

# ON TRANSLATING BOTH FOR THE STAGE AND FOR PUBLICATION: SOMERSET MAUGHAM'S *FOR SERVICES RENDERED* IN TURKISH

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## Introduction

Translation, by its very nature, is an action which demands performance. Different source text types presuppose various strategies from their translators. The translations of prose works, poems, not to mention Biblical texts, compel the translator to adopt a particular strategy with a certain *skopos* in mind. Even in technical translation, in which the translator has to accomplish a translation that is free of any kind of mistake in terms of the information conveyed, the translator *performs* a task within the limited boundaries of the ST and the TT to be created. In this respect, one can see how *action* and *performance* are intrinsic to any given translation process.

The significance of the words action and performance becomes obvious when one considers them from the vantage point of theatre. One can scarcely speak of theatre without action. Even in the conventions of immobility of the Chekhovian drama, there is an action as much as in the Elizabethan and Jacobean theatre. In the same vein, one can barely think of theatre without performance. Yet, performance, as being distinct from action, alludes to the ultimate goal of a given theatre work, that is to say, to be performed on the stage, rather than to gather dust on a bookshelf.

It is at this point that one can draw a parallel between a literary translation and a theatre translation. Even though action and performance are inherent in a given translation process, so far as the translations for the stage are concerned, one can hardly speak of performance unless the TT is intended for stage. As Robert Wechsler puts it, “*the translator’s problem is that he [sic] is a performer without a stage, an artist whose performance looks just like the original, just like a play or a song or a composition, nothing but ink on a page.*”<sup>1</sup> Wechsler’s remarks might give rise to the conclusion that within the realm of theatre two different TT types can exist: the former TT type can be

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regarded as a dramatic text that is intended for publication; on the other hand, the latter TT type, which could serve the demands of theatre stage, can be considered as a theatre or a performance text.<sup>2</sup>

Within this context, it can be reasonably maintained that publication and performance are two different ways of transforming a given ST with various principles and purposes. Be that as it may, one can plausibly pose two serious questions on the issue as David Edney does: “*Can one translation be effective both in publication and performance? Can it satisfy both the student and the spectator?*”<sup>3</sup> Edney’s questions are indeed enticing ones and they point out one of the ultimate goals of a theatrical translator.

This paper is a personal account regarding my translation of William Somerset Maugham’s (1874-1965) *For Services Rendered*.<sup>4</sup> During the course of translating *For Services Rendered*, I attempted to create a TT which could serve the demands of stage and the requirements of potential publication at once. In what follows, I would like to give a brief account of the reasons that lie behind my choice of translating Somerset Maugham’s *For Services Rendered* in the light of the dramaturgical analysis of the play. In so doing, this study will aim to demonstrate the distinctive features that *For Services Rendered* acquires within the Maugham canon. Following the dramaturgical analysis of *For Services Rendered* and a general glance at the significant aspects of the play, moreover, this paper will try to shed light on a theatrical translation process in the view of my choices during the course of the translation of the play.

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<sup>1</sup> Robert Wechsler, **Performing Without a Stage: The Art of Literary Translation**, New Haven, CT: Catbird Press, 1998, p. 7

<sup>2</sup> Cf. Sirku Aaltonen, **Time-Sharing on Stage**, Clevedon: Multilingual Matters, 2000, p. 33; Susan Bassnett, “Still Trapped in the Labyrinth: Further Reflections on Translation and Theatre”, in Susan Bassnett and André Lefevere (eds.), **Constructing Cultures**, Clevedon: Multilingual Matters, 1998, p. 95; Susan Bassnett, **Translation Studies**, London-New York: Routledge, [1980] 2004, pp. 119-120; Eva Espasa, “Performability in Translation: Speakability? Playability? Or just Saleability?”, in Carole-Anne Upton (ed.) **Moving Target: Theatre Translation and Cultural Relocation**, Manchester: St. Jerome, 2000, pp. 49-62; Zatlin Phyllis, **Theatrical Translation and Film Adaptation**, Clevedon: Multilingual Matters, 2005, p. vii.

<sup>3</sup> David Edney, “Translating (and not Translating) in a Canadian Context”, in Johnston David (ed.), **Stages of Translation**, Bath, England: Absolute Classics, p. 229

<sup>4</sup> William Somerset Maugham, **For Services Rendered**, Heinemann: London, [1934] 1979

## Somerset Maugham's *For Services Rendered*

Somerset Maugham, who has left his mark on the twentieth century literature as a novelist, short story writer and a playwright, produced more than twenty novels, more than thirty plays and various volumes of short stories in his life time. Yet, Maugham was one of the most controversial figures of his time. For instance, Maugham's *Cakes and Ale* (1930), which can be considered as one of the most renowned examples of *roman à clef*, launched serious debates in the literary circles of the time, since in this novel, the two significant authors of the period, that is to say, Thomas Hardy and Hugh Walpole have been satirised by Maugham.<sup>5</sup> Moreover, the fact that the period in which Somerset Maugham wrote actively coincides with the rise of the modernist literature has serious drawbacks on the author's part. Maugham's plain prose style, in which the reader can hardly travel in the hazy profundity of an unconscious human mind, and can scarcely encounter with the economical, political and social backgrounds of the characters, has frequently been the subject of (harsh) criticisms within the dynamics of the literary circles of the time. To a certain extent, the clash between Maugham's approach to literature and the values of literary circles was the author's unwillingness to, "*recognize that he has lived through a period when the art of novel changed radically to include some highly elusive areas of consciousness.*"<sup>6</sup> As a matter of fact, Somerset Maugham, in spite of his achievements in literature, has failed to receive the highest attention from critics.

Somerset Maugham's reputation within the theatrical circles of his period is even worse than his rank among the literary circles. Maugham's sincere confession that he wanted to make money in the theatre, and used playwriting as a catalyst during the course of his writing career have antagonised the critics to a considerable degree.<sup>7</sup> Nevertheless, a brief glance at Maugham's plays and the triumphs he achieved in theatre indicates that the author has produced plays ranging from popular comedies to serious dramas. As Christopher Innes maintains, "*with a total of thirty-two plays staged from 1899 (**Marriages Are Made in Heaven**) to 1933 (**Sheppey**), and with no fewer than four plays running simultaneously in London in 1908, Somerset Maugham set the tone of*

<sup>5</sup> Cf. Richard Albert Cordell, **Somerset Maugham, a writer for all seasons: A Biographical and Critical Study**, Bloomington: Indiana University Press, 1969, pp. 120-123

<sup>6</sup> Anthony Curtis, **The Pattern of Maugham: A Critical Portrait**, London: Hamilton, 1974, p. 243

<sup>7</sup> Cf. Richard Albert Cordell, **Somerset Maugham, a writer for all seasons: A Biographical and Critical Study**, Bloomington: Indiana University Press, 1969, p. 246

*Edwardian comedy and counts as its leading exponent.*”<sup>8</sup> Innes’ observation becomes quite remarkable when one ponders upon it from the perspective of criticism directed to Maugham’s work in theatre. During the period when Somerset Maugham was actively engaged in playwriting (1892-1933), the art of theatre was on the verge of radical change just like the art of novel. Under these circumstances, Maugham –although he has never been hostile to the new experimentalist modes of drama of his time, such as Erwin Piscator’s political theatre, Bertolt Brecht’s epic drama, Antonin Artaud’s theatre of cruelty, and so forth– chose to remain within the traditional models of British theatre. Nonetheless, sticking to the traditional models of British theatre for a period more than forty years would lead Maugham to retire from theatre.

Maugham’s approach towards the new models of drama –precisely speaking, towards the theatre of ideas– merits further attention in terms of pinpointing the distinctive features of *For Services Rendered*. As stated above, Maugham has never been hostile to the new modes of theatre, but at the same time, he has never been in favour of one of the most influential theatre movements of the period, that is to say, the theatre of ideas. According to Maugham, *“the disadvantage of ideas in the theatre is that if they are acceptable, they are accepted and so kill the play that helped to diffuse them. For nothing is so tiresome in the theatre as to be forced to listen to the exposition of ideas that you are willing to take for granted.”*<sup>9</sup> Maugham’s remark on the subject is indicative of the author’s advocacy of the potential pleasure/s that any given play might arouse on the part of the audience. In accordance with his abovementioned observation, Maugham has devoted his playwriting career to writing pieces that could give pleasure to the audience. In this respect, it can be inferred how the taste of the audience has been one of the most important issues for Maugham in his playwriting career. Consequently the author, *“did not fare well with the critical establishment, and his plays tended to be received better by audiences than reviewers, who accused Maugham of a facile and even cynical view of theatre.”*<sup>10</sup>

In the first half of the 1930s, however, Maugham became weary of playwriting, saw the change in taste and fashion within the dynamics of theatre and decided to end his career as a dramatist. Somerset Maugham, for whom the

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<sup>8</sup> Christopher Innes, **Modern British Drama: 1890-1990**, Cambridge: Cambridge University Press, [1992] 1995, p.230

<sup>9</sup> William Somerset Maugham, **Summing Up**, New York: Doubleday, 1938, p. 133

<sup>10</sup> Robert F. Gross, “W. Somerset Maugham”, in **British Playwrights, 1880-1956: A Research and Production Sourcebook**, Demastes, William W. (ed.), London: Greenwood, 1996, p. 287

pleasure that the audience could get from a play has been the main issue in his career as a dramatist, put an end to his profession as a playwright by writing four plays which reflected his ideas on theatre to a certain extent. In the preface that was written for the sixth volume of his *Collected Plays*, the author sounds as if he has frankly admitted the defeat against the changing values of theatre: “*For some years I had had in mind the four plays with which I proposed to finish my career as a practising dramatist. I was prepared to write them only on this account, for I did not think any of them was likely to succeed and I knew how difficult it was for a dramatist to recover a popularity that he had lost.*”<sup>11</sup> The four plays that Maugham refers to were *The Sacred Flame* (1928), *The Breadwinner* (1930), *For Services Rendered* (1932) and *Sheppey* (1933). Of these four plays Maugham, “*expected nothing of **For Services Rendered**,*”<sup>12</sup> owing to the fact that the play in question was a piece in which the romantic glorification of war, together with the values of the society, such as patriotism, self-sacrifice have been seriously questioned. Furthermore, Maugham has taken one step further in his preface, and asserted how the play itself could be devised in such a way that would help him to regain the popularity that he had lost:

*During the rehearsals of this piece I amused myself by devising the way in which it might have been written to achieve popularity. Any dramatist will see how easily the changes could have been made. The characters had only to be sentimentalised a little to affect their behaviour at the crucial moments of the play and everything might have ended happily. The audience could have walked out of the theatre feeling that war was a very unfortunate business, but that notwithstanding God was in his heaven and all was right with the world; there was nothing to fash oneself about and haddock à la crème and a dance would finish the evening very nicely. But it would not have been the play I wished to write.*<sup>13</sup>

From Maugham’s statements then, it can be deduced that in the final phase of his playwriting career, the author was moving towards an understanding of theatre that could satisfy him as a writer and was shaping his plays according to his values rather than the ones of the audience. Even though Maugham has not subscribed himself to the theatre of ideas, a glance at *For Services Rendered* indicates that the play itself is rife with ideas all of which pose serious questions on the status quo of the 1930s. Instead of writing a play

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<sup>11</sup> William Somerset Maugham, **Plays v. 6, (The Unknown, For Services Rendered, Sheppey)**, London: Heinemann, 1934, p. vi

<sup>12</sup> *Ibid.*

<sup>13</sup> *Ibid.*

with a happy ending in order to satisfy the needs of the theatregoers, with *For Services Rendered*, Maugham leaves the audience to face the music of the traumatic effects of the Great War. The bitterness that one experiences from the play is so much that it even leads Richard Cordell to regard *For Services Rendered* as “Maugham’s only grim and uncompromising tragedy. It is completely without catharsis, and the mordant irony of the final scene is harrowing.”<sup>14 15</sup>

The action of *For Services Rendered* takes place in the Ardsley’s house at Rambleston, a small country town in Kent fifteen years after the Great War ended. The only solicitor in Rambleston, the sixty-five year old father Leonard Ardsley, remains semi-oblivious to everything goes around him. On the other hand, his wife, Charlotte Ardsley, has merely a few months to live and regardless of what her brother Charlie Prentice, who is a doctor himself tells her, resists having an operation. Their blind son, Sydney Ardsley, strives for maintaining his sanity by keeping himself busy with playing chess and tating. Another victim of the Great War, namely, Collie Stratton, is perhaps the most dramatic persona of the play. After serving the British Army for twenty years in the Royal Navy, during which Collie Stratton had received the Distinguished Service Order and Legion of Honour, he has been axed from the service. Collie owns a garage but the economic crisis of the time compels him into financial difficulties. During the course of the play, Collie shoots himself rather than going to gaol. Collie’s suicide immediately leads Eva Ardsley’s nervous breakdown towards the end of the play. Another ex-officer Howard Bartlett, the husband of the second daughter of the Ardsley family, Ethel, is probably the most colourful persona of the play. As opposed to Collie Stratton and Sydney Ardsley, Howard misses the days when he was in the army since everything, according to Howard, was much easier for him. All he had to do was to endure the roughish time in the trenches, and the rest was a grand lark for him. Even though Howard is depicted as a villain in the play, his manner of speech and his attitude towards the other characters sets the humorous tone of *For Services Rendered*. The depictions of the three daughters of the Ardsley’s merit further attention from

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<sup>14</sup> Richard Albert Cordell, **Somerset Maugham, a writer for all seasons: A Biographical and Critical Study**, Bloomington: Indiana University Press, 1969, p. 207

<sup>15</sup> Of course, *For Services Rendered* is not a tragedy in the strictest sense of the word. In the play, one can hardly find the metaphysical aspect inherent in Ancient Greek tragedies and French classicism, both of which, according to George Steiner, are the peak points of tragedy. Cf. George Steiner, **The Death of Tragedy**, Yale: Yale University Press, [1961] 1996, p. 45. Nevertheless, it is interesting to note that in *For Services Rendered*, the only son of the Ardsley’s, Sydney, who has been left sightless from the Great War, is depicted as a seer-like character reminiscent of the blind prophets of Ancient Greek tragedies.

the dramaturgical perspective of the play. The eldest daughter of the family, Eva Ardsley, still laments after her fiancé Ted, who was killed in the war. Eva occupies herself with looking after Sydney and in a way, sacrifices herself for her brother. The second daughter of the Ardsley's, Ethel Bartlett, has been married to Howard Bartlett for fifteen years. Ethel does not frankly admit that her marriage is a big disappointment for her and pretends to behave like having a family and children on her own is a big success for herself. On the other hand, the youngest daughter of the family, Lois Ardsley, seems to be unaffected from the traumatic effects of the Great War. Thanks to the peaceful and monotonous life that she has led, Lois craves for excitement. And she yearns for leaving Rambleston for good.

With this textured dramaturgy, *For Services Rendered*, “echoes Chekhov’s *Three Sisters*, with the ex-officer (who offers one sister her only chance of escape from a life of self-sacrifice) shooting himself instead of being shot in a duel.”<sup>16</sup> In addition to these personae, the presence of Wilfred Cedar and his wife Gwen acquires a crucial role in terms of thickening the affairs between the dramatis personae of the play. Gwen is portrayed as a character who desperately hangs on the remains of her youth. A wealthy businessman, Wilfred Cedar, on the other hand, is after enjoying the good things of the life. Both Wilfred Cedar and Howard Bartlett yearn for Lois Ardsley; but in the end, because of his wealth, Wilfred manages to succeed in eloping with Lois. At the end of the play, Eva sings the British National Anthem, “God Save the King” in a cracked voice, “which proves an ironic commentary upon the isolation and complacency of her parents, the total superficiality of the Ardsley’s provincial world, and the ‘benefits’ of war and patriotic commitments bequeathed to the likes of Ted, Sydney Ardsley, Howard Bartlett and Collie Stratton.”<sup>17</sup>

As the plot demonstrates, “the play deals with the experiences and disillusionment of returning war heroes and the final decay of the middle class under the strains of post-war England.”<sup>18</sup> In *For Services Rendered*, it is most probable for the audience to encounter with two groups of people who have been affected from the Great War: on the one hand, there are characters, such as Sydney Ardsley, Collie Stratton, and to some extent Howard Bartlett, who can

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<sup>16</sup> Christopher Innes, **Modern British Drama: 1890-1990**, Cambridge: Cambridge University Press, [1992] 1995, p.236

<sup>17</sup> Samuel J. Rogal, **A William Somerset Maugham Encyclopedia**, Westport, Conn: Greenwood Press, 1997, p. 52

<sup>18</sup> Clive Barker, “The ghosts of war: stage ghosts and time slips as a response to war”, in Barker, Clive and Gale Maggie B. (eds.), **British Theatre between the Wars, 1918-1939**, Cambridge: Cambridge University Press, 2000, p. 227

be considered as the direct victims of war; and on the other, there is a strain of characters, such as Charlotte Ardsley, and her three daughters who can be regarded as the indirect victims of the Great War. These two groups of dramatis personae, aids Maugham to depict a cheerful picture at the beginning of the play. Then again, during the course of the play, Maugham proceeds to tear this serene picture into pieces bit by bit. Even though *For Services Rendered* can be regarded as “a savage and brilliant attack on the illusions of the post-war world,”<sup>19</sup> and thus acquires a feature that might allow one to consider the work as a serious social drama, a general look at the play indicates how Maugham has managed to convey the humorous aspects of his earlier pieces in theatre. The presence of Howard Bartlett, for instance, not only evokes the conventions of the English country house comedy, but also makes the audience to concentrate on the comic features of Howard. As Clive Barker puts it, “Maugham’s skill lies in taking the audience’s attention, when the punch is coming from different direction.”<sup>20</sup> In this regard, one can see how the presence of Howard Bartlett allows Somerset Maugham to create the stylistic effects inherent in *For Services Rendered*. In the light of Barker’s observation, it can be inferred how Maugham’s punches along with his serious criticisms regarding the muddle that politicians made during the course of re-constructing the society in the post-war period attains a crucial function in the textured dramaturgy of *For Services Rendered*.

Despite the fact that one can easily find a large body of scholarly work written on Maugham’s oeuvre, so far as the author’s playwriting career is concerned, “only very scant attention has been paid to his plays.”<sup>21</sup> The same case holds true for Somerset Maugham’s situation in Turkish theatrical system. Since Somerset Maugham is generally known as a novelist and a short story writer in Turkey, his name as a dramatist sounds just like a distant voice from the past for the Turkish readers. Although some of the significant comedies of Somerset Maugham, such as *The Circle*, *The Breadwinner*, *Lady Frederick*, *The Constant Wife*, *Sheppey* and *Mrs. Dot* have been translated into Turkish, and of these translations, four of them have been put on by the State Theatres in the

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<sup>19</sup> Frederick Raphael, **W. Somerset Maugham and his World**, London: Thames and Hudson, 1976, p. 79

<sup>20</sup> Clive Barker, “The ghosts of war: stage ghosts and time slips as a response to war”, in Barker, Clive and Gale Maggie B. (eds.), **British Theatre between the Wars, 1918-1939**, Cambridge: Cambridge University Press, 2000, p. 228

<sup>21</sup> Robert F. Gross, “W. Somerset Maugham”, in **British Playwrights, 1880-1956: A Research and Production Sourcebook**, Demastes, William W. (ed.), London: Greenwood, 1996, p. 290



past,<sup>22</sup> no attention has been paid to *For Services Rendered* which is considered as “*Maugham’s one of major contributions to the twentieth-century English theatre.*”<sup>23</sup> One of the purposes of my choice of translating Somerset Maugham’s *For Services Rendered*, therefore, was the desire to introduce this significant dramatic work of the author to Turkish theatrical system.

Furthermore, the above features outlined in the dramaturgical analysis of the play gave rise to my decision of translating *For Services Rendered*. Additionally, the fact that the play gives an account of the effects of the First World War has been another important factor that influenced my choice. When compared to the dramatic works depicting the effects of the Second World War on a given society, the amount of theatre plays which focus on the consequences of the First World War is relatively small. From this point of view, *For Services Rendered* can be regarded as a representative example of scarce plays that concentrate on the traumatic effects of the Great War in a given society. Despite the fact that Somerset Maugham, “*has never claimed to have mastered a great style himself,*”<sup>24</sup> his usage of colloquial speech in *For Services Rendered* allows each character of the play to create a unique discourse. Through the discourse of each character, Maugham allows his audience to distinguish the language spoken amongst the social classes of English society, such as the maids, members of a middle class family, a tenant farmer, and so forth. During the course of translating Somerset Maugham’s *For Services Rendered*, I tried to re-create the author’s style in terms of his usage of colloquial speech. In so doing, I attempted to produce a TT which could serve the demands of theatre stage.

### **On Translating Somerset Maugham; On Translating for the Stage**

In his astute work *After Babel*, which can be regarded as the scholar’s main contribution to the field of Translation Studies, George Steiner puts momentous emphasis on the crucial role that *understanding* acquires during the course of a given translation process.<sup>25</sup> Despite the fact that throughout his book Steiner tackles with the art of translation from the vantage point of hermeneutics, and dwells upon the philosophical aspects of translation, such as

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<sup>22</sup> See, <http://www.devtiyatro.gov.tr/web/dramaturgi.htm> (01.05.2009)

<sup>23</sup> Samuel J. Rogal, *A William Somerset Maugham Encyclopedia*, Westport, Conn: Greenwood Press, 1997, p. 51

<sup>24</sup> Richard Albert Cordell, *Somerset Maugham, a writer for all seasons: A Biographical and Critical Study*, Bloomington: Indiana University Press, 1969, p. 191

<sup>25</sup> George Steiner, *After Babel: Aspects of Language and Translation*, Oxford: Oxford University Press, [1975] 1977, passim

the notion of “pure language”,<sup>26</sup> the root proposition of the scholar’s argument is relatively simple and indisputable: *understanding is translation*. Indeed, understanding is the core of any given translation project and in the absence of understanding, it is most probable for a translation to fail in terms of conveying the message of the ST.

That essential aspect of translation, that is to say, understanding, attains more significance when one considers its prospective function in a TT which is intended to be performed on stage. After all, one of the ultimate goals of a theatre text is to convey the spirit of the ST through the assistance of the actors in stage to the target audience. Therefore, a theatre translator should first and foremost take the actors as a focal point during the course of creating a translation that can fulfil the requirements of stage. Since actors cannot act a text that they cannot perceive, the TT is bound to communicate with them with the purpose of making the actors to understand the language of the play.

It is at this stage of discussion that the notions of *performability* and *speakability* come into play. In spite of the fact that one can hardly define the term performability, since the term itself “*is resistant to any form of definition*,”<sup>27</sup> it is most probable for a theatrical translator to develop his or her own criteria in accordance with the ST during the translation process. These criteria to be developed by the theatrical translator bring forth the special case that theatre translation acquires within the realm of Translation Studies. Since in the special case of theatre translation, possessing enough knowledge of the ST, or in Spivak’s terms even “*surrendering to the text*”<sup>28</sup> would not be sufficient for the translator; s/he must be acquainted with theatre theories, dramaturgy, staging, and the other discourses which come into play during the course of a given staging process.<sup>29</sup> From this vantage point, one can see how theatre translation demands a translator who can read the ST from a theatrical perspective. In comparison with the notion of performability, the term speakability is an easier concept to define. According to George Wellwarth, “*speakability may be defined as the degree of ease with which the words of the translated text can be enunciated. The writer for the stage, whether he [sic] be*

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<sup>26</sup> See, esp. *ibid.*: ch.2 and ch.5

<sup>27</sup> Susan Bassnett, “Still Trapped in the Labyrinth: Further Reflections on Translation and Theatre”, in Susan Bassnett and André Lefevere (eds.), **Constructing Cultures**, Clevedon: Multilingual Matters, 1998, p. 95

<sup>28</sup> Gayatri Chakravorty Spivak, [1992] “The Politics of Translation”, in Venuti, Lawrence (ed.), **The Translation Studies Reader**, London-New York: Routledge, 2000, p. 400.

<sup>29</sup> Burç İdem Dinçel, “Çeviri Eleştirisinde Yorumbilimsel Sürecin Önemi ve James Joyce’un *Sürgünler* Oyunu Bağlamındaki Yansımaları”, in **Mimesis** 13, Istanbul: Boğaziçi University Press, 2007, pp. 356-358

*the playwright or his [sic] agent in the new language, must always keep in mind the fact that he [sic] is writing a scenario for production.*"<sup>30</sup> To a certain extent, one can consider Wellwarth's criterion, that is to say, "the degree of ease" as an expression which hints at a point of argument raised in the previous paragraph, namely, the facility of theatre translation for the actors. Furthermore, as Steeve Gooch puts it, "*the real point is that actors must be able to wear the language of the play like clothes. They must be able to put the text on and feel they can breathe in it, move around freely and find its physical expression from within themselves.*"<sup>31</sup> In this respect, it can be inferred that both Wellwarth and Gooch are advocating transparency or fluency of translation.

Even so, translation, as Antoine Berman maintains, "*is the trial of the foreign*"<sup>32</sup>; thus it must convey the foreignness of the ST to the target culture readers as much as possible, otherwise one can scarcely speak of the translated text in question as a translation. Foregrounding the foreignness of the ST, gives rise to foreignizing, resisting, and estranging translation strategies against domesticating translation strategies. In contradistinction to the transparent and fluent translations, a translation that "*releases the remainder by cultivating a heterogeneous discourse, opening up the standard dialect and literary canons to what is foreign themselves, to the substandard and marginal*"<sup>33</sup> can exist in a target culture as well. The distinction between foreignization and domestication hit the nail on the head of a Gordian knot that is intrinsic to translation. As Eva Espasa rightly observes, "*this paradox is especially visible in translated drama and audio-visual texts, where the audience 'suspend their disbelief' that what they are watching is not 'the real' Shakespeare.*"<sup>34</sup>

In consideration of the different viewpoints outlined above with respect to the issues, such as performability, speakability, foreignization and domestication, it can be deduced that the question of how a dramatic ST can be

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<sup>30</sup> George Wellwarth, "Special Considerations in Drama Translation", in Gaddis Rose, Marilyn (ed.), **Translation Spectrum. Essays in Theory and Practice**, Albany, NY: State University of New York Press, 1981, p. 140

<sup>31</sup> Steeve Gooch, "Fatal Attraction", in Johnston David (ed.), **Stages of Translation**, Bath, England: Absolute Classics, pp. 17-18

<sup>32</sup> Antoine Berman, [1985] "Translation and the Trials of the Foreign", trans. Lawrence Venuti, in Venuti, Lawrence (ed.), **The Translation Studies Reader**, London-New York: Routledge, 2000, p. 284. See also, Antoine Berman, **The Experience of the Foreign**, trans. S. Heyvaert, New York: State University of New York Press, 1992, ch. 11

<sup>33</sup> Lawrence Venuti, **The Scandals of Translation: Towards an Ethics of Difference**, London-New York: Routledge, 1998, p. 10

<sup>34</sup> Eva Espasa, "Performability in Translation: Speakability? Playability? Or just Saleability?", in Carole-Anne Upton (ed.) **Moving Target: Theatre Translation and Cultural Relocation**, Manchester: St. Jerome, 2000, p. 54

converted into a translated theatre text in such a way that it echoes the foreignness of the original becomes of utmost importance. In what follows, I would like to give an account of the approach that I developed in trying to find an answer to this significant question in my translation.

During the course of translating *For Services Rendered*, my guiding principle has been the attempt to re-create, rather than re-produce or re-interpret Somerset Maugham's text in Turkish. This attempt gave rise to my decision of rendering the title of the play as *Hizmetlerin Karşılığı*. Instead of opting to translate the title literally as "Görülen Hizmetlerin Karşılığında" I chose to render it as "Hizmetlerin Karşılığı" in order to be more economic, and resonate with the main argument of the play. By virtue of the fact that the play can be considered as a dirge for a society agonizing, almost two decades later, with the physical and moral devastations of the Great War, the title of the play should suggest a service and its compensation at once. And the phrase "Hizmetlerin Karşılığı" in Turkish carries both of the implications aforementioned, and it is most probable for that expression to ring a bell in the mind of the Turkish audience in terms of the main argument of the play.

Translation, probably one of the most significant ways of introducing the *foreign* to the domain of a given culture, can be regarded as a cultural bridge that is capable of conveying socio-cultural elements peculiar to a particular society. As a matter of fact, any given ST bears the traces of the culture that it belongs to. Since through these traces the TT reader can sense the foreignness of the ST, the translator should treat the cultural references of the ST meticulously. Naturally, *For Services Rendered* is a text that is laden with cultural references that pertain exclusively to the British society. The military awards like "mentioned in despatches", "Legion of Honour" or the military abbreviations, such as "M.C." (Military Cross) and "D.S.O." (Distinguished Service Order) attain a significant role in *For Services Rendered* since these are cultural references all of which refer to the turbulent years of the Great War. What is more, the above stated military medals, namely, "mentioned in despatches", "M.C" and "D.S.O.", have been awarded to Sydney Ardsley and Collie Stratton *for their services rendered* in the British Army and the Royal Navy respectively during the Great War. With respect to the translation of these military awards, I tried to reach a compromise with Maugham's text. Thus, in order to resonate with the ST, I chose to render the abbreviations "M.C." and "D.S.O." as "O.N." (Ordu Nişanı) and "Ü.H.M." (Üstün Hizmet Madalyası) respectively. Furthermore, considering the requirements of a possible publication, I added a glossary that would offer the prospective readers of the

TT the explanations of the abbreviations that I used in my translation. As regards to the military award, that is, “mentioned in despatches”, translating them as “yüksek cesaret madalyası” and “Şeref Nişanı” seemed a satisfactory solution for me.

Since my initial concern was to create a TT which could serve the demands of stage and the requirements of possible publication at the same time, I paid close attention to the phonetic structure of Turkish language. Indeed, as far as the phonetic structure of the Turkish language and the current situation of Turkish –particularly the one in written language– are concerned, one can see how the circumflex accent is being neglected by most of the Turkish people to a considerable degree. Take, for instance, the words “aşık” and “âşık” in Turkish: while the former word stands for “talus”, and the idiom derived from that word in question, that is to say, “birisiyle aşık olmak” refers to “compete with someone” in English, the latter word stands for “to be in love with someone”. The difference between the aforementioned words might not pose a problem in speaking, thanks to the fact that colloquial language in itself is an entirely different language form than the one of writing. While in speaking it is possible for one to give the differences between the words like “aşık” and “âşık” through intonation, in written language which is –or must be– a “*careful, elaborated, shuffled, pruned and tidied form of language,*”<sup>35</sup> it becomes rather hard for a person to echo the distinction between these words. The same case holds true for the words “hala” and “hâlâ” in Turkish: the former word refers to “father’s sister”, whereas the latter word stands for either “still” or “yet”. A brief glance at Maugham’s play indicates how the text is replete with words that demands to be rendered with the usage of the circumflex accent. By paying close attention to the crucial role that circumflex accent might acquire in written language, during the course of translating Somerset Maugham’s *For Services Rendered*, I tried to create a TT that complies with the rules stipulated by the Turkish Language Association. In so doing, I aimed to create a translation that is free of the confusion that can be highly felt in the Turkish language.

A glance at *For Services Rendered* indicates how the dialect of the characters attains a vital function in the play. The fact that the characters of the play greet each other with “Hulloa” was one of the most difficult phrases that I encountered in the course of translating *For Services Rendered*. Maugham’s choice of “Hulloa” becomes quite significant since the phrase itself pertains not only to the Kentish dialect, but also belongs to one of the main dialects of Old

English. In this respect, one can see how Maugham returns to the sources <sup>36</sup> of the English language in terms of creating a stylistic effect in the play. Rendering “Hulloa” as “Merhaba” or “Selam” would convey next to nothing of the foreignness of the play. Therefore, I opted to render the said phrase as “Marhaba” with the purpose of creating a stylistic effect that is reminiscent of the ST in my translation.

In the course of translating *For Services Rendered*, borrowing from Elias Canetti’s terminology, I adhered to the concept of “the acoustic masks” <sup>37</sup> in terms of distinguishing between the speeches of various dramatis personae. In *For Services Rendered*, each character’s manner of speech marks out not only the class differences between the dramatis personae, but also allows a particular personage to exist more vividly in the eyes of the audience. Take, for instance, the manner of speech of the maid Gertrude. Even though Gertrude is not one of the main characters of the play, hence appears rarely on the stage, she has a crucial function in terms of demonstrating the class differences of the dramatis personae. Despite the fact that Gertrude *can* speak in a formal manner with Mrs. Ardsley, she is not capable of speaking the “King’s English”. Be that as it may, Maugham does not attempt to demonstrate explicitly the deformity of Gertrude’s speech. As a matter of fact, most of Gertrude’s speech consists of sentences, such as “Very good, ma’am”, “Yes, ma’am”, and so on. In order to resonate with Gertrude’s manner of speech, I chose to render her phrases as, “Hay hay, efe’m” and “Evet, efe’m” since the said phrases in Turkish pertain to the vocabulary of the servants of the middle-class house families in the Turkey of the 1930s and 1940s. It is only towards the end of the play that one can pinpoint the deformity of Gertrude’s speech when she enters into a slight dialogue with Mrs. Ardsley. When this conversation between Gertrude and Mrs. Ardsley is read in conjunction with its Turkish translation, it becomes possible for one to observe the echo of the essential features of the maid’s speech, thus the register of the servant class in British society in the 1930s in Turkish:

*GERTRUDE Mrs Cedar has called, ma’am.*

*MRS. ARDSLEY I told you to say I wasn’t at home.*

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<sup>36</sup> The phrase belongs to George Steiner. For his comprehensive discussion with respect to creating a stylistic effect through digging out of the reserves of a given language, see George Steiner, *Language & Silence*, Yale: Yale University Press, [1970] 1998, pp. 280-288

<sup>37</sup> Helga Kraft, “Staging a Critique of Modernism: Elias Canetti’s Plays”, in Lorz, Dagmar C. G. (ed.), *A Companion to the Works of Elias Canetti*, Boydell & Brewer: Melton, p. 144. See also, Anthony Vivis, “The Stages of a Translation”, in Johnston David (ed.), *Stages of Translation*, Bath, England: Absolute Classics, 1996, p. 40

GERTRUDE *I said you wasn't, ma'am, but she says it's very important.*

MRS. ARDSLEY *Tiresome woman. Tell her I've just come back from Stanbury and I'm very tired. Say, will she forgive me, but I don't feel up to seeing anybody to-day.*

GERTRUDE *Very good, ma'am.*<sup>38</sup>

GERTRUDE *Bayan Cedar telefon etti, efe'm.*

BAYAN ARDSLEY *Sana, evde olmadığımı söyle, demiştim.*

GERTRUDE *Ben de olmadığımı söyledim, efe'm ama kendisi çok önemli olduğunu söylüyor.*

BAYAN ARDSLEY *Sinir kadın. Ona, Stanbury'den daha yeni döndüğümü ve çok yorgun olduğumu söyle. Beni bağışlamasını ve bugün kimseyi görececek halde olmadığımı söylersin.*

GERTRUDE *Hay hay, efe'm.*

As mentioned previously, Gertrude has a manner of speech which pertains to the servant class of the British society. Therefore, she has been *trained* to speak formally with the mistress of the house. Nonetheless, Gertrude, being a representative of the so-called “lower-class” of the society, *cannot* properly speak “King’s English”. Gertrude’s ungrammatical utterance, “I said you wasn’t, ma’am”, is indicative of the deformity in her manner of speech, since she does not address Mrs. Ardsley in plural form. By rendering Gertrude’s sentence as “Ben de olmadığımı söyledim, efe’m” I tried to create an expression that does not conform to the grammatical rules of the Turkish language with the purpose of creating the stylistic effect of the ST.

The grammatical reason that lies behind the defect of Gertrude’s speech, that is to say, inconsistency in the usage of singular and plural pronouns, brings forth to another difficulty that I encountered in my translation. Since in most of the cases, the context of the dialogues demanded the usage of singular pronoun, therefore, throughout the play, I opted to use singular pronoun when characters address each other. As the preceding analysis regarding Gertrude’s dialect has shown, the distinction between the singular and plural pronouns is indicative of nearness and remoteness in social relations of the characters of the play. In my translation of the play, these notions of *closeness* and *remoteness* have been my yardsticks in terms of deciding when to use singular and plural pronouns.

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<sup>38</sup> William Somerset Maugham, **For Services Rendered**, Heinemann: London, [1934] 1979, p. 58, emphasis added.

Despite the fact that I opted to use singular pronoun throughout the play, there have been certain passages which compelled me to use plural pronoun. What is more, the discourses of these passages have been quite crucial in the sense that they pinpoint another stylistic feature of Maugham's text: the distinction between the singular and plural pronouns, as Mick Short maintains, "*gives rise to the possibility of productive stylistic use of such categories to indicate swift variation of attitude along the closeness/remoteness scale.*"<sup>39</sup> In *For Services Rendered*, it is most probable for one to observe that stylistic use of the singular and plural pronouns that Short refers to. One of the crucial moments of the play is the conversation that takes place between Leonard Ardsley and Collie Stratton in the Second Act. Since this conversation would lead directly to Collie's suicide, the usage of singular and plural pronouns in Turkish attains a vital role. Leonard Ardsley's manner of speech might well illustrate the abovementioned stylistic aspect of Maugham's text:

*ARDSLEY* Kiddies well?

*ETHEL* Oh yes. They always are.

*ARDSLEY* Fine thing for them living on a farm like that. Grand thing a country life.

*ARDSLEY* Of course. **I remember.** Best thing in the world for them. Happiest time in their lives. (The two girls go out. *Ardsley* catches sight of a ladies' paper and takes it up) *I knew it.* (He gives a complacent smile at his own perspicacity. The door opens and *Collie* comes in. *Ardsley* at the sight of him assumes his professional air) *How d'you do?*

*COLLIE* You weren't in when I turned up at the office just now.

*ARDSLEY* No. I've got someone waiting that I thought you'd better not meet, and I wanted to see you before I saw him. So I came through my private door.

*COLLIE* I'm just as glad. I'm not used to solicitors' offices and I'm always rather intimidated.

*ARDSLEY* **I'm afraid I've got something very serious to say to you.**

*COLLIE* Oh, Lord.

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<sup>39</sup> Mick Short, [1996] "Discourse Analysis and the Analysis of Drama", in Weber, Jean Jacques (ed.), **The Stylistics Reader**, 1998, London: Arnold, p. 172



ARDSLEY *In the three years you've been here we've seen a good deal of you. We all liked you.*<sup>40</sup>

ARDSLEY *Ufaklıklar iyi mi?*

ETHEL *Ah, evet. Her zaman iyiler.*

ARDSLEY *Öyle bir çiftlikte yaşıyor olmak onlar için iyi bir şey. Enfes bir şeydir köy hayatı.*

ETHEL *Okulları açıldı artık.*

ARDSLEY *Elbette. Biliyorum tabii ki. Onlar için dünyanın en iyi şeyi. Hayatlarındaki en mutlu zaman. (İki kız çıkar. Ardsley'in gözüne bir kadın dergisi ilişir ve dergiyi eline alır) Biliyordum. (Keskin zekâsından dolayı kendinden hoşnut bir şekilde gülümser. Kapı açılır ve Collie içeri girer. Ardsley onu görür görmez, kendi mesleki havasına bürünür) Nasılsınız?*

COLLIE *Az önce ofisine uğradığımda yerinizde yoktunuz.*

ARDSLEY *Evet. Sizin karşılaşmamanızın daha iyi olacağını düşündüğüm biri bekliyor beni; onunla görüşmeden önce sizi görmek istedim. Bu yüzden, gizli kapımdan çıkıp geldim.*

COLLIE *Sevindim. Avukat ofislerine pek alışık değilimdir, oldum olası biraz gözüm korkmuştur.*

ARDSLEY *Maalesef sana söylemem gereken çok önemli bir şey var.*

COLLIE *Ah, Tanrım.*

ARDSLEY *Burada olduğun üç yıl boyunca seni fazlasıyla görme fırsatımız oldu. Hepimiz de seni sevdik.*

Even though the above quoted dialogues pertain only to the beginning of one of the most vital conversations in the play, they are quite remarkable in the sense that they give the opportunity for the audience to perceive the three different identities of Leonard Ardsley: a father, a solicitor and an old man who is indifferent to Collie Stratton's dreadful situation. A look at the cited dialogues indicates how Leonard Ardsley's three different identities echo themselves in his way of speaking to a certain extent. Therefore, I paid close attention to the "acoustic masks" that Leonard Ardsley wears in this conversation. Instead of rendering "I remember" as "hatırlıyorum", I opted to translate it as "Biliyorum tabii ki" with the purpose of demonstrating how the

<sup>40</sup> William Somerset Maugham, **For Services Rendered**, Heinemann: London, [1934] 1979, p. 35, emphasis added.

character himself is concerned with his grandchildren to a considerable degree as one would expect from a father. Additionally, the stage directions indicate how Leonard Ardsley is a *man* in his own world but at the same time, a solicitor who would –indirectly– declare the death-warrant of Collie Stratton. Nevertheless, when the door opens and Collie comes in, Leonard Ardsley immediately switches his identity, thus his manner of speech. Leonard Ardsley develops his speech in such a way that could make Collie to become aware of the circumstances. In spite of the fact that Leonard Ardsley addresses Collie in plural form at the beginning of the conversation, the progress of the dialogue demanded the usage of singular form. Taking into consideration the closeness/remoteness scale of the conversation, I decided to switch using the singular form when Leonard Ardsley says, “I’m afraid I’ve got something very serious to say to you,” and directly gets to the bottom line of the issue. Hence, I translated this sentence as, “Maalesef sana söylemem gereken çok önemli bir şey var.”

Since this conversation would lead Collie’s suicide, and in this respect, can be regarded as one of the crucial moments of the play, it deserves further attention. The following exchange between Leonard Ardsley and Collie Stratton becomes quite striking in the sense that it demonstrates how the solicitor can be both *near* and *remote* at once to the ex-war hero’s dreadful situation:

*ARDSLEY It’s not only the pleasant social relations we’ve always had with you, but that you should have got the D.S.O. and been in command of a destroyer — it all makes your fall so much more **distressing**. I’m afraid it makes it also much more **disgraceful**.*

*COLLIE They’ll take my D.S.O. away from me.*

*ARDSLEY I suppose so.*

*COLLIE I suppose it doesn’t occur to you that when a fellow has served the country for twenty years in a job that’s unfitted him for anything else, it’s rather **distressing** and rather **disgraceful** that he should be shoved out into the world with no means of earning his living and nothing between him and starvation but a bonus of a thousand pounds or so?<sup>41</sup>*

*ARDSLEY Senin çöküşünü çok daha **üzüntü verici** yapan, yalnızca seninle kurmuş olduğumuz iyi sosyal ilişkiler değil, aynı zamanda Ü.H.M. taşıman ve bir muhibe komuta etmiş olman ... maalesef tüm bunlar, senin mevcut durumunu bir o kadar da **yüz kızartıcı** bir hale sokuyor.*

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<sup>41</sup> *Ibid.*, p. 37, emphasis added.

COLLIE Ü.H.M.' mi elimden alacaklar.

ARDSLEY Sanırım.

COLLIE Bence, yirmi yıl boyunca ülkesine, kendisini başka bir yerde çalışamayacak hale getiren bir iş yaparak hizmet eden bir adamın, hayatını kazanacak hiçbir imkânı olmadan ve kendisiyle, açlıktan geberip gitmek arasında bin pound kadar bir artısından başka tek bir şeye sahip olmaksızın toplumun başına kakılmasınının, bir hayli **üzüntü verici** ve bir hayli **yüz kızartıcı** olduğu, aklının ucundan bile geçmiyor değil mi?

Note how Leonard Ardsley touches Collie Stratton on the raw by mentioning the honourable former services of the ex-war hero in the Royal Navy. The fact that Ardsley deems Collie's situation as *distressing* and *disgraceful* leads the ex-war hero to develop a discourse which heavily criticises the muddle that politicians made in the course of re-constructing the British society in the post-war period. Maugham's punch is indeed a severe one here and might pose serious challenges for the translator of the play. In the first place, Collie's sentence is much too long. Still, the sentence carries all of the implications with respect to the disappointment of the ex-war hero. Taking the easy way out and cutting the sentence into two –or three– parts might seem a plausible solution. Nevertheless, one has to bear in mind the prospective effects that Collie's (long) speech could create upon the reader. Reading this long speech would at the same time stand for enduring Collie's agonies, thus cutting the sentence could diminish this effect to a certain extent. Therefore, I tried to render this sentence by paying close attention to the punctuation marks with the purpose of guiding the reader. At this point of discussion, one could plausibly argue how such a long sentence would complicate the text for the actors in a possible production of the play. However, the actor, by being aware of the signposts, that is to say, the punctuation marks of the sentence can still perceive the effects of Collie's speech. Additionally, I devised Leonard Ardsley's speech in such a way that it could foreground Collie's discourse. By observing how Leonard Ardsley's two words, that is, “distressing” (üzüntü verici) and “disgraceful” (yüz kızartıcı) attained a vital role in his sentence; I made use of them by making him to start his sentence with the former, and end his sentence with the latter. In addition to that, by using ellipsis, I made Ardsley to speak in one sentence. On the other hand, I used the aforementioned words towards the end of Collie's speech with the purpose of demonstrating the vital function that these words under discussion attain in this exchange between the characters.

Despite the fact that *For Services Rendered* is a serious social drama that seriously questions the status quo of the 1930s, it is most probable for one to encounter humorous features in the play. Actually, this humorous aspect of the play derives from Somerset Maugham's skill in terms of melting the comic and dramatic in the same pot. Thanks to the presence of Howard Bartlett, Maugham brings in the humorous aspect of the play. Although Howard is depicted as a ruthless personage in the strictest sense of the word, his presence in the play functions as a catalyst in terms of maintaining the balance between the comic and the dramatic. When introducing Howard Bartlett in the stage directions of the play, Maugham gives a slight hint regarding the diction of the character in question: "*He does drop not his aiches often, but his accent is slightly common.*"<sup>42</sup> The author indeed gives a slight hint with respect to the register of Howard Bartlett since in Maugham's text, Howard scarcely drops his aiches. In my translation, instead of complying with this aspect of Maugham's text, I chose to drop most of the aiches from Howard's words with the purpose of foregrounding the humorous aspect of the character. The following excerpt taken from the beginning of the play might give an idea of the translation strategy that I adopted regarding Howard's diction:

*MRS. ARDSLEY* You look tired, Howard. Would you like me to have a cup of tea made for you?

*HOWARD* Tired? I'm never tired, (pointing to Wilfred,) Do you know what this chap says? He says I'm tight.

*WILFRED* I was only joking.

*HOWARD* (solemnly) I'm going to get a professional opinion. Uncle Charlie and Dr Prentice, **as one man to another**, tell me, am I tight? Don't mind hurting my feelings. I'll bear it. Whatever you say, like an officer and a gentleman. 'Shun.

*PRENTICE* **I've seen men a lot tighter.**

*HOWARD* You examine me. I want to get to the bottom of this. Tell me to say British Constitution.

*PRENTICE* Say British Constitution.

*HOWARD* I've already said it. You can't catch me that way. Now what about the chalk line?

*PRENTICE* What about it?

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<sup>42</sup> *Ibid.*, p. 16

HOWARD *Look here, do you want me to teach you your business? Draw a chalk line and make me walk along it. That'll prove it. Go on. Draw a chalk line. Draw it straight, mind you.*

PRENTICE *I don't happen to have any chalk.*

HOWARD *You haven't got any chalk?*

PRENTICE *No.*

HOWARD *Then I shall never know if I'm tight or not.*<sup>43</sup>

BAYAN ARDSLEY *Howard, yorgun görünüyorsun. Sana bir fincan çay hazırlatmamı ister misin?*

HOWARD *Yorgun mu? Ben asla yorulmam. (Wilfred'i göstererek) Şu erif ne diyor biliyor musun? Diyor ki, ben saroşmuşum.*

WILFRED *Sadece şaka yapıyordum.*

HOWARD (ağırbaşlılıkla) *Uzman görüşüne başvuracağım. Charlie Amca ve Doktor Prentice, erkek erkeğe konuşuyoruz burada, sence ben saroş muyum? Duygularını incitirim, diye düşünme. Bunu kaldırabilirim. Ne diyeceksen de, bir subay ve bir centilmen gibi. Dikkat!*

PRENTICE *Küfelik olanlarını da gördüm.*

HOWARD *Dikkatle incele beni. Bu meselenin köküne inelim istiyorum. Bana, Britanya Anayasası, dememi söyle.*

PRENTICE *Tekrar et, Britanya Anayasası.*

HOWARD *Daha şimdi dedim ya. Olmaz, böyle faka bastıramazsın beni. Peki ya, tebeşir çizgisi?*

PRENTICE *Ne olmuş tebeşir çizgisine?*

HOWARD *Bana baksana sen, işini sana ben mi öğreteceğim? Tebeşirle bir çizgi çek ve üzerinde yürüt beni. Bu yetecektir. Hadi. Bir tebeşirle çek çizgiyi. Düz bir çizgi olacak ama ha.*

PRENTICE *Tebeşirim yok ki.*

HOWARD *Tebeşirin yok mu?*

PRENTICE *Yok.*

HOWARD *O zaman asla öğrenemeyeceğim saroş olup olmadığını.*

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<sup>43</sup> *Ibid.*, pp. 18-19, emphasis added.

The excerpt opens with the formal language of Mrs. Ardsley. She tries to sooth him, yet Howard is determined to prove the others that he is not drunk at all. In line with my decision regarding Howard's diction, I chose to omit the letter "h" in most of his words. In so doing, I tried to re-create Howard's failure in terms of pronouncing the letter "h" in my translation. A glance at the exchange between Howard Bartlett and Doctor Prentice indicates how Howard's diction acquires a vital role in the conversation. Thanks to the diction of Howard, the answers of Doctor Prentice attain a humorous feature in the exchange as well. In order to give a humorous aspect to the sentences of Doctor Prentice I made use of the colloquial synonyms of the word "sarhoş" in Turkish. Therefore, I translated "I've seen a men a lot tighter," as "Küfelik olanlarını da gördüm", with the purpose of fortifying the humorous aspect of the conversation. As regards to Howard's diction, I chose to render his expression, "as one man to another" as "erkek erkeğe konuşuyoruz burada," with the intention to hint at the sexist discourse of the character. Even though claims that he is still an officer and a gentleman, it is most probable for one to observe how easily he can be impolite. In a sudden flush of anger, Howard asks Doctor Prentice: "Look here, do you want me to teach your business?" In order to resonate with Howard's anger, I rendered this question as "Bana baksana sen, işini sana ben mi öğreteceğim?" When this question is read within the context of the conversation in Turkish, one can see how it creates the necessary communicative effect on the part of the reader concerning Howard's diction in the above quoted conversation. In translating this exchange, as in translating the entire play, the colloquial synonyms of the Turkish language have been an invaluable source for me.

During the course of translating *For Services Rendered*, there have been many instances in which I used my "right to differ organically." <sup>44</sup> And this, I believe, can be the vital starting point as regards to give an account of my attempts in terms of developing a personal style in my translation. In order to demonstrate my personal stylistic choices, I would like to give some examples that could help one to understand the approach that I developed in this translation process.

Towards the end of the play, after Mrs. Ardsley has learnt that she has only few months to live unless she does not undergo an operation, she declares explicitly her feelings towards *death*. Mrs. Ardsley accepts death with an ethical

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<sup>44</sup> Anton Popovič, "The Concept 'Shift of Expression' in Translation Analysis", in James Holmes (ed.), **The Nature of Translation: Essays on the Theory and Practice of Literary Translation**, Mouton: Slovak Academy of Sciences, p. 80

maturity, but at the same time, she cannot free herself from this dreadful thought. In this relatively *calm* scene of the play, the youngest daughter of the Ardsley family, Lois, is about to head for the train station in order to stay with Aunt Emily for two weeks. In point of fact, Lois is on the verge of eloping with Wilfred Cedar. Yet, Wilfred's wife, Gwen Cedar is aware of their plan, and she is about to come to Ardsley's house in order to expose the truth into view:

*MRS. ARDSLEY* You ought to be starting soon, Lois, oughtn't you?

*LOIS* I've got time yet. It won't take me five minutes to get to the station.

*ETHEL* You won't forget the partridges?

*LOIS* No.

*MRS. ARDSLEY* Give Aunt Emily my love.

*PRENTICE* You might remember me to her, Lois.

*LOIS* I will.

*MRS. ARDSLEY* **Her chrysanthemums ought to be coming on just now.**<sup>45</sup>

*BAYAN ARDSLEY* Birazdan yola çıkman gerekmiyor mu senin, Lois?

*LOIS* Hâlâ vaktim var. Tren istasyonuna gitmem beş dakikamı almaz.

*ETHEL* Keklikleri unutmazsın değil mi?

*LOIS* Unutmam.

*BAYAN ARDSLEY* Emily Teyze 'ye sevgilerimi ilet.

*PRENTICE* Benden de selam söyle ona, Lois.

*LOIS* Söylerim.

*BAYAN ARDSLEY* **Eh, artık onun da vakti geldi sayılır.**

In the course of translating this part of the play, I rendered the dialogues in a colloquial speech, as it was in the ST. However, Mrs. Ardsley's last sentence, which reads as, "Her chrysanthemums ought to be coming on just now," is indicative of my *divergence* from the ST. Surely; Mrs. Ardsley's sentence could be translated as, "Onun da kasımpatıları varmak üzeredir," or in a way that could literally convey the meaning of the sentence. Be that as it may, Mrs. Ardsley's psychological situation obliged me to *diverge* from the ST. In

<sup>45</sup> William Somerset Maugham, **For Services Rendered**, Heinemann: London, [1934] 1979, p. 58, emphasis added.

my opinion, it is at this crucial part of the play that gives rise to Anthony Curtis' argument which maintains how Somerset Maugham has "*summoned the spirit of Strindberg to haunt the green pastures of English country house comedy.*"<sup>46</sup> Of course, Curtis' reading of *For Services Rendered* is focused on the grim aspects of the play, such as death, characters' disappointments and their attempts to save themselves from the dreadful circumstances that suffocate them to a certain extent. It is interesting to note that Curtis does not mention the author's usage of *chrysanthemums* when he builds a connection between Somerset Maugham and August Strindberg. Nonetheless, the very flower chrysanthemum is one of the symbols that the Swedish playwright was obsessed with in terms of his depictions of death in his works. The fact that Strindberg uses "*a rising castle with a roof that is embroidered with chrysanthemums as the background of his **The Dream Play**, as a symbol of death,*"<sup>47</sup> well illustrates the point. What is more, Maugham's usage of chrysanthemums alludes to an action which Herbert Paul Grice would call "implicatures"<sup>48</sup> and brings forth another stylistic aspect of the play. Maugham's choice of "chrysanthemums" allows the reader to grasp pragmatic inferences regarding Mrs. Ardsley's mental state. Bearing all the *implicatures* of Mrs. Ardsley, I chose to render her sentence as "Eh, onun da vakti geldi sayılır artık," with the purpose of re-creating the stylistic effect of Maugham's text in my translation. After all, as Popovič puts it, "*the norm of the original, that is to say its style, is a constant factor, unchangeable, and binding for the translator. In contrast, the transubstantiation of that norm into the norm of the translation depends on the subjective view and creative initiative of the translator.*"<sup>49</sup>

Popovič's observation is remarkable in the sense that it drops a hint of another strategy that I undertook in my translation. I rendered Maugham's text by paying close attention to the *sound* that *my* translation would give. Hence the phonetic structure of my words. Take, for instance, Sydney's words regarding Howard: "I shall never stop asking myself what on earth she saw in him."<sup>50</sup>

<sup>46</sup> Anthony Curtis, **The Pattern of Maugham: A Critical Portrait**, London: Hamilton, 1974, p. 243

<sup>47</sup> Burç İdem Dinçel, "Bütüncül Tiyatro Anlayışının Belirgin Örnekleri: *Peer Gynt* ve *Rüya Oyunu*." in **Tiyatro Eleştirme ve Dramaturji Bölümü Dergisi** 7, İstanbul: İstanbul University Press, p. 106

<sup>48</sup> Herbert Paul Grice, "Logic and Conversation", in Cole, Peter and Morgan, Jerry (eds.) **Syntax and Semantics** Vol. 3 Speech Acts, New York: Academic Press, pp. 45-47

<sup>49</sup> Anton Popovič, "The Concept 'Shift of Expression' in Translation Analysis", in James Holmes (ed.), **The Nature of Translation: Essays on the Theory and Practice of Literary Translation**, Mouton: Slovak Academy of Sciences, p. 83

<sup>50</sup> William Somerset Maugham, **For Services Rendered**, Heinemann: London, [1934] 1979, p. 2



Sydney's sentence carries the ambiguity that can be observed in the English language. By "she" Sydney refers to Ethel, and by "he" Sydney mentions Howard. Since in the grammatical structure of Turkish it would sound rather awkward to use the neutral pronoun "o" twice, I opted to mention Ethel in my translation to clear the prospective ambiguity in the sentence: "Hep soracağım kendime acaba Ethel onda ne buldu diye." I translated this sentence in such a way that the words could rhyme with "kendime" and "diye" respectively. In a similar vein, Wilfred's opinion regarding Lois, which reads as, "*Good-looking girl that. Nice too. And she's got a head on her shoulders,*"<sup>51</sup> was open to a translation that could make the sentences rhyme in Turkish: "Güzel kız ha. Hoş da. Akli da başında."

My usage of synonyms with the purpose of enriching my translation is also an important factor that merits mentioning. Because of the fact that one can hardly speak of *style* regardless of the choices of a given author, or a given translator, or a given artist, the *word choices* acquire a vital role in terms of building a peculiar style. Therefore, I took the advantage of the synonyms in the Turkish language. My rendering of the very word "fuss" can be considered as a representative example of this point. While in Maugham's text the author uses "fuss" in various places, in my translation I rendered it in more idiomatic ways, such as "yaygara koparmak", "ortalığı velveleye vermek" and "bir kaşık suda fırtına koparmak". In so doing, I attempted to demonstrate the possibilities that the Turkish language might allow for a translator during the course of building a style in translation.

As mentioned previously, one of my aims in this translation was to convey the *foreignness* of *For Services Rendered* to Turkish readers. The fact that the play ended with half-mad Eva singing the British National Anthem in a thin cracked voice, gave me the opportunity to convey the foreignness of the ST. Even though it was possible for me to convey the foreignness of the TT by adding "the British National Anthem" in the stage directions with the purpose of clarifying what Eva would be singing, such a translation strategy would mean next to nothing in a prospective production of the play. Therefore, I left this part untranslated in order for the prospective audience of the play to experience the foreignness of the text.

## Conclusion

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<sup>51</sup> *Ibid.*, p. 16

It is most probable for a researcher in Translation Studies to consider the chance to work interdisciplinarily –to build bridges between different fields of studies– as an enticing opportunity. In this respect, translating Somerset Maugham’s *For Services Rendered*, has been an invaluable experience for me owing to the fact that it not only allowed me to do an interdisciplinary work, but also gave me the opportunity to establish the link between the theoretical and the practical fields of translation.

The notion of style has been one of the crucial factors for me in this translation project. By paying close attention to the details of Maugham’s *For Services Rendered*, I tried to pinpoint the distinctive features of the ST in order to create a TT that could resonate with the stylistic effects of Maugham’s text. After all, rendering a particular style is a new and unprecedented adventure for each individual, particular translation task and therefore cannot be prescribed. My dramaturgical reading of *For Services Rendered* along with my re-consideration of the play in its theatrical context allowed me to perceive the distinctive features of the work in question. Within this context, one can infer how doing a meticulous research on the ST prior to the translation process acquires a crucial role. By combining my choices with the style of Somerset Maugham, I tried to make *my* text to speak in its own right. My attempt in terms of building rhyming sentences in the dialogues of the characters together with my usage of the synonyms of colloquial speech allowed me to develop a personal style in my translation.

In conclusion, I attempted to develop a personal approach to the study and practice of translation. During the course of translating Somerset Maugham’s *For Services Rendered*, my initial concern was to create a translation that could serve the demands of stage and the requirements of possible publication at once. Thus, I tried to create a TT which could be both speakable and performable at the same time. When seen from a scholarly perspective, one can easily observe how theatre translation is one of the most neglected areas of Translation Studies. In this respect, this study can be regarded as an attempt in terms of paving the way for further research in theatre translations.

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## Internet Resources

- <<http://www.devtiyatro.gov.tr/web/dramaturgi.htm>> (accessed 01.05.2009)

## Özet

*Tiyatro metinlerinin diğer yazınsal metin türlerinden farklı özelliklere sahip olduğu su götürmez bir gerçektir. Yabancı bir kültür dizgesine ait tiyatro metinlerinin, erek kültür sahnesi üzerinde hayat bulabilmeleri büyük ölçüde çevirmenlerine bağlıdır zira tiyatro çevirmeninin, tiyatro sahnesinin dinamiklerini dikkate almaması durumunda, sahne üzerinde icra edilmesi fazlasıyla güç bir metnin ortaya çıkması kuvvetle muhtemeldir. Bu duruma örnek teşkil edebilecek bir durum, sahneleme sürecinde, yönetmen ve oyuncuların çoğunlukla, kaynak metnin çevirmenlerinden dert yanmalarıdır. Dolayısıyla, sahne gerçekleri göz önünde bulundurulmadan, sadakat kaygısıyla, salt bir yazınsal eserin erek kültür dizgesine aktarılması amacıyla yapılmış bir çevirinin, erek kültür sahnesi üzerindeki yaşamı büyük oranda yönetmen ya da dramaturgun çeviri metni yeniden yazma yeteneğine bağımlı bir hale gelmektedir. Bununla birlikte, çeviri sürecinde hem yayımlanacak bir metnin, hem de sahnelenecek bir tiyatro metninin ortaya çıkarılması zor olmakla beraber başarılması imkânsız bir hedef değildir.*

*Bu hedefi çıkış noktası olarak alan bu çalışma, İngiliz yazar Somerset Maugham'ın 1934 yılında yazdığı **For Services Rendered** adlı oyunun çeviri sürecini tartışmaya açmayı amaçlamaktadır. Bu çalışmanın ilk bölümünde, söz konusu oyunun neden çevrildiğine ilişkin gerekçeler, oyunun dramaturjik çözümlemesi ışığında ortaya konmuştur. Makalenin sonraki bölümünde ise, metnin çevirisinden sunulan örnekler vasıtasıyla, çeviri sürecinde alınan kararların, sahne gerçekleriyle ne ölçüde bağdaştığı tartışılmıştır. Bu çalışmanın önemli amaçlarından biri, tiyatro metinlerinin çevirisinde, kaynak metnin dramaturjik ve biçimsel açıdan çözümlenmesinin, çeviri sürecinin vazgeçilmez bir aşaması olduğunu vurgulamaktır. Bu bağlamda düşünüldüğünde, bir oyunun sahneleme sürecinde, tiyatro çevirmeninin, bir dramaturg sorumluluğu üstleneceği açıktır. Makalenin başka bir hedefiyse, çevirmenin, erek dilin kaynaklarını*

kullanarak, çevirisini zenginleştirmesinin, dolayısıyla da kendi biçimini oluşturmasının mümkün olduğunu göstermeye çalışmaktadır. Makale bu şekilde, hem kaynak metin yazarının biçemiyle koştur giden, hem de çevirmenin biçimini yansıtan, sahne gerçeklerinin bilincinde yapılmış bir çevirinin, sahnelenme sürecinde çok daha etkin bir işlev kazanacağını ortaya koymayı hedeflemektedir.

### **Abstract:**

*It is a clear-cut fact that dramatic texts have certain different properties than other kind of literary texts. The way theatre texts belonging to foreign cultural systems succeed on the stage in a target culture setting is mostly related to the works of the translators, since when the theatre translator ignores the dynamics of the stage, it is highly possible that the translation turns out to be unfit to perform. As a result of such instances, directors and performers of theatre usually complain about the translators of source texts in due staging. Consequently, theatre texts become performable on stage bound to the potentials of the directors and the dramatists in rewriting the translations when the source text is translated solely with a concern of fidelity and aiming only at transferring a literary text from its source to a target culture without regarding the intricacies of staging. However, although it would require hard work, it is not entirely impossible to aim at a translation which can be both publishable and performable at once.*

*Taking this aim as a starting point, this study sets out to question the translation process of English author Somerset Maugham's 1934 play For Services Rendered. In the first part of the study, the reasons behind the translation of this play are put forward in the light of a dramaturgical analysis of the play. In the latter part, how the target text relates with the staging circumstances is scrutinized with the help of the examples from the translation. One of the main aims of this paper is to emphasize the importance of dramaturgical and stylistic analysis of the source text in the process of translating a theatre piece. In this context, the role that the theatre translator plays as a dramaturge during the course of the staging of the play becomes apparent. Another aim of this study is to illustrate that it is possible for the translator to employ the tools of the target language and enrich his/her translation with the purpose of constructing a distinctive style. Drawing from both of these aims, this paper proposes that a translation reflecting the style of both the source text author's and the translator's, and one that takes staging into account, would gain a much active function in the staging process.*