THE VOYAGE OF *The Trojan Women*: FROM EURIPIDES TO SARTRE AND FROM SARTRE TO THEATRE RESEARCH LABORATORY

EURİPİDES'TEN SARTRE'A VE SARTRE'DAN TİYATRO ARAŞTIRMA LABORATUVARI 'NA TROYALI KADINLAR'IN YOLCULUĞU

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Abstract

The closing words—"Farewell, Troy! Now the lifted oar waits for us: Ships of Greece, we come!"—of the chorus in Euripides' The Trojan Women have strong connotations in the sense that the very word "journey" evokes. On the one hand, these words put the journey that The Trojan Women would undertake in the course of time on centre stage; and on the other, they draw attention to the relationship between Euripides' text and the versions that derive from it. Glancing at these two aspects, moreover, one can establish a link between the act of translation and "interpreting" Euripides' The Trojan Women both on "page" and on "stage". Within this context, the reception of The Trojan Women becomes a vital issue; all the more so when it is taken into consideration from the respective perspectives that Theatre Studies and Translation Studies provide. In this particular framework, the present paper seeks out to scrutinise a (relatively) recent production of The Trojan Women by Theatre Research Laboratory in Turkey based on Jean Paul Sartre's "adaptation" of the text. The fact that Theatre Research Laboratory based its interpretation on Sartre's rewriting of Euripides' text is intriguing in that it compels one to monitor the way that the company perceived the "tragic" on "page", and made it reborn on "stage" by means of highlighting the Dionysian element/s intrinsic to the Euripidean dramaturgy. The paper, therefore, sets out to propose a discussion of the production with the purpose of revealing Theatre Research Laboratory's staging approach which aims to expose the pathos into view through a performance style that actually translates the "tragic" into the dynamics of the twenty-first century.

Keywords: Euripides, Sartre, Trojan Women, TAL, translation.

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Özet[1]

Euripides'in Troyalı Kadınlar'ında koronun kapanış sözleri—"Elveda Troya! Kürekler çekilmeye hazır bizi bekliyor şimdi: Helen gemileri, biz geliyoruz!"—"yolculuk" kelimesi açısından önemli çağrışımlara sahiptir. Bu sözler bir taraftan Troyalı Kadınlar'ın zaman içerisinde çıkacakları yolculuğu merkeze taşırken, diğer yandan da Euripides'in metni ve bu eserden türeyen çeşitli versiyonlar arasındaki ilişkiye de dikkat çeker. Keza bu iki hususa odaklanarak, çeviri edimi ve Euripides'in Troyalı Kadınlar'ını hem "sayfa" hem de "sahne" üzerinde "yorumlama" eylemi arasında bir bağ kurmak da mümkündür. Bu bağlamda Troyalı Kadınlar'ın alımlanması fazlasıyla mühim bir mesele haline gelir; bilhassa konuya sırasıyla Tiyatro Araştırmaları ve Çeviribilim perspektiflerinden bakıldığında. Bu çerçeve özelinde mevcut makale, oyunun, Türkiye'de Tiyatro Araştırma Laboratuvarı'nın Jean Paul Sartre'ın "uyarlaması" üzerinden şekillendirdiği (nispeten) yakın tarihli prodüksiyonunun incelemesini sunmayı amaçlamaktadır. Tiyatro Araştırma Laboratuvarı'nın yorumunu Sartre'ın Euripides'in metnini yeniden yazımı üzerine inşa etmesi, topluluğun "sayfa" üzerinde "trajik" olanı hangi yollardan kavrayıp, bunu Euripides dramaturjisine içkin Dionizyak unsurları ön plana çıkararak "sahne" üzerinde nasıl yeniden hayata geçirdiğini elzem bir araştırma sorusu olarak ortaya koyulmasına imkân verdiği için merak uyandırıcıdır. Bu yüzden makale Tiyatro Araştırma Laboratuvarı'nın, pathosu gözler önüne seren bir performans üslubuyla "trajik" olanı yirmi birinci yüzyıl dinamiklerine çeviren sahneleme yaklaşımını ortaya çıkarma gayesiyle söz konusu prodüksiyonu tartışmaya açmayı hedeflemektedir.

Anahtar Kelimeler: Euripides, Sartre, Troyalı Kadınlar, TAL, çeviri.

1Bu yazının çevirisi önümüzdeki sayılarda katkı bölümünde yayımlanacaktır.

Introduction

There is something surprisingly problematic about the appreciation of the correlation between theory and practice. Theory cannot evolve without practice, and for the most part, it is almost impossible to make sense of a certain practice without the aid of a theoretical framework. Even if this clear-cut fact leaves almost no room for a counter-argument, it has been one of the most heatedly discussed topics amongst the scholars in the course of time. Discussed, so as to be able to raise theoretical awareness in the practical domain because most (though by no means all) of the practitioners tend to abstain themselves from theory; discussed, in order to find particular traces of a particular theory in practice. While the former aim of the discussions rests on firm soil, it is worth handling the latter with great precaution. In the first place, practice antedates theory; it lays the ground for the formation of theoretical ideas. Even so, the connection between theory and practice turns out to be an issue itself to the extent that the aim of the latter discussions is concerned. Indeed, under those circumstances, in which theory and practice are both studied subsequent to the construction of a theoretical fabric, it is highly likely for one to fall into the obvious trap of forcing theory into practice, thereby hampering the evolution of the symbiotic relationship between the two.

The issue might seem as trivial, even inane at first blush. Yet, this seemingly minor detail takes one to the heart of the Gordian knot in critical theory. One example: the impact of Aristotle's *Poetics* on the history of theatre. As is well known, Aristotle wrote his treatise after the plays of Aeschylus, Sophocles, as well as Euripides. Furthermore, Aristotle's chief concern among the three tragedians was Sophocles. Be that as it may, for whatever reason, such successors of Aristotle as Horace and Lodovico Castelvetro, in critical theory have been blind to this apparently minor detail: "Renaissance scholars failed to realize", observes George Steiner, "that Aristotle was a practical critic whose judgements are relevant to Sophocles rather than to the whole of Greek drama" (1996: 23). Steiner's observation can plausibly be extended through the entire history of drama that bristles with such (mis)readings of Aristotle's *Poetics*, certain of which culminate in attempts at applying his precepts to Shakespearean tragedy;[1] a form of tragedy that is worlds apart from Attic tragedies, let alone those of Sophocles in particular. One way or another, every discussion on the notion of tragedy perceptibly returns to Aristotle's *Poetics*. The abnormality lies in imposing irrelevant theoretical ideas upon irrelevant practices. It goes without saying that during the course of pursuing theory within practice, one would be on safer grounds to concentrate on what is theoretically and prac-

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1 The most palpable of these being the endeavours of John Dryden in the Restoration Period in England, as well those of Gotthold Ephraim Lessing which formed one of the early mottos of the Romantic Movement in France and Germany.

tically at hand rather than enforcing theory upon practice at will.

Of course, the problem that has just been pinned down is not peculiar to Theatre Studies. The reverberations of this problematic appreciation of the link between theory and practice can also be felt in the field of Translation Studies as well as other domains. A critical glance at the efforts of the discipline in acquiring its scientific position within the realm of the academia is indicative of the vital consequences that merit mentioning. In the words of Antoine Berman, "'science of translation' can mean a rigorous discursive and conceptual knowledge of translation and translations, which attempts to achieve its own scientificity. But it can also mean endeavouring to constitute a positivist and pseudo-scientific knowledge of translation, borrowing slavishly and uncritically from the procedures of the 'exact' sciences" (2009: 48). Berman's remark makes even more sense when one takes the eclectic nature of Translation Studies into account. Thanks to this eclecticism, the discipline witnessed various "turns" in its relatively short history, which eventually constituted a topic for a study entitled *The Turns of Translation Studies* (2006) by Mary Snell-Hornby. There is certainly nothing wrong with taking a hectic ride on the thoroughfare of translation theories that is rife with "u-turns" (ibid.: 150-159). After all, reading into texts and taking ("right" or "wrong") "turns" by ascribing theories to translational phenomena

is at the researcher's peril. One is free to try. Under these conditions, the main question becomes, how can one integrate theory into practice by being on the qui vive for the snares set by the rather problematic reading/s of the connection between theory and practice?

Notwithstanding the abundance of theoretical approaches in Translation Studies, the treatment of the translations of the Ancient Greek tragedies has always been the same. In a good light, more often than not the translated texts are analysed and described on "page" and the examinations come to an end with a concluding note on the superiority of the Greek language over the target language/s, relegating the scenic dimensions of the tragedies to God knows where. It feels like no theoretical progress has been made since the times of Cicero and Horace. But it is not so. Not at all: translation theories have made a considerable amount of progress throughout history. Such recent theories of translation as postcolonial, post-structural, sociological, theatre, (inter)semiotic, along with contemporary understanding of translational phenomena pose serious challenges on the traditional way/s of approaching translations. Then again, as far as the translations of the Ancient Greek tragedies are concerned, somehow all of these theoretical advances come to a standstill. As a matter of fact, in most cases the analyses of translations remain on "page" and the subject bounds to reside within the fortress of linguistics.

Should that be the case? Or is it feasible to emancipate the translations of Attic tragedies from the philologically-oriented approaches through the theoretical aid provided by the respective perspectives of Theatre Studies and Translation Studies? Calling the soundness of the linguistic-oriented approaches with respect to the translations of the Ancient Greek tragedies into question, J. Michael Walton makes a significant observation: "In Athens theatre was an art form akin to those of sculpture, painting, architecture and music. It was a synthesis of all the arts, statues that move, pictures that change, architecture that frames, music that highlights; amongst which poetry and rhetoric must take their place, but they must take that place alongside music, dance, acting and visual stagecraft" (2007: 4). Walton's inspection is very much to the point in that it accentuates the necessity of mediating on translation within a broader context that embraces the scenic aspects of the tragedies as well. Needless to say, this broader context, arguably, enables one to dwell upon various "rewritings" that stem from a given Attic tragedy.

On the basis of what has been discussed hitherto, it becomes possible for one to articulate a research question: Can translation theories, as well as the contemporary comprehension of translational phenomena, be of assistance when searching for alternative ways of monitoring the reception of Ancient Greek tragedies in the twenty-first century? In view of this question, a

hypothesis can concordantly be enunciated: In so far as the performances of Ancient Greek tragedies are concerned, translation turns out to be an act that breathes life into the classical work in question through the parameters imposed by the respective dramaturgies of source and target theatre traditions. As can be inferred from the hypothesis, the notion of dramaturgy takes priority over the language in the approach that this paper seeks to develop. Against the backdrop of the formulation of this hypothesis, moreover, lies the intention to problematise the legitimacy of textual, or as Patrice Pavis would say, "textocentric" (2003: 21) approaches towards the study of the translations of Ancient Greek tragedies to the extent that their "existence" on modern stage is concerned. After all, the modern performances of Attic tragedies compel one to challenge the boundaries of mere textual analyses.

In this respect, a case in point would be the voyage of Euripides' *Trōiades* (hereafter, *The Trojan Women*), an open work of art, or "an open text", which, in the words of Umberto Eco, "is a paramount instance of a syntactic-semantico-pragmatic device whose foreseen interpretation is a part of its generative process" (1984: 3). What makes the case of Euripides' *The Trojan Women* intriguing is the presence of a journey, an interpretative voyage that the text embarked on throughout the history. Indeed, the closing words—"Farewell, Troy! Now the lifted oar waits for us: Ships of Greece, we

come!" (1973: 133)—of the Chorus in Euripides' tragedy have strong connotations in the sense that the very word "journey" evokes. On the one hand, these words put the journey that *The Trojan Women* would undertake in the course of time on centre stage; and on the other, they draw attention to the relationship between Euripides' text and the versions that derive from it. Glancing at these two aspects, one can establish a link between the act of translation and "interpreting" Euripides' *The Trojan Women* both on "page" and on "stage". Within this context, the reception of *The Trojan Women* becomes a crucial issue; all the more so when it is taken into account from the perspectives of Theatre Studies and Translation Studies.

In this particular framework, the present paper seeks out to scrutinise the recent production of *The Trojan Women* by Theatre Research Laboratory (Tiyatro Araştırma Laboratuvarı, hereafter TAL) in Turkey (2011) based on Jean Paul Sartre's adaptation of the text that was translated into Turkish by Güzin Dino. The fact that TAL based its interpretation on Sartre's reworking of Euripides' text is captivating in that it compels one to monitor the manner in which the company perceived the "tragic" on "page", and made it reborn on "stage" by means of spotlighting the Dionysian element/s intrinsic to the Euripidean dramaturgy. In addition to that, the staging strategy adopted by the company invites consideration from the vantage point of the

notion of "intersemiotic translation", a conception of translation which was introduced by Roman Jakobson (2000: 113-118). Thus, what one has here turns out to be an interpretative voyage that starts with Euripides, expands to Sartre, and then returns back to the former through the *translation* of TAL. It is particularly interesting to point out that the potentials that can stem from the concept of "intersemiotic translation" has rarely been utilised within the framework of the reception of the Ancient Greek tragedies. Nevertheless, the notion of "intersemiotic translation" itself, as well as the way that it is realised on stage, set out an appealing case for integrating theory into practice The paper, therefore, sets out to propose a discussion of the production with the purpose of revealing TAL's staging approach which aims to expose the *pathos* into view through a performance style that, in fact, *translates* the "tragic" into the dynamics of the twenty-first century. To run such a discussion of the production and reveal the significance of intersemiotic translations that can be observed throughout the performance, it is vital to get a sense of the "big picture" in which many manifestations of *The Trojan Women* reside and add up to fold into the image that TAL reflects.

1. Euripides' *The Trojan Women*

1.1 Euripidean Dramaturgy

The consequences of war never change.

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It inevitably wreaks havoc on communities. World history swarms with the so-called victors of wars. Be that as it may, one can hardly speak of a victor in the proper sense of the word, since each and every party that engage in war get its share from the torture, pain, sorrow, as well as enslavement, which warfare brings along. A glimpse at some random examples of the aftermaths of wars like The Crusades, The Hundred Years' War, The Thirty Years' War, The Great War, World War II, from history demonstrates the point.

Wars, unsurprisingly, acquire a fundamental position within the Ancient Greek tragic imagination. Likewise, the notion of "war" in general, can, to a certain extent, constitute the vital starting point for the tragic view. Time and again Aeschylus, Sophocles, and Euripides drew on to the corollaries of wars in their tragedies. Hence the presence of The Persian Wars, not to mention the (mythological) Trojan War can c/overtly be felt in such works as Aeschylus' *The Persians*, Sophocles' *Ajax*, and Euripides' *Hecuba* respectively. It is imperative to note that The Peloponnesian Wars (431-404 BC) left its "tragic" mark on the fifth century Athens, as did World War II on the twentieth century Europe. Although the nature of wars does not change, the case of the fifth century Athens is a special one. Drawing attention to the "decisive contrast" between "wars" in the general sense of the word and The Peloponnesian Wars, George Steiner passes a weighty remark: "The wars recorded in the Old Testament are bloody and grievous, but not tragic. They are just or unjust. The armies of Israel shall carry the day if they have observed God's will and ordinance. They shall be routed if they have broken the divine covenant or if their kings have fallen into idolatry. The Peloponnesian Wars, on the contrary, are tragic. Behind them lie obscure fatalities and misjudgements" (1996: 6). Steiner's comment makes even more sense when it is taken into consideration from a contemporary perspective. Since it is highly likely that the recent and ongoing wars of the twenty-first century to leave their "tragic" imprint on the world. Just like the previous ones.

The Trojan War and Euripides' treatment of its repercussions in his *The Trojan Women* is by no means an exception. Written as a part of a trilogy harping on the Trojan War, the play is the last piece of the set, and the only one that has survived in full length, whereas the first two plays, namely, *Alexandros* and *Palamedes,* have come down to this day only in fragments. In addition to that, as can be deduced from the title, the tragedy deals with the fate of the enslaved Trojan Women after the fall of Troy. All the males of Troy have been slaughtered apart from Andromache's son Astyanax, who will also be killed on the grounds that he might pose a threat to the Greeks in the future. The play begins with the discussion of the deities, Poseidon and Athena, both of whom have decided to punish the Greek army due to their desec-

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ration of the temples, continues by concentrating on the sufferings of the women of Troy. Actually, the Trojan setting serves as a bridgehead for Euripides in terms of raising awareness in the Athenian society against the hawkish policy of the *polis* towards the island of Melos. As Philip Vellacott points out in the Introduction to his English translations of Euripides' tragedies, "The Melians, having a tradition of friendship with Sparta, refused the Athenian demand for a contribution of men or money for the war, and asked to be allowed to remain neutral. The Athenians rejected this reasonable plea. They attacked Melos and ultimately captured it; they then put to death all the male inhabitants, sold the women and children as slaves, and colonized the place with some of their own citizens" (1973: 17). One needs not to be a genius to recognise the parallels between the Trojan setting and the dynamics of the fifth century Athens.

Even though the Trojan War and its resonations in the dynamics of the fifth century Athens prove to be the driving force behind Euripides' tragedy, it is worth being wary of reading *The Trojan Women* as a mere anti-war play. As Neill T. Croally underscores, "war is not only used as a frame, or as a dramatic context for questioning, but is itself questioned" (2007: 12) in *The Trojan Women*. In point of fact, what holds the key to a through comprehension of this questioning, turns out to be the Euripidean dramaturgy which foregrounds the

Dionysian facets of the piece most notably through the depiction of Cassandra, the prophetess of Apollo. It is precisely at this point that Friedrich Nietzsche's opinion regarding the opposition between the god of sun and light, as well as the god of wine and ecstasy makes perfect sense for an appreciation of the hallmark of the Attic tragedy. This opposition, writes Nietzsche, "bridged by the common term 'art' – until eventually, by a metaphysical miracle of the Hellenic 'Will', they appear paired and, in this pairing, finally engender a work of art which is Dionysiac and Apolline in equal measure: Attic tragedy" (2007: 14).

Now, the point that invites special consideration is Euripides' melting the Apolline and Dionysiac in the same pot. Euripides is very well known for his tendency to draw on the Dionysian elements. *The Bacchae*, which, in the words of Steiner, "perhaps the last of the great feats of the Greek tragic imagination" (1996: 239), can be taken as a token of that aspect of the Euripidean dramaturgy. While Dionysus and his ritual/s are materialised in *The Bacchae,* the covert presence of the Dionysian dimension in the part of Cassandra, becomes one of the most distinctive features of *The Trojan Women*. Consider, for a moment, Cassandra's "wedding-song" in Vellacott's English translation of the play. Since the beginning of her "wedding-song" demonstrates the opposition between the Dionysiac and Apolline profoundly, it is required to be quoted in its entirety:

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Raise the torch and fling the flame!

Flood the walls with holy light!

Worship the Almighty

Hymen, God of Marriage!

Agamemnon, master of my maiden flesh,

King of Argos, take me!

Heaven's blessing falls on me and falls on you.

Hear our cry of worship,

Hymen, God of Marriage!

Mother, since you crouch and cry

Weak with tears and loud with grief

For my dear dead city

And my murdered father

I have brought them – torches for my wedding-night,

Leaping light and dancing flame,

In your honour, Hymen, God of hot desire!

Queen of Darkness, send the gleam you love to lend

To the ritual blessing

Of the wedded virgin!

Dancers, come!

Loose your leaping feet,

Wild with wine of ecstasy!

Glorify my father's happy fate!

God Apollo, lead this holy ritual dance!

In your temple-court,

Under your immortal laurel-tree,

I your priestess call on you!

Hymen, mighty god,

Hymen, hear!

Come and dance,

Mother, dance with me;

Charm the Powers with lucky words,

Loudly chant your daughter's wedding-song!

Wildly whirl and turn in purest ecstasy!

Maids of Troy,

Wear your finest gowns:

Come, and sing my wedding-song,

Hail the lover Love and Fate appoint for me!

(1973: 100-101, emphasis added)

A close reading of the excerpt indicates the opposition between the Dionysiac and Apolline. Even so, the presence of Dionysus is clandestine in Cassandra's "wedding-song." The Dionysiac frenzy of the prophetess of Apollo allows her to give voice to her prophecies, certain of which foretell the *pathos* in store for the House of Atreus, as well as Agamemnon (ibid.: 102). Cassandra appeals to Apollo to lead her *holy ritual dance*. This is an important point, which was underlined by Ruth Padel: "Cassandra is *baccheousa* ('raving'), *mainas*, a 'madwoman.' She 'stands outside bacchic raving' enough to make a clear prophecy. Apollo 'drove her,' *exebaccheusen*, 'out of her *phre-*

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nes.' Yet, *Dionysus*'s verb is used, as if bacchic raving is the model for all others. Erinyes, Ares, Apollo: whatever they do to their victims' minds, Dionysus is in there" (1995: 28, emphases in the original). The particular emphasis that Padel places on the elements intrinsic to Dionysus is very much to the point in the sense that it pinpoints the unique "madness" of Cassandra. She is not *merely* mad; she is *maenad*. Her frenzy is Dionysian. And from this feature derives the tragic force of *The Trojan Women*.

In addition to this crucial characteristic, Euripides' multi-layered dramaturgy that is fraught with inversions requires a gloss. The significance of these reversals lies in the fact that they accelerate the tragic effect by demonstrating the outcomes of the actions and decisions of the characters. At this point of analysis, it is worth remembering how Hecuba incites Menelaus to lend an ear to Helen's apology: "Let her speak Menelaus; she must not die without a hearing" (Euripides 1973: 119). Hecuba is no fool; by providing Helen with the chance to defend herself, the captive Trojan queen, in fact, prepares the ground for the confrontation to come between the two women. Hecuba hates Helen to the bone. And Menelaus has come to kill Helen. Still, with Hecuba's "assistance" Helen finds not only the opportunity to speak, but also the chance to allure Menelaus, saving her life thereof. As it turns out, the confrontation scene between Hecuba and Helen ends with a decisive triumph on the part of the latter. Hecuba's reversal of Menelaus' plans on Helen, in a sense, brings along her own downfall.

Euripides constructs *The Trojan Women* in such a way that the tragic characters' reputations or their nobilities work out to be the key factors in this inversion process. Take, for instance, Andromache's words: "It seems report of me reached the Greek camp; and this / Was my undoing. When I was taken, Achilles' son / Asked for me as his wife. So I shall live a slave / In the house of the very man who struck my husband dead" (ibid.: 112). Just as Andromache's good womanly deeds results in her ill-natured marriage, her son Astyanax too gets his share of tragic fate because of being of noble birth. As the only male of Troy alive, Astyanax is sentenced to death by the Greeks to prevent him from taking revenge in due course. Aside from these inversions, there is one final stroke of reversal that leaves Euripides' distinctive mark on the tragedy: his employment of *deus-ex-machina* in the manner that can declare the penalty that the Greeks will receive at the beginning of the play without watering down the tragic effect of the piece. As Bernd Seidensticker maintains, "by announcing the punishment in a prologue and not in a *deus-ex-machina* scene at the end, Euripides does create the impression, erroneous though it is, that their brutal actions against *The Trojan Women* will recoil on them" (1998: 383). The tragic view does by no means leave a crime—*any* crime—

unpunished. The Greeks might be the victors of the Trojan War but, as a consequence of their *desecration* of the temples, they are bound to be perished on their way back home, "when they are under sail from Troy, nearing their homes!" (Euripides 1973: 92).

One final note vis-à-vis the echoes of the "absolute tragedy" in Euripides' *The Trojan Women*. According to Steiner, "absolute tragedy exists only where substantive truth is assigned to the Sophoclean statement that 'it is best never to have been born'" (1996: xi). This is a decisive remark, which has the potential of throwing new light upon *The Trojan Women* from this standpoint. The lines that Steiner draws attention to, in Robert Fagles' English translation of *Oedipus at Colonus*, is as follows: "Not to be born is best / when all is reckoned in, but once a man has seen the light / the next best thing, by far, is to go back / back where he came from, quickly as he can" (Sophocles 1984: 358). Andromache's lines in her exchange with the Greek herald Talthybius, a character who aids in showing that "in the composition of *The Trojan Women* the rising and falling pattern of emotional development is complemented by a thematic symmetry" (Gilmartin 1970: 314), becomes quite telling in this sense: "To be dead is the same as never to have been born, / And better far than living on in wretchedness. / The dead feel nothing; evil then can cause no pain. / But one who falls from happiness to unhappiness / Wanders bewildered in a strange and hostile

world" (Euripides 1973: 111). These two stances connect to each other with ontological links and thereby constitute a dialogue where the initial statement is taken, but in the end not defied, and carried on to reach the same tragic condition of non-existence: since it is not possible in actuality to not be born if one can articulate such a thought, death as the sublime saviour to subdue all agonies stands out as the only solution. The ultimate state, to never have been born is once again verified by Andromache, ascribing death a tragic quality as absolute as never being born. The echo of birth merging with death can be heard centuries later with the same tragic sound: Beckett would utter, "Birth was the death of him. Again words are few. Dying too. Birth was the death of him" (1984: 265).

1.2 The Voyage of *The Trojan Women*: From Euripides to Sartre

Time and again, the Ancient Greek tragic imagination laid its eyes on the sufferings of the "Other". Aeschylus' *The Persian*s is a representative example of this point. Nonetheless, the work itself is unique. "Amongst the Ancient Greek tragedies that have survived," writes Özlem Hemiş, "*The Persians* is the only tragedy based on a true event rather than mythology" (2006: 4).[1] The Battle of Salamis forms the backbone of Aeschylus' tragedy and the work is written as a dirge for *the Persians* upon the victory of the Greeks. As the Chorus of Per-

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1 Unless indicated otherwise, all translations are my own.

sian Elders point out in Philip Vellacott's English translation of the piece, "From Sua, from Ecbatana, / From ancient Kissian ramparts, / From each ancestral door, / The Persian force flowed *westward*" (Aeschylus 1961: 122, emphasis added); a consequential voyage for them indeed. Soon after with the arrival of the Messenger the tragic fate of *the Persians* unfolds in the play.

The fact that Aeschylus *penned* the tragedy of *the Persians* forms the basis of a series of arguments that Edward Said puts forward in his *Orientalism*: "as early as Aeschylus's play *The Persians* the Orient is *transformed* from a very far distant and often threatening Otherness into figures that are relatively familiar" (1994: 21, emphasis added). There is, in this observation, a good deal of truth. It is, however, interesting to note that Said makes no mention of how the Romans *transformed* the Ancient Greece throughout his study. In this particular respect, the case of Euripides' *The Trojan Women* becomes even more important. As was mentioned previously, the cruel acts of the Greeks against the Trojans were punished by the gods, Pallas and Poseidon. It is worth remembering how the former asks the latter's help so that the punishment of the Greeks can be executed: "Then do your part: Infuriate the Aegean with waves and whirlpool let floating corpses jostle / Thick down the Euboean Gulf; so that Greeks may learn in future / To respect my altars and show humility before the gods" (Euripides 1973: 92). In the tragic vision there

is no room for escape from the suffering. After the long ten years of the Trojan War, the Greeks yearn for returning back to home. But owing to the plans that the gods devised for them, this journey proves to be an ultimate disaster for the Greeks. Then again, one must refrain from reading the sentence of the Greeks as a reprisal for their violent deeds against the Trojans. Since, in the words of Bernd Seidensticker, "to be sure, their 'bitter home-coming' is not the retribution for what they have done to the helpless Trojan women, but punishment for defiling the temples of Troy" (1998: 383). Seidensticker's words are worthy of notice in the sense that they call attention to the metaphysical aspect of the notion of tragedy. Antigone buries Polynices not as a mere protest against Creon's tyranny; she buries her brother according to the laws of Hades, just like the way that Creon forbids the deed according to the laws of Zeus. Facilitating the funeral laws of the city can by no means resolve the metaphysical conflict of the tragedy. Likewise, Dionysus wallops the entire town of Thebes because of Pentheus' blasphemy against himself. Compromising solutions, as well as repents can under no condition reduce the penalty that Dionysus has in mind for the Thebans. In the tragic view, "there is no use asking for rational explanation or mercy" (Steiner 1996: 9).

The point is decisive. During the course of the history, the tendency has been to rationalise the metaphysical aspects of At-

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tic tragedies, not to mention the Dionysiac features of them. Even if the punishment of the Greeks is fictional in Euripides' *The Trojan Women*, a gaze at Seneca's reworking of the play indicates that the metaphysical aspects of the piece have been sacrificed for the sake of rationalisation. Recalling the Latin phrase *translatio studii et imperii*, that is to say, "the ancient theory that both knowledge and imperial control of the world tend to move in a westerly direction" (Robinson 1997: 124), might be helpful here. After the conquest of Attic Islands, Roman writers, scholars, and philosophers, were in the position of building up a literary tradition of their own. The heritage laid ahead of them was the literary and scholarly works of the Ancient Greek Culture; the theoretical works of Aristotle, the tragedies of Aeschylus, Sophocles, and Euripides together with the comedies of Aristophanes, as well as Menander, have all served one way or another for the Romans in terms of developing a literary and an aesthetic tradition of their own. The ultimate goal of this *transformative* project undertaken by the Romans was, in the words of Douglas Robinson, "to appropriate Greek culture, literature, philosophy, law and so on for Rome, and to do so in such a way as to establish the originality of the Romans – to sever the ties of indebtedness to the 'greats' of once-imperial Greece" (ibid.: 52)[1]. As a consequence of this project, Romans have developed their own tradition. Yet, the outcome was not without side effects. The

notion of tragedy, for instance, which was one of the most powerful literary, aesthetic, as well as *theatrical* achievements of the Ancient Greek culture have gradually fallen from grace and were thus replaced by the comedies in the Roman tradition in the course of the history.

This, of course, neither means that the concept of tragedy has vanished into thin air, nor that it writes off the Roman contribution to the history of drama. On the contrary: the Greek tragic ideal, as it was first practiced in the fifth century Athens, and *then* theorised by Aristotle in his *Poetics* almost a century later, turned out to be a ghost that haunted each and every intellectual's mind who seriously engaged with drama throughout the history; just as it haunted Horace's mind in his *Ars Poetica*. Actually, Romans' transformation of Greece, in many respects, can be deemed as a case which demonstrates theory's potential to have an impact on practice to a certain extent. The curious port of call in the voyage of *The Trojan Women*, namely, *Troades* (hereafter, Seneca's *The Trojan Women*) might well illustrate the point.

There is reason to believe that the rise of comedy and decline of tragedy in the practical field of theatre took place in the Roman Period. Even though such significant Roman figures as Cicero and Ovid tried their hands at writing tragedies, the amount of actual public performances of those pieces was rather sparse. E. F. Watling, for one, in the Introduction to his

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1 See also, Greenblatt (2010: 7-12).

English translations of Seneca's tragedies, notes that, "to have a play performed, for some special occasion, was an accident that none of such authors counted on, or particularly desired" (1972: 19). The fact that Seneca devised his tragedies as "closet-dramas" fortifies the credibility of Watling's observation. In the fifth century Athens, however, tragedy involves the whole *polis*; the people "felt the appeal of the tragic to such a degree that they would gather thirty thousand strong to see a performance" (Hamilton 1958: 164).

But there is more to take into consideration in Seneca's case, since he works *directly* on Euripides. "Seneca's tragedies," as George Steiner maintains, "are modulations on Euripides. The dependence is already highly self-conscious and literary. Seneca fixes on Euripides' genius as a rhetorician, as an architect of oration, to produce his own entirely declamatory closet-dramas. Drawing on aspects of technique latent in Euripides, Seneca wholly internalizes the action" (1977: 431). One is tempted to include the influence of Horace on Seneca to this quote. Still, through a thorough examination of Seneca's *The Trojan Women* it becomes possible to comprehend the remark that Steiner passes. For example, Seneca's introduction of new characters such as Agamemnon, Pyrrhus, Ulysses, and Calchas to his play serves him not only to internalise the action, but also rationalise the tragedy as a whole. A glance at these new characters indicates that Seneca has

provided space for the Greek frontier to speak in the course of the play. Amongst the new characters presented, Calchas invites special attention since through his prophecies Seneca both rationalises and internalises Astyanax's sentence: "A debt has to be paid in nobler blood / Than that of Priam's daughter. One more victim / The Fates demand; and he must fall to death / From top of Troy...Priam's grandson... Hector's son. / That done, your thousand ships may take the sea" (1972: 170). From that point onwards, Andromache's attempts at saving Astyanax by means of hiding him in Hector's tomb creates a dramatic (if not tragic) tension during the play until Ulysses forces Andromache to tell the truth. The dramatic tension reaches its climax when Astyanax cries, "No! Mother!" (ibid.: 189) before the Greeks take him away from her. Even so, the instance of Astyanax is not an exception in Seneca's *The Trojan Women*. Every single action, every single decision is justified by virtue of Seneca's plot-construction in the play. An adroit reader of *Ars Poetica* catches the echoes of Horace easily: "A play which after presentation would be called for and put again on the stage should be neither shorter than five acts nor lengthened beyond them. Neither should a god intervene, unless a knot befalls worthy of his interference" (1971: 71). Add to these dicta Seneca's persistent usage of "unity" as a dramaturgical modus of operandi, and you will have the fountainhead of the one of the most heatedly discussed topics in the history of drama until the twentieth cen-

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tury: the three unities of action, time, and place. [1]

Horace's dictum with respect to the application of *deus-ex-machina* partially explains why Seneca omits the deities (Poseidon and Athena) from his tragedy. While this dramaturgical strategy stands on the firm theoretical ground laid by Horace, Seneca's exclusion of Cassandra from the *dramatis personae* of his *The Trojan Women* without further ado can be regarded as an indication of the tendency to shun away the Dionysian elements. Due to this rationalisation, and, by extension, the internalisation of the action, the duality of the Dionysiac and Apolline evaporates in the play. Hence, Cassandra's "bacchic raving" is transformed into a mere passionate howl. Consider, for a brief moment, Hecuba's lines: "By the impassioned voice of Phoebus' bride, / All these things I, I Hecuba foresaw – / When I was pregnant with a son, I saw / What was to come, and spoke my fears; Cassandra / Was not the first unheeded prophetess" (Seneca 1972: 156). Cassandra, perhaps the most ritualistic tragic character of Euripides' *The Trojan Women*, has thus been transmogrified into a prophetic wail that was already cried out off-stage. And

this would take a heavy toll on the reception of the piece during the course of time.

Bearing the points that have been raised so far, it would now be feasible to weigh anchor from the port of call in the voyage of the piece and stop by its next destination: Jean Paul Sartre's *Les Troyennes* (hereafter, Sartre's *The Trojan Women*). It goes without saying that Eric Bentley's idea of "the playwright as thinker" (1955) perfectly applies to Sartre. [2] Indeed, being one of the most influential intellectual figures of the twentieth century Sartre devoted considerable amount of his career to theatre. Then again, one curious detail vis-à-vis Sartre's career as a playwright deserves mentioning: his engagement with the tragic works of Ancient Greece. Sartre began playwriting by working on the Electra myth in his *The Flies*, and ended t/his profession with *The Trojan Women*. And he made considerable use of the antique material for political ends in both occasions: "whereas his first professional play, *The Flies*, was a response to the Nazi occupation of Paris, *The Trojan Women* was a response to the Algerian War of Independence" (Cox 2009: 175). From this reference point, it can be seen that Sartre deems the antique substance as a ground from which he can derive his philosophic or political arguments.

Sartre's choice of working on Euripides' tragedy in his last phase of career as a dramatist is more than pertinent. Since the

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1 It is no wonder that the three unities of action, time and place would be fixed as strict "precepts" of tragedy by Lodovico Castelvetro in the neo-classic era. From Pierre Corneille to John Dryden, from Dryden to Gotthold Ephraim Lessing, and from Lessing to (even) T. S. Eliot, the three unities of action, time and place has been in the centre of discussions regarding the art of theatre and tragedy in particular. To a considerable degree, Horace's reading of Aristotle's *Poetics*, as well as the Senecan example form the backbone of the majority of the interpretations of the three unities.

2 For his inspection of the theatre of Sartre, see Bentley (1955: 196-208).

play, along with *Hecuba*, as Steiner observes, "come near to a *dégre zéro* of existential vision: an approach underlined by Sartre's adaptations of Euripides, in times which were again those of systematic torture and massacre" (1998: 538, emphasis in the original). The times that Steiner refers to inevitably direct the attention to the dynamics of Sartre's time, that is to say, the mid-sixties. At this point, glancing at the "thresholds of interpretation" (Genette 1997), in which Sartre expresses himself in round terms, might be useful. In the Introduction to the English "version" of his play, Sartre explains the reason why he opted for working on Euripides' tragedy: "*The Trojan Women* was produced during the Algerian War, in a very faithful translation by Jacqueline Moatti. I was impressed by the way this version was received. I admit it was the subject of this play which first interested me. That is not surprising. The play had a precise political significance when it was first produced. It was an explicit condemnation of war in general, and of imperial expeditions in particular" (1967: xii). Although Sartre prioritises the political relevance of Euripides' tragedy, the striking aspect of the quote lies in his appreciation of the reception of the production at some point in the Algerian War. What is more, the fact that Sartre perceived the merit of *The Trojan Women* on "stage" first, rather than on "page", demonstrates his manner of approaching the issue which acknowledges the calibre of the regenerative power of theatre.

Sartre, then, first and foremost, starts by renovating the setting of the Algerian War into that of a given contemporary war. Even if Sartre does under no condition spell out the name of *the* contemporary war that he has in mind, the arrows that the author shoots throughout his *The Trojan Women* point towards the Vietnam War. For as Nicole Loraux reminds in a footnote, "Sartre wrote his adaptation in July-August 1964, at the time of the U.S. escalation of the Vietnam War, and the first production took place right after President Johnson authorized the use of napalm" (2002: 96, 18. ff). Upon the layer of the Trojan War, therefore, Sartre first adds a colonial war, namely, the Algerian War, and then a contemporary one, that is, the Vietnam War, killing two birds with one stone thereof. Be that as it may, he clings to the antique structure of the piece by deciding "to write in verse in order to maintain the liturgical and rhetorical character of the *original*" (Sartre 1967: x, emphasis added). Thanks to this textual strategy, the image of the burning Troy expands into a contemporary city. Sartre alters the timeline of the play, making it half way thru the night till dawn (ibid.: 49), and pushes more to the limits of concretisation. Two examples taken from Ronald Duncan's English "version" of the play will suffice to illustrate the point: "Now there are no priests in the sacred groves: Only corpses" (ibid.: 3). Or: "You Trojan widows, Trojan virgins, all mated to the dead. / Have the guts to look down upon these smouldering ruins / For the last time / And articulate

your grief" (ibid.: 13). Though this imagery does not go astray from a "true" picture of a burning Troy, it maintains a universal and timeless aspect. Smoke, fire, as well as the corpses scattered all over the remains of Troy; a picture evocative of any given contemporary war, let alone a colonial one, projected over the canvas depicting a scene of antiquity.

All in all, through these transilient images and modulations, *The Trojan Women* crosses over to here and now. Furthermore, the threads of these links also plunge headlong back to then and there, devolving into how "other" *The Trojan Women* are read and to how they descent to later "versions" of the play.

2. Sartre's *The Trojan Women*

2.1 Sartre's "Rewriting" of Euripides' Tragedy

On the face of it, much progress has been made in the voyage of *The Trojan Women* from Euripides to Seneca and from Seneca to Jean Paul Sartre. It is significant to note that Sartre placed particular emphasis on the prospective awareness that Euripides' tragedy might raise on contemporary stage, and, by extension, in a given modern society. That was the governing reason for him to work on *The Trojan Women*. But at the same time it was an important step taken towards returning the Attic tragedy to where it belongs to, in the words of J. Michael Walton, "its rightful position as a performing, rather than a literary art" (2007:

4). In light of Walton's words, the voyage of *The Trojan Women* can, in certain respects, be read as a journey from performance to literature and from literature to performance. This journey, moreover, has powerful connotations for the contemporary comprehension of translational phenomena and for theatrical translational activity in particular. In point of fact, a glimpse at the reception of the play indicates how the notion of translation has been deployed as a criterion for estimating the value of Sartre's piece. As Benedict O'Donohoe records, one critic has even described Sartre's adaptation "more faithful than any pious translation" (2005: 255). Now, the point that pleads for notice here is neither the clear-cut distinctions that can be made between translation and adaptation, nor a worn out question like, "what is translation?" Instead, the point that calls for consideration is Sartre's problematisation of "translation proper" in the course of developing his views on adapting Euripides' tragedy. Walton was perceptive enough to draw attention to this point: "Sartre's 'improvements' are not radical, but the implication of his statement about 'adaptation' is. Greek tragedy is so tied to the society from which it evolved and which it mirrored, he suggested, that the text as it stands cannot be played today" (2007: 186). Thus, before embarking on a thorough analysis of Sartre's *The Trojan Women*, it would be plausible to sound out the Introduction of the play.

By keeping in mind Walton's brilliant

observation of course: "One of the factors that make Greek playwrights difficult to translate is that they were, in their own day, the *avant-garde*. Aeschylus uses coinages which are not found anywhere else in surviving Greek literature. Sophocles incorporates emotional contrasts which have their physical, hence visual, counterparts. Euripides uses a mixture of colloquial and forensic language to make the plays sound as though spoken by fifth century Athenians" (ibid.: 3, emphasis in the original). The fact that Walton tracks down the uniqueness of Attic tragic poets *within* the theatrical movements of the twentieth century is his merit. The cross-reference that Walton makes, however, bears resemblances to the way that Sartre tackled the issue more than forty years earlier. Being totally aware of the differences between the respective dramaturgies of Aeschylus, Sophocles, and Euripides Sartre underscores how the latter used the traditional form in a manner evoking that of the writers associated with the avant-garde movement: "Beckett and Ionesco are doing the same thing today, that is, using a convention to destroy a convention. This method is sound strategy and it also makes good drama. The Athenians probably reacted to *The Trojan Women* much the same way that contemporary audiences received *Waiting for Godot* or *The Bald-headed Prima Donna.* That is, they were aware that they were listening to characters who had beliefs which they no longer held themselves" (1967: ix). The reference point of Sartre's argument is reminiscent of

Walton's remarkable observation. It almost carries the same tone with that of Walton. Still, through a glance at the quotes it can be inferred that Sartre is more inclined to advance the issue from the perspective of the contemporary audience when compared to the point that Walton pursued.

Immediately afterwards Sartre gets to the bottom line of the problem: "All of which makes a translator's job very difficult. If he [sic] keeps to the text he finds himself writing lines like: '*The dawn breaks on white wings*' and producing a romantic pastiche. Though I kept to the classic form, I was not unaware that I was writing for an audience which no longer subscribes to the religious beliefs which the play carries, and therefore would only receive them in inverted commas" (ibid., emphases in the original). The stress that Sartre lays on the audience is certainly not coincidental. Step by step he advances towards a comprehension of adaptation which aspires to stand strong via posing a serious challenge on the notion of "translation proper" so long as the "existence" of the ancient text on modern stage is concerned. Sartre strikes the death-blow on "translation proper" by giving particular reference to the distinctiveness of the relationship between Euripides and his spectators: "There was an implicit rapport between Euripides and the audience for which he was writing. It is something which we can see but not share. Since this relationship was implicit, a translation cannot reproduce it. It was therefore necessary

to adapt the play" (ibid.: ix-x).

The justification that Sartre sets forth for his choice of adapting Euripides' *The Trojan Women* is remarkable indeed. Through a gaze at the development of Sartre's argument, it can be inferred that the progress does by no means deny its connection with the notion of translation. After Sartre ceases to problematise "translation proper", he goes on to state that,

The only place where I have actually interpolated anything new into the text was in reference to the colonial war where I allowed myself to use the word Europe which is, of course, a wholly modern term. I did so because it is the equivalent of ancient antagonism which existed between the Greeks and the barbarians, that is, between Greece and the civilization around the Mediterranean, and the gradual infiltration into Asia Minor where colonial imperialism arose. It was this colonialism of Greece into Asia Minor that Euripides denounced, and where I use the expression 'dirty war' in reference to these expeditions I was, in fact, taking no liberties with the original text. (ibid.: xiii).

It is exactly at this point that the presence of "translation proper" can highly be felt. With one major difference though: its terminology has now been turned into a critical apparatus in Sartre's hands. In spite of the fact that Sartre initially called the firmness of "translation proper" for contemporary spectators into question, he

now builds his discourse on the basis of the usage of such terms as equivalent, original text, taking liberties, all of which are associated with the notion of "translation proper". Nonetheless, in tune with the justification he provided, Sartre does not call his adaptation a translation. Recalling a minor detail might help one to understand the issue in question here. Ronald Duncan adds a tiny note to his English "version" of Sartre's *The Trojan Women* and announces that, "I must stress that this version is a free adaptation and not a translation. A casual comparison between the English and French texts would show that I have taken as many liberties with M. Sartre as he has with Euripides" (ibid.). It is particularly interesting to point out that Duncan speaks in the same terms with Sartre. His concluding words are quite telling: "I have merely sought to give this version impact and I am sure that M. Sartre, being a man of theatre, does not object to the liberties I have taken" (ibid.); as if he has committed a crime and now defending himself in front of the jury of classicists.

The overemphasis that both Sartre and Duncan put on "taking liberties" is hard to miss. Needless to say, this overemphasis, as well as the deployment of the terminology affiliated chiefly with "translation proper" compels one to muse upon the issue from the perspective of Translation Studies. At first glance, Sartre and Duncan both seem to be closing the doors of tackling the piece from a rather liberated view of translational phenomena. Their discourse on the subject

illustrates the point. Even so, when André Lefevere's notion of "rewriting" is borne in mind, it becomes possible for one to consider Sartre's *The Trojan Women* as a form rewriting. This consideration can by all means be turned into a sound argument by recalling how Lefevere regards translation as "the most obviously *recognizable* type of rewriting" (1992: 9, emphasis added). It is crucial to highlight that Lefevere includes such unrecognisable forms of rewriting as adaptations, versions, criticisms, reviews, editions, anthologies, as well as historiographies in addition to the most obviously recognisable types of rewriting (ibid.: 8). Within this framework, one can, arguably, deem Sartre's *The Trojan Women* as a type of rewriting, and cast a critical eye on the way that Sartre rewrote Euripides' tragedy.

Maybe the most capricious dramaturgical strategy of Sartre can be observed in his treatment of the deities in the play. He keeps them in the piece; yet, the personal touch of Sartre can be discerned in his handling of the gods since he gives Poseidon the last word, albeit with a critical eye. The rationale that Sartre provides for this textual strategy is worth citing: "The only thing I have done is to try to re-state the gods' position, so as to make the criticism of them intelligent to a contemporary audience. In *The Trojan Women* these deities are powerful and ridiculous at the same time. On the one hand they dominate the world. The Trojan War is entirely their work, but we see that they do not conduct themselves

as gods but rather as men suffering from human vanities, grudges and jealousies" (1967: xii-xiv). The last words of Poseidon which reads as "Can't you see / War / Will kill you: / All of you!" (ibid.: 80) is indicative of the didactic tone that Sartre adopts as a textual tactic. This strategy goes very much hand in hand with one of his statements in the Introduction that reads as, "from being a mere ritual, tragedy now became a vehicle for thought" (ibid.: viii). In a concise review of the Sartre's *The Trojan Women*, David Copelin gives a brief comparative account of the author's text and that of Euripides: "He does not have Euripides' power of ambiguity and sense of rhythm, and though he writes in verse, Sartre knows he is no poet. For him, direct statement, brutal rather than subtle irony, and viciously quarrelling couples, both divine and human, make sufficient dramatic point" (1968: 117). The key word in Copelin's account is ambiguity of course. More specifically: the tragic ambiguity. Throughout the play, Sartre comes to this point whenever and wherever he can. And he justifies his textual and dramaturgical strategies so perfectly in the Introduction that it becomes almost impossible for one to find a space for further discussions.

Almost though, not impossible. A specific sensitivity to the tragic genre itself urges one to reconsider Sartre's *The Trojan Women*. In her persuasive study on the Ancient Greek tragedies Nicole Loraux, after a critical engagement with Sartre's text passes a remarkable remark: "every translation of

Greek tragedy for the theatre must, in one way or another, acknowledge a difference; in other words, it becomes an adaptation" (2002: 11). This is a point that was raised by Sartre as well. Loraux, however, continues by stating that, "if the selected text is one belonging to a highly codified genre, it is important to respect its specificity, and even its spirit. By specificity, I mean the tone as well as the metrical structure of the play, in which the allocation of dialogue and lyric passages respectively is significant" (ibid.). As was demonstrated previously, Sartre's primary concern had neither been sensitivity to the tragic genre, nor Euripides' style. For Sartre, tragedy is a "vehicle for thought"; a ground, a starting point through which he can build up his own philosophical and political discourse. He does not refrain from using colloquial language and even slang. Hence Menelaus' question to Helen: "You slut. Why did you go?" (Sartre 1967: 58); hence Hecuba's lines in her confrontation scene with Helen: "Your vapid face thick with make-up" (ibid.: 64), "And you, Menelaus, you impotent old cuckold" (ibid.: 69). As a matter of fact, one of the most consequential scenes of Euripides' tragedy turns into a stereotyped brawl between two women.

Or, think of Cassandra's "wedding-song" in Sartre's rewriting of Euripides' tragedy:

> May this flame,
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> This gentle flame,
>
> Rise slowly, dance fiercely,

Round the torch of me,

And lift its impetuous pride

Against the thighs of night

And stand up straight within the supple air.

May Hymen bless the union that it makes

And grant that I, who was a virgin of the sun,

Shall its full quietus make, as I lie beside the King.

[*To* HECUBA]

Hold this torch, Mother,

Lead the cortege.

What's wrong? Why are you crying?

Because of my father, because of my brothers?

It is too late to grieve for them

For I am to be married,

Your tears should be of joy, of joy!

Take it.

[She holds out the torch to HECUBA]

You refuse? Very well,

My own hands shall coax and carry this flame

To Hymen's couch

Where a Greek is to take me.

For even if the Queen of the Night

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Set alight to all her stars,

And the entrails of the hemisphere debowled

burned in their orbits

I would not have light enough;

Darkness would mark my way

As I walked toward that bed

Where I am to be joined to the enemy.

So may this flame rise higher and higher

till it licks the sky,

For this is the day my life has grown to.

Now Phoebus, God that is my God,

Conduct this choir that is my choir,

And you, my Mother, dance;

Join in this dance for her who was your daughter.

Oh please, Mother, to please me…

And why are these Women of Troy

Not dressed for a carnival and signing hilariously?

Come, now all together, after me:

Oh woe, woe, woe.

(ibid.: 22-24, emphasis added).

Sartre's rewriting of Cassandra's "wedding-song" has certain implications with respect to the opposition between the Dionysiac and Apolline intrinsic to Euripides' tragedy. A glance at Cassandra's "wedding-song" is indicative of the existence of a furore. But from where this state of mind derives is open to question. Nevertheless, in Euripides, thanks to such references as ecstasy and wine, the source of "bacchic raving" becomes obvious. What drives Cassandra out of her mind is Dionysus; his presence can be felt in every nook and cranny of her ritualistic frenzy. Sartre, whose priority is certainly not the tragic genre itself, does not hesitate to usurp this opposition between the Dionysiac and Apolline inherent in Euripides' *The Trojan Women*. In Sartre's rewriting of the tragedy, therefore, Cassandra becomes merely *mad*. "Through this translation of inspired bacchism into a clinical insanity", as Loraux maintains, "the relationship to the divine is suppressed" (2002: 5). This translation, moreover, gives rise to Sartre's rationalisation of Cassandra in his play. Apparently, some things never change in the voyage of *The Trojan Women*. In a manner evoking the textual strategy of Seneca, Sartre too, rationalises the Dionysiac elements of the tragedy. Even if Sartre keeps Cassandra in his *dramatis personae* of the piece, he *rewrites* the lines of the heroine in his own terms: a crazy woman walking towards the *bed* where she is to be joined to the *enemy*.

What is more, the stage directions that Sartre inserts into Cassandra's "wedding-song" do not go unnoticed. In point of fact, he scatters them throughout his play; probably for dramaturgical reasons. Even so, a critical glance at Sartre's stage directions shows that they move the piece to another dimension that is entirely different than

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that of Euripides. Commenting on the stage directions that Sartre place in the piece Loraux argues that they are "conspicuously psychologising, whereas the rule of coherence of Greek tragedy is that there is nothing to be known about the characters and their feelings other than what is said in the text" (ibid.). As an example, consider the stage directions before a group of Greek soldiers take Astyanax's dead body away on Hector's buckler: *The SOLDIERS place the body on the shield again and take it off. HECUBA watches this silently. Then she suddenly explodes with anger"* (Sartre 1967: 75). One wonders how necessary are these "psychologising" stage directions. After all, Hecuba's burst of anger leads her to dramatise her predestined fate. In this particular respect, it is worth recalling how Sartre treats the Greek messenger Talthybius. After taking Astyanax from Andromache, Talthybius says in an aside, "All very distasteful. I feel quite sick. / That's the worst of war: / Those who give the orders / Seldom see the mess it makes / When you hold a child by the feet / And bash its head against a wall" (ibid.: 48). It is true that Euripides uses Talthybius as a character that signals the seesaws of the sentimental progress of the tragedy; but never to such an extent.

Perhaps it would be reasonable to conclude this discussion on Sartre's *The Trojan Women* with a remark regarding the notion of "absolute tragedy" as was discussed earlier by giving special reference to Sophocles' *Oedipus at Colonus* and its echoes in Euripides' *The Trojan Women*. There comes a place in Sartre's piece where Hecuba says to Andromache, adding an existential line to the dialogue, one that disrupts the tragic absolute, but reveals Sartre's position as to the matter: "What do you know of death or life? / I tell you death is a nothingness; / however painful life is / it is better than death: it has hope. / I prefer life at its worst to death at its best" (1967: 41). Sartre, having no concern for the tragic ideals, yet aiming to express a political disposition, denies death for the sake of hope, denounces war for it disrupts human life and existence.[1] Nothingness is of no question, so is not to born. On the face of it all, adapting the play to here and now Sartre suitably drops the tragic sublime and substitutes it with the necessity of life. Concordantly, members of TAL would manifest that, "Life is the totality of the living creature's resistances against the nothingness and death" (1992: 2). Hence it seems agreeable that they preferred Sartre's *The Trojan Women* instead of Euripides' or Seneca's. The need to resist is a contemporary phenomenon and with many sociological and philosophical bases at that. When it comes down to it, death is inevitable—it is marked at the instant of birth—so resistance may be useless after

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1 To a considerable degree, this observation holds true for Sarte's other rewritings of Attic tragedies, where he uses the genre as a pulpit so as to proclaim his philosophical arguments. For Sartre, therefore, "the theatrical form is nearly fortuitous; the plays are essays or pamphlets declaimed and underlined by graphic gesture. In the allegories we hear voices, not characters." (Steiner 1996: 349) This manner of handling Attic tragedies runs counter to the idea of the "tragic absolute" and equally renders Sartre's plays not qualified to be treated under the concept of the "absolute tragedy".

all. Then again, as was put forth by TAL's Art Research Group, "The human being who falls a victim to death and fatal negations on the real plane can compensate death only by achieving wholeness on the unreal plane through the act of creation" (ibid.). Through creation then, it is possible to re-read the tragic, reconfigure life and death, and rewrite the absolute.

2.2 Setting the Stage for a Case of Intersemiotic Translation

Where can one go from here? How to proceed from these texts? Can André Lefevere's conception of "rewriting" still be of any help in terms of taking a closer look at the scenic dimensions of the voyage of *The Trojan Women*? Patrice Pavis' observation vis-à-vis the position of *mise-en-scène* in contemporary performances seems to resonate with Lefevere's notion of "rewriting" to some extent: "*mise-en-scène* is no longer conceived here as the transposition of a text from page to stage, but rather as a stage production in which an *author* (the director) has had complete *authority* and *authorization* to give form and meaning to the performance as a whole" (2003: 2, emphases in the original). The recent production of *The Trojan Women* by TAL based on Jean Paul Sartre's adaptation of Euripides' tragedy, [1] turns out to be a decisive case for cutting the Gordian knot in the appreciation of the correlation between theory and

1 See Figure 1.

practice simply owing to the fact that the performance itself urges one to conceptualise these notions. TAL's production—and in that respect any production—can be read from the perspectives that Translation Studies provides and it is in the nature of the material to present a selection of possible readings among those perspectives. A thorough reading of TAL's performance, therefore—due to the fact that mise-en-scène is not realised as taking liberties but is embedded in the nature of the performance—lends itself to taking particular heed of Pavis' scrutiny and can surely aid one in the course of such an analysis. *Troyalı Kadınlar*, in a way, can be perceived as a rewriting of a rewriting, and within the context of contemporary theatrical practices, rewriting works on many levels, hence the broadening effect Translation Studies provides for the study of such performances.

To make sense of the reception of the Ancient Greek tragedies in the twenty-first century and TAL's production of Sartre's play in a translational context in particular, Translation Studies proffers tools that enable one to arrive at a certain theoretical stance. As was emphasised in the introductory part of the present paper, trying to impose theory upon practice and over-interpreting the material at hand for the sake of adjusting it to a certain "critical theory" of one's choice or fabrication without it having any real connection to that theory may lead into insignificant, forced, and irrelevant frameworks. Such an approach may leave

both the theory in question and the object of analysis on slippery grounds. It is possible, however, to read both the theories that the focused discipline is founded on and the object of study in relation to each other in certain ways. For instance, it is important to devise new methods of analysis so as to open even more doors of perception, as the means of artistic expression metamorphose and call for different approaches. In this respect, one of the key tools at hand within the discipline of Translation Studies is the oft-quoted categorisation of Roman Jakobson. Jakobson proposes three ways of interpreting a verbal sign, namely, "the intralingual translation or rewording (an interpretation of verbal signs by means of other signs of the same language), interlingual translation or translation proper (an interpretation of verbal signs by means of some other language), and intersemiotic translation or transmutation (an interpretation of verbal signs by means of signs of nonverbal sign systems)" (2000: 114, emphasis in the original). This classification, functioning on the basis of conceptualising translational activities in general, reveals a picture where "translation proper" is presented as having a so-called difference from the other two. Then again, it is imperative to bear in mind that any classification relating to "translation" derives from the basis of the conception of "translation proper", as the discourse of Sartre and Ronald Duncan demonstrates in their respective rewritings of Euripides' tragedy. It can thus be feasible to work on different categories

taking "translation proper" as a landmark. With this in mind, Jakobson's classification can be set forth as a reference point since "intersemiotic translation" as he puts it gains significant importance in looking into theatrical performances as translations.

Nevertheless, it is important to keep in mind that Jakobson is mostly affiliated with the proponents of the linguistic-based approaches to the study and practice of translation. And the emphasis that is being placed upon his classification at this point of discussion can cause one to raise a question like, "how viable is it to deploy the vocabulary of linguistics while challenging the linguistic-based approaches to translation?" Crucial it might seem the clouds around this picture dissolve at once when one recognises the fact that linguistics and linguistic-based approaches operate on different dimensions. Linguistics is not prescriptive *per se* and the notion of language is a very broad phenomenon within the realm of the said discipline. In Translation Studies, however, linguistic-based approaches have, for the most part, an inclination towards a prescriptive mode of operation. Surely, there can be other ways of reading Jakobson as Gideon Toury does:

> It is obvious that this typology is afflicted with the traditional bias for l*inguistic* translating, the notion of language appearing, at least as a possibility, in each one of its three categories. What is worse, however, *is* that – even to the extent that this preference is understandable, if not to say acceptable – such a typology is far from satisfactory. For one thing, it

is readily applicable only to *texts,* that is, to semiotic entities which have surface, overt representations. For another, texts, and precisely verbal texts more than any other type, are not the representation of only one organizing principle, that which pertains to their basic, primary code, but also of one or more than one 'secondary modelling systems' (e.g. Lotman 1972), so that, when undergoing an act of translating, they have *more* than one semiotic border to cross. (1986: 1113, emphasis in the original).

While Toury's critique of Jakobson stands on solid grounds in terms of placing the emphasis on the textual aspect of the "notorious" classification of the latter, a minor detail is worthy of notice. For Jakobson, the object of translation is *any* linguistic sign, the boundaries of which extend beyond the level of either verbal or textual. It is only natural to conceive any sign as a linguistic sign since no sign can be thought of outside language. As Ludwig Wittgenstein puts it, "*the limits of my language* mean the limits of my world" (2001: 68, emphases in the original). The irony is, moreover, Jakobson has a broader sense of "translation" than any linguistic-oriented approach to translation would suffer: "For us, both as linguists and as ordinary word-users, the meaning of any linguistic sign is its translation into some further, alternative sign, especially a sign 'in which it is more fully developed,' as Peirce the deepest inquirer into the essence of signs insistently stated" (2000: 114).

In Jakobson's terms, the meaning is to be found in the signifier not in the signified. Hence, when dwelling upon intersemiotic translation, the issue turns out to be taking the verbal sign and transforming it into a nonverbal sign (ibid.). In this sense, the relationship between the signifier and the signified within the verbal sign system is carried on to a dissimilar system and along with it the "interpretant" is also transferred. Given that the art of theatre itself and contemporary performances in particular, are multimodal, thereby embracing different varieties of sign, there seems to be many ways of pursuing intersemiotic translation within the practical field of theatre. Still there resides an issue of equivalence as there is in most discussions on translation. In relation with the concept of "interpretant", Erika Fischer-Lichte maintains that,

Equivalence cannot be defined as identity of meaning, neither of the meaning that the text brings forth nor that of their elements or subtexts. Thus, a judgment of equivalence does not mean an existing relationship which can be perceived and stated by anybody, but rather is the result of a hermeneutic process in which the reading of script becomes related to the 'reading' of performance with reference to meanings that are brought forth by both. (1987: 211).

Fischer-Lichte's observation gains additional importance when thought in relation to the contemporary performances of Attic tragedies. As was pointed out in the

introductory section of this study, Euripides' *The Trojan Women* is an open work of art. In such cases, or in the words of Umberto Eco, "every performance makes the work an actuality, but is itself only complementary to all possible other performances of the work" (1984: 59). It goes without saying that the doors of interpretation remain wide open in the course of moving the Ancient Greek tragedies from "page" to "stage". This is precisely how things work in the practical field of theatre. Even so, for some reason, the scholarly work on the Ancient Greek tragedies within the realm of Translation Studies insist on ceasing the issue on the textual plane alone. Apparently, so long as the "existence" of Attic tragedies on modern stage is concerned, the field is contaminated with the tendency of restraining the texts on "page"; an inclination that has its roots in the Roman tradition; a tradition which the so-called (r)evolution of the Western translation theory owes a great deal of debt; a tradition which tends to standardise the plays into five acts, move the appreciation of the Ancient Greek tragedies from "stage" to "page", as was underlined earlier with a particular emphasis to Seneca's *The Trojan Women*. Even such a "strict" and more so "prescriptive" discipline such as Classical Studies tackles the Ancient Greek tragedies from the vantage point of "stage". *Agamemnon in Performance* (2005), an anthology devoted entirely to the journey of Aeschylus' *Agamemnon* throughout the history, stands as a substantial proof of the stress that Classical Studies lay on the sce-

nic dimensions of Attic tragedies.

If a most traditional on the outlook discipline like Classical Studies is inclined to follow such a course on the face of what can be accounted for when it comes to the current state of staging practices, then it is highly likely that Translation Studies—a discipline where many aspects and many different approaches can coexist and one that is prone to revolutionary "turns"—could act accordingly and even take things to the next level. In this particular respect, the concept of intersemiotic translation suggests itself with great potential to open up new modes of reading.

3. TAL's *Troyalı Kadınlar*

3.1 The Company

It would not be a mere speculation to regard TAL as one of the most prolific theatre companies of Turkey. This is true in two respects. On the one hand, the company has been one of a kind in terms of placing particular emphasis on the relationship between theory and practice in the art of theatre; and on the other, absorbing both the practices and ideas of such notable names of the twentieth century theatre as Jerzy Grotowski, Peter Brook, Eugenio Barba and Richard Schechner, TAL managed to develop its own tradition in the course of time. The early seeds of this tradition, however, were planted in the seventies and the first half of the eighties, in which the would-be founders of TAL, namely, Beklan

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Algan, Ayla Algan, Erol Keskin and Haluk Şevket Ataseven left their mark on contemporary Turkish theatre with distinctive productions like Bertolt Brecht's *Mother Courage and Her Children*, Zeynep Oral's *Adsız Oyun* (A Play Without A Name), and so forth in their respective work in LCC Tiyatro Okulu, Tepebaşı Deneme Sahnesi, Bakırköy Halk Evi, and BİLSAK. After the establishment of TAL within the body of the City Theatre of Istanbul Municipality in 1988, the company continued their research and practical work on theatre until 2002. [1]

Between 2002 and 2010 the situation of the company was stable. Even though the research on theatre went on, TAL did not work on a specific production. Beklan Algan's untimely loss in 2010 made the year more than dramatic for the company. Be that as it may, Beklan Algan, "who challenged a static view of theatre in search for different ways of expressions in staging" (Dinçel 2011: 324), bequeathed his stance to those members of TAL still keep carrying the torch.

Drawing on Barba's concept of "the third theatre" that is, "differentiated from both classical and traditional theatre (the First Theatre) and avant-garde theatre (the Second Theatre) in that it takes the actor's culture as its point of departure" (Christoffersen 1993: 62), TAL proposed their definition of the said notion in a succinct artic-

le entitled "Introduction to the Concept of Third Theatre as an Expression of Contemporary Man": "It approaches the modern theatre from the viewpoint of the necessities of the 'here and now' conception, and analyses the history of the theatre from the performance rather than the written text" (1992: 4). Needless to say, the priority that performance takes over the written text places the emphasis on the creative potential of the actor. Even if the company gives precedence to the performance, TAL does under no condition deny the key role of the written text. In fact, what strikes one in the staging approach that the company develops is the existence of the act of translation. The issue becomes, as Ayla Algan would later put it, "to translate the text into an audio-visual image"[2] in the performance.[3]

In view of the information presented thus far with respect to TAL, it would be plausible to look into the company's recent production of *Troyalı Kadınlar* from the vantage point of the notion of "intersemiotic translation".

3.2 Troyalı Kadınlar: From Sartre to TAL and from TAL to Euripides

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1 http://www.tal.org.tr/tarihce.htm

2 http://mimesis-dergi.org/2011/05/tal-kullerinden-yeniden-dogar/

3 Apparently, the existence of the act of translation in the course of moving play texts from "page" to "stage" is a fact that is acknowledged by most of the prominent theatre practitioners of Turkey. Şahika Tekand, for one, commenting on her Beckett productions maintains that, "Look into all his literary texts; read the sentences by themselves and you'll see that they are not dependent on one another, yet a meaning occurs when they come together. As such, he produces an atmosphere, a literary condition for you. I tried exactly to take this literary attitude and translate it into performance" (Tekand quoted in Dinçel 2012: 99).

In his seminal *The Role of the Reader* Umberto Eco makes an important surveillance regarding the nature of the work of art. "A work of art", writes Eco, "is a complete and *closed* form in its uniqueness as a balanced organic whole, while at the same time constituting an *open* product on account of its susceptibility to countless different interpretations which do not impinge on its unadulterable specificity. Hence, every reception of a work of art is both an *interpretation* and a *performance* of it, because in every reception the work takes on a fresh perspective of itself" (1984: 49, emphases in the original). Eco's inspection makes even more sense when it is taken into consideration from the standpoint of contemporary performances of Ancient Greek tragedies. Since each production provides the receptors with new modes of interpretation, the pieces themselves stand out as a living proof of the open characteristic of Attic tragedies.

TAL's *Troyalı Kadınlar* is certainly not an exception in this regard. Basing their production on Jean Paul Sartre's rewriting of Euripides' tragedy, TAL proposed a staging approach through which it becomes possible for one to participate in the journey of *The Trojan Women*. Although the point of departure for the company has been Sartre in the first place, TAL did not take his text at face value. The textual interventions undertaken by the company might drop some hints as regards to their rewriting of Sartre. The goddess Athena,

for one, has been omitted from the discussion of the deities which opens the piece. In lieu of Pallas, Aphrodite, the goddess of beauty who plays a decisive role in the cause of the Trojan War appears in the prologue. This dramaturgical strategy can be deemed as a tactical move, since it, to a considerable degree, explains why the company excluded the confrontation scene between Hecuba and Helen, which turns out to be a mundane quarrel amongst the two women after a certain point in Sartre's text. What is more, TAL chose to leave out the scenes subsequent to Astyanax's death in the performance. Instead, the company opted for closing the production with the death of Astyanax, heightening the tragic effect of the performance thereof. Even if no major references to Euripides' tragedy can be discerned from the text that TAL presents for the spectators to read in the course of the production, the adoption of choreography in the part of Cassandra inevitably takes the performance back to Euripides, since the "bacchic raving" of the tragic heroine manifests itself in the raw through the actress' (Perihan Kurtoğlu) ritualistic dance. [1] Hence *Troyalı Kadınlar* becomes a voyage from Sartre to TAL and from TAL to Euripides.

The acts of intersemiotic translation in *Troyalı Kadınlar* aids one to concretise the *pathos* that the women of Troy have been through after the fall of the city. Take, for example, the moment when Hecuba la-

1 See Figure 2

ments over her deceased husband Priam. In the performance, by using a cloth that is reminiscent of the body armour of Priam, Ayla Algan translates the written image into a visual one, thereby reflecting the feeling of mourning to the audience. [1] Rather than merely uttering the name of Priam in her lines, Ayla Algan makes his presence stronger by bringing into stage something that belongs to him. Furthermore, the evocative image of Priam gains even more significance when his status as the symbol of Troy is taken into account. Hecuba not only grieves Priam, but also Troy.

At this point, it is worth recalling the multi-functional usage of wooden logs in the performance. Five of the actresses, functioning as the Chorus, pick up logs that lie beside them while they sit and start performing the next part, making considerable use of these wooden blocks. They build up several images corresponding to the verbal signs. The way that the actresses arrange the logs to signify a rampart, the Trojan Horse, house, war, corpses, and enslavement respectively, stand out as the most representative examples of intersemiotic translation. First, the actresses mimic looking ahead over the walls of Troy, forming a frame around themselves to function as the setting.[2] During the course of the narrative, the deceptive device that is the Trojan Horse is evoked once again by means of the logs in question. As they rela-

te their state at the moment of the raid, the actresses build up a house out of the wooden logs, and from that position pass onto a state of war, raising the blocks above their heads, a scene conjuring up the image of the "five of wands" card in a standard Tarot deck.[3] Troy's defeat is then depicted with the fall of these wands to the ground, where they gain a resemblance to the dead men and children, whom the women caress and pick up once again to transform them into harnesses that symbol their enslavement. The multiple functions that these five logs assume can thus be deemed as the signs that signify the probable outcomes of war during the performance.

Likewise, the scene of rape is demonstrated rather figuratively with the utilisation of a long red fabric that falls from the waist down of the actress (Özgül Sağdıç)[4]. Such usage of a symbolic device works on a different cognitive level and relates the image of rape to the spectators in a tangible plane in place of a plain verbal description. Simply relying on the verbal text would surely not create the image of rape at that particular moment of the performance. Since the accompanying words of the Chorus to the actress' gestural line depict only the momentary joy of Trojan's when they had defeated the Greeks and their deception by that very happiness, ending in their greeting the wooden horse as if it was a gift from the goddess Athena. While their

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1 See Figure 3
2 See Figure 4

3 See Figure 5
4 See Figure 6

last day of happiness ends, their first day of death begins, as the Chorus would express. Even if there is no implication of rape in the verbal text, thanks to the deployment of a red cloth as a symbol, other potential consequences of the deception and defeat are revealed.

One final illustration of intersemiotic translation can be discerned by dint of a glance at the character of Andromache. In her part as Andromache, Sevi Algan performs the role with a bloodstain on her garment.[1] The implication of the bloodstain is, without a doubt, a reference to Hector. The stain is carefully presented, made not only visible but also shown with particular heed. Just as Priam became present with the agency of his armour, Hector appears on stage not as flesh but as blood: the blood and Hector are each a sign and a signified; they transform into one another and in this transformation become an emblem for the defeat of Troy. In this way, one may argue, Hector, as well as his death, is translated (intersemiotically) to the bloodstain. The blood, therefore, becomes a sign, a representation, and since as Charles Pierce states, "the meaning of a representation can be nothing but a representation" (1958: 171), Hector too represents something as he is a sign himself.

It might be sound to bring this reading of TAL's *Troyalı Kadınlar* to an end with a remark on the echoes of the "absolute tra-

gedy". According to George Steiner, "the translation of the pure tragic axiom into a performative act is infrequent" (1998: 537). Steiner's reservation can in certain ways be read in comparison to the point that have been raised previously with a remark on the reverberations of "absolute tragedy" in Euripides' *The Trojan Women* and its connotations in Sartre's rewriting of the piece, as well as TAL's choice and manner of staging the latter's play. Though Euripides' *The Trojan Women* entail the "pure tragic axiom" on the textual level, Sartre's rewriting of the piece, and, by extension, TAL's production of the work, deliberately shuns away from the "absolute tragic". Notwithstanding this intentional abstention, the performance style that TAL adopted in the production enables them to translate the *pathos* immanent both to Euripides and Sartre into the dynamics of the twenty-first century. In an era, where people are being taken away from their houses in the middle of the night, where France does under no condition refrain from undertaking a military operation in Lebanon, where humans are tortured both verbally and physically, where, as Nicole Loraux highlights, "grief is often the grief of mothers, like that of Hecuba and Andromache in *The Trojan Women*" (2002: 13), TAL's *Troyalı Kadınlar* makes a tragic point in terms of comprehending the present condition.

Summary and Conclusion

This paper has been founded on the idea that Translation Studies has the poten-

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1 See Figure 7

tial for monitoring the reception of the Ancient Greek tragedies on modern stage in the twenty-first century. In this sense, Euripides' *The Trojan Women*, Jean Paul Sartre's rewriting of the piece, as well as TAL's recent production based on the adaptation of the latter have been scrutinised as a case which can illustrate the latent perspectives of the discipline. To this end, the first part of the present study provided a close examination of the traits of the Euripidean dramaturgy in *The Trojan Women* with the purpose of laying the groundwork for making sense of the voyage of the piece. The second section of the paper tackled Sartre's *The Trojan Women* from the standpoint of André Lefevere's notion of "rewriting". In this section, moreover, it has been contested that Roman Jakobson's concept of "intersemitoic translation" can be taken as a reference point in the course of constructing a framework which enables one to observe the act of translation throughout the performance of the work. The final part of the study was devoted to an analysis of the concrete acts of "intersemiotic translation" undertaken in TAL's *Troyalı Kadınlar*.

The voyage of *The Trojan Women* can in certain respects be read as the journey of the "pure tragic axiom" that George Steiner has highlighted in various instances. It would be plausible to note once again that the "absolute tragic" is a vital point in any discussion on tragedy. Thus, Sartre's choice of leaving the "absolute tragic" out of his piece, can by no means be deemed as a re-

sult of ignoring or omitting the "pure tragic axiom" at will, but might be conceived as an integral part of the rewriting process that had aimed to bring the tragedy into here and now. TAL's selection of Sartre's rewriting of Euripides' tragedy in particular, and their manner of staging this piece can also be understood in line with the same way of rewriting.

In this rewriting process, TAL employs an intersemiotic translational practice at several instances which have been investigated in the relevant section of the paper. Their use of visual signs to signify emotions, actions, and events in addition to the textual/verbal signs (those already present in the piece) takes the performance to a whole new dimension, making it possible to (re)read *Troyalı Kadınlar* as well as both Euripides's and Sartre's, and moreover Duncan's, *The Trojan Women* with new spectacles. It is no surprise to find such an effect in a theatrical performance—regardless of its deliberate use of intersemiotic translation of signs— since theatre is an art form that has this intersemiotic quality inherent in its nature and one would be far off from perceiving, let alone enjoying, the merits of this art by ignoring the potentials it proffers to readers, spectators, and researchers alike.

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BURÇ İDEM DİNÇEL

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(TAL)
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ÇEVİREN   : GÜZİN DİNO
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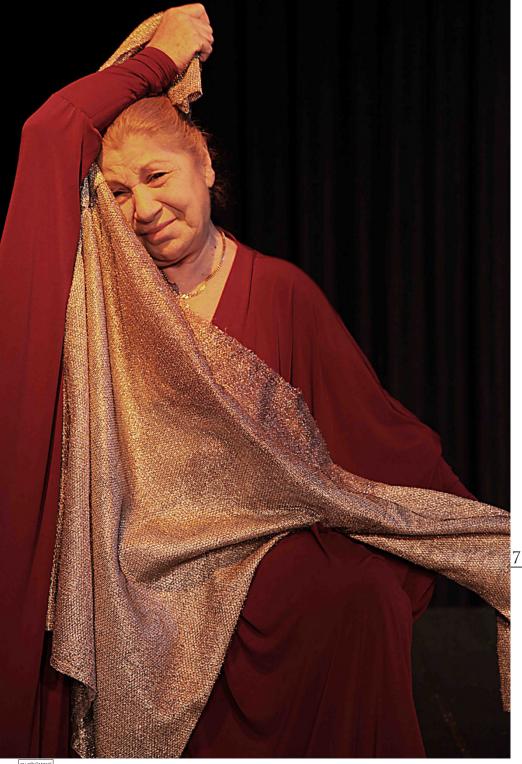
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Figure 2

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Figure 3

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Figures 4- 5

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Figures 6-7