



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpretation

Translation and Interpretation in English Programme

**TRANSLATING THE SELF-TRANSLATION:
A STUDY OF SELECTIVE TURKISH TRANSLATIONS OF
SAMUEL BECKETT'S *WAITING FOR GODOT***

Çise İrem CANDAN

Master's Thesis

Ankara, 2019

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KABUL VE ONAY

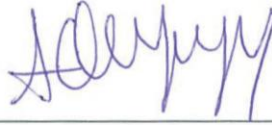
Çise İrem CANDAN tarafından hazırlanan “Translating the Self-Translation: A Study of Selective Turkish Translations of Samuel Beckett’s *Waiting For Godot*” başlıklı bu çalışma, 21 Haziran 2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



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05.07.2019


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ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, Tez Danıřmanının **Dr. đr. yesi Sinem BOZKURT** danıřmanlıđında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđımı beyan ederim.



ise İrem CANDAN

To my father, who did not see the completion of this thesis. (1957-2016)

ACKNOWLEDGEMENTS

I would like to express first my utmost gratitude to my dear supervisor Asst. Prof. Dr. Sinem BOZKURT, for her limitless patience, support and guidance. Without the motivation she provided and her trust in me, I could not complete this study. I cannot thank her enough.

I am also very grateful to my lecturers in the Department of Translation and Interpretation at Hacettepe University and in the Department of Translation of Interpretation at Bilkent University for their utmost guidance and support and for sharing their knowledge in the courses I attended during my graduate and undergraduate studies.

I am indeed very grateful to my family, especially my husband, my mother and my brother, who never let me give up while writing this thesis and who supported me in every condition.

I also would like to thank to my colleagues and my friends, especially those with whom I attended graduate courses.

I extend my deepest gratitude to all mentioned above.

ABSTRACT

CANDAN, Çise İrem. *Translating the Self-Translation: A Study of Selective Turkish Translations of Samuel Beckett's Waiting for Godot*. Master's Thesis, Ankara, 2019.

Translation is perceived as a process of transferring a message from ST to TT. This process may be written or verbal or even intersemiotic. The general concept is that the creator of the ST and the creator of the TT (the translator) are different, but this may not always be the case. Though quite rare, the creator can be the translator, which leads us to the notion of “self-translation”. In this study, a renowned self-translation, *Waiting for Godot* by Samuel Beckett, is described and analysed. The life and epoch of the author Samuel Beckett, his unique style and correspondingly drama translation are also included to frame the analysis. After a brief overview of these concepts, the selected examples from the Turkish translations of the book are examined within the framework of the translation theories on drama translation suggested by various translation scholars, particularly by Susan Bassnett and Mary Snell-Hornby and classified according to translation procedures by Peter Newmark. In the Turkish setting, the work referred to was translated several times (retranslations) and the STs differed. Several editions were translated into Turkish from French, several from English and some translators chose to translate the work using both the French and the English versions. This resulted in differences in various editions. In the light of the examples, the effects of the self-translation on the translation process in a third language are discussed.

Keywords

Samuel Beckett, *Waiting for Godot*, *En Attendant Godot*, *Godot'yu Beklerken*, self-translation, drama translation

ÖZET

CANDAN, Çise İrem. *Öz-çeviriyi çevirirken: Samuel Beckett'in Godot'yu Beklerken adlı eserinin Türkçeye yapılan çevirileri üzerine bir inceleme*. Yüksek Lisans Tezi, Ankara, 2019.

Çeviri, bir mesajın kaynak metinden erek metne aktarılması süreci olarak bilinmektedir. Bu süreç, yazılı ya da sözlü şekilde olabildiği gibi göstergeler arası da olabilir. Genel görüş, kaynak metnin yaratıcısı ile erek metnin yaratıcısının (çevirmenin) farklı olduğu yönündedir, ancak bu durum her zaman geçerli olmayabilir. Sıklıkla görülmemekle birlikte, yaratıcı çevirmen de olabilir, bu durum bizi “öz çeviri” kavramına götürmektedir. Bu çalışmada, Samuel Beckett'in ünlü öz çeviri çalışmalarından biri olan *Godot'yu Beklerken* adlı eseri üzerinden öz çeviri kavramı tanımlanacak ve analiz edilecektir. Ayrıca, yazar Samuel Beckett'in yaşamı, yaşadığı dönem, olağandışı tarzı ile bunlara eş zamanlı olarak da tiyatro çevirisi kavramı da ele alınacaktır. Bu kavramlar incelendikten sonra kitabın Türkçe çevirilerinden seçilen örnekler, Susan Bassnett ve Mary Snell-Hornby başta olmak üzere çeşitli çeviri kuramcılarının tiyatro çevirisi üzerine kaleme aldığı kuramlar çerçevesinde incelenecek ve Peter Newmark'ın çeviri yöntemlerine göre sınıflandırılacaktır. Sözü edilen eser Türkçede birden çok kez çevrilmiştir (yeniden çeviri) ve bu çevirilerin kaynak metni değişiklik göstermektedir. Çevirilerin bazıları Fransızcadan Türkçeye, bazıları da İngilizceden Türkçeye çevrilmiş iken, bazı çevirmenler hem Fransızca hem de İngilizce metinleri kaynak olarak çevirmeyi tercih etmişlerdir. Bu durum çeşitli yayınlarda farklılıklara yol açmıştır. Örnekler ışığında, öz çevirinin üçüncü dildeki çeviri sürecine etkisi incelenecektir.

Anahtar Sözcükler

Samuel Beckett, *Waiting for Godot*, *En Attendant Godot*, *Godot'yu Beklerken*, öz çeviri, tiyatro çevirisi

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LIST OF ABBREVIATIONS

ST	Source Text
TT	Target Text
SL	Source Language
TL	Target Language
FR	French
EN	English
TR	Turkish

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INTRODUCTION

General Framework of the Thesis

The introduction includes the purpose of the study, the motivation of the study, the research questions, the methodology and limitations and presents the outline of the study.

Translation is an act of transferring a message from the SL into the TL, the examples of which date back to 3000 BC, the period of Egyptian Old Kingdom, when inscriptions in two languages have been found (Newmark, 1988b, p. 3). Newmark (1988b) described translation as “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language” (p. 7).

This process may be written or verbal, or even intersemiotic. The act of translation has evolved for centuries and many theories have been put forward since translation was acknowledged as a standalone field of study during the 1970’s. In general, the incidence is that a message created by an author is recreated in another language by a translator. In literary translation, most frequently the translator is someone other than the author and the main aim is to translate the whole essence of the work into the TL. However, there are cases where the author translates his/her own work. This process is called “self-translation” and the author is called the “self-translator”. This is possible only when the author has a mastery of several languages.

When authors become self-translators, they are uniquely positioned when compared to other translators. This is due to the fact that the author is completely cognizant of what he/she wrote in the ST and has the literary freedom of an author when conveying his message into a second language. Other translators are generally expected to be faithful to the ST. There are differing opinions about the idiosyncrasies between translation and self-translation; these are discussed in this study.

Among the limited number of self-translators, Samuel Beckett is an outstanding example with his numerous self-translated works. This draws critical attention. His excellent command of French and his native tongue, English, and his desire to control the translation process as well as the rehearsals of his plays are reasons behind his transformation into an author-translator.

This study describes the nature of self-translation, discusses the research on self-translation and the translations of Beckett into Turkish. This study focuses particularly on Beckett as a self-translator; gives preliminary information about drama translation, refers to the difficulties of translating drama and possible strategies designed to cope with these difficulties and finally discusses the effects of self-translation on translations in a third language with the selected examples from the three Turkish translations of Beckett's well-known self-translated work, *Waiting for Godot*, written in French in 1949 and self-translated into English by the author himself in 1954.

Even though the original text of *Waiting for Godot* was first written in French as *En Attendant Godot* and then self-translated into English by Beckett himself, both of his works may be considered as a source text for the publishers and translators in any third language. If we are to refer specifically to the Turkish translations, several editions were translated into Turkish from French, several from English and two translators chose to utilise both the French and the English versions as the ST. For the translator translating from French into Turkish, the ST is in French, whereas the ST is in English for the one who translates from English. Considering the fact that the former does not take into account the English version and the latter does not take into consideration the French version, both versions are actually STs for translators. This duality of STs causes differences to be spotted in various translated editions. The study includes an analysis of the textual differences between the original text and the self-translated text and the domino effects of the self-translation on the selected Turkish translations. The life of Samuel Beckett and the reasoning and details of the backdrop for his self-translation are presented. This is followed by brief information about his work *Waiting for Godot* and the Turkish translators, whose translations have been studied.

Since the ST corpus in question is drama, the literature on drama translation in translation studies is also discussed. Theatre texts are deemed as being an in between text: a literal work and a theatrical production. This is why, the translation of theatrical texts has always been relatively less studied when compared to other types of literary or performance texts in translation studies because the linguistic features and theatrical features inherent in such texts create a duality for translators. The translators' choices and strategies also depend on whether the translation is for the reader or for the audience. The nature of a theatrical text, the difficulties which translators encounter, and possible strategies are also mentioned in the study.

With the results obtained from the analysis of the selective examples from the French and the English versions and three Turkish translations of *Waiting for Godot*, the aim is to cite differences, which appear in self-translated text and their effects on the translated text in the third language, Turkish. Furthermore, the study aims to present the tendency of the third Turkish translation by Uğur Ün and Tarık Günersel, which used both the French and the English editions. The discussion also entails a rationale for this endeavour.

Purpose of The Study

The self-translated work may differ from an original work depending on the preferences of the self-translator. The differences arising from the preferences of the self-translator intrinsically affect the preferences of the translator into a third language. If there are remarkable differences between the original and the self-translated versions, the choices of the translators in the third language may affect the perception of the target audience depending on the ST, which the translator prefers to use.

Therefore, the purpose of this study is initially to refer to the notion of self-translation and drama translation, to determine the motives for self-translation. The next step would be to analyse the translation process and the effects of a self-translated work on a translation into a third language. This analysis is conducted based on the examples selected from the original and self-translated versions and three different Turkish translations of *Waiting for Godot*.

Motivation of the Study

With his numerous works and their translations in many languages, Samuel Beckett is a renowned author around the world. However, the fact that he self-translates proficiently is not as well known. Despite the fact that the laymen do now know him as a self-translator, scholars, on the other hand, are interested in his bilingualism and self-translation. There are many studies on Beckett in various languages such as English, French, Portuguese and German among others; from different countries, such as the USA, France, Brazil, Croatia and Canada; by several scholars, such as Ruby Cohn (1962), Ann Beer (1994), Rainier Grutman (2001, 2013a, 2013b, 2014), Chiara Montini (2010), Mirna Sindičić Sabljo (2011) and Ana Helena Souza (2006), who continue their studies on the bilingualism and self-translation of Beckett. There are also detailed works about the biography of Beckett by authors such as Deirdre Bair (1990) and James Knowlson (1996).

Looking at studies carried out on self-translation and bilingualism in Turkey, we can see that they are very limited. Most of the studies, including the essays and theses, examine the theatrical or philosophical dimensions of Beckett's works and some of the studies compare these from different aspects, which are mentioned in the following chapters.

Considering the facts addressed above, my main motivation for this study is the fact that very few works have been written on self-translation in Turkey and I wanted to work on a rarely studied subject in order to increase the number of works and to raise awareness.

My main motivation coincides with the reason I chose to study Beckett: He is a world-renowned author and a large number of works have been written about him up to now in Turkey but only a few of them are about his self-translations. With this study, I aimed to highlight his bilingualism and self-translations apart from his authorship and from the performances of his plays. My knowledge of both English and French also encouraged me to study self-translation and Beckett.

Research Questions

This study seeks to answer the following questions within the scope of the abovementioned purposes:

Macro question:

1. What are the effects of the self-translation on the translation process in a third language?

Micro questions:

1. What are the differences between the original and self-translated versions of *Waiting for Godot*?
2. What could Samuel Beckett's possible aims be in instigating such differences?
3. How do these different preferences in the two versions affect the translations in various Turkish editions?
4. What are the possible aims of the translators in choosing to translate the version(s)?
5. Why would Uğur Ün and Tarık Günesel, who translated *Waiting for Godot* both from French and English, wish to translate from two STs?

Methodology

In order to conduct the case study, the French version of *Waiting for Godot*, which is considered as the chronological ST, has been examined and 78 examples, which have the potential to create translation difficulties have been detected. Among these, 23 of the examples have been selected to analyse in the case study. The difficulties present in the English version of *Waiting for Godot* and in the translations by Anamur, Birkan and Ün & Günesel are classified and examined within the scope of the list of translation procedures presented by Peter Newmark, which are explained in detail in Chapter 3.

The ST for the translation by Hasan Anamur is the French version and the ST for the translation by Tuncay Birkan is the English version; thus, they used a single ST to work

with. However, Ün & Günersel used both the French and the English versions as STs and the translation was shaped according to their preferences, the examples retrieved from their translation provide us with information about which ST they chose to remain more faithful to and the reasoning for this inclination. Based on these analyses, a statistical chart has been elaborated and discussed in discussion part.

Limitations

In this study, the original French version and self-translated English version of *Waiting for Godot* and its three different Turkish translations are examined. Within this scope, the Turkish translations from French by Hasan Anamur (Can Yayınları, 1990), from English by Tuncay Birkan (Kabalıcı Yayınları, 1990) and from both English and French by Uğur Ün and Tarık Günersel (Kabalıcı Yayınları, 2012) have been analysed. Online research on the database of the National Library of Turkey reveals that there are other translations into Turkish by different translators, including Ferit Edgü (Altın Kitaplar Yayınevi, 1969), etc. Since the focus is on the literary translation and the main receiver is the reader in this study, the abovementioned translations have been selected as they have not been performed until now and they still serve only for reading purposes. Thus, the translations by Muhsin Ertuğrul, Ferit Edgü and Genco Erkal have not been included in this study as those translations were performed on stage.

Outline of the Thesis

This study consists of six chapters. The introduction consists of the general framework of the thesis, the purpose of the study, the motivation of the study, the research questions, the methodology, the limitations and the outline of the thesis in order to form the frame of the thesis.

Chapter 1 covers the author Samuel Beckett and his work *Waiting for Godot*. Detailed information about the life, works and style of Samuel Beckett is given and the effects of his era over his works are discussed. It is followed by the summary and review of

Waiting for Godot and lastly the translations and the translators of *Waiting for Godot*, which are the focal subject of this study, are introduced.

In Chapter 2, a theoretical background in translation studies is formulated. This includes a literature survey of self-translation and drama translation. The act and concept of self-translation is scrutinized, and an overview of drama translation, the challenges of the process and possible strategies are presented. This chapter also includes a short discussion on Beckett as self-translator and refers to self-translators in Turkey.

Chapter 3 covers the methodology used in this study. The translation procedures suggested by Peter Newmark have been chosen to explain the selective examples in the analysis.

Chapter 4 is reserved for the case study. Illustrative examples, selected from the French and the English versions and their Turkish translations of *Waiting for Godot*, are discussed and elaborated on. First the examples retrieved from the French and English versions are compared and discussed. Then the examples retrieved from the French version and the translation from French into Turkish by Hasan Anamur are compared and studied. Next, the examples from the English version and the translation from English into Turkish by Tuncay Birkan are compared and analysed. Lastly, the translation by Ün & Günersel, which was translated by taking into consideration both the French and the English versions are compared.

Finally, in the discussion part, statistical data is presented with tables. In the conclusion, a discussion of the findings of the research questions is presented.

CHAPTER 1: SAMUEL BECKETT AND *WAITING FOR GODOT*

In chapter 1, a summary of the life of Samuel Beckett, his works, his style and his era are presented. Following this initial section is an overview of the plot of *Waiting for Godot* and discussions about the play. Lastly brief information about the translations of *Waiting for Godot* and the translators whose works are studied in the corpus are presented.

1.1. LIFE OF SAMUEL BECKETT

Samuel Barclay Beckett, one of the major writers of the twentieth century (Knowlson, 1996, p. 23), was born on Good Friday¹, 13 April 1906, at Cooldrinagh in Foxrock, Dublin. This is his generally acknowledged birth date although his birth certificate was dated 13 May 1906 and his father registered him on 14 June 1906 (the reason for this is also another matter of confusion). It has been rumoured that Beckett chose the 13th of April on purpose and it makes sense considering the fact that he was conscious of the Easter story and aware of life as a painful Passion (Knowlson, 1996, p. 23). He was born as the second child of William Frank Beckett and Maria Jones Roe, after Frank Edward Beckett. At the age of five, he first attended a local kindergarten in Dublin and at the age of nine he started attending Earlsfort House School, where he discovered that he liked English composition. At the age of 14, he attended the Portora Royal School, a boarding school. He was a natural athlete and a good swimmer, and he was good at sports: during his time at Portora Royal School, he became a successful cricket player as a left-handed batsman and a right-arm bowler (Bair, 1990, p. 29). During his university years, he continued to play cricket. With his cricket background, he became the only Nobel Prize winner who was listed in *Wisden*, the cricketer's Bible (Bair, 1990, p. 29).

¹ Good Friday is the day when the Christians commemorate the Crucifixion of Jesus Christ. The Friday before Easter is accepted as Good Friday and it is considered as a day of sorrow, penance and fasting (<https://www.britannica.com/topic/Good-Friday>)

Beckett's major subjects were French and Italian, but he also attended Latin classes, took mathematics and studied English literature between 1923 and 1927 at Trinity College, Dublin. In 1926 he was one of the students who managed to obtain College Scholarship based on his academic performance on an annual basis and he graduated in the first rank and was awarded a gold medal. After graduation, he started to give lectures in French and English for two terms in 1928 at Campbell College, which is the largest residential public school in Belfast. In the same year in November, he went to Paris and started to work at the *École Normale Supérieure*. During this period in Paris, he met the renowned Irish writer James Joyce. He even described his first meeting with Joyce as "overwhelming":

I was introduced to him by Tom (MacGreevy). He was very friendly immediately. I remember coming back very exhausted to the *École Normale* and, as usual, the door was closed; so I climbed over the railings. I remember that. Coming back from my first meeting with Joyce. I remember walking back. And from then on we saw each other quite often. (as cited in Knowlson, 1996, p. 105)

This acquaintanceship led him to help Joyce by doing some research for his work at the time, which was later published as *Finnegans Wake*. He was part of a small group of friends helping Joyce with his writing. He was happy to help, as he admired Joyce greatly. He respected him and began to imitate some of his mannerism such as wearing very narrow shoes, drinking white wine and holding his cigarette in a certain way (Bair, 1990, p. 75). Joyce's influence on Beckett was enormous; but their friendship faded when the ill-fated relationship between Beckett and Joyce's daughter Lucia ended.

In 1930, he returned to Ireland and started to work as a lecturer in French in Trinity College. However, in 1931, he decided that he did not want to continue teaching anymore at Trinity College. Thus, he quit his post and left for Germany, where he visited his aunt and uncle by marriage. In 1933, he was devastated by the death of his father. This affected him deeply, both mentally and physically. He spent two years in London undergoing psychotherapy for his physical and mental complaints and studying psychology and psychoanalysis. During this time, he made short visits to Dublin. Finally, in 1935, he ended up in Dublin, where, he later, set out his European journey, starting from Germany in 1936. In 1937 he returned to Ireland for a short time, but he

had deep and serious disputes with her mother, and he decided to leave Ireland completely to live in Paris.

In 1938 in Paris, Beckett was stabbed in the chest by a pimp on the street. The details of this unfortunate incident were clear even he was aged:

We had just spent the evening together, Duncan, his wife and myself, the three of us. And this pimp emerged and started to pester us to go with him. We didn't know who he was until later, whether he was a pimp or not. This was established later when I identified him in hospital. They brought photographs to the Hôpital Broussais. Anyway he stabbed me; fortunately he just missed the heart. And I was lying bleeding on the pavement. Then I don't remember much of what happened. (as cited in Knowlson, 1996, p. 259)

The stabbing was big news and spread quickly in Dublin. People turned their attention to him, and he received many visitors and gifts. Joyce paid the expenses for his private room. Although the knife missed the heart and the lung, he was seriously wounded, and the recovery was going to take time. After his recovery, because of the insistence of the police on pressing charges against the pimp, who was formerly charged with four convictions, Beckett met him and asked why he had attacked. He replied "*Je ne sais pas, Monsieur. Je m'excuse*" - "*I do not know, sir. I'm sorry*" and Beckett dropped the charges against him as he wanted to avoid further formalities as well as he found the prisoner likeable and well-mannered. This stabbing incident attracted the attention of Suzanne Dechevaux-Dumesnil, who met Beckett during his first stay in Paris and this acquaintanceship led them to the marriage in 1961, after Beckett had had a couple of love affairs.

His arrival in Paris led him to write poems in French, which, he believed, kept him away from the dense allusiveness, wide erudition and "intimate at arms-length" quality of English poems (Knowlson, 1996, p. 270). Once he wrote to one of his friends: "I wrote a short poem in French but otherwise nothing. I have the feeling that any poems there may happen to be in the future will be French." (Knowlson, 1996, p. 270) and just as he predicted he wrote many poems in French.

Beckett stayed in France during World War II since he had a neutral status as a citizen of Ireland. Despite Beckett's commitment to France during the War, however, he and Suzanne decided to leave Paris because of the attacks and invasions. They packed, joined the people fleeing Paris two days before it fell to the Germans and travelled to the south. With the news reporting that Germans were behaving tolerably in the capital, he returned to Paris with Suzanne the same year. After the German occupation of France, Beckett joined the French Resistance in 1941 as a part of a Resistance cell called *Gloria SMH* and he worked as a liaison agent and carried out secretarial work. He continued to work for the resistance until 1942; a couple of members of his cell were arrested and he was warned that he needed to escape. Thus, he fled with Suzanne; they first hid in a friend's house and then passed on to an unoccupied zone, a small village named Roussillon, where they took refuge for three years. Despite his drawbacks about rejoining the Resistance, he helped them by keeping explosives and armaments in and around his house. After the War, he was awarded the *Croix de guerre* and the *Médaille de la Reconnaissance* for his former active duties in a Resistance group in Paris. In 1945, he worked as "storekeeper/interpreter" in a hospital established by Irish Red Cross in the Normandy town called St.-Lô (Bair, 1990, p. 362).

After the War, he was in a frenzy of writing. He wrote plays, novels and poems and translated them himself (from French into English or vice-versa). From time to time, he also accepted to work as a translator as their economic condition was not good. When his mother, who were suffering from Parkinson disease died in 1950, it took time for Beckett to gather himself; this loss suddenly made him feel alone (Knowlson, 1996, p. 346). After he had written *En Attendant Godot*, it was first performed in 1953 and followed by new performances of his plays. This fruitful reading/writing/publishing/translating period continued until his death.

1954 was marked in Beckett's life as he lost his brother Frank to lung cancer and this was another period, which devastated and depressed him. After the death of his brother, Beckett went through a two-year impasse and depression, when he felt that he was unable to write anything new (Knowlson, 1996, p. 377) and he was sick and tired of translation (Knowlson, 1996, p. 393). However, good things also happened; in 1959, he was conferred with the honorary degree of Doctor of Letters at Trinity College and in

1961 he was awarded the *Prix International des Critiques (Prix Formentor)* along with Jorge Luis Borges.

In October 1969, when Beckett was on holiday in Tunisia with Suzanne, they learnt that he won the Nobel Prize for Literature. Suzanne considered this award as a “catastrophe” and Beckett was agitated about whether to be thrilled or frightened (Bair, 1990, p. 642). Because he did not like the fame, attention and spotlight and he was very fond of his private life. Hence, they disappeared for a while and he did not show up to receive his prize in person; but his friend and publisher Jérôme Lindon participated the ceremony on his behalf to receive it. He later donated his prize money, most of which was granted to Trinity College.

He lived in the small house that he bought in Ussy-sur-Marne in 1952 with the money that his mother left him until 1960, when he moved to new apartment in Montparnasse, which was to be his residence for the rest of his life. Following the death of Suzanne in July 17, he died in the same year on December 22, 1989 and he was buried beside Suzanne in Cimetière du Montparnasse in Paris.

1.1.1. Beckett's Works and Style

He appeared in the literary world in 1929, when his first essay titled *Dante... Bruno. Vico... Joyce* and his first short story titled *Assumption* were published in Eugene Jolas's *émigré* periodical called *transition*. These were followed by *Whoroscope*, a long poem written in a short time, which led him win a prize sponsored by poet-publisher Nancy Cunard and novelist Richard Aldington (Knowlson, 1996, p. 116).

In 1932, he wrote his first novel, *Dream of Fair to Middling Women*, but he abandoned it as he was rejected by publishers. Even though it was not published until 1992, it has become a source for many of Beckett's early poems and for his first full-length book containing ten linked short stories and published in 1934, named *More Pricks Than Kicks*. In 1935, he published a book of his poetry, *Echo's Bones and Other Precipitates* and worked on his novel *Murphy*. *Murphy* was finished in 1936 and published in 1938.

After World War II, he wrote plays such as *Eleutheria* (his first play in French), *En Attendant Godot* (*Waiting for Godot*), *Endgame*; the novel trilogy, *Molloy*, *Malone meurt* (*Malone Dies*) and *L'innommable* (*The Unnamable*), and *Mercier et Camier*, which was his first novel in French; besides two books of short stories, and a book of criticism. Even though it is not his first book, *Waiting for Godot* has probably become his most renowned work. On January 5, 1953, *Waiting for Godot* premiered at the Théâtre de Babylone and many more performances of its versions were staged in the following years. On April 1957, his second masterpiece *Fin de partie* (*Endgame*) premiered in French at the royal court in London. Having succeeded in theatre, he continued to write plays. He wrote *Krapp's Last Tape* in 1958, in English; *Happy Days* in 1961, in English and *Play* in 1963, in German.

In referring to his style, Beckett was a one-of-a-kind of author with his different characteristic features. One of the important features that affect his style is his bilingualism: He generally wrote his major masterpieces in French², although his native tongue was English. He was not bilingual by birth but after having studied French at Trinity College, he had many chances to improve it owing to his visits to Paris and his teaching in *École Normale Supérieure*. If he was not obliged otherwise, he preferred to stay in France, including during the war. During his refuge years in Roussillon, the only chance he had of speaking English was when he met his British friends; after the war, his job in St.-Lô included communicating in French with authorities, local people and services on behalf of the hospital (Knowlson, 1996, p. 323). Considering that his companion was also a Frenchwoman, it is not hard to conclude that all these stages in his life led him to be a bilingual. In other words, we can say that he was voluntarily bilingual and his need for French can be seen as driven partly by aesthetic and partly by psychological needs (Beer, 1994, p. 214). He also explained himself: "It was different experience from writing in English. It was more exciting for me – writing in French" (as cited in Knowlson, 1996, p. 323). He also stated that he preferred French as it was easy to write without style, but his French had his kind of style, a characterized idiom lack of ornamentation and elaboration (Cohn, 1962, p. 95).

² He also has some important works, which he originally wrote in English, such as *Watt* and *Murphy*.

This specific and rarely seen characteristic led him to translate his own works. While he was about to finish the trilogy, *Molloy*, *Malone meurt* (*Malone Dies*) and *L'innommable* (*The Unnamable*) in French, he started to create their drafts in English. He worked in collaboration with Patrick Bowles only for *Molloy*, he translated the rest by himself (Fitch, 1988, p. 5). This “self-translation” process was not solely the result of his bilingualism; he was also naturally intrusive, and he had a control-loving manner. These are other aspects of his extraordinary style. He created a work in French and “recreated” it into English: unlike other translators, he made changes to the translated texts when he felt appropriate. If he wrote something in French, he conveyed it in English with his own style. He replaced elements to “sound” more Irish.

His intrusiveness was also observed during the preparations for the staging of his plays. Initially inexperienced in theatre, Beckett was attending the rehearsals of his plays and talking with the director and making suggestions discreetly. However, when he saw that one line did not fit on the stage, he had it cut and the script was revised and staged in that way (Knowlson, 1996, p. 349). He was even making alterations for rhythmical reasons and assisting actors on how to read each syllable, underlining it with gestures (Asmus, 1986, p. 283), interpreting the lines and ensuring that the actors fully understood the script and the essence. Thus, Beckett performed, according to Sancaktaroğlu Bozkurt (2014), not only interlingual translation by self-translating his own works, but also intersemiotic translation by helping actors to fully understand the text with gestures and explanations (p. 1).

In considering the structure of his works, it is clear his composition did not rely on the traditional elements of drama. Beckett likes to trade in plot, characterization and final solution, which have been the characteristics of drama up to now. For him language is useless, since he creates a mythical universe with lonely people struggling vainly to express the inexpressible. Thus, he is one of the first of the absurdists to win

international fame (*Samuel Beckett*, n.d.). Thanks to this fame, his works have been translated into many languages including Turkish³.

Last but not least, like any other author, Beckett was also influenced and inspired by remarkable persons in literature and philosophy, such as the Italian poet Dante, the French philosopher René Descartes, the 17th-century Dutch philosopher Arnold Geulincx, a student of Descartes —and of course, James Joyce.

1.1.1. Beckett's Era

Starting peacefully in a suburb of Dublin, we can assume that Beckett's life was mainly and undoubtedly affected by World War II during his adulthood.

World War II, the biggest war lasting from 1939 to 1945, the effects of which were felt world-wide for ages. It did not happen overnight; but it was the outbreak of the problems encountered between the axis countries (Germany, Italy and Japan) and allies (France, Great Britain, the United States and the Soviet Union) and it expanded to a great number of countries. Not only did it cause genocides, massacres, poverty and deaths from starvation and disease, but the use of nuclear weapons twice, in Hiroshima and Nagasaki in 1945, was also a first.

Particularly, the occupation of France by Germans was an important point in history for Beckett as he was living in France at the time. The Battle of France, also called the Fall of France, started on May 10, 1940 when Germans attacked Holland, Belgium, Luxembourg and France and ended with the armistice, which was signed on June 22, 1940 and entered into force on June 25, 1940. A large number of soldiers lost their lives and numerous people fled from Paris to the south, including Beckett and his partner Suzanne.

³ According to *Index Translationum* (<http://www.unesco.org/xtrans/bsform.aspx?lg=0>), Beckett's works (either in English or French) were translated into 46 languages and dialects including Turkish (as from May 2019).

All the incidents that happened consecutively during the war surely killed the joy of life and hopes of the people. They faced poverty, death, illness, discrimination, massacre and massive fear, which had not left any option for people but to rebuild their life. For this very reason, *Waiting for Godot*, for example, can be considered among the other post-war works reflecting the despair of waiting for the hope and the good old days (Şarman, 2007, para. 1).

Having preferred to stay in France during wartime as a citizen of neutral Ireland, Beckett was in the mid of war while France was invaded by the Germans and he went through a lot during the War: he worked for the Resistance, witnessed his friends' arrests, fled to unoccupied zones with Suzanne and volunteered in a hospital as an interpreter. As a result, he experienced every type of misery and poverty, but he stayed in France anyway.

Despite of the unfortunate times he spent in France, it was clear that Beckett stayed in France on a voluntary basis. Neither did he flee from his mother land for political, economic or religious reasons, nor was he forced. He was evidently interested in the French language and France, he had visited France many times before permanently moving there. He did not have a good relationship with his family in Ireland and preferred to stay away from them. Another important point was that Suzanne, his partner and later his wife, was French. Thus, he was attached to France heartily and surrounded by a French community and communicated mostly in French. It can be assumed that the French language and culture and the War had a remarkable influence on the later works of Beckett.

1.2. WAITING FOR GODOT: SUMMARY AND REVIEW

1.2.1. Summary of *Waiting for Godot*

Waiting for Godot was written in two acts and it consists of two main characters, Vladimir and Estragon, or in short, Didi and Gogo and three supporting characters, Pozzo, Lucky and a boy. The play is mainly based on the dialogues between Vladimir and Estragon while they are waiting for a man named "Godot". In the first act, they

meet one night under a tree and spend time eating, chatting about various topics, getting angry at each other, sometimes falling asleep and remembering the past and they realize that they are waiting there for a man named Godot.

When they wait, two other men stop by. One is called Pozzo and the other is Lucky, who is a slave to be sold by Pozzo in the market. Pozzo stops to make conversation with Vladimir and Estragon and forces Lucky to dance. After Pozzo and Lucky have left, a boy appears telling them that Godot will not be coming that night, but the other day. They decide to leave, but do not move when the first act is over.

In the second act, the next day, Vladimir and Estragon meet again under the tree to wait for Godot. Vladimir sees that Estragon was beaten the other night and they discuss this. Pozzo and Lucky come again, but this time Pozzo has become blind overnight and does not remember that he has met the two men before. They make Lucky dance and think. When they leave, Vladimir and Estragon plan to go somewhere else but continue to wait.

Shortly after, the boy enters again telling them that Godot will not come that day, either. He seems not to remember the previous night and answers Vladimir and Estragon's questions timidly. After he has left, Estragon and Vladimir decide to leave, but again they do not move when the act is over, the play ends.

1.2.2. Review of *Waiting for Godot*

Waiting for Godot is considered one of the early examples of absurd theatre. It contains the characteristics of the absurd theatre. There is no actual plot, there is the lack of an introduction, a body and a conclusion, there is an absence of an analysis for place and characters and the start and finish of the scenes, but instead, incomplete and unrelated dialogues, repetitions and comebacks to a previous point. All these caused the audience to dislike the play and to find it incomprehensible initially. After a while, however, the play drew attention and was understood by the people and the critics.

In order to comprehend this piece of absurd theatre, this unique work of Beckett, one would need to analyse it in terms of its rhythm, use of the language and style. Rhythm is one of the most remarkable aspects of the play. Both in reading and watching the performance, the text slows us down, by its pauses, its repetitions, its circularities (Worth, 1990, p. 14). Intervals between the short conversations barely advance and the plot is already slow-paced, and action barely exists.

The language and the style of the play are also important to its discussion. The language is surprisingly simple at times. However, the simplicity is only the appearance, all the meaning is hidden within the rhythm, tone and repetition (Worth, 1990, p. 15), which hold the complete work together. Therefore, it requires you to be alert even when listening to the simple words. It also includes different punctuation, lack of coherence and conclusion and all kinds of absurdity that a simple looking text may involve. The style also forces us to understand the plot in different ways. Although the text is the main element of the performances, only reading it is not enough to fully absorb the idea, we had better be *imagining* a performance at least (Kenner, 1973, p. 26). Kenner (1973) explains this how and why:

This means imagining men speaking the words, instead of ourselves simply reading over the words. The words are not statements the author makes to us, the words are exchanged. 'Nothing to be done' is apt to sit on the printed page like the dictum of an oracle. 'Nothing to be done,' addressed by Estragon ('*giving up again*') to the problem of removing his boot, is a different matter. It expresses his sense of helplessness with respect to a specific task. There may be, in other contexts, something to be done, though he is not at the moment prepared to envisage them. (p. 26)

In this way, readers do not only remain as readers, but also they create their own stage in their own mind in order to better understand the play.

1.3. TRANSLATIONS OF *WAITING FOR GODOT*

Waiting for Godot was first written in French by Beckett in 1949 and it was first staged in 1953 in Paris. Beckett translated it into English by himself in 1954, which leads us to an example of "self-translation". After being translated into English, it was staged in

different countries, including Turkey and started to reach wider audiences in the world. In Turkey, it was first translated by Muhsin Ertuğrul and staged at the İstanbul Küçük Sahne Tiyatrosu in 1955 and later it is claimed that it was translated by Genco Erkal for stage as he did not approve of the previous translation. The first translation from French into Turkish was by Ferit Edgü (Çan Yayınları, 1963) and it was performed at the Ankara Sanat Tiyatrosu (AST) the same year. It was the first play performed in AST. This was followed by translations from French by Hasan Anamur (Can Yayınları, 1990), by Ferit Edgü in collaboration with Berent Enç (Altın Kitaplar Yayınevi, 1969); from English by Tuncay Birkan (Kabalıcı Yayınevi, 1992), by Uğur Ün (Mitos-Boyut Yayınları, 1993) and lastly from both French and English by Uğur Ün and Tarık Günersel (Kabalıcı Yayınevi, 2000). Different publishing houses published these translations, and each was republished in Turkey. The translations by Muhsin Ertuğrul and Ferit Edgü are not within our scope because they were directly for performing purposes, whereas this study focuses on the translations, which have not been performed yet but served only for reading purposes.

1.4. TRANSLATORS OF *WAITING FOR GODOT*

Brief information is provided below about the translators whose works are the subject of this study.

1.4.1. From French: Hasan Anamur

Hasan Anamur was born in 1940 in Ankara and died in 2017 in İstanbul. He was an author, translator, critic and academic. He worked as an academic at Ankara University in Ankara and at Uludağ University in Bursa and he founded the Translation and Interpretation Department at Yıldız Teknik University in İstanbul in 1992. He was awarded the *Palmes Académiques* medal in 1992. He had many national and international publications, and books. He translated many works from Jean Giroudoux, Ionesco, Michel Tournier and Baudelaire, including the translation of *Waiting for Godot* into Turkish in 1990.

1.4.2. From English: Tuncay Birkan

Tuncay Birkan was born in 1968 in İstanbul, graduated from the English Language and Literature Department of Boğaziçi University. He is not only a translator with nearly 50 translations, most of which are in the field of social sciences and humanities, but he also writes essays, forewords and texts for back covers.

In the preface of his translation of *Waiting for Godot*, Birkan (Beckett, 1992) underlines that he translated from the English version of *Waiting for Godot* into Turkish. He also mentions that he was aware of the fact that *Waiting for Godot* was first translated from French by Ferit Edgü, that Beckett made remarkable changes in its English versions in compliance with the suggestions of Roger Blin, who was the actor and director of *Waiting for Godot* and thus it was not a word-for-word translation but a rewriting of Beckett. He also warned the readers that he intentionally made some uneasy word choices during the translation, which, he believed, would please the loyal readers of Beckett (p. 8).

1.4.3. From English and French: Uğur Ün and Tarık Günersel

Uğur Ün, born in 1956 in İstanbul, graduated from the French Language and Literature Department of İstanbul University. He worked in Uğur Film Inc. between 1979 and 2007. During this time, he translated many works, particularly the books by Beckett, and carried out research on jazz, blues and rock. After Uğur Film Inc. had been shut down in 2007, he wrote several books about music and cinema.

He translated works not only from French, but also from English. Among the translations of Beckett's works from French into Turkish and both from French and English, he also translated *Waiting for Godot*, *Tous ceux qui Tombent* and *Endgame* in 1993, *L'Innomable (The Unnamable)* in 1997 and *More Pricks than Kicks* in 1998 from only English into Turkish (Anamur, 2013, p. 141). He translated *Waiting for Godot* in collaboration with Tarık Günersel from both the French and the English versions.

Tarık Günersel, born in 1953 in İstanbul, is poet, storywriter, essayist, aphorist, librettist, translator, playwright, actor and director. He is a sophisticated artist working in different fields such as opera, theatre, cinema, literature and translation. He served as PEN Turkey President between 2007 and 2009 and he was on the PEN Executive Board between 2010 and 2012. Besides *Waiting for Godot*, he also translated the works of many well-known authors, namely Perry Anderson, Tim Burton, Arthur Miller and Václav Havel.

CHAPTER 2: THEORETICAL BACKGROUND

Chapter 2 discusses the theoretical background of this study, namely self-translation and drama translation.

2.1. SELF-TRANSLATION

Self-translation, or in other words, auto-translation, is a translation process that differs from other forms of translation. In self-translation, the author of a text also undertakes its translation into another language. Anton Popovič describes this as “the translation of an original work into another language by the author himself” (as cited in Grutman and van Bolderen, 2014, p. 323). In this type of translation, the author-translator is the person who creates a work in a foreign language and translates this work into his/her mother tongue while translators normally perform the translation task from a foreign language into the mother tongue (Fitch, 1988, p. 22). Although this is the general tendency, it is also possible for self-translation to occur from the mother tongue into the foreign language. For example, in Beckett’s case, he wrote both in English, his mother tongue, and in French and self-translated vice-versa. The act of self-translation can be categorised into two; namely simultaneous self-translation and delayed (or consecutive) self-translation (Grutman, 2001, p. 20). While simultaneous self-translation is executed during the creation of the original text, the latter occurs after the completion or even the publication of the original text. When there is simultaneous self-translation, both the original and self-translation tend to be similar as they are created at the same time. However, when one work is self-translated after a period of time elapses, the differences and the distance between the original and the self-translation tends to increase.

Popovič suggested that self-translation “cannot be regarded as a variant of the original text but as a true translation” (as cited in Montini, 2010, p. 306) in spite of the fact that both the text and its translation are by the same person. Recent studies also discuss this phenomenon and differentiate the self-translation from translation proper. The main reason for this, according to Koller, is the matter of *faithfulness* because it is appropriate for the author-translator to make changes in the translated text, whereas this is a matter

of hesitation for the “ordinary” translator (as cited in Montini, 2010, p. 306). The term *faithfulness* is a key concept in this context. The author-translator is thought to be in a better position in the translation process in comparison to a translator with respect to presenting the intentions of the author of the original text since he/she is the author (Fitch, 1988, p. 125). Shread (2009) also refers to “liberty” within the context of author-translators:

One of the distinctive characteristics of self-translation is its daring and ability to take liberties that would be unacceptable to anyone but the “author” of the work. These so-called “infidelities” are allowed so long as they are carefully delimited by the authorizations of self-translators. (p. 59)

However, a translator is generally expected not to be remarkably distant from the original text and to be only responsible for transferring the original message into the TL as it is, which means he/she will be *faithful* to the original. The playwright Goldoni, who was a self-translator himself in Italian and French, also reiterated his advantageous position as self-translator:

I nevertheless had an advantage in this regard over others: a mere translator would not have dared, even in the face of difficulty, to sidestep the literal sense; but I, as the author of my own work, was able to change words, the better to conform to the taste and customs of my nations. (as cited in Montini, 2010, p. 306)

The responsibility of the “ordinary” translator is not solely being *faithful* to the original. As stated by Stephen H. Straight, most of them try to find a midway while translating to keep the foreign aspects of the original work and not making the readers feel that “it was the product of an alien mind” (as cited in Fitch, 1988, p. 24). They must be both faithful and create a reader-friendly translated work. The situation of the author-translator is not any different from that of the ordinary translator:

On the level of the *reception* of the target-text it is clear that in choosing to address the reader in the reader’s own language, the author who is translating his own work brings himself closer to his reader. From the point of view of the *production* of the target-text, however, the author is confronted by the same two options: he can either seek to create for his reader an impression of cultural and linguistic familiarity or, on the contrary, he can set out to place him in an alien climate by cultivating a certain cultural exorcism and linguistic strangeness which will make his text ‘read like a translation.’ (Fitch, 1988, p.25)

Even if they must make choices as mentioned above like any other translators during the translation process, author-translators have an advantage: they enjoy the power of “authority”, which allows them to make modifications, to decide how to translate and to stay in their own comfort zone. Thanks to these broader borders, they translate their own original works in such a manner that readers are inclined to think that self-translated work is closer to the original and more authorial (Fitch, 1988, p. 19). The reason for this conception is the fact that self-translation is considered as a *repetition of a process*, a re-writing of the original by the same author in another language, whereas a translation proper is considered to be as a *reproduction of a product* by means of a two-stage process of reading-writing by the translator (Fitch, 1988, p. 130). One may even not consider self-translators as translators, because their works are original and authentic, the terminology is more flexible and the distinction between the original and self-translation becomes invisible (Sabljó, 2011, p. 165). It can be said that this situation creates a blurred boundary between the translation proper and self-translation. Souza (2006) mentions that this blurred boundary can also be detected in the critics’ works:

In Beckett’s case, even some of his critics tended to overlook differences between the two texts: they studied and quoted either the English or the French text, depending on the language they were writing in. That is to say that one or the other text was, and sometimes still is, treated as the “original” and, in some cases, there is not even the slightest mention to its pair in the other language. (p. 48)

Although the self-translated work is seen as an original piece in the second language, it is still “intrinsically connected” with the first text. This means that both the original and the translation depend on each other as they can be compared and clarify each other and this also causes the loss of autonomy (Souza, 2006, 52). According to Perloff, the loss of autonomy happens because the precedence of the original over the translation is questioned when the text exists in two languages by depending each other (as cited in Souza, 2006, p. 52).

While discussing the difference between self-translation and translation proper, there is another important point not to be missed out: the reception of the readers. The process of the author-translator and the ordinary translator may differ because of the authority

issues, but the literary and linguistic knowledge of the readers is also essential for the reception of the translations. In this context three types of readers can be presumed: first type is the one who does not know the foreign language at all in which the original work is written and who compulsorily reads the translated text. The second type is the one who has a command of the foreign language in which the original work was written but who does not know the original work. This reader reads the translation and may try to reconstruct and guess the original in his/her mind with the absence of the original itself. Finally, the third type of reader has a command of the foreign language and also knows the original work. This type of reader does not surely follow the pattern of the second type, he/she can read the original work to make any comparison rather than trying to reconstruct the original in his/her mind (Fitch, 1988, p. 127). While one reader tries to understand the text only from the translated text, the other only reads the translated text despite the knowledge of the foreign language in which the original work was written. Another reader reads the translated text and knows the original work because he has command of the foreign language in which the original work was written. The level of understanding and processing the literary work differs from one type of reader to another. Thus, the linguistic skills and background of the reader is another factor for the reception level of the literary work.

It is an accepted fact by many scholars that self-translation, especially the self-translation and bilingualism of Beckett, was a neglected field of translation study until the 1980's (Sabljo, 2011, p. 166). However, there was slight interest among some scholars such as the article written by Ruby Cohn in 1962. There are a couple of reasons why the self-translation has not been an attractive subject for translation scholars until now. One of the reasons is the fact that it is mostly considered to be closer to the notion of bilingualism than translation proper (Grutman, 2001, p. 17) as the self-translators are writers who prefer not only to write in one language but to create in other languages. According to Schleiermacher, another reason is the fact that there is a lack of theory in self-translation as bilingual authors are very few, and the writers who create their works in two languages are correspondingly quite rare (as cited in Fitch, 1988, p. 23). Besides, the critics who can examine both versions of a self-translated work, namely bilingual critics, are also very few (Fitch, 1988, p. 126). Last but not the least, there are two other

reasons put forth by Hokenson and Munson, according to whom the reasons why self-translators are neglected in West are both nationalistic monolingualism and the status of today's bilingual writers as spanning "two literatures while refusing anchorage in either one" (as cited in Montini, 2010, p. 307-308). Despite these handicaps and inadequacies, the American theatre scholar Ruby Cohn (1962) can be counted as one of the first scholars who studied the self-translations by Beckett. Her essay titled *Samuel Beckett: Self-Translator* covered the analysis of Beckett's works *Murphy*, the trilogy, *Waiting for Godot* and *Endgame*.

When self-translation became a studied subject, it started to raise questions for scholars. As Hokenson and Munson (2007) mentioned in their work, the questions are:

Is each part of the bilingual text a separate, original creation or is each incomplete without the other? Is self-translation a unique genre? Can either version be split off into a single language or literary tradition? How can two linguistic versions of a text be fitted into standard models of foreign and domestic texts and cultures? (p. III)

Hokenson and Munson (2007) try to respond to these questions with "a descriptive and analytical study of one neglected strand in translation history and theory" with a view to locate the study within the translation studies. Their research reveals that self-translation was widely used in the medieval and early modern Europe, but it mostly disappeared when nation-states started to be established during the time of nationalistic monolingualism (p. 1).

The discussions also lead us to the notion of bilingualism. In a very short description, bilingualism is the ability to command in two languages. One can hold both languages as native tongue or learn one of them at any time in his/her life. According to Elizabeth Klosty Beaujour, while "bilinguals frequently shift languages without making a conscious decision to do so, polyglot and bilingual *writers* must deliberately decide which language to use in a given instance" (as cited in Grutman, 2001, p. 17-18) When its connection with translation is considered, according to Shreve (2012), bilingualism and all types of translation are connected "at a very fundamental cognitive level" (p. 1) and according to Harris, this occurs even if it is a natural translation, which is handled by bilinguals with no special training or professional translation handled by trained

translators (as cited in Shreve, 2012, p. 1). Thus, bilingualism leads the self-translators to make a decision, according to which they consciously choose in which language to write and into which language to self-translate.

When examining the status of self-translation in Turkey, it is no different than the general situation throughout the translation and literary world as explained above. There are also a few bilingual writers and critics in Turkey and the limited number of studies in this field do not provide us with enough information. Elif Şafak is one of the well-known authors in Turkey. Some of her novels were first written in English and translated into Turkish, such as *The Saint of Incipient Insanities* in 2004, *The Bastard of Istanbul* in 2007 and *The Forty Rules of Love* in 2010. Most of her books were written in Turkish and then translated into different languages, but when she wrote her books in English, she translated them into Turkish in collaboration with translators, which is the subject of another study (Akbatır, 2010). Another example of a Turkish bilingual writer is Halide Edip Adivar, who was a politician, academician and author. In addition to her books first written in Turkish, she also has books written first in English, such as *The Memoirs of Halide Edib* in 1926, *Turkish Ordeal* in 1928, *The Clown and His Daughter* in 1935, which were translated into Turkish.

Apart from bilingual writers and their works, the studies on self-translation, particularly on the self-translation of Beckett are remarkably limited in Turkey. There are numerous master's thesis and doctoral dissertations on Beckett's works in different fields, but there are only a couple of studies focusing on the Beckett's bilingualism and self-translations, such as the master's thesis by Ayşe Pınar Besen (1994), comparing the French and English versions and their Turkish translations of *Waiting for Godot*, the paper presented by Sinem Sancaktaroğlu Bozkurt (2014) which addresses the bilingual and self-translator positions of Beckett at macro level and lays emphasis on the Turkish translations of Beckett's works and the presentation given by Barbara Gülen (2018) about the performance of Beckett's three plays, which also examines the self-translations of Beckett. The master's thesis by Ayşe Pınar Besen is not considered within the scope of this study although it is on the comparative analysis of *Waiting for Godot* and its translations into Turkish because it does not particularly discuss the notion

of self-translation. Besides, there have only been two doctoral dissertations on this subject listed on the database of the Thesis Center of the Council of Higher Education; one was written by abovementioned Arzu Akbatur (2010), which especially focuses on the works of Elif Şafak and examines her self-translations and the second one was written by Şilan Karadağ Evirgen (2016), which discusses the self-translation processes of Turkish bilingual writers.

2.1.1. Beckett as Self-Translator

Samuel Beckett is considered as one of the best-known bilingual writers in the literary world. He is not only famous for his bilingualism, but also for his works written/translated in two languages simultaneously (Sabljo, 2011, p. 163). Before World War II, he had publications both in English and French, but he attracted attention when his book *Molloy* appeared in French in 1951. Actually, his publications in French date back to 1945⁴ but the appearance of *Molloy* caused people to think that he switched from English to French and since then, his preference to write in French instead of English was a matter to be discussed (Fitch, 1988, p. 3).

He did not stop writing in English as expected, except during World War II when he wrote in French exclusively. After the war, he wrote four novellas, four novels, two plays, four critical articles and seven poems in six years (Beer, 1994, p. 213). During this period, approximately ten years, he did not create a single text in English (Fitch, 1988, p. 7) but he did not stop translating into English, either. After the stage performance of *Waiting for Godot*, the English version of the play was in high demand (Cohn, 1962, p. 268) and he returned to writing in English with *All That Fall* in 1956 (Sabljo, 2011, p. 164).

There are a couple of theories about Beckett's bilingualism. According to Ann Beer, his preference to be a bilingual is completely voluntary as he was not persecuted for

⁴ A critical article published in *the Cahiers d'art* (1945), a short story titled *Suite* (1946) and a group of twelve poems (1946) in *Temps modernes*, a short story titled *l'Expulsé* in *Fontaine* (1946), French version of his own novel *Murphy* (1947) and his first bilingual publication titled *Trois Poèmes in Transition Forty-Eight* (1948).

political, economic or religious reasons or he was not a member of a minority. His tendency to produce in French can be considered as a partly aesthetic and partly psychological need (Beer, 1994, p. 214). According to Harry Cockerham, it was not because he stopped writing in English completely and chose to write in French, but he preferred to divide his energy and effort into two, both in English and French (as cited in Fitch, 1988, p. 3). When asked, he simply answered that it was easier to write without a style in French (Cohn, 1962, p. 95). He could control his style while writing in French and he was able to write differently, barely and in an uncomplicated way (Sabljo, 2011, p. 164).

Another theory was based on the surmise of Beckett's efforts to keep the distance with his own country and family. When he graduated, he worked in Ireland for a short time and moved to Paris to work there. His relationship with his mother had not been pleasant after his move to France. During his short visits to Dublin and when Beckett returned to Ireland in 1937, he had tough disputes with his mother, and he decided to move to France permanently. It is not surprising that he restarted to create works in English in the 1950's after the death of her mother. It can be said that he rejected his native tongue when he was trying to ignore his own country, the years and relations which hurt him (Fitch, 1998, p. 8).

As for Beckett as self-translator, the 1950's were the time when he started to self-translate. Considering that half of his works were originally written in English and half of them in French, all of his texts written after the creation of *Murphy* in 1938 were translated by Beckett either into English or French (Sabljo, 2011, p. 164). What makes Beckett's self-translations remarkable is the fact that he self-translated in two-way, both into his mother tongue and his foreign language, French (Fitch, 1988, p. 22). It would not be true to say that he translated all his works by himself. In some of his works, he collaborated with translators such as Richard Seaver and Patrick Bowles. However, he mainly preferred to complete the translations by himself because the collaboration with the translators became a burden for him after a while. His meticulousness and intrusive nature also led him to supervise the translators during the translation of his works into other languages, such as into Italian and German (Sabljo, 2011, p. 164). This is not surprising when we take into account the fact that he also created many versions of his

works as he revised them while self-translating and directing. Because of his meticulousness and intrusiveness towards the translation and staging processes, we can understand that Beckett carried out not only interlingual translation (while self-translating), but also intralingual translation (while creating different versions of the same work) and intersemiotic translation (while supervising about décor, music, costume, etc. of his plays) (Sancaktaroğlu Bozkurt, 2014, p. 1).

While self-translating, Beckett performed many modifications, such as deletions, insertions or changes in the style. Speaking particularly about the translation of *En Attendant Godot* into English, he tended towards “vulgarisation and colloquialization” (Cohn, 1962, p. 268). He performed more deletion than addition, could not keep the colloquial style as well as he created in French version, reduced the biblical references and adapted cultural elements such as city or river names. These modifications in the English version made the work “bleaker” than the French version (Cohn, 1962, p. 269).

Besides the modifications made by the author-translator, simultaneous self-translation and delayed self-translation are also important factors affecting the content of self-translated work. When the translation is performed right after the original has been completed, the self-translated work is closer to the original. As time elapses, the correspondence between the original and translation decreases. To give an example from Beckett’s work, the translations of *Molloy*, *Malone Dies* and *Unnamable* are quite close to their original versions because they were translated in a short period of time after the completion of the original. On the other hand, the translations of *Murphy* and *Watt* differ remarkably from the original as they were translated more than two decades after the completion of the original. The difference between the originals and translations of *Mercier and Camier* is even greater since the original was written in 1946 and the translation was undertaken by Beckett between 1970 and 1974 (Sabljo, 2011, p. 166). Therefore, the correspondence between the original texts by Beckett and their translations mainly depends on the time gap between the creation of the original and the translation.

Despite his tendency to make modifications, there were instances where he preferred to translate without any modification. His work *Three Poems*, which was published in

transition in 1948 in two languages was an example of this and in this translation, he conveyed the moods of the original and transferred the desperate rhythms almost in a word-by-word way (Cohn, 1962, p. 267).

One surprising fact about Beckett is that he was not very fond of translating even though he translated throughout his life. As he mentioned on many occasions, he considered the act of translating as a ‘chore’ but nothing more. He also found translating his own works weary. Beckett once wrote Alan Schneider about his work, *Endgame*:

I have not even begun the translation. I have until August to finish it and keep putting off the dreaded day... I have nothing but wastes and wilds of self-translation before me for many miserable months to come. (as cited in Fitch, 1988, p. 9)

He also had an unpleasant story about this. Bair (1978) depicted that he was assigned by UNESCO in 1949 to translate the anthology of Mexican poetry which was edited by Octavio Paz. He translated in collaboration with a friend who had a better command of the language of the original text. However, he then swore that “he would never again take on a translation project, no matter how dire his financial straits” (as cited in Grutman, 2013a, p. 68).

At this very point, a very simple question can be put forward: why did Beckett insist on creating his works in two languages if he was never fond of translating? It is not possible to give one answer to this question. However, one can theorize about why he devoted himself both to writing and self-translating. He had had a very good command in both languages since youth, he needed some distance from his native land when he was an adult and inclined into his second language, namely French. After having written many works in both languages, especially in French, it was inevitable for him to re-create them in his native language as it was requested by his English-speaking audiences. He attended the rehearsals of his plays and many times he could not stop himself from talking to the director and he shared his opinions. He sometimes changed the theatre scripts during the rehearsal in order to better adapt the lines in the play, he even explained some scenes to the actors. When the time came to translate his works, he

collaborated with other translators to translate some of his own works, but he never gave out control to them and always supervised them. After a while this became a workload for him and led to his handling of the translations. It can be said that his dedication to convey his messages in his very own way made him one of the world's most famous bilingual writers and self-translators.

2.2. DRAMA TRANSLATION

Compared to the studies on other types of translation, limited amount of attention has been devoted for drama translation. It is an accepted fact by many scholars that drama translation is a neglected field of study in translation studies (Bassnett, 2002, p. 123). This is probably due to the special nature of theatre texts and various difficulties that translators face during the translation process. Anderman (2001) states that “unlike the translation of a novel, or a poem, the duality inherent in the art of the theatre requires language to combine with spectacle, manifested through visual as well as acoustic images” (p. 71). This duality inherent in theatre brings along other issues to be discussed, which are the target group of the theatre texts, two different text type in one theatre text and the incompleteness of the theatre text if it is not performed.

The duality of the theatre texts stems from its multi-layered structure. The nature of theatre includes not only the linguistic features, but also verbal and theatrical features. These features are also seen in the theatre texts. Thus, the theatre texts are considered as multimedial texts, which were identified by the German scholar Katharina Reiss in 1971 (Snell-Hornby, 2007, p. 107). According to this classification, multimedial texts such as radio plays, film scripts and theatre texts are “written to be spoken or sung, and that are hence dependent on a non-verbal medium or on other non-verbal forms of expression, both acoustic and visual, to reach their intended audience” (Snell-Hornby, 2007, p. 107-108). Since each theatre text or its translation is ideally created for the performance (Okayuz, 2016, p. 293), it is inevitable to ignore the various sign systems included. The linguistic code is only one element among many, such as music, gestures, costume, lightning, setting, etc. and they interact together when the text is played (Bassnett, 1985,

p. 94). As Snell-Hornby (1997) mentions, other elements include paralinguistic, kinesic and proxemic features:

The basic paralinguistic features concern vocal elements such as intonation, pitch, rhythm, tempo, resonance, loudness and voice timbre leading to expressions of emotion such as shouting, sighing or laughter. Kinesic features are related to body movements, postures and gestures and include smiling, winking, shrugging or waving. Proxemic features involve the relationship of a figure to the stage environment and describe its movement within that environment and its varying distance or physical closeness to the other characters on stage. (p. 190)

It can be understood that vocal elements, body gestures and the stage environment are the important factors of a theatre text alongside its linguistic layer. This nature of duality raises other difficulties within the theatre texts.

The first difficulty is the target group of the theatre text. The translator translates for four types of receivers: the armchair reader, the audience of the theatre, the directors and the actors of the play. According to van den Broeck, the translator is faced with the choice of either viewing drama as literature or as an integral part of a theatrical production (as cited in Anderman, 2001, p. 71). If the target group of the text is the armchair reader, “literalness and linguistic fidelity have been the principal criteria” (Bassnett, 1991, p. 127). This is generally seen in the volumes of complete plays. Although the French and the English versions were played numerous times in many places, the selective Turkish translations of *Waiting for Godot*, which are the subject of this study, can be considered as works for the armchair reader.

If the target group of the text is the audience at the theatre, a retrospective translation may not be adequate, but a new dramatic ‘score’ for a performance that is coherent and acceptable within the target culture is needed (Snell-Hornby, 1997, p. 195). What Anderman (1998) points out may be the explanation for the position of the audience:

The audience occupies a different position from the reader of a book who can decide where to stop and reflect, and even consult relevant works of reference if further clarification is required. (p. 72)

In this situation, audience is in such position that he/she follows the play while it is performed and there is no time to pause and to think about any part of the play. If the target group consists of the actors and directors, the focal point is the complete perception of the play by actors and directors in order to assure the success of the performance.

The second difficulty is the existence of two different texts. The theatre texts differ from the other kinds of literary texts with its two components: stage directions and dialogues. Stage directions are essential for the performance, since they help actors and directors to reflect the essence of the play on the stage and they also help the armchair readers to imagine the stage in their minds. Stage directions complete the dialogues (or sometimes monologues) which constitute and shape the play. Different from the novels or stories, dialogues are characterized by rhythm, intonation patterns, pitch and loudness (Bassnett, 2002, p. 125) when performed. The focal of this study, *Waiting for Godot*, also consists of stage directions and dialogues. Becket himself and the Turkish translators translated the stage directions and dialogues using different translation procedures. Some examples are analysed and discussed in Chapter 4.

The third difficulty arising from the duality of the theatre text is the incompleteness of the theatre text because “it is only in performance that the full potential of the text is realized” (Bassnett, 2002, p. 124). With this information, the translator faces with a major problem: “whether to translate the text as a purely literary text, or to try to translate it in its function as one element in another, more complex system” (Bassnett, 2002, p. 124). In reality, it is inevitable for the translators to receive criticism in any way, either for the literal nature of their work or for its free and deviant form. The notion of incompleteness leads us to the performability and speakability issues, which are about the performance of the play. Considering the works studied in this study, the French and the English versions were performed as mentioned in the previous chapter. However, the Turkish translations have not been performed yet and it can be assumed that they are still incomplete. Since it is assumed that they are mainly intended for armchair readers different from the previous translations carried out by Muhsin Ertuğrul and Genco Erkal for performing purposes, it can be said that they are mostly close to

their STs and their literalness and linguistic fidelity are more visible than their performability and speakability.

Performability has an important role to play in drama and the theatre text is an essential element of it. Because if it is assumed that a theatre text is written with a view to be performed, it contains distinguishable structural features that make it performable, beyond the stage directions themselves. Thus, the translator is expected to detect these features and translate accordingly into the TL even if it causes major shifts on the linguistic and stylistic planes (Bassnett, 2002, p. 126).

According to Bassnett (1991), the term ‘performability’ is a concept which does not have a clear definition in most of the languages other than English and it is generally perceived as a need for fluent speech rhythms in the target text (p. 102). In order to maintain performability, forming a set of criteria for the translation process can be an option, but they vary “from culture to culture, from period to period and from text type to text type” (Bassnett, 1991, p. 102). Since an actor reflects the emotion of the play through the voice, facial expressions, gestures and movements when he/she expresses his/her lines, the translators are demanded to translate speakable, breathable and performable texts (Snell-Hornby, 2007, 112). Besides, one should remember that while the ST may be performed and a prose text in the SL may be read without making any changes on the text for considerable time, the average life span of a translated theatre text is 25 years at the most (Bassnett, 1991, p. 111) because “the patterns of speech are in a continuous process of change” (Bassnett-McGuire, 1985, p. 89) and the translated text is expected to be compatible with the period in terms of register, tone and style.

Besides all these, the readability and the performability of a theatre text are indissociable, which also leaves the translator in a translation dilemma. In this case, the translator is demanded to “treat a written text that is part of a larger complex of sign systems, involving paralinguistic and kinesic features, as if it were a literary text, created solely for the page to be read off” (Bassnett-McGuire, 1985, p. 87). Therefore, the duty of the translator to translate such a multidimensional text is relatively impossible and the “real translation takes place only on the level of the *mise en scène* as a whole” (Pavis, 1989, p. 41).

As for speakability, it is also an important factor upon the performance of the theatre text. According to Veltrusky, the relationship between the dialogue and the extra-linguistic situation is intense and reciprocal (as cited in Bassnett, 2002, p. 125). This means that different from reading, during the performance it is expected from the language of the theatre text to flow smoothly and rhythmically, to be easily speakable and perceivable by the audience. Besides the dialogues also contain in themselves the extra-linguistic features and they give an idea to the actors and directors about the gestures, intonation, rhythm, etc, which facilitate the perception of the actors and directors and the performability of the play. When the sentences are formed longer, it causes less means of emphasis and stress and creates problems for intonation and breathing (Snell-Hornby, 1997, p. 198). Therefore, Robert Corrigan states that "at all times the translator must *hear* the voice that speaks and take into account the 'gesture' of the language, the cadence rhythm and pauses that occur when the written text is spoken" (as cited in Bassnett, 2002, p. 125). Considering the performability and speakability, there is no clear evidence that the works examined in this study are compatible with performance, as they have not been staged. If they are performed in the future, actors and directors may demand any modification on the text to make it more performable and speakable.

In addition to the duality, the interaction is another issue to be discussed. Bassnett (2002) suggests that a theatre translator must consider the performance aspect of the text and its relationship with an audience (p. 134). Considering that a performance is a live activity on the stage, it has some remarkable consequences for the communication process and it affects the three types of interactive relations formed with the audience in a theatre: audience-stage interaction in the field of fiction, audience-actor interaction and interaction in the audience (Bassnett, 1990, p. 162).

Different from readers and film or television spectators, whose communication process is one-way, theatre audiences are active during the play and they interact with what is presented on the stage at the same night of the performance (Mateo, 1995, p. 100). Audience-stage interaction is formed in accordance with the "spectator's cultural assumptions, horizon of expectations and theatrical conventions on one hand and the direct experience of a production with its own internal horizon of expectations, on the

other” (Bennett, 1990, p. 180). The audience’s reaction to the performance is linked to many factors. Before the performance is staged, they start to have an idea about the performance even with little information such as the title of the play, familiarity with the drama text or the playwright (Mateo, 1995, p. 101). While they watch the performance, they check and/or confirm their expectations and predictions, which happens during the performance and they do not have a chance to rewind. Audience-actor interaction occurs depending on the performance of the actors. If the actor leaves a good impression on the audience, they are appreciated and encouraged by the audience. As regards to the interaction in the audience, the audience come together in a place, for example in a theatre hall, and watch the play together. A group response is formed and it is affected by the physical features such as the size of the area and number of seats occupied because “the experience of the spectator in a packed auditorium is different from that of one in a half-empty theatre” (Bennett, 1990, p. 140). Some reactions such as laughter and applause may expand easily among the audience, which differentiate the situation of the theatre audience from the individual film or television spectator.

According to Anderman, there are also other aspects, which are discussed below and should be taken into consideration by the translator in drama translation. The original theatre text may be written in a dialect, which requires the translator to find out if there is any equivalent dialect in the TL. However, there are times when the dialect in the TL may not provide the desired harmony with the translated text but some of them fit perfectly. The slang, terms of endearment or swearwords are also the elements to be addressed. The translator should decide to transfer them either word-by-word or at a superficial level into the TL considering the reaction of the target audience. Topical allusions are another important point to pay attention to while translating because its equivalent in the TL may not create the same effect. Besides, it is essential to specify if the structure of the text is in only verse form, or in a combination of verse and prose form, which may cause further difficulties in the translation process (Anderman, 2001, p. 71-72).

In addition to these aspects on the textual level, socio-cultural differences may also be challenging. These are not universal, and they depend on cultures, languages, traditions and period. Culture-related elements, such as customs and attitudes, always vary from

one culture/tradition to another. Using irony is not preferred in each culture as any ironic element in the ST may be misinterpreted or may not be understood in the target culture and thus it does not create the desired effect. Translating cultural norms or habits which belong to the source culture into the TL is also risky since they may have different meaning in the target culture (Anderman, 2001, p. 72).

These risky aspects require more attention during the translation process. Since the audience watch the play from the beginning to the end, there is no need for them to imagine the scenes in their mind: the play is staged before them. However, the reader of the translation has nothing but the text, and this causes them to visualize the scenes in their minds. Even though the perception of the audience depends on their previous theatrical experiences and interpretation abilities, the status of the reader is still different and more fragile. When the works in this study are considered, the original work in French includes cursing words, topical allusions, culture and religion-related elements to be handled in TLs. Beckett treated them in his own way as author-translator in a broader sense. The Turkish translators adopted different procedures to manage these differences and to convey into the TL. It can be seen that they sometimes retained the original essence and sometimes followed different paths, which are analysed in the chapter of the case study.

The above-mentioned facets will continue to be discussed as long as the notion of theatre exists. With the remarkable progress in the studies in drama translation thanks to the increasing number of scholars who are interested in this discipline, drama translation currently is a popular branch of translation studies. In the light of the early studies such as by Bassnett (1985, 1991, 1998, 2002) and Snell-Hornby (1997, 2007), the number of scholars working on drama translation increased in the 2000's. Among them, we can mention Aaltonen (2000) with her works on the linguistic and cultural aspects as well as the choices of translators, Marinetti and Rose (2013), who portray the translation and staging process of theatre texts and dwell upon the role of the translator and Marco (2002), who suggests methods to be used for the training of drama translation.

CHAPTER 3: METHODOLOGY

Culler (1975) states that languages are not nomenclatures and the concepts of one language may differ radically from those of another, since each language articulates or organizes the world differently, and languages do not simply name categories; they articulate their own (p. 21-22). Therefore, we can say that language is a living and ever-changing notion and its structure varies. The differences between the languages at the cultural and structural level transform the translation process into a challenge, the more the differences, the more challenging the translation process becomes. In order to cope with these challenges, many scholars suggest various translation methods, procedures and strategies.

The case study presented in the next chapter has been carried out based on the Peter Newmark's translation procedures. Newmark suggests both translation methods and translation procedures, but he underlines the difference between them by stating that "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (Newmark, 1988a, p. 81). Since the smaller units of the text are the focal point in this study, Newmark's translation procedures have been adopted.

There are many other methods and strategies suggested by other scholars, such as Baker (1992), Delabastita (1993) and Aixelá (1996), but Newmark's procedures serve the purpose because they deal with sentences and smaller units and mainly focus on culture-specific elements, which correspond to the examples in this study.

3.1. LITERAL TRANSLATION

With this procedure, which is probably the most common type of translation, the cultural elements, names, sentences and any other unit(s) in the ST are translated with their closest equivalents in the TT. Vinay and Darbelnet also considered literal translation as a part of their translation methodology. They further point out that literal translation is most common when the translation is performed between two languages

of the same family or even when they share the same culture (Vinay and Darbelnet, 2000, p. 86). This procedure is most commonly preferred in technical and medical translations (Odacıoğlu and Barut, 2018, p. 1385).

Example: TR – *Tahtaya vur!*
EN – *Knock on the wood!*

3.2. TRANSFERENCE

Transference means the transfer of ‘loan words’ from the ST into the TT. This mainly happens when a cultural word in SL does not have an equivalent in the TL and the translator decides not to explain or try to translate the word in his/her own terms but to directly transfer into the TT.

Example: *coup d’état, chargé d’affaire, bon appetit, ballet* are loan words adopted in English from French.

blender, powerbank, pub, Brexit are loan words adopted in Turkish from English.

3.3. NATURALISATION

By this procedure, transference is performed and the word from the SL is adapted to the morphological characteristics of the TL. The word remains as a loan word but the pronunciations and spelling changes in compliance with the TL.

Example: *doctor, emperor, sovereign, necessary* are the examples of naturalisation of words adopted in English from French.

garaj, randevu, kürdan, hoparlör are the examples of naturalisation of words adopted in Turkish from French.

3.4. CULTURAL EQUIVALENCE

This procedure enables the translation of a SL word with a culturally equivalent word in TL. The equivalents may not be accurate, they are explanatory for the TL audience who are not familiar with SL culture. According to Newmark, they have a greater pragmatic impact than culturally neutral terms (Newmark, 1988a, p. 83).

Example :	FR – <i>baccalauréat</i>	EN – <i>A level</i> (Newmark, 1988a, p. 83)
	FR – <i>recteur</i>	EN – <i>chancellor</i> (Newmark, 1988b, p. 76)
	FR – <i>école polyvalente</i>	EN – <i>comprehensive school</i> (Newmark, 1988b, p. 76)

The functional cultural equivalents are more restricted and less related with each other. The main purpose of this kind of equivalent may be considered to support another procedure in a couplet, which is explained below, and it is applied occasionally when the term is of little importance (Newmark, 1988a, p. 83).

Example :	FR – <i>Il y a cinq cents mètres pour finir la course.</i>
	EN – <i>There are fifty yards to finish the race.</i>

3.5. FUNCTIONAL EQUIVALENCE

When this procedure is applied, the cultural word(s) in SL is translated as a non-cultural word(s). The equivalent in the TL becomes neutralised and generalised and the cultural word(s) is/are deculturalised (Newmark, 1988a, p. 83).

Example:	<i>Abitur</i> – German secondary school graduation exam
	<i>Sejm</i> – Polish parliament (Newmark, 1988a, p. 83)

This procedure may also be used when a technical term in SL does not have any equivalent in TL.

Example: EN – *cot death*
FR – *mort subite d'un nourrisson* (Newmark, 1988, p. 83)

3.6. DESCRIPTIVE EQUIVALENCE

This procedure enables to translate the ST unit by describing it. With this procedure, a culture-bound term is conveyed into the TT by explaining it in several words. Description can sometimes be accompanied by the function of the ST unit.

Example: Instead of the word *Samurai* in Japanese, using “Japanese aristocracy from the eleventh to the nineteenth century” into English (Newmark, 1988, p. 84)

3.7. REDUCTION

Contrary to the expansion procedure, the number of the words or sentences may be reduced in the TL if the equivalent in TL gives the same meaning.

Example: FR – *science linguistique* (Newmark, 1988a, p. 90)
EN – *linguistics* (Newmark, 1988a, p. 90)

3.8. EXPANSION

This procedure is applied when the ST unit needs to be expanded or explained with extra words or sentences in order to ensure the equivalency.

Example: FR – *cheveux égaux* (Newmark, 1988a, p. 90)
EN – *evenly cut hair* (Newmark, 1988a, p. 90)

3.9. COUPLET

Couplets, triplets, quadruplets are the combinations of two, three and four of the procedures respectively in order to solve one issue about translation.

Example: EN – *Later Sabbetai, convicted of insincerity, was banished to **Dulcigno**, where he died in obscurity.* (Sciaky, 2003, p. 146)

TR – *Sahtekarlıkla suçlanan Sabetay, **daha sonra Arnavutluk'taki Dulcigno kasabasına sürülmüş** ve orada gözlerden irak bir biçimde ölmüştü.* (Sciaky, 2006, p. 133)

(transference and descriptive equivalence)

CHAPTER 4: CASE STUDY

Chapter 4 includes the case study where the selected examples extracted from the French and the English version of *Waiting for Godot* and their three Turkish translations are analysed, and the statistical data is presented and discussed in discussion section. As mentioned before, theatre texts consist of stage directions and dialogues, which have different structures and functions. Therefore, the examples are analysed under two headings, namely “stage directions” and “dialogues”.

4.1. COMPARATIVE ANALYSIS

The present case study includes the analysis of 23 selected illustrative examples extracted from the French and English versions of *Waiting for Godot* and their three different Turkish translations, translated from French by Hasan Anamur, from English by Tuncay Birkan and from both French and English by Uğur Ün and Tarık Günersel and which entail different kinds of difficulties such as stage directions, taboo words, cultural and religious features. The difficulties stem from the fact that the ST and the TT of the translation belong to different cultures and different language systems. One notion in the source culture may not have the equivalent in the target culture or it may not be easy to convey the same message into in the TL as it is in SL.

As is the nature of the self-translation, the English version differs from the French version at the structural and semantic levels, based on the preferences of author-translator Samuel Beckett. Chronologically speaking, the French version is supposed to be ST while English version is supposed to be the TT. However, in this case, both versions are considered ST since Hasan Anamur took the French version as the ST and Tuncay Birkan took the English version as the ST while Ün & Günersel used both the French and the English versions as STs. This is why, the expressions “the French version” and “the English version” are used instead of ST and TT in this study in order to avoid confusion.

The third Turkish translation by Uğur Ün and Tarık Günersel is important for this study since Anamur translated directly from the French version and Birkan translated directly from English version, which does not give us clue about the effects of self-translation on ordinary translations. However, Ün & Günersel are expected to be influenced by both versions, which differ from each other and this reflects the difference of both the French and the English versions in the Turkish translated text.

Therefore, this study points out where and how the translation by Ün & Günersel differs from the French version, and at which points it reflects the effects of self-translation.

3.1.1. Stage Directions

As mentioned in the previous chapters, a theatre text consists of stage directions and dialogues. While the dialogues maintain the flow of the play, stage directions are the supporting element of the text. They help actors and directors to understand the lines and ensure that the armchair readers visualize the stage in their minds. The functions and the structure of stage directions and dialogues are different. Therefore, the examples are divided into two groups in this study: those including challenges about stage directions and those including challenges about the dialogues.

The following five examples include challenges about stage directions from different parts of *Waiting for Godot*.

Example 1

The following lines appear in the beginning of the Act 1. When Vladimir and Estragon have a conversation, Vladimir wants Estragon to be silent and listen to their surroundings because he thinks that he has heard Godot. They find out that it is not Godot, they feel relieved.

Beckett (French version)	VLADIMIR (<i>levant la main</i>) – Ecoute ! (p. 25)
Beckett (Self-translated English version)	VLADIMIR – Listen! (p. 19)
Anamur (from French)	VLADIMIR (<i>elini kaldırarak</i>) – Dinle! (p. 23)
Birkan (from English)	VLADIMIR – Dinle! (p. 22)
Ün & Günersel (from French and English)	VLADIMIR – Dinle! (p. 23)

The French version has a stage direction to reinforce the effect of the exclamation “Listen!”. However, it was omitted in the English version. When the French version is to be considered as the ST, the **reduction** procedure is used in the English version.

In Anamur’s translation, “*levant la main*”- “*raising his hand*” was translated properly from French as “*elini kaldırarak*”- “*raising his hand*”. Therefore, it can be said that the **literal translation** procedure is used in Anamur’s text.

Birkan was also faithful to the English version and this stage direction does not exist in his translation. Thus, he uses the **literal translation** procedure in his text.

Ün & Günersel did not translate the stage direction, either, which means that they preferred the English version although they used both versions as their STs.

When the French version is to be considered as the ST, the **reduction** procedure is used. When the English version is to be considered as the ST, the **literal translation** procedure is used.

Example 2

These lines are from the Act 1, Vladimir and Estragon examine the face of Lucky, Pozzo's slave and discuss the wounds on his neck because of the rope, his tiredness and the luggage and the basket he carries.

Beckett (French version)	VLADIMIR – Il n'est pas mal. (p. 34)
Beckett (Self-translated English version)	VLADIMIR (<i>grudgingly</i>) – He's not bad looking. (p. 25)
Anamur (from French)	VLADIMIR – Fena değil aslında. (p. 31)
Birkan (from English)	VLADIMIR (<i>istemeye istemeye</i>) – Görünüşü fena değil. (p. 28)
Ün & Günersel (from French and English)	VLADIMIR (<i>gönülsüz</i>) – Fena bir tip değil. (p. 31)

In French version, there is no stage direction, whereas the English version has “*grudgingly*”, which describes Vladimir's facial expression. When the French version is to be considered as the ST, the **expansion** procedure is used in the English version.

Anamur was faithful to his ST and he did not include any stage direction. He uses the **literal translation** procedure.

Birkan is also faithful to his ST and translated the stage direction “*grudgingly*” as “*istemeye istemeye*”. He also used the **literal translation** procedure.

In this example, Ün & Günersel preferred English version as their ST and translated “*grudgingly*” as “*gönülsüz*”.

When the French version is to be considered as the ST, the **expansion** procedure is used. When the English version is to be considered as the ST, the **literal translation** procedure is used in their translation.

Example 3

This part is from the Act 1 where Vladimir suggests Estragon talk to Lucky. He tries to address Lucky, but he does not respond and Pozzo forces him to respond to Estragon with insulting words.

Beckett (French version)	ESTRAGON – Monsieur... pardon, monsieur... (<i>Lucky ne réagit pas. Pozzo fait claquer son fouet. Lucky relève la tête.</i>) POZZO -On te parle, porc. Réponds. (<i>A Estragon.</i>) Allez-y. (p. 36)
Beckett (Self-translated English version)	ESTRAGON – Mister... excuse me, Mister... POZZO -You're being spoken to, pig! Reply! (<i>To Estragon.</i>) (p. 27)
Anamur (from French)	ESTRAGON – Bayım... özür dilerim, Bayım... (<i>Lucky hiçbir tepki göstermez. Pozzo kamçısını şaklatır, Lucky başını kaldırır.</i>) POZZO - Sana söyleniyor, domuz. Yanıtla. (<i>Estragon'a</i>) Sorun. (p. 33)
Birkan (from English)	ESTRAGON -Bayım... özür dilerim, Bayım... POZZO -Seninle konuşuyorlar domuz! Cevap ver! (<i>Estragon'a.</i>) Bir daha sorun. (p. 30)
Ün & Günersel (from French and English)	ESTRAGON - Bayım... affedersiniz, bayım... POZZO -Seninle konuşuyor, domuz! Cevap versene. (<i>Estragon'a.</i>) Hadi tekrar deneyin. (p. 33)

In the French version, there is a stage direction which includes the consecutive reactions of Lucky and Pozzo and which helps picture the events between the two lines:

“Lucky ne réagit pas. Pozzo fait claquer son fouet. Lucky relève la tête.”
“Lucky does not respond. Pozzo cracks his whip. Lucky raises his head.”

However, this part does not exist in the English version. When the French version is to be considered as the ST, the **reduction** procedure is used in the English version.

Anamur retained this stage direction in this translation as it appears in the French version, so he was faithful to his ST. Thus, he uses the **literal translation** procedure.

Birkan also remained faithful to the English version and this stage direction does not exist in his translation. He also used the **literal translation** procedure.

Ün & Günersel chose to ignore this part as it is in the English version. When the French version is to be considered as the ST, the **reduction** procedure is used. When the English version is to be considered as the ST, the **literal translation** procedure is used in their translation.

Example 4

This stage direction is in the beginning of the Act 2, where Vladimir discovers that Estragon was beaten the previous night, and the scene depicts the way they watch and hug each other.

Beckett (French version)	<i>Estragon lève la tête. Ils se regardent longuement, en reculant, avançant et penchant la tête comme devant un objet d’art, tremblant de plus en plus l’un vers l’autre, puis soudain s’étreignent, en se tapant sur le dos. Fin de l’étreinte. Estragon, n’étant plus soutenu, manque de tomber. (p. 81)</i>
Beckett (Self-	<i>Estragon raises his head. They look long at each other, then</i>

translated English version)	<i>suddenly embrace, clapping each other on the back. End of the embrace. Estragon, no longer supported, almost falls. (p. 58)</i>
Anamur (from French)	<i>Estragon başını kaldırır. İkisi de, sanki bir sanat yapıtı seyrediyorlarmış gibi, geri çekilerek, ilerleyerek, başlarını yana eğerek, gitgide daha çok titreyerek birbirlerine yaklaşır ve birdenbire kucaklaşırlar; birbirlerinin sırtlarına vururlar. Kucaklaşmanın sonu. Estragon, kendisini artık kimse tutmadığı için düşer gibi olur. (p. 68)</i>
Birkan (from English)	<i>Estragon başını kaldırır. Uzun uzun birbirlerine bakarlar, sonra aniden sarılırlar, birbirlerinin sırtına vururlar. Sarılmanın sonu. Estragon desteği kalmayınca, düşecek gibi olur. (p. 59)</i>
Ün & Günersel (from French and English)	<i>Estragon başını kaldırır. Birbirlerine uzun uzun bakarlar, sonra birden sarılıp birbirlerinin sırtına vururlar. Ayrılırlar. Estragon bırakılınca düşecek gibi olur. (p. 75)</i>

In the French version, the part “*en reculant, avançant et penchant la tête comme devant un objet d’art, tremblant de plus en plus l’un vers l’autre*” – “backing up, moving forward and tilting their heads like an art object, trembling more and more towards each other” describes how they watch and hug each other after a harsh night, but in the English version, this part does not exist and there is a lack of description of gestures. Even if this text is not staged, this detail should have created the same picture for the English readers as it does for the French readers. Beckett may have considered this detail unimportant, used his authority power and did not convey this stage direction into the English version. When the French version is to be considered as the ST, Beckett used the **reduction** procedure in the English version.

In Anamur’s translation, this part was faithfully translated from the French version as “...sanki bir sanat yapıtı seyrediyorlarmış gibi, geri çekilerek, ilerleyerek, başlarını yana eğerek, gitgide daha çok titreyerek birbirlerine yaklaşır...” – “backing up,

moving forward, tilting their heads as they glance at an art object, trembling more and getting close to each other...” He uses the **literal translation** procedure.

Birkan was also faithful to his ST and this part does not exist. He also used **literal translation** procedure.

Ün & Günersel preferred to be faithful to the English version and did not include this part. When the French version is to be considered as the ST, the **reduction** procedure is used. When the English version is to be considered as the ST, the **literal translation** procedure is used in their translation.

Example 5

This example from the Act 2 depicts the scene where Vladimir and Estragon examine Estragon’s leg, which is hurt, and they talk about the boots which Estragon has lost and cannot remember where they are. Thus, Vladimir asks questions about the lost boots.

Beckett (French version)	VLADIMIR - Pourquoi ? ESTRAGON - Je ne me rappelle pas. VLADIMIR - Non, je veux dire pourquoi tu les as jetées ? ESTRAGON - Elles me faisaient mal. (p. 94)
Beckett (Self-translated English version)	VLADIMIR - Why? ESTRAGON (<i>exasperated</i>) - I don’t know why I don’t know. VLADIMIR - No, I mean why did you throw them away? ESTRAGON (<i>exasperated</i>) - Because they were hurting me! (p. 67)
Anamur (from French)	VLADIMIR - Neden? ESTRAGON - Anımsamıyorum. VLADIMIR - Yok, yani onları neden attın diyorum. ESTRAGON - Canımı acıtıyorlardı. (p. 78)
Birkan (from	VLADIMIR - Neden? ESTRAGON (<i>çileden çıkıp</i>) - Neden bilmediğimi bilmiyorum!

English)	VLADIMIR - Yo, neden attığını soruyorum. VLADIMIR (<i>çileden çıkıp</i>) - Çünkü ayağımı vuruyordu! (p. 68)
Ün & Günersel (from French and English)	VLADIMIR - Neden? ESTRAGON (<i>çileden çıkararak</i>) - Neden bilmediğimi bilmiyorum! ESTRAGON - Yahu, neden attın diyorum. ESTRAGON (<i>çileden çıkararak</i>) - Ayağımı vuruyorlardı. (p. 86)

In the French version does not have any stage direction, whereas the English version has “*exasperated*” to express Estragon’s reactions towards Vladimir’s questions. When the French version is to be considered as the ST, the **expansion** procedure is used in the English version.

Anamur remained faithful to the French version and his translation does not include any stage direction. He uses **literal translation** procedure.

Birkan also remained faithful to his own ST, the English version and translated “*exasperated*” as “*çileden çıkıp*”. He also uses the **literal translation** procedure.

Ün & Günersel preferred to translate the stage direction as “*çileden çıkararak*” as it is in the English version. When the French version is to be considered as the ST, the **expansion** procedure is used. When the English version is to be considered as the ST, the **literal translation** procedure is used in their translation.

3.1.2. Dialogues

The following eighteen examples include differences in translations within the dialogues extracted from *Waiting for Godot* and they are defined and discussed below.

Example 6

These lines are from the beginning of Act 1, where Vladimir asks Estragon if he has ever read the Bible. When Estragon answers that he must have taken a glance at it, Vladimir questions the religious education in the school to which Estragon attended.

Beckett (French version)	ESTRAGON - Possible. Je me rappelle les cartes de le Terre sainte. (...) (p. 14)
Beckett (Self-translated English version)	ESTRAGON - I remember the maps of the Holy Land. (...) (p. 12)
Anamur (from French)	ESTRAGON - Olabilir. Kutsal-Toprak haritalarını anımsıyorum. (...) (p. 15)
Birkan (from English)	ESTRAGON - Kutsal Ülke'nin haritalarını hatırlıyorum. (...) (p. 14)
Ün & Günersel (from French and English)	ESTRAGON - Kutsal toprakların haritalarını hatırlıyorum. (...) (p. 12)

In response to Vladimir's question, in the French version, Estragon starts his line with a possibility and says "*Possible*". However, the English version ignores this possibility and Estragon answers directly. When the French version is to be considered as the ST, the **reduction** procedure is used in the English version.

In Anamur's translation, this possibility was translated as "*Olabilir*"- "*Possible*" and the faithfulness is maintained. He uses the **literal translation** procedure.

In Birkan's translation, this possibility does not exist as in the English version. He also uses the **literal translation** procedure.

Ün & Günersel was also faithful to the English version and this possibility is not reflected in their translation. When the French version is to be considered as the ST, the **reduction** procedure is applied. When the English version is to be considered as the ST, the **literal translation** procedure is used in their translation.

Example 7

In this scene from the Act 1, Vladimir gets angry when Estragon tries to convey his dream and commands him to stop talking about his dream and they continue their conversation. At a point when Estragon keeps talking, Vladimir tries to calm him down by saying “*Du calme*” - “*Calm yourself*”. Estragon repeats after him and imitates the British accent by saying “*Les Anglais disent câââm*” – “*The English say cawm*”. He also describes the English with the line “*Ce sont des gens câââms.*” - “*They are calm people*”.

Beckett (French version)	ESTRAGON (<i>avec volupté</i>) - Calme... Calme... (<i>Rêveusement</i>). Les Anglais disent câââm. Ce sont des gens câââms. (<i>Un temps</i>). Tu connais l’histoire de l’Anglais au bordel ? (p. 20)
Beckett (Self-translated English version)	ESTRAGON (<i>voluptuously</i>) - Calm... calm... The English say cawm. (<i>Pause</i> .) You know the story of the Englishman in the brothel? (p. 16)
Anamur (from French)	ESTRAGON (<i>cinsellikle</i>) - Sakin... sakin... İngilizler bunu çok güzel söylerler , sâââkin, derler. Onlar sâââkin insanlardır. (<i>Bir süre</i> .) Genelevdeki İngilizin öyküsünü biliyor musun? (p. 20)
Birkan (from English)	ESTRAGON (<i>aşırı bir coşkuyla</i> .) - Sakin... sakin... İngilizler sükûnet derler. (<i>Bir an</i> .) Genelevdeki İngiliz’in hikâyesini biliyor musun? (p. 18)
Ün & Günersel	ESTRAGON (<i>şehvetle</i>) - Sakin... sakin... (<i>düşteymişçesine</i>)

(from French and English)	İngilizlere sakin derler. Çok sakin insanlardır İngilizler. Geneleve giden İngilizin hikâyesini bilir misin? (p. 18)
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While the French version has the line “*Ce sont des gens câââms*” - “*They are calm people*”, the English version does not. Beckett did not prefer to add this line in English version, he may not have wanted to mention a characteristic of Englishmen to the English-speaking readers. When the French version is to be considered as the ST, the **reduction** procedure is used in the English version and one sentence is omitted in this line in the English version.

Anamur remained faithful to the French version as usual and retained the line in the translation as “*Onlar sâââkin insanlardır*” – “*They are caaalm people*” and before this sentence, he even added a small part “... *İngilizler bunu çok güzel söylerler, sâââkin, derler*” – “...*The English pronounce it very well, they say caaalm*”. In this case, the latter was translated faithfully but an extra unit was added, so the **expansion** procedure is used.

Birkan remained faithful to his ST, the English version, so this line does not exist. He uses the **literal translation** procedure in his translation.

Surprisingly, Ün & Günersel preferred to retain this line in their translation as “*Çok sakin insanlardır İngilizler*”- “*The English are very calm people*” and so remained faithful to the French version. However, while translating this line, they expanded the sentences as: “**Çok sakin insanlardır İngilizler.**” - “**The English are very calm people**”, whereas the French version has only “*Ce sont des gens câââms*”- “*They are calm people*”. Ün & Günersel preferred to emphasize that calm people are “the English” and they are “very” calm. When the French version is to be considered as the ST, the **expansion** procedure is used because two more words were added to the translation. When the English version is to be considered as the ST, the **expansion** procedure is also used in their translation because a completely new sentence was added to the translation different from the English version and the line is reinforced by it.

Example 8

In this scene from the Act 2, Estragon leaves Vladimir for a moment and Vladimir tries to imitate Lucky. When he looks around, he realises that Estragon is absent, and he cries for him. Estragon rushes back to the stage and Vladimir asks him where he was.

Beckett (French version)	VLADIMIR - Où as-tu été ? Je t'ai cru parti pour toujours. ESTRAGON - Jusqu'au bord de la pente. On vient. (p. 103)
Beckett (Self-translated English version)	VLADIMIR - Where were you! I thought you were gone for ever. ESTRAGON - They're coming. (p. 73)
Anamur (from French)	VLADIMIR - Nereye gittin? Bir daha dönmeyeceksin sandım. ESTRAGON - Yokuşun başına kadar. Birileri geliyor. (p. 85)
Birkan (from English)	VLADIMIR - Neredeydin? Hiç dönmeyeceksin sandım. ESTRAGON - Geliyorlar! (p. 75)
Ün & Günersel (from French and English)	VLADIMIR - Neredeydin? Bir daha dönmeyeceksin sanmıştım. ESTRAGON - Geliyorlar! (p. 95)

In the French version, Estragon answers this question with “*Jusqu'au bord de la pente*” – “*To the edge of the slope*” and the conversations continue. However, in the English version, this line is not included and there is a disconnection between the question of Vladimir and Estragon's answer, which is Beckett's preference for the English version of the play. When the French version is to be considered as the ST, the **reduction** procedure is used in the English version.

Anamur translated Estragon's answer as a whole as "*Yokuşun başına kadar. Birileri geliyor*" – "*To the edge of the slope. Someone is coming*". The first sentence tells until where Estragon went. He uses the **literal translation** procedure.

Birkan also remained faithful to his ST and this line does not exist in the translation. He uses the **literal translation** procedure.

Ün & Günersel also preferred to remain faithful to the English version and this line is not included in their translation. When the French version is to be considered as the ST, the **reduction** procedure is used. When the English version is to be considered as the ST, the **literal translation** procedure is used in their translation.

Example 9

In this scene from the Act 2, Vladimir and Estragon think that they have been raided and they try to hide behind a tree. Estragon crouches down behind the tree but cannot manage to hide himself and comes to the front. Vladimir gets angry with him.

Beckett (French version)	VLADIMIR -Derrière l'arbre. (<i>Estragon hésite.</i>) Vite ! Derrière l'arbre (<i>Estragon court se mettre derrière l'arbre qui ne le cache que très imparfaitement.</i>) Ne bouge plus ! (<i>Estragon sort de derrière l'arbre.</i>) Décidément cet arbre ne nous aura servi à rien. (<i>A Estragon.</i>) Tu n'es pas fou ? ESTRAGON (<i>plus calme.</i>) -J'ai perdu la tête. (<i>Il baisse honteusement la tête.</i>) Pardon ! (<i>Il redresse fièrement la tête.</i>) C'est fini ! Maintenant tu vas voir. Dis-moi ce qu'il faut faire. (p. 105)
Beckett (Self-translated English version)	VLADIMIR -Behind the tree. (<i>Estragon hesitates.</i>) Quick! Behind the tree. (<i>Estragon goes and crouches behind the tree, realizes he is not hidden, comes out from behind the tree.</i>) Decidedly this tree will not have been of the slightest use to us. ESTRAGON (<i>calmer.</i>) -I lost my head. Forgive me. It won't

	happen again. Tell me what to do. (p. 74)
Anamur (from French)	VLADIMIR- Ağacın arkasına. (<i>Estragon duraksar.</i>) Çabuk ol! Ağacın arkasına saklan. (<i>Estragon koşup ağacın arkasına saklanır, ancak ağaç onu yarım yamalak gizler.</i>) Kıpırdama artık! (<i>Estragon ağacın arkasından çıkar.</i>) Bu ağaç da bir işimize yaramadı gitti. (<i>Estragon'a</i>) Çıldırıyor musun, ne oluyor? ESTRAGON (<i>daha sakin</i>)- Birden aklım başımdan gidiverdi. (<i>Utanarak başını önüne eğer.</i>) Özür dilerim! (<i>Kendinden gurur duyarak başını kaldırır.</i>) Geçti artık! Göreceksin bundan sonra! Bana ne yapmam gerektiğini söyle. (p. 86)
Birkan (from English)	VLADIMIR -Ağacın arkasına. (<i>Estragon duraksar.</i>) Çabuk! Ağacın arkasına. (<i>Estragon gidip ağacın arkasına çömelir, saklanamadığını fark eder, ağacın arkasından çıkar.</i>) Belli ki bu ağacın bize hiçbir faydası yok. ESTRAGON (<i>sakin.</i>) -Akıl mı kaldı. Özür dilerim. Bir daha olmaz. Söyle ne yapacağız. (p. 76)
Ün & Günersel (from French and English)	VLADIMIR -Ağacın arkasına. (<i>Estragon duraksar.</i>) Çabuk! Ağacın arkasına. (<i>Estragon koşup ağacın arkasına çömelir, gizlenemediği hemen fark edilir, ağacın arkasından çıkar.</i>) Şu husus kesinlikle belirtilebilir ki, işbu ağaç işimize yaramayacak. ESTRAGON (<i>daha sakin.</i>) -Kendimi kaybediverdim. Affedersin, bir daha olmayacak. Bana ne yapmam gerektiğini söyle. (p. 96)

In the French version, the lines of Vladimir and Estragon include stage directions. Vladimir gives directions and asks Estragon a question and he responds to Vladimir and apologizes. Stage directions describe their gestures.

In the English version, some parts have been deleted in those lines and stage directions. Vladimir's lines "*Ne bouge plus!*" – "*Don't move!*" and "*Tu n'es pas fou?*" – "*You are not crazy?*" and Estragon's line "*Maintenant tu vas voir*" – "*Now you will see*" as well as a couple of stage directions (*A Estragon*) – (*To Estragon*), (*Il baisse honteusement la tête.*) – (*He shamefully lowers his head*) and (*Il redresse fièrement la tête*) – (*He proudly*

raises his head.) do not appear in the English version. The absence of these lines and directions naturally causes a lack in meaning and gestures. When the French version is to be considered as the ST, the **reduction** procedure is used in the English version.

Anamur was faithful to the French version in these lines. He uses the **literal translation** procedure.

Birkan also followed his ST, the English version, and the deleted lines and stage directions in the English version do not exist in his translation, either. He also uses the **literal translation** procedure.

In the translation by Ün & Günersel the abovementioned lines and stage directions in the French version do not exist as in the English version.

When the French version is to be considered as the ST, the **reduction** procedure is used. When the English version is to be considered as the ST, the **literal translation** procedure is used in their translation.

Example 10

In this scene from the end of Act 2, Pozzo leaves with Lucky while Estragon is asleep. After they have left, Vladimir approaches Estragon and wakes him up as he feels lonely. When he gets up, Estragon wants to tell his dream, but Vladimir does not let him tell it. He says he wonders whether Pozzo is really blind or not and they talk about this.

Beckett (French version)	<p>VLADIMIR - Tais-toi! (<i>Silence.</i>) Je me demande s'il est vraiment aveugle.</p> <p>ESTRAGON - Qui ?</p> <p>VLADIMIR - Un vrai aveugle dirait-il qu'il n'a pas la notion du temps ?</p> <p>ESTRAGON - Qui ?</p> <p>VLADIMIR - Pozzo. (p. 127)</p>
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Beckett (Self-translated English version)	VLADIMIR (<i>violently.</i>) - Don't tell me! (<i>Silence.</i>) I wonder is he really blind. ESTRAGON - Blind? Who? VLADIMIR - Pozzo. (p. 90)
Anamur (from French)	VLADIMIR - Kes! (<i>Sessizlik.</i>) Gerçekten kör mü diye merak ediyorum. ESTRAGON - Kim? VLADIMIR - Gerçek bir kör, zaman kavramı olmadığını söyler mi ki? ESTRAGON - Kim? VLADIMIR - Pozzo. (p. 106)
Birkan (from English)	VLADIMIR (<i>sertçe.</i>) - Anlatma! (<i>Sessizlik.</i>) Acaba gerçekten kör müydü? ESTRAGON - Kör mü? Kim? VLADIMIR -Pozzo. (p. 92)
Ün & Günersel (from French and English)	VLADIMIR (<i>sertçe.</i>) - Kapa çeneni! (<i>Sessizlik.</i>) Gerçekten kör mü merak ediyorum? ESTRAGON - Kör mü? Kim? VLADIMIR - Pozzo. (p. 118)

The French version includes two lines:

ESTRAGON - Qui ?

(Who ?)

VLADIMIR - Un vrai aveugle dirait-il qu'il n'a pas la notion du temps ?

(Would a true blind man say that he does not have the notion of time?)

In those lines, Vladimir questions Pozzo's blindness and Estragon tries to understand about whom Vladimir is talking about. However, the English version does not have these lines but only Estragon's line “-Who?” is strengthened as “-Blind? Who?”. A meaningful word is deleted, and the flow of the dialogue is reduced. When the French version is to be considered as the ST, the **couplet** procedure is used in the English version, it includes both the **reduction** procedure as one line was deleted, and the **expansion** procedure as the word “Blind?” was added and the expanded the sentence.

Anamur maintained these lines in his translation as the following manner:

ESTRAGON - Kim?

VLADIMIR - Gerçek bir kör, zaman kavramı olmadığını söyler mi ki?

He uses the **literal translation** procedure.

Birkan also remained faithful to the English version and translated as in English version. He also uses the **literal translation** procedure.

Ün & Günersel remained faithful to the English version and ignored the lines. When the French version is to be considered as the ST, the **couplet** procedure is used. Because when compared with the French version, two lines are deleted, and the **reduction** procedure is used. Besides, as discussed above, Estragon's line “-Who?” is strengthened as “-Blind? Who?” in his translation, thus the **expansion** procedure is also used. When the English version is to be considered as the ST, they use the **literal translation** procedure in their translation.

Example 11

In this scene from the end of the Act 1, Vladimir and Estragon have a conversation and talk about how Pozzo and Lucky have changed overnight. While Vladimir mentions that Pozzo and Lucky have changed, Estragon offers to talk about this.

Beckett (French version)	<p>VLADIMIR - Ils ont beaucoup changé.</p> <p>ESTRAGON - Qui ?</p> <p>VLADIMIR - Ces deux-là.</p> <p>ESTRAGON - C'est ça, faisons un peu de conversation.</p> <p>VLADIMIR - N'est-ce pas qu'ils ont beaucoup changé ?</p> <p>ESTRAGON - C'est probable. Il n'y a que nous qui n'y arrivons pas. (p. 67)</p>
Beckett (Self-	<p>VLADIMIR - How they've changed!</p>

<p>translated English version)</p>	<p>ESTRAGON - Who? VLADIMIR - Those two. ESTRAGON - That's the idea, let's make a little conversation. VLADIMIR - Haven't they? ESTRAGON - What? VLADIMIR - Changed. ESTRAGON - Very likely. They all change. Only we can't. (p. 48)</p>
<p>Anamur (from French)</p>	<p>VLADIMIR - Çok deęişmişler. ESTRAGON - Kimler? VLADIMIR - Bu ikisi. ESTRAGON - Tamam, haydi biraz konuşalım. VLADIMIR - Çok deęişmemişler mi? ESTRAGON - Olabilir. Bir tek biz beceremiyoruz deęişmeyi. (p. 59)</p>
<p>Birkan (from English)</p>	<p>VLADIMIR - Ne kadar deęişmişler! ESTRAGON - Kimler? VLADIMIR - O ikisi. ESTRAGON - Ya, hadi biraz bunun hakkında konuşalım. VLADIMIR - Öyle deęil mi? ESTRAGON - Ne? VLADIMIR - Deęişmişler. ESTRAGON - Olabilir. Hepsi deęişiyor. Bir tek biz deęişemiyoruz. (p. 51)</p>
<p>Ün & Günersel (from French and English)</p>	<p>VLADIMIR - Amma deęişmişler. ESTRAGON - Kimler? VLADIMIR - O ikisi. ESTRAGON - Hah, tamam, biraz konuşmak iyi gelir. VLADIMIR - Öyle deęil mi? ESTRAGON - Ne? VLADIMIR - Deęişmişler. ESTRAGON - Mümkündür. Herkes deęişir, biz deęişemeyiz. (p. 62)</p>

The French version continues with Vladimir's question:

VLADIMIR - N'est-ce pas qu'ils ont beaucoup changé ?

VLADIMIR - Is it not that they have changed a lot?

Estragon answers him:

ESTRAGON - C'est probable. Il n'y a que nous qui n'y arrivons pas.

ESTRAGON - It's possible. Only we do not manage to do so.

However, there is a deviation in this part of the dialogue in the English version. Vladimir's question "*N'est-ce pas qu'ils ont beaucoup changé ?*" – "*Haven't they changed a lot ?*" shortens to "*Haven't they ?*" It is followed by two new lines:

ESTRAGON - What?

VLADIMIR - Changed.

These two lines do not appear in the French version, either. The rest of the dialogue in the English version continues to be faithful to the French version. When the French version is to be considered as the ST, the **couplet** procedure is used in the English version. "*N'est-ce pas qu'ils ont beaucoup changé ?*"- "*Haven't they changed a lot ?*" evolved into "*Haven't they?*" and the **reduction** procedure is used first. The lines "*What?*" and "*Changed*" were added to the English version, so the **expansion** procedure is also used.

In this example, Anamur was faithful to the French version. Thus, he uses the **literal translation** procedure.

Birkan was also faithful to his own ST, the English version. He also uses the **literal translation** procedure.

Lastly, Ün & Günersel were faithful to the English version and performed the reduction and addition as it is in the English version.

When the French version is to be considered as the ST, the **couplet** procedure is used. It includes the **reduction** and the **expansion** procedures as in the English version. When the English version is to be considered as the ST, the **literal translation** procedure is used in their translation.

Example 12

This scene occurs at the end of Act 2 when Vladimir and Estragon think that they are raided and when they hide unsuccessfully. They realise that no one is after them and they talk, interrupting and offending each other.

Beckett (French version)	ESTRAGON - C'est ça, engueulons-nous. (<i>Echange d'injures. Silence.</i>) Maintenant raccommodons-nous. VLADIMIR – Gogo ! ESTRAGON – Didi ! (p. 106)
Beckett (Self-translated English version)	ESTRAGON - That's the idea, let's abuse each other. <i>They turn, move apart, turn again and face each other.</i> VLADIMIR -Moron ! ESTRAGON -Vermin ! VLADIMIR - Abortion ! ESTRAGON – Morpion! VLADIMIR - Sewer-rat! ESTRAGON - Curate! VLADIMIR - Cretin! ESTRAGON (with finality.) - Crritic! VLADIMIR - Oh! <i>He wilts, vanquished, and turns away.</i> ESTRAGON - Now let's make it up. VLADIMIR - Gogo! ESTRAGON - Didi! (p. 75)
Anamur (from	ESTRAGON - Tamam, sövelim birbirimize. (<i>Birbirlerine söverler. Sessizlik.</i>) Haydi, şimdi barışalım.

French)	VLADIMIR - Gogo! ESTRAGON - Didi! (p. 88)
Birkan (from English)	ESTRAGON - Tamam işte, birbirimize küfredelim. <i>Dönerler, uzaklaşırlar, tekrar dönüp birbirlerine bakarlar.</i> VLADIMIR - Gerzek! ESTRAGON - Haşarat! VLADIMIR - Düşük! ESTRAGON - Keş! VLADIMIR - Lağım faresi! ESTRAGON - Sofu! VLADIMIR - Salak! ESTRAGON (sona erdirir.) - Eleştirmen! VLADIMIR - Oh! <i>Tükenir, yenilmiştir, kafasını çevirir.</i> ESTRAGON - Şimdi de barışalım. VLADIMIR - Gogo ! ESTRAGON - Didi! (p. 77)
Ün & Günersel (from French and English)	ESTRAGON - Hah işte böyle, küfredelim birbirimize. <i>Dönüp birbirlerinden uzaklaşır ve karşılıklı dururlar.</i> VLADIMIR - Hödük! ESTRAGON - Güdük! VLADIMIR - Prematüre! ESTRAGON - Salak! VLADIMIR - Hıyar! ESTRAGON - Davar! VLADIMIR - Bok yiyen! ESTRAGON (kesin bir tavırla.) - Eleştirmen! VLADIMIR - Hiiii! <i>Rengi solmuş, tükenmiştir. Döner.</i> ESTRAGON - Şimdi barışalım. VLADIMIR - Gogo! ESTRAGON - Didi! (p. 98)

While their conversation is about to turn into an argument, in the French version, Estragon suggests cursing at each other:

ESTRAGON - C'est ça, engueulons-nous. (Echange d'injures. Silence.)
ESTRAGON - That's it, let's curse each other. (Exchange of insults. Silence.)

In the stage direction, it is understood that they curse at each other, but it is not explicit within the text. In the English version, they explicitly curse at each other and there are many lines of curses starting and ending with stage directions, which describe how the two start to curse and how they stop.

This is also an example for taboo words, and it is obvious that Beckett wanted to make the cursing part visible in the English version, and he wrote many lines of curses whereas he preferred not to reveal them in the French version. When the French version is to be considered as the ST, the **expansion** procedure is used in the English version because the implicit stage direction is expanded in the English version with taboo words.

Anamur directly translated in accordance with his ST, the French version. He uses the **couplet** procedure. The **literal translation** procedure is used as he translated just as the French version without curses and plus the **transference** procedure is used. He retains the spelling of *Gogo* and *Didi*, which are the shorter forms of *Estragon* and *Vladimir*, in the TT as they are in the ST.

Birkan also remained faithful to his ST, the English version and translated all the lines of curses. As he mentioned in the preface of the translation (Beckett, 1992, p. 8), he retained the slang and bad words as they are. He also used the **couplet** procedure because the **literal translation** procedure is used and plus the **transference** procedure is used as *Gogo* and *Didi* were retained in his translation.

Ün & Günersel, also remained faithful to the English version but translated the curses in a slightly lighter way. When the French version is to be considered as the ST, the **triplet** procedure is used. Firstly, the **reduction** procedure is used as the stage direction in the

French version “*Echange d’injures. Silence*” – “*Exchange of insults. Silence*” was deleted. Secondly, the **expansion** procedure is applied because the stage direction “*Dönüp birbirlerinden uzaklaşır ve karşılıklı dururlar*” – “*They turn and move away from each other and stand facing each other*” and “*Rengi solmuş, tükenmiştir. Döner*” – “*He was pale and exhausted. He turned*” were added to the first line by Estragon. In addition to these, lines including cursing words were added in the English version and lastly, the **transference** procedure is used as *Gogo* and *Didi* were retained in the translation. When the English version is to be considered as the ST, the **cultural equivalence** procedure is used as the several curses were replaced with their more familiar equivalents.

Example 13

In this scene from the Act 1, Vladimir and Estragon are in an absurd conversation while waiting for Godot under a tree and Estragon suggests to Vladimir that they hang themselves. In response to this, Vladimir claims that this may cause an erection.

Beckett (French version)	ESTRAGON - Si on se pendait ? VLADIMIR - Ce serait un moyen de bander . ESTRAGON (<i>aguiché</i>) - On bande ? VLADIMIR - Avec tout ce qui s’ensuit. Là où ça tombe il pousse des mandragores. C’est pour ça qu’elles crient quand on les arrache. Tu ne savais ça ? (p. 21)
Beckett (Self-translated English version)	ESTRAGON - What about hanging ourselves? VLADIMIR - Hmm. It’d give us an erection! ESTRAGON (<i>highly excited.</i>) - An erection! VLADIMIR - With all that follows. Where it falls mandrakes grow. That’s why they shriek when you pull them up. Did you not know that? (p. 17)
Anamur (from French)	ESTRAGON - Kendimizi assak mı? VLADIMIR - O da bir tür kaldırma biçimi . ESTRAGON (<i>takırdayarak</i>) - Kaldırıyor muyuz?

	VLADIMIR - Hem de tüm sonuçlarıyla. Onun düştüğü yerde adamotu biter. Onun için koparıldığında bağıırır. Bilmiyor muydun bunu? (p. 21)
Birkan (from English)	ESTRAGON - Kendimizi asalım bari, ha? VLADIMIR - Hmm. Şeyimiz kalkar. ESTRAGON (<i>çok heyecanlı.</i>) - Kalkar mı sahiden! VLADIMIR - Dahası da var. O şeyin aktığı yerde adamotları biter. Bu otlar söküldükleri zaman ondan öyle bağıırılar. Bilmiyor muydun bunu? (p. 19)
Ün & Günersel (from French and English)	ESTRAGON - Kendimizi asmaya ne dersin? VLADIMIR - Hımm. Ereksiyona yol açar. ESTRAGON (<i>heyecanlanır.</i>) - Ereksiyona ha? VLADIMIR - Üstelik şeyin döküldüğü yerde adamotları biter. Adamotu koparılınca neden feryat eder? İşte bu yüzden. Bilmiyor muydun? (p. 20)

Beckett may have avoided to use the word “erection” in the French version. Instead he used the verb “bander”, which does not primarily mean the act of “erection”⁵ and thus, he conveyed what he meant implicitly. When the French version is to be considered as the ST, the **descriptive equivalence** procedure is used.

When analysing the Turkish translations, it can be seen that Anamur retained the allusive meaning of the word of the French version and translated vaguely by saying:

VLADIMIR - O da bir tür kaldırma biçimi.
ESTRAGON (takırdayarak) - Kaldırıyor muyuz?

He uses the **literal translation** procedure.

⁵ In the French dictionary *Le Robert de poche* (2009), the fourth meaning of “bander” is “être en erection” (to have en erection) p.63.

Interestingly, Birkan preferred not to use the word *erection* as it is in the English version but used a target-culture equivalent:

VLADIMIR - Hmm. Şeyimiz kalkar.
ESTRAGON (çok heyecanlı.) - Kalkar mı sahiden!

The preferred Turkish equivalent also implies the meaning of the ST word. Birkan may have preferred to translate in this way in line with the cultural and moral values of the Turkish culture. He uses the **cultural equivalence** procedure.

The word *erection* is an explicit expression of a sexual act not commonly used in public in Turkish. Ün & Günersel have chosen the vulgarity of the expression with a literal translation from the English version in conveying the style advocated by the author.

When the French version is to be considered as the ST, the **descriptive equivalence** procedure is used. When the English version is to be considered as the ST, the **literal translation** procedure is used in their translation.

Example 14

In this scene from the Act 2, Vladimir and Estragon are in a conversation and they intend to pretend to be Pozzo and Lucky. As Pozzo insults Lucky many times in the play, Vladimir wants Estragon to insult him as Pozzo does and Estragon says a couple of insulting words.

Beckett (French version)	ESTRAGON - Qu'est-ce que je dois faire ? VLADIMIR - Engueule-moi ! ESTRAGON - Salud ! VLADIMIR - Plus fort ! ESTRAGON - Fumier ! Crapule ! (p. 103)
Beckett (Self-translated)	ESTRAGON - What am I to do? VLADIMIR - Curse me!

English version)	ESTRAGON (<i>after reflection</i>) - Naughty! VLADIMIR - Stronger! ESTRAGON - Gonococcus! Spirochaete! (p. 73)
Anamur (from French)	ESTRAGON - Ne yapmam gerek? VLADIMIR - Bana söv, say! ESTRAGON - Pislik! VLADIMIR - Daha sunturlu! ESTRAGON - Bok çuvalı! Namussuz alçak! (p. 85)
Birkan (from English)	ESTRAGON - Ben n'apıcam? VLADIMIR - Küfret! ESTRAGON (<i>düşündükten sonra</i>) - Yaramaz! VLADIMIR - Daha sert! ESTRAGON - Mikrop! Belsoğukluğu mikrobu. (p. 74)
Ün & Günersel (from French and English)	ESTRAGON - Ne yapacağım? VLADIMIR - Küfret bana! ESTRAGON (<i>düşündükten sonra</i>) - Münasebetsiz! VLADIMIR - Daha ağır! ESTRAGON - Hayvan, eşek! (p. 94)

Beckett makes Estragon say the insulting words “*salaud, fumier*” and “*crapule*”- “*jerk, bastard and scoundrel*” in the French version, whereas he preferred words which have lighter meaning, the names of some microbes “*naughty, gonococcus and spirochaete*” in the English version. He might have made this preference because he may have thought that using many curses in English is excessive. When the French version is to be considered as the ST, the **cultural equivalence** procedure is used as the type of the cursing words changed.

As for the Turkish translations, Anamur retained the curses and used more familiar insulting words for the target audience such as “*pislik, bok çuvalı and namussuz alçak*” – “*jerk, sack of shit and rascal*”. He uses the **cultural equivalence** procedure.

Birkan remained faithful to the English version but used less insulting versions of the curses: “*yaramaz, mikrop* and *belsoğukluğu mikrobu*” – “*useless, microbe* and *gonococcus*”. He also uses the **literal translation** procedure.

Ün & Günersel were faithful at the structural level but they reduced the meaning and used also relatively lighter versions of the curses that are slightly insulting when intended: “*münasebetsiz, hayvan* and *eşek*” – “*naughty, animal* and *donkey*”. When the French version is to be considered as the ST, the **cultural equivalence** procedure is used in the context of the insult. When the English version is to be considered as the ST, the **cultural equivalence** procedure is used as different but similar words were used.

Example 15

In this scene from the end of Act 2, Estragon decides to go, and Vladimir asks him not to leave him alone and to let him go by holding his hands. Since he does not help, Vladimir gets angry and Estragon asks what is wrong with him; Vladimir curses at him.

Beckett (French version)	ESTRAGON - Qu'est-ce que tu as ? VLADIMIR - Fous le camp. (p. 115)
Beckett (Self-translated English version)	ESTRAGON - What's the matter with you? VLADIMIR - Go to hell. (p. 82)
Anamur (from French)	ESTRAGON - Neyin var senin? VLADIMIR - Hastir git. (p. 95)
Birkan (from English)	ESTRAGON - Neyin var senin? VLADIMIR - Çek git, gözüm görmesin! (p. 84)
Ün & Günersel (from French and English)	ESTRAGON - Neyin var? VLADIMIR - Cehennem dibine kadar yolun var. (p. 107)

In the French version, one of the most common insulting expressions used is: “*Fous le camp!*” – “*Get out of here!*”. Beckett also preferred a near equivalent in the English version but a more intense one: “*Go to hell!*”. Considering that the insulting level and the type of the expression in the English version changed in the French version, we can say that the **cultural equivalence** procedure is used when the French version is to be considered as the ST.

Anamur did not hesitate to retain the insulting expression in his translation. He uses the **literal translation** procedure.

On the other side, Birkan did not retain the insultation and used a less insulting expression:

VLADIMIR - Çek git, gözüm görmesin!

Thus, he uses **cultural equivalence** procedure as the expression turned into a more familiar version for the Turkish audience.

As for Ün & Günersel, it is obvious that they translated the expression in the English version as it is, and it seems slightly intense when compared with the French version.

When the French version is to be considered as the ST, the **cultural equivalence** procedure is used, it increases the intensity of the insult. When the English version is to be considered as the ST, the **literal translation** procedure is used.

Example 16

These dialogues from the Act 1 occur when Pozzo loses his pipe and searches for it during his conversation with Vladimir and Estragon.

Beckett (French version)	POZZO - J'ai perdu mon Abdullah ! ESTRAGON (<i>se tordant.</i>) -Il est tordant. (p. 48)
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Beckett (Self-translated English version)	POZZO - I've lost my Kapp and Peterson! ESTRAGON (<i>convulsed with merriment.</i>) He'll be the death of me! (p. 35)
Anamur (from French)	POZZO- Aptullah'ımı yitirdim! ESTRAGON (<i>Katula katula güler.</i>) - Öldürecek bu adam beni! (p. 42)
Birkan (from English)	POZZO (<i>neredeysse ağlayarak.</i>) - Pipomu kaybettim, en iyi cinstendi hem de. ESTRAGON (<i>Katula katula.</i>) - Ölümüm bu adamın elinden olacak. (p. 38)
Ün & Günersel (from French and English)	POZZO (<i>ağlarcasına.</i>) - Kapp and Peterson'ımı kaybettim! ESTRAGON (<i>gülmekten kırılarak.</i>) -Beni öldürecek bu adam! (p. 44)

In referring to his pipe, Beckett prefers to use the word “*Abdullah*” in the French version. *Abdullah*, or *Abdulla* is a cigarette brand⁶ which was very famous at the time. Though it is not a pipe, it is probably a well-known tobacco product in France. However, he prefers to refer to the pipe as *Kapp and Peterson* in the English version. *Kapp and Peterson* is a famous pipe brand in Ireland⁷ and this shows that Beckett prefers to refer to an Irish brand in return while translating pipe in the English version. When the French version is to be considered as the ST, Beckett used the **cultural equivalence** procedure.

Anamur translated this brand as it appears in the French version. He names the brand spelling it out in Turkish pronunciation “*Aptullah*”. Considering the translation procedures selected for this study, we can assume that he uses the **naturalisation** procedure as he made changes on the word.

⁶http://tobacco.stanford.edu/tobacco_main/images.php?token2=fm_st217.php&token1=fm_img6399.php&theme_file=fm_mt027.php&theme_name=Early%20Orientalist&subtheme_name=Abdullas

⁷ <https://peterson.ie/>

Birkan chose to neutralize the notion and did not use any brand, only referring to “*pipo*” – “*pipe*”. This is probably because of the fact that most of the Turkish audience are not aware of either brands or Birkan wanted to make the dialogue easier to understand. He uses the **functional equivalence** procedure and the element is deculturalized.

Ün & Günersel chose to translate it as *Kapp and Peterson*. They may not have wanted to neutralize the notion and they may not have preferred to use *Abdullah* because it is also a very common male name in Turkish. Thus, their translation leaves no room for ambiguity but at the same time they could not avoid foreignization.

When the French version is to be considered as the ST, the **cultural equivalence** procedure is used. This occurs not in line with the Turkish culture, as this brand is not known in Turkey. But Ün & Günersel may have considered retaining the cultural element of the English speakers in order not to create confusion with *Abdullah*. When the English version is to be considered as the ST, the **couplet** procedure is used. It includes both the **transference** procedure as the brand is retained as it is in the English version and the **literal translation** because they were faithful to the ST.

Example 17

While having a conversation with Vladimir and Estragon in Act 1, Pozzo asks them what he can do for them in return for their kindness and Estragon thinks of money.

Beckett (French version)	ESTRAGON - Même un louis serait le bienvenu. VLADIMIR - Nous ne sommes pas des mendiants. (...) ESTRAGON - Même cent sous . VLADIMIR - Tais-toi. (p. 54)
Beckett (Self-translated)	ESTRAGON - Even ten francs would be welcome. VLADIMIR - We are not beggars.

English version)	(...) <p>ESTRAGON - Even five.</p> <p>VLADIMIR (<i>To Estragon, indignantly.</i>) - That's enough! (p. 39)</p>
Anamur (from French)	ESTRAGON - Biz bir altına bile fitiz. VLADIMIR - Dilenci miyiz biz. (...) ESTRAGON - Yüz metelik de olur. VLADIMIR - Kes sesini! (p. 47)
Birkan (from English)	ESTRAGON - On frank da yeterdi. VLADIMIR - Biz dilenci değiliz! (...) ESTRAGON - Hadi beş olsun. VLADIMIR (<i>Estragon'a kızarak.</i>) - Yeter artık! (p. 42)
Ün & Günersel (from French and English)	ESTRAGON - Bir onluk bile makbule geçer. VLADIMIR -Dilenci değiliz biz! (...) ESTRAGON - Bi' beşlik bile. VLADIMIR (<i>Estragon'a öfkeyle.</i>) Artık yeter! (p. 49)

In the French version, the unit of currency is “*louis*”, which stands for the old gold coins with the effigy of the King of France⁸, whereas in the English version, Beckett preferred “*franc*”, which was also another currency of France. When the French version is taken as the ST, Beckett uses the **cultural equivalence** procedure as he changed the unit of currency. His motive can be to replace a more recent currency used in France in order to create familiarity as *louis* is more historical.

In this dialogue, Anamur translated “*louis*” as “*altın*”, in this way the historical and royal characters of these old gold coins were neutralized but only revealed what they were made of. He uses the **functional equivalence** procedure and the element is deculturalized.

⁸ Le Robert de poche (2009), p. 425.

Birkan was faithful to the ST and translated “*ten franc*” as “*on frank*”. He uses the **literal translation** procedure.

Ün & Günersel translated with a different strategy: they took the English version as reference, but they omitted the unit of currency and translated “*ten francs*” as “*bir onluk*”, which means “*a ten piece*”. When the feature is translated in this manner, they conveyed the amount and neutralized the currency unit, as franc is not a Turkish currency unit.

If the French version is to be considered as the ST, they use the **functional equivalence** procedure. If the English version is to be considered as the ST, the **functional equivalence** procedure is used because “*bir onluk*” is different from “*un louis*”. In either case, the cultural elements in the French and the English versions are distant from the Turkish audience. The possible preference of the translators is to deculturalize the currency and to create a more understandable setting.

Example 18

In this scene very close to the end of the Act 2, Estragon wants to sleep, and Vladimir tries to help him and sings for him.

Beckett (French version)	VLADIMIR - Attends. (<i>Il s'approche d'Estragon et se met à chanter d'une voix forte.</i>) Do do do do ESTRAGON (<i>levant la tête</i>) - Pas si fort. VLADIMIR (<i>moins fort</i>) - Do do do do Do do do do Do do do do Do do... (p. 99)
Beckett (Self-	VLADIMIR - Wait. (<i>He goes over and sits down beside Estragon</i>

<p>translated English version)</p>	<p><i>and begins to sing in a loud voice.)</i></p> <p>Bye bye bye bye</p> <p>Bye bye –</p> <p>ESTRAGON (<i>looking up so angrily</i>) - Not so loud!</p> <p>VLADIMIR (<i>softly</i>) -</p> <p>Bye bye bye bye</p> <p>Bye bye bye bye</p> <p>Bye bye bye bye</p> <p>Bye bye... (p. 70)</p>
<p>Anamur (from French)</p>	<p>VLADIMIR - Dur. (<i>Estragon'a yaklaşıp, yüksek sesle şarkı söylemeye başlar.</i>)</p> <p>Ninni ninni</p> <p>ESTRAGON (<i>başını kaldırarak</i>) - O kadar bağırma.</p> <p>VLADIMIR (<i>daha alçak</i>) -</p> <p>Ninni ninni</p> <p>Ninni ninni</p> <p>Ninni ninni</p> <p>Ninni... (p. 81)</p>
<p>Birkan (from English)</p>	<p>VLADIMIR - Bekle. (<i>Gidip Estragon'un yanına oturur ve yüksek sesle şarkı söylemeye başlar.</i>)</p> <p>La la la la</p> <p>La la</p> <p>ESTRAGON (<i>başını kaldırıp, kızarak</i>) - Bağırma o kadar!</p> <p>VLADIMIR (<i>yumuşakça</i>) -</p> <p>La la la la</p> <p>La la la la</p> <p>La la la la</p> <p>La la... (p. 71)</p>
<p>Ün & Günersel (from French and English)</p>	<p>VLADIMIR - Bekle. (<i>Estragon'a yaklaşıp yüksek sesle şarkı söylemeye başlar.</i>)</p> <p>Uyusun da büyüsün ninni</p> <p>Uyusun da-</p>

	<p>ESTRAGON (<i>başını kaldırıp öfkeyle</i>) - Bu kadar yüksek sesle değil!</p> <p>VLADIMIR (<i>yumuşak</i>) -</p> <p>Uyusun da büyüsün ninni</p> <p>Uyusun da büyüsün ninni</p> <p>Uyusun da büyüsün ninni</p> <p>Uyusun da büyüsün- (p. 90)</p>
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In the French version, he sings “*Do do do do*”, whereas it is changed to “*Bye bye bye bye*” in the English version. Neither “*Do do do do*” nor “*Bye bye bye bye*” are frequent expressions in a lullaby. However, “*bye bye bye*” is a well-known and common expression in English, and it creates the similar rhythm as it is in the ST. Therefore, we can say that the **cultural equivalence** procedure is used in the English version when the French version is to be considered as the ST.

Anamur did not remain faithful to the French version this time and translated in conformity with the Turkish culture: “*Ninni ninni ninni ninni*”, which means “lullaby” in Turkish and is used frequently. He uses the **cultural equivalence** procedure in his translation.

Birkan is not faithful to the English version. He translated the lullaby as “*La la la la*”. Since his ST is the English version, but his translation differs from it. Because he is not ‘sending off’ anyone by using the word ‘bye’ which is used in English in the situations where one is leaving or seeing someone off. A second consideration is that the verbalisation “*La la la la*” is used in the Turkish musical culture in association with singing of a chorus of a song or as a singing a tune of a song if one does not know the words. Thus, he uses the **cultural equivalence** procedure in his translation in order to familiarize the dialogue to the Turkish audience.

Ün & Günersel did not remain faithful to any of the STs, either. They preferred domestication and replaced the original with the most familiar lullaby in Turkish

culture, which is “*Uyusun da büyüsin ninni*”. This way, it is comprehensible for the Turkish audience that Vladimir helps Estragon sleep by singing a lullaby.

If the French version is to be considered as the ST, they use the **cultural equivalence** procedure. If the English version is to be considered as the ST, the **cultural equivalence** procedure is also used.

Example 19

In this dialogue from nearly the end of Act 2, Vladimir and Estragon plan to go away and to not come back. Estragon offers to go to Ariège and Vladimir approves of this.

Beckett (French version)	ESTRAGON - Nous irons dans l’ Ariège . VLADIMIR - Où tu voudras. POZZO - Trois cents! Quatre cents! VLADIMIR - J’ai toujours voulu me balader dans l’Ariège. (p. 114)
Beckett (Self-translated English version)	ESTRAGON - We’ll go to Pyrenees . VLADIMIR - Wherever you like. ESTRAGON - I’ve always wanted to wander in the Pyrenees. (p. 81)
Anamur (from French)	ESTRAGON - Ariège’e gideceğiz. VLADIMIR - Nereye istersen oraya. POZZO - Üç yüz! Dört yüz! ESTRAGON - Hep Ariège’de başıma buyruk dolaşmak istemişimdir. (p. 94)
Birkan (from English)	ESTRAGON - Pireneler’e gideriz. VLADIMIR - Nereye istersen.

	ESTRAGON - Hep Pireneler'de gezmek istemişimdir. (p. 83)
Ün & Günersel (from French and English)	ESTRAGON - Pireneler'e gideriz. VLADIMIR - Nereye istersen. ESTRAGON - Pireneler'de gezinmek istemişimdir hep. (p. 106)

In the French version, Estragon dreams of going to Ariège, which is an administrative division of South-eastern France⁹. In the English version, Beckett preferred “*Pyrenees*”, the mountain range¹⁰ on which Ariège is situated.

It can be said that Beckett switched from *Ariège* to *Pyrenees*, because the former is a local area in France and known to the French audience and the latter is more understandable for the English audience as the Pyrenees are globally known. When the French version is to be considered as the ST, we can say that the **cultural equivalence** procedure is used. Even if the Pyrenees does not belong to the British culture, it is culturally more familiar than the region Ariège.

As for the Turkish translations, Anamur remained faithful to the French version and he also retained the original name of Ariège. He used the **couplet** procedure. As the lines were translated faithfully, the **literal translation** procedure is used and as Ariège is maintained, the **transference** procedure is used.

When examining the translations of Birkan, he remained faithful to his ST and translated *Pyrenees* as *Pireneler* by adopting the Turkish spelling. The possible reason for this spelling change may be to make this name more comprehensible for Turkish audience as in Turkish it is written as *Pireneler*. In his text, the **naturalisation** procedure is used as the spelling adaptation is observed.

⁹ <https://www.ariege.com/>

¹⁰ <https://www.britannica.com/place/Pyrenees>

Ün & Günersel also remained faithful to the English version. Their choice in remaining faithful to the English version is probably the same as Birkan's. *Pireneler* is more familiar, so they preferred to retain the English version and create familiarity for the Turkish audience.

When the French version is to be considered as the ST, the **couplet** procedure is used in Ün & Günersel's text. The couplet procedure includes the **cultural equivalence** procedure because they preferred *Pyrenees* to *Ariège* and the **naturalisation** procedure as they converted *Pyrenees* into *Pireneler* in Turkish. When the English version is to be considered as the ST, the **naturalisation** procedure is used again because they conformed to the Turkish spelling of *Pyrenees*.

Example 20

In this scene from the Act 2, Vladimir tries to help Pozzo remember that he and Lucky have met with Vladimir and Estragon the previous day at the same place. He refers to the fact that Pozzo was taking Lucky to a place called Saint-Sauveur the previous day. But Pozzo does not remember the previous day and tries to walk away from Vladimir and Estragon.

Beckett (French version)	VLADIMIR - Vous l'emmeniez à Saint-Sauveur pour le vendre. Vous nous avez parlé. Il a dansé. Il a pensé. Vous voyiez clair. (p. 125)
Beckett (Self-translated English version)	VLADIMIR - You were bringing him to the fair to sell him. You spoke to us. He danced. He thought. You had your sight. (p. 88)
Anamur (from French)	VLADIMIR - Onu satmak için Saint-Sauveur'e götürüyordunuz. Bizimle konuştunuz. Dans etti. Düşündü. Çok iyi görüyordunuz. (p. 104)
Birkan (from English)	VLADIMIR - Satmak için pazara götürüyordunuz onu. Bizimle

	konuştunuz. Dans etti. Düşündü. Siz de görüyordunuz. (p. 216)
Ün & Günersel (from French and English)	VLADIMIR - Onu panayıra götürüyordunuz satmak için. Bizimle konuşmuşunuz. O da dans etmişti. Düşündü. Sizin gözleriniz görüyordu. (p. 116)

In the French version, Beckett used a name of a place, Saint-Sauveur, which is a small village in France. It is very familiar for the French audience. However, he did not retain it in the English version and replaced it with *the fair*. He avoided ambiguity for English audience, neutralizing the cultural reference. When the French version is taken as the ST, we can say that the **functional equivalence** procedure is used.

Anamur remained faithful to the French version and retained *Saint-Sauveur* in the Turkish translation. He did not prefer to change the name of a place as he did in the previous example. In this example, the **couplet** procedure is used. He both uses the **literal translation** as he translated the line faithfully and the **transference** because he retained the spelling of *Saint-Sauveur*.

Birkan also remained faithful in terms of neutralisation, but replaced *Saint-Sauveur* with *pazar*, which basically means ‘market’ in Turkish and also not an equivalent word for *fair*. Because different from market, fair generally includes the notion of entertainment. Thus, we can say that **cultural equivalence** procedure is used in his text.

Lastly, Ün & Günersel preferred not to use *Saint-Sauveur*, but instead they translated it as *panayır*, which means ‘a public event where goods are bought and sold and where there is often entertainment’. The translators might have considered that the cultural element of a town in France would not have a reference for the Turkish audience and thus chosen to be remain faithful to the English version as their ST and neutralized the text for the Turkish reader.

When the French version is to be considered as the ST, the **functional equivalence** procedure is used in their text. When the English version is to be considered as the ST, the **literal translation** procedure is used.

Example 21

In this scene in the very beginning of Act 1, Vladimir asks Estragon if he read the Bible and Estragon responds that he must have taken a glance at it. When Vladimir questions the level of religious education of the school Estragon attended, Estragon says that he does not know if it was a religious school. Vladimir tells Estragon he is confusing his school with La Roquette, which is a Parisian district where Talmudic schools were located between 1900's and 1930's

Beckett (French version)	<p>VLADIMIR -Tu as lu la Bible ?</p> <p>ESTRAGON -La Bible... <i>(Il réfléchit.)</i> J'ai dû y jeter un coup d'œil.</p> <p>VLADIMIR (étonné) -A l'école sans Dieu ?</p> <p>ESTRAGON -Sais pas si elle était sans ou avec.</p> <p>VLADIMIR -Tu dois confondre avec la Roquette.</p> <p>(...) (p. 14)</p>
Beckett (Self-translated English version)	<p>VLADIMIR -Did you ever read the Bible?</p> <p>ESTRAGON -The Bible... <i>(He reflects.)</i> I must have taken a look at it.</p> <p>VLADIMIR -Do you remember the Gospels?</p> <p>(...) (p. 12)</p>
Anamur (from French)	<p>VLADIMIR- İncil'i okudun mu?</p> <p>ESTRAGON- İncil'i mi? (Düşünür.) Bir göz atmışımıdır herhalde.</p> <p>VLADIMIR (şaşırmış)- Tanrısız okulda mı?</p> <p>ESTRAGON – Tanrılı mıydı, Tanrısız mıydı, bilmiyorum.</p> <p>VLADIMIR- Sen la Roquette islahaveiyle karıştırıyorsun okulu.</p> <p>(...) (p. 14)</p>
Birkan (from	<p>VLADIMIR -İncil'i okudun mu hiç?</p>

English)	ESTRAGON -İncil'i...(Düşünür.) Şöyle bir baktım galiba. VLADIMIR - Dört kitabı hatırlıyor musun? (...) (p. 14)
Ün & Günersel (from French and English)	VLADIMIR -İncil'i okudun mu hiç? ESTRAGON -İncil'i mi? (Düşünür.) Göz atmışımıdır herhalde. VLADIMIR - İlahileri hatırlar mısınız? (...) (p. 12)

In the dialogue, Vladimir asks Estragon if he read the Bible and Estragon responds that he must have taken a look. In the French version, Vladimir questions how one might have read Bible in a school without God. There is also a religious reference and Estragon says that he does not remember if the school was a religious one or not:

VLADIMIR (étonné.) -A l'école sans Dieu ?
ESTRAGON -Sais pas si elle était sans ou avec.

But in English version, these lines are ignored. Beckett did not prefer to transfer the religious references into the English version.

In addition, when Estragon cannot remember if his school was a religious one, Vladimir tells Estragon that he might have confused it with *La Roquette*:

VLADIMIR -Tu dois confondre avec la Roquette.
VLADIMIR - You must be mistaken with la Roquette.

In French, this is a response to the previous line by Estragon. However, the meaning of Vladimir's response changes in the English version because the previous two lines are deleted. Beckett translated this response in English as a question:

VLADIMIR -Do you remember the Gospels?

La Roquette was a Parisian district where Talmudic schools were located between 1900's and 1930's. However, Beckett preferred to alter the context and to translate *La*

Roquette as *Gospels*, which means the fundamentals and the four books of Christianity, and because *la Roquette* probably would not have a reference for English-speaking readers. When the French version is to be considered as the ST, the **couplet** procedure is used in the English version. It includes the **reduction** procedure as two lines were deleted and the **cultural equivalence** procedure as he translates *la Roquette* as *Gospel*.

This difference was also reflected in the Turkish translations. Anamur retained the lines in the French version and remained faithful. In the second part, he remained faithful to the French version and translated *la Roquette* as *islahevi*, which means reformatory school. Because *La Roquette*, most likely *La Petite Roquette*, was also the name of a correction school for boys in Paris in 1900's (Graver, 2004, p. 73). Thus, in his text, the **couplet** procedure is used. It includes the **literal translation** procedure, as he was faithful to his ST and the **expansion** procedure as *La Roquette* is reinforced with *islahevi*.

As for Birkan and his translation, he mainly remained faithful to his ST, the English version and the missing lines in the English version do not exist in his translation. Ün & Günersel also remained faithful to the English version and the lines in which Vladimir questions the school Estragon attended do not exist in their text, either.

On the other hand, Birkan reflected the Gospels as the four books of Christianity while Ün & Günersel mention them as psalms. These differences might have been because of the fact that the specific books of Christianity are not familiar to Turkish culture, which is predominantly Muslim, and they try to present to Turkish audience with a meaning-oriented translation approach.

In the translation by Birkan, the **literal translation** procedure is used, as he remained faithful to the ST.

As for the text of Ün & Günersel, when the French version is to be considered as the ST, the **couplet** procedure is used in their text. It includes the **reduction** procedure as two lines are missing and the **cultural equivalence** procedure as they preferred to

translate *La Roquette* as *ilahi* (*hymn*). They probably wanted to create a familiarity among Turkish audience, and they replaced *La Roquette* with something well-known in the Turkish culture.

When the English version is taken as the ST, the **cultural equivalence** procedure is used as *ilahi* is a well-known notion in Islam and they tried to use a closer equivalent in Turkish.

Example 22

In this scene, which is nearly at the end of Act 1, Vladimir, Estragon and Pozzo are having a conversation and Pozzo needs help.

Beckett (French version)	<p>POZZO (<i>voix normale.</i>) - Tant pis, je m'en passerai. Qu'est-ce que je disais ? (<i>Il réfléchit.</i>) Attendez ! (<i>Réfléchit.</i>) Ça alors ! (<i>Il lève la tête.</i>) Aidez-moi !</p> <p>ESTRAGON - Je cherche.</p> <p>VLADIMIR - Moi aussi.</p> <p>POZZO - Attendez ! (p. 56)</p>
Beckett (Self-translated English version)	<p>POZZO (<i>normal voice.</i>) - No matter! What I was saying. (<i>He ponders.</i>) Wait. (<i>Ponders.</i>) Well now isn't that... (<i>He raises his head.</i>) Help me!</p> <p>ESTRAGON - Wait!</p> <p>VLADIMIR - Wait!</p> <p>POZZO - Wait! (p. 41)</p>
Anamur (from French)	<p>POZZO (<i>doğal sesiyle</i>) - Ne yapalım, ben de kullanmam. Ne diyordum... (<i>Düşünür.</i>) Durun. (<i>Düşünür.</i>) Olamaz! (<i>Başını kaldırır.</i>) Bulamıyorum, yardım edin bana.</p> <p>ESTRAGON - Arıyorum.</p> <p>VLADIMIR - Ben de.</p> <p>POZZO - Düşünelim! (p. 49)</p>
Birkan (from	<p>POZZO (<i>Normal bir sesle.</i>) - N'apalım! Ne diyordum? (<i>Düşünür.</i>)</p>

English)	Al işte şimdi de bu... (<i>Başını kaldırır.</i>) Yardım edin bana! ESTRAGON - Bir dakika! VLADIMIR - Bir dakika! POZZO - Bir dakika! (p. 44)
Ün & Günersel (from French and English)	POZZO (<i>doğal sesiyle.</i>) - Neyse. Ne diyordum? (<i>Düşünür.</i>) Bir dakika! (<i>Düşünür.</i>) Yoksa şey miydi... (<i>Başını kaldırır.</i>) Bana yardımcı olun! ESTRAGON - Bekleyin! VLADIMIR - Bekleyin! POZZO - Bekleyin! (p. 52)

In the French version, Estragon's, Vladimir's and Pozzo's lines are different:

ESTRAGON - Je cherche. (I am searching.)
VLADIMIR - Moi aussi. (Me too.)
POZZO - Attendez! (Wait!)

However, in the English version, those three lines are the same: “*Wait!*”

When the French version is to be considered as the ST, we can say that the **cultural equivalence** procedure is used in the English version. Beckett may have thought that “*Wait!*” was a better option in order to convey the motion and the exclamation of the dialogue.

Anamur nearly remained faithful to the French version, except the last line: “*Düşünelim!*” – “*Let's think about it!*”. Thus, we can say that in his text, he uses the **literal translation** procedure as he translated the line into Turkish as it is in the French version.

Birkan remained faithful to the English version at the structural level, all three lines are the same: “*Bir dakika!*”, but he could not remain faithful at the semantic level. He might have used “*Bir dakika!*” as it is a frequently used expression among Turkish audience to create familiarity. Therefore, he uses the **cultural equivalence** procedure.

Considering the translation by Ün & Günersel, it is faithful to the English version. When the French version is to be considered as the ST, the **cultural equivalence** procedure is used in their text. They may have thought just like Beckett did for the English version and preferred to convey the exclamation with “*Bir dakika!*”. When the English version is to be considered as the ST, the **literal translation** procedure is used because the lines are translated as they are in the English version.

Example 23

In this scene at the very end of Act 1, Lucky gives a long meaningless speech as he is asked to think. When he stops, Pozzo takes his hat in order to keep him silent and make him walk.

Beckett (French version)	VLADIMIR - Mais va-t-il pouvoir s'orienter ? POZZO - C'est moi qui l'orienterai. (<i>Il donne des coups de pied à Lucky.</i>) Debout ! Porc ! (p. 62)
Beckett (Self-translated English version)	VLADIMIR - But will he be able to walk? POZZO - Walk or crawl! (<i>He kicks Lucky.</i>) Up pig! (p. 45)
Anamur (from French)	VLADIMIR - Yönünü bulabilecek mi, peki? POZZO - Ben yönlendiririm onu. (<i>Lucky'i tekmeler.</i>) Ayağa kalk! Domuz! (p. 55)
Birkan (from English)	VLADIMIR - Peki yürüyebilecek mi? POZZO - Yürüyecek misin sürünecek misin! (<i>Lucky'yi tekmeler.</i>) Kalk domuz! (p. 48)
Ün & Günersel (from French and English)	VLADIMIR - Ama yürüyebilecek mi? POZZO - Ya yürür ya sürünür! (<i>Lucky'yi tekmeler.</i>) Kalk ayağa domuz! (p. 58)

In the French version, Pozzo's response to Vladimir is "*C'est moi qui l'orienterai.*" – "*It's me who will guide him.*" However, in the English version, this version is distorted as "*Walk or crawl!*" In this situation, the **functional equivalence** procedure is used in the English version because Beckett made clear the meaning of "*C'est moi qui l'orienterai*" functionally in the English version by saying "*Walk or crawl!*".

Anamur remained faithful to the French version in this translation and translated as "*Ben yönlendiririm onu*" – "*I will lead him.*". In this case, he used the **literal translation** procedure in his translation.

Birkan remained faithful to his ST with a small distortion in the structure of the line. Thus, he uses **literal translation** in his translation.

As for Ün & Günersel, they remained faithfully to the English version also by distorting slightly the structure of the line as Birkan did. They use the **functional equivalence** procedure when the French version is to be considered as the ST and the **literal translation** procedure is also used when the English version is to be considered as ST.

DISCUSSION AND CONCLUSION

Discussion

In this study, 23 selective illustrative examples, which are comprised of different kinds of difficulties such as stage directions, taboo words, cultural and religious features, have been analysed. Firstly, the English version of *Waiting for Godot* has been analysed by taking the French version as the ST:

Table 1.a. Translation procedures used by Beckett in the English version of *Waiting for Godot* by taking the French version as the ST.

Types of translation procedures	Number of selected examples of English version
Literal translation	-
Transference	-
Naturalisation	-
Cultural equivalence	7
Functional equivalence	2
Descriptive equivalence	1
Reduction	7
Expansion	3
Couplet	3
TOTAL	23

Table 1.b. Distributions of couplet procedures used by Beckett in the English version of *Waiting for Godot* by taking the French version as the ST.

Types of translation procedures	Number of selected examples of English version
Literal translation	-
Transference	-
Naturalisation	-

Cultural equivalence	1
Functional equivalence	-
Descriptive equivalence	-
Reduction	3
Expansion	2
TOTAL	6

As can be seen in the Table 1.a., Beckett mainly deleted units when he preferred to make any change in the English version. This table confirms the fact that Beckett performed more deletion than addition in the English version of *Waiting for Godot*, which has already been mentioned in Chapter 2. After deletion, it is clear that he made alterations in order to culturally adapt the text for the target audience. Reduction, expansion, cultural equivalence, functional equivalence, descriptive equivalence and couplet have been preferred in different instances.

In the Table 1.b., it can be seen that couplet procedures include cultural equivalence reduction and expansion procedures.

Secondly, the preferences of the Turkish translators, namely Hasan Anamur and Tuncay Birkan, translating from their own STs, French and English respectively, have been analysed:

Table 2.a. Translation procedures used by Hasan Anamur while translating the Turkish translations of *Waiting for Godot* by taking the French version as the ST.

Types of translation procedures	Number of cases detected in Anamur's translation
Literal translation	14
Transference	-
Naturalisation	1
Cultural equivalence	2
Functional equivalence	1

Descriptive equivalence	-
Reduction	-
Expansion	1
Couplet	4
TOTAL	23

Table 2.b. Distributions of couplet procedures used by Hasan Anamur while translating the Turkish translations of *Waiting for Godot* by taking the French version as the ST.

Types of translation procedures	Number of cases detected in couplet
Literal translation	4
Transference	3
Naturalisation	-
Cultural equivalence	-
Functional equivalence	-
Descriptive equivalence	-
Reduction	-
Expansion	1
TOTAL	8

In the Table 2.a. that Anamur performed 14 literal translations out of 23 examples, which leads us to the fact that he tended to remain faithful to his ST. The number of naturalisation, cultural equivalence, functional equivalence and expansion procedures are remarkably low and it is a sign for the tendency to the faithfulness. Considering the 4 couplets he used, they also consist of 4 literal translation, 3 transference and 1 expansion procedures.

Table 3.a. Translation procedures used by Tuncay Birkan while translating the Turkish translations of *Waiting for Godot* by taking the English version as the ST.

Types of translation procedures	Number of cases detected in Birkan's translation
Literal translation	15
Transference	-
Naturalisation	1
Cultural equivalence	5
Functional equivalence	1
Descriptive equivalence	-
Reduction	-
Expansion	-
Couplet	1
TOTAL	23

Table 3.b. Distributions of couplet procedures used by Tuncay Birkan while translating the Turkish translations of *Waiting for Godot* by taking the English version as the ST.

Types of translation procedures	Number of cases detected in couplet
Literal translation	1
Transference	1
Naturalisation	-
Cultural equivalence	-
Functional equivalence	-
Descriptive equivalence	-
Reduction	-
Expansion	-
TOTAL	2

As deduced from Table 3.a., Birkan also preferred to remain faithful to his ST. 15 examples of literal translation out 23 show us that he translated into Turkish by largely taking into account his ST. Naturalisation, cultural equivalence, functional equivalence

and couplet were also used but in limited numbers. The couplets consist of different procedures: 1 literal translation and 1 transference were used.

When compared with the distribution of Beckett's categories, the procedures used for the Turkish translation show us the difference between the position of 'ordinary translator' and 'author-translator' within translation studies. This proves us the authority of the author-translator. Beckett made alterations and translated his own text from French into English as he wanted. However, Birkan mostly remained faithful to his ST and avoided remarkable modifications.

Bearing in mind that the last group of translators, Uğur Ün and Tarık Günersel, accepted both French and English versions as their STs as it is written on the cover of their translation, their tendencies are exhibited below:

Table 4.a. Translation procedures used by Ün & Günersel while translating the Turkish translations of *Waiting for Godot* by taking both the French and English versions as the ST.

Types of translation procedures	Number of cases detected in Ün & Günersel's translation when compared with the French version	Number of cases detected in Ün & Günersel's translation when compared with the English version
Literal translation	-	15
Transference	-	-
Naturalisation	-	1
Cultural equivalence	5	4
Functional equivalence	3	1
Descriptive equivalence	1	-
Reduction	6	-
Expansion	3	1
Couplet	4	1
Triplet	1	-
TOTAL	23	23

Table 4.b. Distributions of couplet procedures used by Ün & Günersel while translating the Turkish translations of *Waiting for Godot* by taking both the French and English versions as the ST.

Types of translation procedures	Number of cases detected in couplet	Number of cases detected in couplet
Literal translation	-	1
Transference	-	1
Naturalisation	1	-
Cultural equivalence	2	-
Functional equivalence	-	-
Descriptive equivalence	-	-
Reduction	3	-
Expansion	2	-
TOTAL	8	2

Table 4.c. Distributions of triplet procedures used by Ün & Günersel while translating the Turkish translations of *Waiting for Godot* by taking both the French and English versions as the ST.

Types of translation procedures	Number of cases detected in triplet	Number of cases detected in triplet
Literal translation	-	-
Transference	1	-
Naturalisation	-	-
Cultural equivalence	-	-
Functional equivalence	-	-
Descriptive equivalence	-	-
Reduction	1	-
Expansion	1	-
TOTAL	3	-

Table 4.a. demonstrates that the translation procedures located in Ün & Günersel's translation when compared with French version of *Waiting for Godot*, the distribution of

the procedures are in a large spectrum. The second column shows the translation procedures used in Ün & Günersel's translation when compared with English version of *Waiting for Godot*. Literal translation is the mostly preferred procedure, which leads us to the fact that Ün & Günersel generally remained faithful to the English version of *Waiting for Godot*. Table 4.b and 4.c. demonstrate the division of couplet and triplet procedures.

From these tables and the examples, we can assume that the translation by Ün & Günersel is mostly close to the English version despite a couple of examples showing its tendency to the French version. One of the reasons probably stems from the fact that both translators have good command of English. It is not clear if Günersel has any knowledge of French but Ün also masters in French and translated Beckett's works from French and from both French and English. He once translated *More Pricks than Kicks* from the English version. Considering the outcomes, it can be assumed that they tended to be mostly close to the English version and took the French version as a reference.

The increasing effect of English over Turkish culture can be counted as another reason for this tendency. One can never deny the fact that French was among the first foreign languages adopted in the Ottoman and Turkish history decades ago. However, English gained impetus over the years, not only in Turkey but also worldwide and this changed the balance.

If we prove this fact with the numbers, there are many resources to verify them. The recently published work titled *Türkçe Çeviriler Bibliyografyası: Dünya Edebiyatından Çeviriler* (Öncü, 2017) show us that approximately 3769 works¹¹ have been translated from French into Turkish since the first years of the Republic of Turkey until 2016¹²

¹¹ This is the number obtained from the work. There may be missing records, margin of error is possible.

¹² This information is given in the preface of the work.

while 8188 works¹³ have been translated from English into Turkish during the same period of time.

Another resource for verification is the Turkish Statistical Institute (TÜİK). According to the statistics retrieved from the web site of TÜİK, 23080 works has been published in the English language in Turkey between 2008-2018. However, the works published in the French language in Turkey between the same period are few and they are included under the heading “Other Languages”, which consists of 9310 works published in different languages.

Finally, the last resource is the *Index Translationum*¹⁴, the cultural portal of UNESCO. According to its statistics¹⁵, 1908 works have been published from French into Turkish between 1979-2008, whereas for translated works from English into Turkish, this number is 5417.

As is seen clearly, English is more influential over the Turkish culture than French; more books have been translated from English and more books written in English have been published in Turkey. This fact shows us the previous popularity of French in Turkey has faded down.

¹³ This is the number obtained from the work. There may be missing records, margin of error is possible.

¹⁴ <http://www.unesco.org/xtrans/>

¹⁵ The entry of the data to the system is carried out by the competent authority and there is a gap between 2008-2019 for translated works into Turkish. The numbers presented above is valid until 2008.

Conclusion

Macro question:

1. What are the effects of the self-translation on the translation process in a third language?

Self-translation is not considered as translation proper as the author of an original work also performs its translation into another language, which gives the author-translators the *authority*. Author-translators have the full authority while translating their own work, which means that they can make changes they deem appropriate. This is something that “ordinary” translators do not generally tend to do because they are mostly expected to be faithful to the original. The authority of the author-translators may cause the differences between the original and self-translated text, which directly affects the translation process in a third language. The translated text in the third language may present differences depending on which version of the ST the translator takes into consideration while translating. If the original text is taken as the ST, although this term is problematic due to the blurred boundary between the original text and the self-translation, self-translation may have no effect on the translated text in the third language. On the contrary, if the translator adopts the self-translation as a ST for his/her translation into the third language, the differences in the self-translation from the original will also be reflected in the translated text in the third language. If both are adopted as STs, some unexpected conclusions may exist as the decisions process depends on the translator.

Micro questions:

1. *What are the differences between the original and self-translated version of Waiting for Godot?*

As with most author-translators, Beckett also made some changes while translating *Waiting for Godot* into English. These were made mainly because the perception of the

English audience and the French audience are different, and he wanted to adapt his work in accordance with his culture and mother tongue. When he deemed necessary, he added stage directions or lines in the English version or omitted some parts, changed some special names, cut or added taboo words, religious and cultural features, adapted some parts in accordance with the target culture or translated some parts freely. After the positive reactions received for the performance of the French version, he translated it into English by knowing that it was going to be performed for the English-speaking audience. This is why, it can be said that he carried out translation process by considering the performability, speakability, the interaction with the audience and comprehensibility of the text by actors and directors.

2. What could Samuel Beckett's possible aims be in instigating such differences?

The main motive may be the difference of two nations, France and England, at the level of culture, language, traditions and perception of the incidents. If something was perfectly clear for French audience, it might not mean anything to the English audience. He mostly made necessary changes in cultural features. Besides, he participated mostly the rehearsals of his plays in theatres and talked with the directors, gave his opinions and interfered the flow of the rehearsal, he made some parts changed during the rehearsals. This dominating characteristic is also an important factor for his self-translation in another language with his own style, instead of relying on another translator.

3. How do these different preferences in the two versions affect the translations in various Turkish editions?

The choices that Beckett made caused the original and translated versions to be different in many ways. Therefore, the Turkish translations naturally vary from each other because one was translated from English, whereas the other from French and the third from both French and English. The differences between the original and translated works can be seen in the different Turkish translations.

As analysed, we can say that Anamur and Birkan, who chose to remain faithful to French and English versions respectively, their works reflect their own STs. If we consider the translation by Ün & Günersel, different parts were identical to Anamur and Birkan's translations, but it is mostly faithful to the English version.

4. What are the possible aims of the translators in choosing to translate the version(s)?

All the four of the translators translated their texts in different times. Anamur translated the one from the French version after the translation by Ferit Edgü, whose translated text was for performing purposes. Anamur's possible aim can be to create another text from French but for reading purposes. As for Birkan, he mentioned in the preface of his translation (Beckett, 1992) that he translated the play again since Beckett made alterations in the English version (p. 8). His main aim can be said that he wanted to reflect the alterations of the English version in a newly translated Turkish translation. There is less to say about Ün & Günersel, as their translation is the latest one among the other two and it can be said that their main aim is possibly to revise the previous translations and create an updated one.

5. Why would Uğur Ün and Tarık Günesel, who translated Waiting for Godot both from French and English, wish to translate from two STs?

As mentioned above, the main motive of Ün & Günersel to translate both from the French and the English version is not clear enough to explain. However, we know that Ün is a bilingual translator even though we do not have evidence whether Günersel is bilingual or not. It can be assumed that the French command of Ün was their support point in order to perceive the whole text. Despite this fact, they tended to translate the play more faithfully to the English version.

As to conclude, since self-translation and bilingualism and especially the self-translator position and bilingualism of Beckett are not widely studied in Turkey, I believe this study would contribute to the field of translation studies. As this study is limited only with my research and knowledge, I believe that there are many opportunities to elaborate on these issues. For example, by examining all the self-translations by Beckett or other author-translators, researcher help improve this neglected area. There are still many sources to be studied in the field.

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APPENDIX 1. Originality Report

 <p>HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLİK RAPORU</p>
<p>HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ MÜTERCİM TERCÜMANLIK (İNGİLİZCE) ANABİLİM DALI BAŞKANLIĞI'NA</p> <p style="text-align: right;">Tarih: 11/07/2019</p> <p>Tez Başlığı: Öz-çeviriyi çevirirken: Samuel Beckett'in <i>Godot'yu Beklerken</i> adlı eserinin Türkçeye yapılan çevirileri üzerine bir inceleme</p> <p>Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 104 sayfalık kısmına ilişkin, 10/07/2019 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 18 'dir.</p> <p>Uygulanan filtrelemeler:</p> <ol style="list-style-type: none"> 1- <input checked="" type="checkbox"/> Kabul/Onay ve Bildirim sayfaları hariç 2- <input checked="" type="checkbox"/> Kaynakça hariç 3- <input type="checkbox"/> Alıntılar hariç 4- <input checked="" type="checkbox"/> Alıntılar dâhil 5- <input checked="" type="checkbox"/> 5 kelimedenden daha az örtüşme içeren metin kısımları hariç <p>Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p> <p style="text-align: right;">  11/07/2019 Tarih ve İmza </p> <p>Adı Soyadı: Çise İrem CANDAN</p> <p>Öğrenci No: N1132843</p> <p>Anabilim Dalı: Mütercim Tercümanlık Anabilim Dalı</p> <p>Programı: İngilizce Mütercim-Tercümanlık (Tezli)</p>
<p>DANIŞMAN ONAYI</p> <p style="text-align: center;">UYGUNDUR.</p> <p style="text-align: center;">  Dr. Öğr. Üyesi Sinem BOZKURT </p>



**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
MASTER'S THESIS ORIGINALITY REPORT**

**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TRANSLATION AND INTERPRETION (ENGLISH) DEPARTMENT**

Date: 11/07/2019

Thesis Title : Translating the Self-Translation: a study on Turkish translations of Samuel Beckett's *Waiting for Godot*

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 10/07/2019 for the total of 104 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 18 %.

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I respectfully submit this for approval.

11/07/2019

Date and Signature

Name Surname: Çiçe İrem CANDAN

Student No: N1132843

Department: Translation and Interpretation


Program: English Translation and Interpretation with Thesis

ADVISOR APPROVAL

APPROVED.

Asst. Prof. Dr. Sinem BOZKURT

APPENDIX 2. Ethics Board Waiver Form

 <p>HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU</p>
<p>HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA</p> <p style="text-align: right;">Tarih: 05/07/2019</p> <p>Tez Başlığı: Öz-çeviriyi çevirirken: Samuel Beckett'in <i>Godot'yu Beklerken</i> adlı eserinin Türkçeye yapılan çevirileri üzerine bir inceleme</p> <p>Yukarıda başlığı gösterilen tez çalışmam:</p> <ol style="list-style-type: none"> 1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır, 2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir. 3. Beden bütünlüğüne müdahale içermemektedir. 4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir. <p>Hacettepe Üniversitesi Etik Kurulları ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p> <div style="text-align: right;">  Tarih ve İmza 05/07/2019 </div> <p>Adı Soyadı: Çise İrem Candan</p> <p>Öğrenci No: N11132843</p> <p>Anabilim Dalı: Mütercim Tercümanlık Anabilim Dalı</p> <p>Programı: İngilizce Mütercim-Tercümanlık (Tezli)</p> <p>Statüsü: <input checked="" type="checkbox"/> Yüksek Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Doktora</p>
<p><u>DANIŞMAN GÖRÜŞÜ VE ONAYI</u></p> <p>UYGUNDUR</p> <div style="text-align: center;">  Dr. Öğr. Üyesi Sinem BOZKURT </div> <p>Detaylı Bilgi: http://www.sosyalbilimler.hacettepe.edu.tr</p> <p>Telefon: 0-312-2976860 Faks: 0-3122992147 E-posta: sosyalbilimler@hacettepe.edu.tr</p>



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ETHICS COMMISSION FORM FOR THESIS

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TRANSLATION AND INTERPRETATION DEPARTMENT

Date: 05/07/2019

Thesis Title: Translating the Self-Translation: A Study of Selective Turkish Translations of Samuel Beckett's *Waiting For Godot*

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
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I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.


Date and Signature
05/07/2019

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Program: English Translation and Interpretation with Thesis

Status: MA Ph.D. Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL

APPROVED


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