now, there is no such concern.

6- Will the translation of opera libretto affect the performance or staging of the opera?

- Yes, it will. As you cannot perform an equivalent translation you cannot convey the meaning. Even if you translate very closely in terms of semantics, loss of meaning occurs. Because operas were written in the past, old and archaic German and Italian had been used. Even in the modern equivalent of an old, archaic Turkish word there is a loss of meaning. It is just like that. You may not find the exact equivalent of the foreign word in Turkish. This leads the staging of the opera to be hard time to time.

7- How should the language of the translated libretto be? Will a translation adapted to modern Turkish satisfy you?

- It may satisfy but there is a language of music and sometimes it is better to use old, classical language as it can be more rhythmic. We can leave the old words as they are. It is better if you blend both the old and the modern language.
- 8-** What do you think is the expectation of an average Turkish audience from the opera? Should an opera address to the ears or the eyes?
- It should address both to the ears and the eyes. The audience's demand is also in that way.

Appendix B: Interview with Funda SALTAS

Research Question: *What do opera artists think about the development opera, the translation of opera into the target language and its performance the target language?*

Performer's Name-Last Name: Funda SALTAS

Profession: Opera Performer/ Soprano

Date and Time: 10.10.2013/ 14:40.49

Interviewer: Merve ŞENOL ÖZDEMİR

INTRODUCTION

Hello, my name is Merve Senol and I am a graduate student at Atılım University in the department of Translation Studies. I am preparing a master thesis about the translation of opera libretto and I want to talk to you about the translation of opera. My goal in this interview is to put forward your opinion as opera performers regarding the translation of opera and its performance in the target language. The reason I am having this interview with opera performers is that you can give the most beneficial information on this topic. I hope that the results of this interview and my thesis, of course, will contribute to opera and its translation in the future. Therefore, I am looking forward to obtaining your views and also learning your expectations.

- Everything you say throughout this interview is confidential. It is impossible for anyone, except for, researchers to see the information. However, I would like the names of the interviewees to be present in my thesis while I am writing the results of my research. Would you mind if your name was present in my thesis?

- Before we start, would you like to ask or clarify something?
- If you allow me, I would like to record this interview.
- I suppose that this interview will take approximately 45 minutes. Would you mind if I started the interview?

INTERVIEW QUESTIONS

1. What do you think about the perception of opera in Turkey? Can we talk about a difference in the perception of opera from the past until today?

- I would like to give a general answer to this question. The art of opera is the combination of all the art forms such as, decor, costume, lightning, ballet and etc. It is a very satisfactory form of art. If it is given place in the cultural policies and if children are taught in schools, opera will be understood more. In this sense, a duty falls to the families, schools and the Ministry of Culture. Parts which are emotional and entertaining can be recorded on CDs and children can listen to those CDs at school. Thus, some knowledge can be acquired by listening to those CDs at a very early age.
- Especially with the Republic, grave importance was given to the opera. Opera and PSO were formed because Atatürk also knew that opera was an important art. However, we can't see the necessary interest towards opera in recent years. Yet, you can't stop something that is beautiful because public realises the beauty. This is an universal art. There is no border. Every nation enjoys the opera. There is no border because people enjoy the music and the style of singing besides the words.

2- Have you ever sung a libretto translated into Turkish? Do you think that a libretto can be sung when it is translated into Turkish?

- There are many big and small opera houses in cities and even in little towns all around the world. In opera houses in major cities original libretti are performed on stage. Because the language of an opera is not ordinary. It is the poetry of that language and the composer is composing the poetry of that language. However, translations cannot meet the music and the language. That's why; the whole world is using surtitles. Prosody has great importance and everything is written according to the rules of that language. A

civilized, modern ear do not differentiate languages. However; in operetta and musicals where there is so much speech, we are open to translations.

3- Should an opera performer believe in the words he/she is singing?

- When you are singing in the original language, the opera performer should sit and work on what he/she is going to sing even if he/she does not know the language. The performer must work on stress and the best usage of the language. However, in translations the stress, toning and even music change and it does not make us rejoice.

4- As an opera performer in which language would you prefer singing the opera?

- I prefer singing in the language it was written.

5- Do you think that performing opera in the target language will provide benefit in both material and moral way?

- I don't think that there will be a material benefit. The language does not matter much if the ear of the audience has reached the art of the opera. In translated opera, the pleasure will be minimized if the translation is bad and the ambiance is broken.

6- Will the translation of opera libretto affect the performance or staging of the opera?

- Of course, it affects very much. Poeticalness can be broken while being staged. If the opera is to be translated then the translator should be the expert of that language and know the opera well. The translator should blend the Poeticalness of the original language with that of the Turkish and should not ruin the music, stress and the notes.
- Interviewer: And I support in my thesis that the translator should work with the whole team responsible for the staging of the opera including the performers, decor and the director.

7- How should the language of the translated libretto be? Will a translation adapted to modern Turkish satisfy you?

- A translator who has studied chant, masters the language and has a literal language is needed for the translation of the opera. The literal language should not be ruined. I, of course, prefer the original libretto.

8- What do you think is the expectation of an average Turkish audience from the opera? Should an opera address to the ears or the eyes?

- The art of opera contains all the beauties within itself. Even if the acoustic environment and the emotions conveyed by the natural voice without microphones affect people, the staging of the opera should be supported by lightning, costume, decor and orchestra.

Appendix C: Interview with Çiğdem ÖNOL

Research Question: *What do opera artists think about the development opera, the translation of opera into the target language and its performance the target language?*

Performer's Name-Last Name: Çiğdem ÖNOL

Profession: Opera Singer/ Coloratura Soprano

Date and Time: 10.10.2013/ 14.55.29

Interviewer: Merve ŞENOL ÖZDEMİR

INTRODUCTION

Hello, my name is Merve Senol and I am a graduate student at Atılım University in the department of Translation Studies. I am preparing a master thesis about the translation of opera libretto and I want to talk to you about the translation of opera. My goal in this interview is to put forward your opinion as opera performers regarding the translation of opera and its performance in the target language. The reason I am having this interview with opera performers is that you can give the most beneficial information on this topic. I hope that the results of this interview and my thesis, of course, will contribute to opera and its translation in the future. Therefore, I am looking forward to obtaining your views and also learning your expectations.

- Everything you say throughout this interview is confidential. It is impossible for anyone, except for, researchers to see the information. However, I would like the names of the interviewees to be present in my thesis while I am writing the results of my research. Would you mind if your name was present in my thesis?

- Before we start, would you like to ask or clarify something?
- If you allow me, I would like to record this interview.
- I suppose that this interview will take approximately 45 minutes. Would you mind if I started the interview?

INTERVIEW QUESTIONS

1- What do you think about the perception of opera in Turkey? Can we talk about a difference in the perception of opera from the past until today?

- There is a big difference from the past until today. There is a difference in educational policies, also. In the past, conscious and informed art-lovers were being raised. Public houses created an art-lover society. Institutions of art are business cards of Turkey and if Turkey has art in it then there is democracy, freedom and human rights in the country. That's why; the point of view of the past was so different from that of today. Therefore, our duty today is to educate young people and make them love the opera.

2- Have you ever sung a libretto translated into Turkish? Do you think that a libretto can be sung when it is translated into Turkish?

- Yes, I have. I have sung Rusalka. People, who knew the language, from the Faculty of Letters from Ankara University came and performed the translations. But they did not have a chant professor with them while they were translating. We, the performers who sang the same part, changed the prosody through and through. We re-translated the translated libretto with melodic words that fit the vocal phonetic.
- We can convey the meaning the best when we sing the opera in the original language. I am against translating some operas as even the words have harmony within themselves and as opera is written taking speech melody into consideration.

3- Should an opera performer believe in the words he/she is singing?

- An opera performer should believe in the words. It is the only way you can convey the meaning.

4- As an opera performer in which language would you prefer singing the opera?

- I prefer the original language. Italian and French are my favourites.

5- Do you think that performing opera in the target language will provide benefit in both material and moral way?

- I do not think so. Before coming to the opera, opera goers make a research and pre-study about the opera. Therefore, performing in Turkish won't provide anything.

6- Will the translation of opera libretto affect the performance or staging of the opera?

- It affects the staging of the opera. Lightning, decor, the director should work with the translator. Words with harmony in themselves should be chosen or other ways are sought for the staging and even another translation is performed by us.

7- How should the language of the translated libretto be? Will a translation adapted to modern Turkish satisfy you?

- While doing the translation, choice of words is so important. For example, the word 'eser' can be used instead of the word 'yapıt' because the words themselves have a melody. Words with harmony, with rhythm should be chosen. An excellent decor, production and lightning are needed. We stage many operas here and I prefer the original ones.

8- What do you think is the expectation of an average Turkish audience from the opera? Should an opera address to the ears or the eyes?

- We should address both to the ears and the eyes.

Appendix D: Interview with Selva ERDENER

Research Question: *What do opera artists think about the development of opera, the translation of opera into the target language and its performance in the target language?*

Performer's Name-Last Name: Selva ERDENER

Profession: Opera Performer/ Soprano

Date and Time: 10.10.2013/ 15:24.12

Interviewer: Merve ŞENOL ÖZDEMİR

INTRODUCTION

Hello, my name is Merve Senol and I am a graduate student at Atılım University in the department of Translation Studies. I am preparing a master thesis about the translation of opera libretto and I want to talk to you about the translation of opera. My goal in this interview is to put forward your opinion as opera performers regarding the translation of opera and its performance in the target language. The reason I am having this interview with opera performers is that you can give the most beneficial information on this topic. I hope that the results of this interview and my thesis, of course, will contribute to opera and its translation in the future. Therefore, I am looking forward to obtaining your views and also learning your expectations.

- Everything you say throughout this interview is confidential. It is impossible for anyone, except for, researchers to see the information. However, I would like the names of the interviewees to be present in my thesis while I am writing the results of my research. Would you mind if your name was present in my thesis?

- Before we start, would you like to ask or clarify something?
- If you allow me, I would like to record this interview.
- I suppose that this interview will take approximately 45 minutes. Would you mind if I started the interview?

INTERVIEW QUESTIONS

1. What do you think about the perception of opera in Turkey? Can we talk about a difference in the perception of opera from the past until today?

- I would like to talk about its development in the world. It is based on religious music and it is one of the elements that affected its development. Even if it is an art form which maintains its developments for centuries, opera started in the Tanzimat period and developed in the Republican period with Atatürk. I think that it is normal for the public to come such a long way. Actually, composers and performers could have worked harder for the public to listen and adopt this art form but it did not happen. We need to establish sincerity between the people and the opera. If this does not happen then opera will be seen as other people's business. We should produce operas in our language.

2- Have you ever sung a libretto translated into Turkish? Do you think that a libretto can be sung when it is translated into Turkish?

- Yes, I have. When I first started working in the opera we sang more translated operas. For the last 15 years, translated opera has put to an end and we have started singing the operas in the original language. However, we are singing the operettas in Turkish as they include more speeches.
- The translator is very important. There is a Tosca translation of Nazim Hikmet in 1945 or 1947. We can also see many differences when a poet is translating the libretto. There is a big difference in the translations of a random translator and a poet who has created a poetic language of his/hers own.
- Interviewer: Can all emotions be transferred in a translation.
- Of course, but I prefer singing in the original language because the composer had composed the opera thinking the prosody. I don't

think it is right to translate these works of art which have made history. I want more Turkish operas to be written.

3- Should an opera performer believe in the words he/she is singing?

- If a performer does not believe then he/she is not a singer. Voice is not just the vocal cords. The words run through your soul. Therefore, the vibration of the words in your soul is important.

4- As an opera performer in which language would you prefer singing the opera?

- I prefer singing in the language it was written. Music is more important than words for me.

5- Do you think that performing opera in the target language will provide benefit in both material and moral way?

- I think it is a policy. Some time, the operas were performed in translations. Then, it was decided for us to play the operas in the original language. The audience that established sincerity with opera comes to the opera after reading the libretto. Also, surtitles are so helpful.

6- Will the translation of opera libretto affect the performance or staging of the opera?

- It does not affect. The plot and the stage are the same. Why should it affect? The director staging the opera has all sorts of information regarding the opera. Maybe, if it is a bad translation then it can be affected.

7- How should the language of the translated libretto be? Will a translation adapted to modern Turkish satisfy you?

- A random translator can never translate the opera. The translator should be a man of letters and use a literal language, just like in novels and poetry. The translator should establish sincerity with the opera. Opera requires a serious accretion. We are talking about a wide literature. For example, Saadet İkesus translated operas and

performed in them. I think that translations should be done by the people who are in close contact with the opera. Opera is a complex and perfectionist art. It includes many fields from architecture to picture and from light to decor.

8- What do you think is the expectation of an average Turkish audience from the opera? Should an opera address to the ears or the eyes?

- I may not answer this question objectively. However, it should address both to the ears and the eyes, of course. Having said that, I can say that sometimes it does not address to neither. We can address to one person out of a thousand but it does not mean that the art should not be performed.

Appendix E: Interview with Feryal TÜRKOĞLU

Research Question: *What do opera artists think about the development opera, the translation of opera into the target language and its performance the target language?*

Performer's Name-Last Name: Feryal TÜRKOĞLU

Profession: Opera Performer/ Soprano

Date and Time: 10.10.2013/ 15.40.04

Interviewer: Merve ŞENOL ÖZDEMİR

INTRODUCTION

Hello, my name is Merve Senol and I am a graduate student at Atılım University in the department of Translation Studies. I am preparing a master thesis about the translation of opera libretto and I want to talk to you about the translation of opera. My goal in this interview is to put forward your opinion as opera performers regarding the translation of opera and its performance in the target language. The reason I am having this interview with opera performers is that you can give the most beneficial information on this topic. I hope that the results of this interview and my thesis, of course, will contribute to opera and its translation in the future. Therefore, I am looking forward to obtaining your views and also learning your expectations.

- Everything you say throughout this interview is confidential. It is impossible for anyone, except for, researchers to see the information. However, I would like the names of the interviewees to be present in my thesis while I am writing the results of my research. Would you mind if your name was present in my thesis?

- Before we start, would you like to ask or clarify something?
- If you allow me, I would like to record this interview.
- I suppose that this interview will take approximately 45 minutes. Would you mind if I started the interview?

INTERVIEW QUESTIONS

1. What do you think about the perception of opera in Turkey? Can we talk about a difference in the perception of opera from the past until today?

- Not everything progresses in Turkey, I am afraid. This is, of course, about what you are giving to the public and what you are receiving from them. In today's frame of Turkey, opera does not constitute a big place, unfortunately. We shouldn't just say the opera. The important thing is music. How the art of opera is perceived is clear actually, however; we, as performers, put in effort.

2- Have you ever sung a libretto translated into Turkish? Do you think that a libretto can be sung when it is translated into Turkish?

- Of course, I have. I have been a soloist for 25 years and during my first years in the opera we performed the operas in Turkish so that the public could perceive the opera easily. Some time later, we started singing in the original language so as not to ruin the music and benefited from the surtitles.

3- Should an opera performer believe in the words he/she is singing?

- Of course. It is impossible to make others believe in the words that you do not. There is no need to discuss it.

4- As an opera performer in which language would you prefer singing the opera?

- There are languages known as operatic languages. These are Italian, German and French. But there is also the Russian ecote. I prefer singing in the original language but my favourite is Italian.

5- Do you think that performing opera in the target language will provide benefit in both material and moral way?

- Interviewer: What I meant when I asked you about material benefit was that especially in Europe it is believed that if opera is sung in the native tongue of the audience, then many people will be reached and the opera house will make more money out of it.
- Actually, when we look at the opera houses there is one opera house in England which stage the operas only in translations. Also, there is the Royal Opera House where every piece of art is staged in its original language. However, we are trying to do both of them in just one building. We need to be able to meet all the requests. Therefore, we can play one or two translated operas, of course.

6- Will the translation of opera libretto affect the performance or staging of the opera?

- The opera is staged in the way it is translated. The translations should be performed by being faithful to the original libretti.

7- How should the language of the translated libretto be? Will a translation adapted to modern Turkish satisfy you?

- Of course, it will. Archaic words are not known by the young people and we need to get their attention. We need to create proper music listeners and opera goers. We can provide this with modern Turkish. Classic and pompous language may not be understood by the young people and the children of today.

8- What do you think is the expectation of an average Turkish audience from the opera? Should an opera address to the ears or the eyes?

- Both of them, of course. We, definitely, have to address the eye rather than the ear. Decor, lightening, costume, these are all so important. I am also an audience and I believe that the stage affects the Turkish public as much as it affects me.

Appendix F: Definitions of Specific Terms

Chant: Chant (from French chanter) is the rhythmic speaking or singing of words or sounds, often primarily on one or two pitches called reciting tones. Chants may range from a simple melody involving a limited set of notes to highly complex musical structures, often including a great deal of repetition of musical sub phrases (Stolba, 1994).

Consonant Harmony: Is assimilation between consonants for a particular articulatory or acoustic property operating at a distance over at least another segment (Rose and Walker, 2011: 241).

Consonant-Vowel Harmony: Harmony in which contiguous strings of segments are affected is labeled vowel-consonant harmony (Rose and Walker, 2011: 245).

Duration: In music duration is an amount of time or a particular time interval. It is the length of a note. A duration is a property of a note that becomes one of the bases of rhythm (Winold, 1975).

Libretto: It is the text used in, or intended for, an extended musical work such as opera, operetta, oratorio, cantata or musical.

Logocentrism: It is the verbal discourse in opera (Gorlée, 1997: 237).

Loudness: Loudness is the characteristic of a sound that is primarily a psychological correlate of physical strength (amplitude). More formally, it is defined as "that attribute of auditory sensation in terms of which sounds can be ordered on a scale extending from quiet to loud." (American Standards Association, 1973)

Musiocentrism: It is the musical discourse in opera (Gorlée, 1997: 237).

Pitch: "Pitch is a perceptual property that allows the ordering of sounds on a frequency-related scale" (Kalpuri and Davy, 2006: 8). Pitches are compared

as "higher" and "lower" in the sense associated with musical melodies, which require "sound whose frequency is clear and stable enough to be heard as not noise". "Pitch is a major auditory attribute of musical tones, along with duration, loudness, and timbre" (Patterson, Gaudrain, Walters, 2010: 37-38).

Phonetics/Phonetic Structure: It is a branch of linguistics that comprises the study of the sounds of human speech, or—in the case of sign languages—the equivalent aspects of sign. It is concerned with the physical properties of speech sounds or signs (phones): their physiological production, acoustic properties, auditory perception, and neurophysiological status (O'Grady, et al., 2004).

Prosody: In music, prosody is the way the composer sets the text of a vocal composition in the assignment of syllables to notes in the melody to which the text is sung.

Rhyme: A rhyme (sometimes spelt rime) is a repetition of similar sounds in two or more words, most often at the end of lines in poems and songs (Oxford Dictionary, 2013).

Rhythm: In the performance arts rhythm is the timing of events on a human scale; of musical sounds and silences, of the steps of a dance, or the meter of spoken language and poetry (en.wikipedia.org/wiki/Rhythm).

Stress: In linguistics, stress is the relative emphasis that may be given to certain syllables in a word, or to certain words in a phrase or sentence ([en.wikipedia.org/wiki/Stress_\(linguistics\)](http://en.wikipedia.org/wiki/Stress_(linguistics))).

Surtitling: Surtitling is one form within the interlingual transfer that takes place on stage when a theatre production travels (Griesel, 2009: 119).

Timbre: In music, timbre also known as tone color or tone quality from psychoacoustics, is the quality of a musical note or sound or tone that distinguishes different types of sound production, such as voices and musical instruments, string instruments, wind instruments, and percussion

instruments. "...that attribute of sensation in terms of which a listener can judge that two sounds having the same loudness and pitch are dissimilar," and a note to this definition adds that, "timbre depends primarily upon the spectrum of the stimulus, but it also depends upon the waveform, the sound pressure, the frequency location of the spectrum, and the temporal characteristics of the stimulus" (American Standards Association, 1960).

Tone: Tone is the use of pitch in language to distinguish lexical or grammatical meaning—that is, to distinguish or inflect words.

ÖZET

Opera kelimelerin ve müziğin gücüyle duyguları ifade eden bir sanat dalıdır. Bu çalışmada, opera librettosunun Türkçe'ye çevirisinin önemli yönleri ve kriterleri tartışılacak ve çoğuldizge kuramı çerçevesinde hangi yıllarda hangi eserlerin kimler tarafından çevrildiğine değinilecektir. İlk olarak operanın Avrupa'daki gelişimine kısaca göz atılacaktır. Daha sonra, Osmanlı İmparatorluğu'nda ortaya çıkışı ve Batılı değerler doğrultusunda yeniden kurulan Türkiye Cumhuriyeti'nin ilk yıllarındaki gelişiminden bahsedilecektir. İkinci olarak, opera librettosu karma metin olarak ele alınacak ve bazı kuramsal yaklaşımlar tartışılacaktır. Çoğuldizge kuramı ışığında libretto çevirisinin ve çevirilmiş opera librettosunun Osmanlı ve Türk edebi çoğuldizgelerindeki yeri tartışılacaktır. Sonra, Ankara Opera ve Bale'sinde çalışan beş opera sanatçısı ile yapılan 'tarama' metodundaki birebir görüşmelerin sonucu, alanın kuramcılarında elde edilen bilgiler doğrultusunda tartışılacaktır.

Anahtar Kelimeler: libretto çevirisi, opera çevirisi, çeviride söylenebilirlik, Çoğuldizge kuramı, opera çevirisi, üstyazı

ABSTRACT

Opera was created in order to express emotions via the power of words and music and this thesis discusses the criteria and the important aspects of opera libretti translation into a target language, in this case, into Turkish. Moreover, the operas that have been translated, their translators and the years when they were translated shall also be put forward. In this study, first, the surfacing of opera in Europe shall be looked into briefly and then its emergence in the Ottoman Empire due to the Westernization process and development in the early years of the Republic of Turkey due to forming a new country of Western values, culture and understanding shall be mentioned. Secondly, some theoretical approaches to translating opera libretti in terms of hybrid-text type and the location of translation and translated opera libretti in the Ottoman and Turkish literary polysystem from the point of Polysystem theory shall be discussed. Then, the results of the interviews which were in 'survey' design method and carried out by five opera performers working in Ankara State Opera and Ballet shall be discussed in light of the information gained from the scholars and theoreticians of the field.

Key Words: opera translation, libretto translation, singability in translation, Polysystem theory, hybrid text, surtitling