

Retranslator as a Conscious Agent: A Contextual Analysis on the Retranslation(s) of *A Midsummer Night's Dream*¹

Bilinçli Bir Eyleyici Olarak Yeniden Çevirmen: *Bir Yaz Gececi Rüyası'nın Yeniden Çeviri(ller)i Üzerine Bağlamsal Bir Çözümleme*

Research/Araştırma

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ABSTRACT

Contextual analysis of retranslations provides a holistic perspective on translations. The retranslation(s) under study were produced by the translator Nurettin Sevin at different times and in different contexts. While questioning the whys and hows of these retranslation(s), the effects of contextual conditions and multiple factors on this questioning constitute the starting point of the research. Focusing on the contextual conditions of paratextual and textual elements, the analysis argues that the translator, as a conscious agent, shapes the retranslations. Published in 1936, 1944 and 1962, the translations bear traces of the effects of changes in publishers, including initiatives by the private publisher and the Translation Bureau, as well as contextual changes and transformations, and linguistic, cultural and ideological developments during the early republican period and the transition to multi-party rule. The question of the extent to which the translations serve as retranslations is also part of contextual analysis. Sevin's multiple identities as one of the leading intellectuals of his time were reflected in his retranslations, and in his own words he explained the whys and hows of his retranslations to his readers. The contextual information, explanations and footnotes in the paratextual analysis before, during and after the translated texts explain that many factors played a role in necessitating these retranslations. The findings of the textual analysis reinforce this role by supporting the institutionalisation of the theatre, the

¹ This article is derived from the paper titled 'The Whys and Hows of Nurettin Sevin's Retranslations of *A Midsummer Night's Dream*' presented at the conference titled '*Retranslation in Context VI*'.

simplification and modernisation of the Turkish language, and by strengthening the role by promoting translation awareness through the translation of classic works. The fact that retranslations retain the fingerprints of their translators is understood through the testimony of Nurettin Sevin, a conscious agent of translation history in Türkiye.

Keywords: retranslator, translator as a conscious agent, contextual analysis of retranslation, *A Midsummer Night's Dream*, Nurettin Sevin

ÖZET

Yeniden çevirilerin bağlamsal çözümlemesi, çeviriye veya çevrilere bütüncül bir bakış açısı sağlar. İncelenen yeniden çeviriler, Çevirmen Nurettin Sevin tarafından farklı zaman ve bağamlarda üretilmiştir. Bu yeniden çevirilerin neden ve nasıllarını sorgularken, bağlamsal koşulların ve çoklu faktörlerin bu sorgulama üzerindeki etkileri araştırmanın çıkış noktasını oluşturmaktadır. Yan metinsel ve metinsel unsurların bağlamsal koşullarına odaklanan bu çözümleme, çevirmenin bilinçli bir eyleyici olarak yeniden çevirileri şekillendirdiğini savunmaktadır. Sırasıyla 1936, 1944 ve 1962 yıllarında yayımlanan bu çeviriler, özel yayımcı girişimi ve Tercüme Bürosu'nun girişimleriyle yaşanan yayımcı değişikliklerinin, bağlamsal değişim ve dönüşümlerin, erken cumhuriyet dönemi ve çok partili hayatı geçiş sürecindeki dilsel, kültürel ve ideolojik gelişmelerin izlerini taşımaktadır. Araştırmada, söz konusu çevirilerin ne ölçüde yeniden çeviri özelliği taşıdığı sorusu da bağlamsal çözümlemeyi bir parçasıdır. Sevin'in döneminin onde gelen entelektüellerinden biri olarak çoklu kimliği yeniden çevirilerine de yansımış, yeniden çevirilerinin neden ve nasıllarını kendi sözleriyle okurlarına aktarmıştır. Yan metinsel çözümlemede, çeviri metinlerin öncesinde, sırasında ve sonrasında yer alan bağlamsal bilgiler, açıklamalar ve dipnotlar, bu yeniden çevirileri gerekli kılan birçok faktörün oynadığı rolü açıklamaktadır. Metinsel çözümlemeyi bulguları, tiyatronun kurumsallaşmasını, Türk dilinin sadeleştirilmesini, dille birlikte kültürün modernleştirilmesini ve klasik eserlerin çevrilmesi yoluyla çeviri bilincinin yerleşmesini destekleyerek bu rolü pekiştirmektedir. Yeniden çevirilerin çevirmenlerinin parmak izleriyle yeniden var olduğu gerçeği, Türk çeviri tarihinin bilinçli bir eyleyicisi olan Nurettin Sevin'in tanıklığıyla anlaşılmaktadır.

Anahtar Sözcükler: yeniden çevirmen, bilinçli bir eyleyici olarak çevirmen, yeniden çevirinin bağlamsal çözümlemesi, *Bir Yaz Gecesi Rüyası*, Nurettin Sevin

1. Introduction

Retranslations are the products revealing many endeavours of their translators with unique roles and agencies. However, what happens when the same literary translator revisits the same source text in different times and contexts? On the translation of literature into Turkish, there are several cases where the same translator revisits and translates the same source text many times, especially in the translations of classic works (See Bayraktar Özer, 2023; Doğan, 2023; Gürses & Şahin, 2023). One of the simplest and most widely accepted definitions of retranslation is “denotes a second or later translation of a single source text into the same target language” (Paloposki & Koskinen, 2010, p. 294). For this reason, scholars also debate the assumptions that the work may be a retranslation, a revision, or a new edition, and that no definitive judgement can be made on this matter. This study can make assumptions based on a similar concern, but the primary concern in this study will be how the temporal and contextual changes of retranslation(s) emerge through paratextual and textual elements and the role of the retranslator in bringing out such endeavours. Assuming that

comparisons between retranslation(s) can shed light on the contextual traces in the history of translation (Pym, 2014, p. 83), the reflections of contextual traces in retranslation(s) are also the starting point of this research. As “retranslations often serve as case studies illuminating other aspects of translational research” (Susam-Sarajeva, 2006, p. 135), they attract the attention of many scholars interested not only in textual aspects but also paratextual and extratextual concerns within a sociological context. Retranslations, which have many instances especially in the translations of classical literature, have become quite an attractive topic with the changing and transforming cultural, ideological and linguistic policies and practices in the context of translations into Turkish. In the current literature, literary translations into Turkish have an important place among the many valuable studies that can be evaluated within the scope of retranslation studies (Berk Albachten & Tahir Gürçaglar, 2020; Doğan, 2023; Gökduman & Karadağ, 2021; Gürses & Şahin, 2023; Paker, 2002; Tahir Gürçaglar, 2008; Erkul Yağcı & Işıklar Koçak, 2019).

The present study focuses on the translations of a classic work, William Shakespeare's *A Midsummer Night's Dream* into Turkish. The masterpieces of Shakespeare have been widely retranslated in many world languages, including Turkish. Like this study, Sancaktarоğlu Bozkurt (2013) also analyses the retranslations of Shakespeare's *A Midsummer Night's Dream*. However, she focuses on three major Turkish retranslations of the classic by three different translators from a longitudinal perspective. This study, on the other hand, analyses the retranslations of *A Midsummer Night's Dream* into Turkish by the same translator, Nurettin Sevin. Although Nurettin Sevin has previously been included in the literature as a subject of translation history with his prefaces to his literary translations (Kanidinç, 2020), this study aims to examine why and how he approached his retranslations of Shakespeare's important cult work through a contextual analysis and to argue that Nurettin Sevin is a conscious retranslator.

The use of the expression “(s)” in the title of this study as “retranslation(s)” raises the question of whether the translation products subject to this study are retranslations or retranslation and re-edition. The second of the three translations (TT2) is a re-translation of the first (TT1). However, despite textual and paratextual differences, the cover of the third translation (TT3) bears the phrase “second edition”. All three translations by the same translator, have been included in the research and examined in detail to conduct a contextual analysis of these texts, which were revisited by the same translator. Recognising that the analysis of this conundrum in the literature is a rather complex and intricate matter, Koskinen argues (2019) that it is “difficult” to determine whether “reprocessed texts” are “revised or retranslated versions” (p. 316). That is why the study includes this question and addresses it. However, the whole focus of the study is not on this question but on the whys and hows of these retranslation(s). This study asks the following research questions about the “whys” of Nurettin Sevin's retranslation(s) of *A Midsummer Night's Dream* in a sociological context and the “hows” in a textual and paratextual context:

- (1) How can textual and paratextual elements explain why and how did Nurettin Sevin produce the retranslations?
- (2) How did contextual conditions and multiple actors affect those retranslations?

2. Retranslator and Retranslation(s) in Context

The sociology of translation, treating translation with all its agents (Heilbron & Sapiro, 2007; Wolf, 2010), approaches translation as a component that is shaped by conditions within the whole and, in turn, shapes those conditions (Bogenç Demirel, 2021). The reflection of Bourdieu's practice theory (1977) with a "sociological turn" (Buzelin, 2018, p. 344) in translation gives translation a sociological perspective. Based on this view, Chesterman (2009, p. 16) divides translation studies into three sub-areas: "the sociology of *translations*, the sociology of *translators*, the sociology of *translating*" [Emphasis in the original]. Under the umbrella of "translator studies" (Chesterman, 2009, p. 13), this study is based on a sociological approach to the retranslator with the help of his retranslation(s). To provide the retranslation(s) in a wider context and posit in a sociological perspective, this study aims to access both the textual and paratextual elements to reach multiple actors and dynamics via "contextual documentation" (Alvstad & Rosa, 2015, p. 7). Here, it would be appropriate to define textual and paratextual elements. Cover designs, prefaces, blurbs, notes, and critical reviews are included in the definition of paratextual elements (Genette, 1997) and could be referred to "contextual voices" of Alvstad and Rosa (2015); however, textual elements, in other words textual voices, could be defined as "the voices found within the translated texts" (Alvstad et al., 2017, p. 3). Therefore, paratextual elements as contextual voices "shape" and "surround" the textual voices (Alvstad et al., 2017, p. 3). Again, Kansu Yetkiner et al. (2018) explicitly state that paratextual materials prepare the reader for the main text and reflect the background information of the text, providing contextualisation. Retranslations, as major products of translation history and the historical context in translation, can be subjected to a holistic analysis by analysing contextual voices together with textual and paratextual elements. As Koskinen (2019) states, there could be many reasons for retranslating a text. However, she lists some "logical" reasons such as "aging" especially in translation of "classical works"; corrections and "omissions"; "hot and cold translations; see Vanderschelden 2000"; censorship and indirect translation (Koskinen, 2019, p. 315). Aging refers to the evolution of language, sometimes reforms in the language or changes in the societies and their expectations especially in classic works because they are the most retranslated products in the history. On the other hand, since one of the missions of retranslation may be to correct and retranslate conscious and/or unconscious errors and mistakes in translation, "corrections and omissions" may be reasons for retranslation. Alvstad and Rosa (2015, p. 12), recommend that hot and cold translation dichotomy could be processed on retranslations as they offer timing and reception differences of the retanslations. While a hot translation may be translated immediately without required information of "the original work (...) in question" (Paloposki & Koskinen, 2010, p. 32), a cold translation may be translated with required and available information regarding contextual and textual

voices of the original work. Censorship can sometimes lead to repression and distortion of the translated texts, which can lead to retranslation(s) in another time and context. According to Koskinen (2019), any or all these possibilities could be a reason for retranslation. Multiple factors as the period, time, context, translator, author, publisher, critics, reader etc. in which the retranslation takes place are key factors in revealing these reasons for retranslation.

The source text for this study is Shakespeare's *A Midsummer Night's Dream* (1600), as provided by the Folger Shakespeare Library in 2016. The target texts subject to the research are the retranslation(s) by translator Nurettin Sevin. Table 1 shows Sevin's *A Midsummer Night's Dream* Translations as the research objects of this study.

Table 1

A Midsummer Night's Dream' translations into Turkish by Nurettin Sevin

Publication name	<i>Yaz Ortasında Bir Gecelik Bir Rüya</i>	<i>Bir Yaz Dönümü Gecesi Rüyası</i>	<i>Bir Yaz Dönümü Gecesi Rüyası</i>
Publication year	1936	1944	1962
Publishing house	Hilmi Kitabevi	Maarrif Matbaası	Milli Eğitim Basımevi
Hereinafter referred to as	TT1	TT2	TT3

As can be seen in Table 1, these translations, published in 1936, 1944 and 1962 respectively, can provide data on contextual voices when they are combined with information on the contextual features and translator.

After the establishment of the Republic of Türkiye by the Great Leader Mustafa Kemal Atatürk in 1923, a series of reforms were carried out for the young republic under the leadership of Atatürk. One of the most prominent of these reforms was the Alphabet Reform in 1928. Accordingly, from that date onwards, the use of Latin letters was introduced in the Republic of Türkiye and literacy campaigns were announced with the new letters. Following these campaigns, the First Publication Congress (1939) was organised, the Translation Bureau (1940) was established, and under the leadership and supervision of this Bureau, the leading intellectuals of the period declared a translation movement. Until the establishment of the Translation Bureau, translations were produced on the initiative of private publishing houses, but after the establishment of the Translation Bureau, a state-organised and supervised movement began (Tahir Gürçaglar, 2008). As Tahir Gürçaglar states, "Translation Bureau produced a total of 947 translations in 1940-1960, corresponding to 76 per cent of its total production" (2008, p. 163). As can be seen from the Table 1, the first translation product of this study (TT1) was published in 1936 by a private publishing house (Hilmi Kitabevi) before the establishment of the Translation Bureau. This was followed by a second one (TT2) in 1944, after the establishment of the Translation Bureau, and another one (TT3) in 1962, when the Bureau was still in existence, but the translation activity had relatively decreased compared to the first period. Both the 1944 and 1962 editions are the products of the publishers of the Translation Bureau (Table 1).

Nurettin Sevin, one of the Translation Bureau's esteemed translators, was a literary translator with multiple identities, as were many other Translation Bureau

translators of his time (Kanıdinç, 2020; Tahir Gürçaglar, 2008). Born in 1900, translator Sevin, studied theatre at the Bath School of Drama in England and his interest continued throughout his life (Aşır, 2019 [2020]). He was the translator of many English classics and wrote five prefaces of his 11 translations (Kanıdinç, 2020, p. 83); he was also a playwright, folklorist, poet and artist (Aşır, 2019 [2020]). As stated on the inner title pages of his translations, he was Professor of English in Ankara Political Sciences Faculty (Kanıdinç, 2020, p. 77; Shakespeare, 1958). Sevin was an instructor of stage decoration, diction and phonetics in the State Conservatory. Yücel Erten, one of the actors of the Ankara State Conservatory, mentions that Nurettin Sevin preparing a phonetic dictionary of Turkish was a meticulous phonetics lecturer and a determined educator (Erten, 2018, p. 117). He represented Republic of Türkiye in Tunisia as an instructor of Orta Oyunu [Theatre-in-the-round] (Karagöz Hacivat, 2018 December). His translation of Shakespeare's *Julius Caesar* (1942) was selected first by the Translation Bureau in the translation competition (Kanıdinç, 2020, p. 77). Sevin, who passed away in 1975 (Aşır 2019 [2020]), was a literary translator as well as an expert on theatre, drama, decor, costume, English and Turkish languages, a writer and educator on these subjects. The fact that he was an award-winning literary translator and took part in performances abroad for theatre education indicates that he was one of the leading intellectuals of his time. Associating all these multiple identities with the contextual voices in his translations would provide a holistic perspective for the research.

3. Contextual Analysis of Retranslation(s)²

Contextual analysis of retranslations includes both comparative readings of the texts and pointing significant "similarities and differences" (Koskinen, 2019, p. 316). It is essential to identify the whys and hows of the driving forces leading to retranslations. Contextual analysis of the retranslations in this study, which explores the retranslations by the same translator, can reveal the whys and hows of this case study at the micro level, while at the macro level it can provide a pattern of the context (Paloposki and Koskinen, 2010), whys and hows of the period that require retranslations. Multifaceted agents of the context can be illuminated by paratextual elements that create an area of "transition" and "transaction" (Genette, 1997, p. 2) in the text's reception and textual elements that reflect the many voices.

3.1. The Whys and Hows in a Paratextual Context

Paratexts are divided into two categories as "peritexts" that are physically part of the book as blurbs, covers, prefaces, footnotes and "epitexts" that surround the text outside of the physical book as critics, notes and letters (Genette, 1997, pp. 4-5). Paratextual elements as epitexts and peritexts act together as a bridge to understand, analyse and interpret the triggers of retranslations. For this reason, first, a detailed examination of the epitext elements of the three translations TT1 (1936), TT2 (1944) and TT3 (1962) from the newspaper archives revealed one critical column written for TT1.

² The quotations from Güldiken, Sevin and Akbulut in this section are translated by the author of the article. (All translations belong to the author of the article, unless otherwise stated).

Güldiken's criticises Sevin's first translation (TT1):

Nurettin Sevin has made a *mistake by making this translation in verse*. This is because the artistic expression put forth by the author becomes pale due to the poetic translation of the translator. (...) *If Nurettin Sevin had preferred prose in this translation, he would have increased the degree of success in the translation.* (Güldiken, 1936, p. 4)

Sevin translated TT1 into verse (1936) and was supported by the publisher İbrahim Hilmi Çığraçan in the preface (Kanıdışç, 2020, p. 79; Shakespeare, 1936, p. 14); however, its verse translation rather than prose was criticised in this column. Upon this, the translator, Sevin, stated in TT3 that he first preferred verse in TT1 and then prose in TT2 because young theatre actors would find it difficult to cope with verse, but that there was no need for this anymore and he preferred verse in TT3:

In 1944, I wrote the unrhymed verse parts of this work as prose to conceal the verse form of this work until the young actors gained experience in representing verse theatre works with real feeling. The second difference between the Ministry of Education edition and the Hilmi Kitabevi edition is some rhymes [after the title]. (Shakespeare, 1959 [1962], p. VI)

Here, the translator's conscious choice can be seen in the sentences he wrote in the preface to TT3. Sevin explained why he opted for a prose in TT2, as if to explain himself. At the time TT2 was published, the nascent seeds of theatre and theatre-making in the Republic of Türkiye [the State Theatre was established in 1949] made Sevin think that the versed translation of this text would not give the real feeling Sevin aimed for. However, in TT3, Sevin's explanation of this intention as a conscious agent leaves no room for doubt:

There is one more difference in this last edition; now that our conservatory-trained actors have learned how to perform theatre pieces in every genre through many experiences and have been able to show the most beautiful examples for twenty years, there is no longer any need to write unrhymed verses as if they were prose (Shakespeare, 1959 [1962], p. X).

Sevin, while retranslating this piece of classical theatre, did not act with a single identity, but with the identities of dramatist, educator and phonetician in his persona. According to Sevin, theatre piece is meant to be performed. One of the main reasons for his retranslation of this important work by Shakespeare is the key role that translation plays in staging a work that changes with time and context:

(...) The final syllables of these three-syllable words are stressed, so that a fairy dancing with butterfly movements can say them in time with the movements and music. These are the major reasons for the great differences between this, and the previous 1944 edition of the Ministry of Education, and the 1936 edition of the Hilmi Publishing (Shakespeare, 1959 [1962], p. X).

Being aware of the importance of music, dance, and harmony in the translation of theatre texts, Sevin clearly expressed his instructions in his preface in TT3. Akbulut, in her thesis on Sevin's translation, mentions Sevin as follows: "we are faced with a translator who is aware of the needs of the target language, the reader/performer/audience of the target language and the tendencies of his own era,

and who is also aware of his responsibilities" (Akbulut, 1994, p. 79). TT3 has been translated to be performed on the theatre stage. For this purpose, Sevin has added some notes to the explanations at the end of the text, which are necessary to perform a lullaby in the text. Sevin also used some footnotes in text and explanations after the text to help performers in articulation: "In our spoken language [ğ] is not pronounced, it is nothing but a grammatical convenience, it has no phonetic function" (Shakespeare, 1962, p. 167) and pronunciation in a conscious way to guide actresses/actors as a lecturer of phonetics and diction (Figure 7). He also mentioned about stage decoration and some details about benefitting from it (Shakespeare, 1962, p. XIV; Akbulut, 1994, p. 80). Especially his pedagogical explanations show that Sevin is a conscious agent as a translator and at the same time a guide theatre instructor. He explained each translation decision one by one with the awareness that he was translating a piece of drama and supported his decision with his linguistic, cultural and theatrical knowledge: "Shakespeare used all forms of verse and prose in this work. Unrhymed verse is used for normal stage speeches, crescendo and decrescendo; rhyming words in the style of masnavi are used in effective lyrical speeches (...)" (Shakespeare, 1962, pp. 145-146).

Nurettin Sevin's first translation of *A Midsummer Night's Dream* was published in 1936, in the early republican period, when theatre was beginning to establish itself as a respected cultural activity which was the same year as the opening of the State Conservatory (Akbulut, 1994, p. 157- 158). Therefore, the opening of the State Conservatory in 1936 and the establishment of the State Theatre in 1949 were witnessed by the retranslation(s) of Sevin. The fact that theatre performances of translated classic works were instrumental in westernisation and in enlightening the public in the early republican period (Erkazancı Durmuş, 2020, p. 108) points to the importance given to translated theatre texts in this period.

The analysis of the peritext of the three target texts, in other words, the paratextual features that are in a physical relationship with the translated text, is one of the steps to be visited in the contextual analysis of the retranslation(s). Table 2 shows the differences of paratextual elements of all translations of Nurettin Sevin's *A Midsummer Night's Dream*.

Table 2

Comparison of the Differences in the Paratextual Elements of Midsummer Night's Dream's translated versions by Nurettin Sevin

Paratextual elements in	Yaz Ortasında Bir Gecelik Bir Rüya [A Night's Dream in Midsummer] (1936, Hilmi Kitabevi) (TT1)	Bir Yaz Dönümü Gecesi Rüyası [A Midsummer Night's Dream] (1944, Maarrif Matbaası) (TT2)	Bir Yaz Dönümü Gecesi Rüyası [A Midsummer Night's Dream] (1962, Milli Eğitim Basımevi) (TT3)
Pictorial coloured book cover with the name of the translator	Simple book cover	Simple book cover with the name of translator and "second edition" info	-
Shakespeare's portrait and birth house	-	-	-

Shakespeare's life and works	-	Some events in Shakespeare's time
Explanations of some words in the text	-	Notes and explanations
"Translator": Nureddin Sevin	"One of the instructors at the School of Political Sciences" Nureddin Sevin	"Translated by" Nurettin Sevin
Publisher's preface	-	Translator's preface
-	İsmet İnönü and Hasan Ali Yücel's prefaces	İsmet İnönü and Hasan Ali Yücel's prefaces
-	Footnote (The translator indicated in a footnote that the character Bottom the Weaver [Mekik]'s grammatical errors are due to the character's own nature).	Footnote (The translator stated in a footnote that the character's grammatical mistakes are not caused by the translator but by the character's own nature. Here, the translator especially emphasised that there was no translator error).
Full page and small images	-	-
-	Footnote II ³ (The translator explained that the prologue in the text was written to ridicule the performer lacking comprehension of his lines. Sevin pointed to a revised version of grammatical punctuation that conveys the original idea in the target text. He also stated that the text should be performed based on the diction markings without paying particular attention to punctuation) (p. 83)	Footnote II "For a reading of this prologue, please refer to the note at the back" (p. 113)
-	-	Abbreviations page
-	-	False-correct list (correct words are written opposite the misspelled words)

³Footnote II of the translator (both in TT2 and TT3) about a prologue which requires to be performed meticulously. The footnote in TT2 is explained and completed at the bottom of the page. There is no separate notes section in TT2. In TT3, the translator's footnote directs the reader to the notes page following the text. In the notes section of TT3, the explanation in the footnote is the same as in TT2, with a small nuance (the character "Ayva" [Quince] is written instead of actor).

The first thing to notice in the table is that the title in TT1 differs from the title in TT2 and TT3. In TT3, Sevin gives a clear explanation of the change in the title. As Akbulut also mentions in her thesis, Sevin's preface in TT3 explains the reasons for the change he made to the title of the play:

When my translation was published for the first time by Hilmi Kitabevi in 1936, I used the phrase 'a night's dream' to indicate that it was a dream that lasted one night and called it "A Night's Dream in Midsummer". However, (...) *A Midsummer Night's Dream* is a bit long, but it is the most accurate translation of the original. Eight years after its first publication, when it was published for the first time in 1944 in the classic's series of the Ministry of Education, I preferred to publish it under this title. (Shakespeare, 1962, pp. V-VI)

Sevin detailed that translations into other European languages have gaps in the title and that he made a source-oriented preference (Akbulut, 1994, p. 78). As can be seen both in the table and in the annexed visuals, TT1 was published by a private publisher and has a colourful cover, illustrations, images, portraits and information about Shakespeare and the author. In TT2 and TT3, the influence of the Translation Bureau is clearly visible. Simpler book covers attract attention and the translator's occupation, and prefaces of Inonu and Yucel are presented on the page before the translation as they were in other translated publications of the Bureau (Tahir Gürçaglar, 2008). TT1 has a publisher's preface, TT3 has a translator's preface, TT2 has not any prefaces. In TT1 there are not any translator's footnotes at all, whereas in TT2 and TT3 there are footnotes, and in TT3 these footnotes are more elaborated and refer to the explanation pages following the translation, where the situation is explained in more detail by the translator. With the explanation pages and other supplementary parts (abbreviations, false-correct list), TT3 is a thicker translation than other earlier versions. As TT1 has 128 pages (15 pages of publisher's preface; four pages of glossary); TT2 has 96 pages (one page of character names, two pages of foreword by the minister of national education) and TT3 has 228 pages (12 pages of translator's preface and 96 pages of notes and explanations, two pages of abbreviations, three pages of "some of the events of Shakespeare's time"). There are line numbers (as in the ST) both in TT2 and TT3 whereas there is not in TT1.

Paratextual elements indicate contextual changes in translations. In fact, rather than being a spectator to these changes, translator Sevin acted as an active participant and conscious agent, attaching great importance to the introduction of theatre to the Republic of Türkiye, its establishment, and its adoption by actors. He consciously reflected the contextual changes in his translations through paratextual elements. Moreover, due to the conjuncture of the period, the efforts of the Translation Bureau to formulate a translation policy are also explicitly expressed through paratextual elements (Tahir Gürçaglar, 2008).

3.2. The Whys and Hows in A Textual Context

A contextual analysis is highly dependent on the analysis of the paratextual elements surrounding the text, yet a textual analysis in conjunction with it could significantly prevent a loss of “contextual voices” (Alvstad & Rosa, 2015). Based on Koskinen's assumptions about the logical reasons for retranslations (Koskinen, 2019), the textual elements of the translations are compared in Table 3.

Table 3 shows the differences in the textual elements of three translations of Nurettin Sevin's *A Midsummer Night's Dream*.

Tablo 3

Comparison of the Differences in the Textual Elements of Midsummer Night's Dream's translated versions by Nurettin Sevin

	A Midsummer Night's Dream (1600/2016) Folger Shakespeare Library (ST)	Yaz Ortasında Bir Gecelik Bir Rüya [A Night's Dream in Midsummer] (1936, Hilmi Kitabevi) (TT1)	Bir Yaz Dönümü Gecesi Rüyası [A Midsummer Night's Dream] (1944, Maarrif Matbaası) (TT2)	Bir Yaz Dönümü Gecesi Rüyası [A Midsummer Night's Dream] (1962, Milli Eğitim Basımevi) (TT3)
Textual elements in the three translations	Proper names	PUCK DEMETRIUS LYSANDER EGEUS HERMIA THESEUS THISBE TITANIA	PAK DIMITRIYOS LISANDROS EGEFS HERMIYA TEZEFS TIZBE TITANYA	PUCK DEMETRIUS LYSANDRUS EGEUS HERMIA THESEUS THASIBE TITANIA
Retranslated rhymes and lines	“To dew her orbs upon the green. The cowslips tall her pensioners be; In their gold coats spots you see;” (p. 36)	“Çiy seperim çimende. Nedimleri zerrenler Altından diba giyer” (p. 35)	“Çığ serperim döner devran, Serpme altın kaftan giyer Zerrinlerden Hasekiler;” (p. 20)	“Çığ serperim döner devran, Zerrinlerden Hasekiler Serpme altın kaftan giyer;” (p. 27)

	<p>For Oberon is passing fell and wrath Because that she, as her attendant, hath A lovely boy stolen from an Indian king; She never had so sweet a changeling. And jealous Oberon would have the child Knight of his train, to trace the forests wild." (p. 37).</p>	<p>Çünkü bir Hint şahının güzel küçük oğlunu Çaldırıp iç oğlını yapmış Eceniz; bunu Duyunca Oberon da pek fena öfkelendi, Böyle sevimli yavru ele geçmez, begendi" (p. 36)</p>	<p>“Çünkü bir Hint şahının ay parçası oğlunu Kapmış da içoğlunu yapmış Eceniz; bunu Görünce kim bilir o ne kadar çok beğendi; Oberon duyar duymaz pek fena öfkelendi,” (p. 21)</p>	<p>“Ece Hind şahından bir değişik oğlan kapmış, Gece gündüz onu kendine eğlence yapmış; Yedi dağ çiçeğinden başına çelenk örmüş. Bir gün bu ay parçası çocuğu Oberon görmüş, Eceniz Titania'dan istemiş, vermeyince, Öfkesinden dünyayı alt üst etti günlerce.” (p. 28)</p>
	<p>“Now thou and I are new in amity, And will tomorrow midnight solemnly Dance in Duke Theseus' house triumphantly, And bless it to all fair prosperity. There shall the pairs of faithful lovers be Wedded, with Theseus, all in jollity.” (p. 128)</p>	<p>“Artık seninle şimdi yeniden dost olduk biz; Yarın da anla şanla sarayda dansederiz, Dük Tezefsin önünde kutlularız yarını, Orada her çift bulur karşısında yarını.. Şu sevgililer de Dük evlenirken kavuşsun. Geçmişin acıları bir gecede savuşsun.” (p. 95)</p>	-	<p>“Artık şimdiki barıştık, canla, başla yarın da Theseus'un evinde tam gece yarısında; Onlara çoluk, çocuk, saadet suna suna Dans ederek kutlularız hepsini anlaşanla. Bu aşık, sadık çiftler Theseus'la orada Düğün dernek yapacak neş'yle bir arada” (p. 94)</p>

As can be seen from the examples in the table, and especially when the previously analysed paratextual elements are considered, TT1 and TT2 are almost completely different translations, with hardly any unchanged parts in either. Looking at

the examples from the three translated versions, it is clear that the language has been updated with the temporal change in word choices (Berk Albachten, 2012, p. 257). The word choice differences in all three translations point to Koskinen's "aging" reasoning (2019, p. 315). In the retranslated line and rhyme examples, the omissions in TT2 were retranslated and corrected in TT3 (Alvstad & Rosa, 2015, p. 12). As time and context changed, the effect of the expected modernisation process in the language (Berk Albachten, 2013, p. 257) appeared to be reflected in later translations. Such that, while the proper names remain the same with the ST in TT2 and TT3 with a few exceptions, it is understood that there are many changes in TT1. The consistent translation policy of the Translation Bureau cannot be overlooked here. However, in the comparisons between TT2 and TT3, it is noticeable that there are changes in both Translation Bureau translations.

Both paratextual and textual changes can be clearly observed in all three texts. The translator himself expresses this in his own words. There are not as many differences, especially in terms of textual elements, between the last two translations (TT2 and TT3) as between the first and the second (TT1 and TT2). As Pym states, "whereas re-edition would tend to reinforce the validity of the previous translation, retranslation strongly challenges that validity, introducing a marked negativity into the relationship at the same time as it affirms the desire to bring a particular text closer" (2014, p.83). It may therefore be possible to refer to a "partial retranslation" (Heijns, 2023) in this case. As Heijns explains in her article, the intended reader of the retranslations can affect the retranslator's word choices. However, linguistic, cultural, and ideological changes such as the establishment of the state theatre, the familiarisation of theatre actors and target audiences with theatre texts and performances, and the transition from single political party to multiples in the Republic of Türkiye (Tahir Gürçaglar, 2008) bring about contextual changes. The partial differences in these translations produced by the same translator and the same institutional agent reflect these changes.

Table 4 shows the differences of textual elements of two translated versions of Nurettin Sevin's *A Midsummer Night's Dream*

Tablo 4

Comparison of the Differences in the Textual Elements of Midsummer Night's Dream's translated versions by Nurettin Sevin: TT2 and TT3

		A Midsummer Night's Dream (1600/2016) Folger Shakespeare Library (ST)	Bir Yaz Dönümü Gececi Rüyasi [A Midsummer Night's Dream] (1944, Maarrif Matbaasi) (TT2)	Bir Yaz Dönümü Gececi Rüyasi [A Midsummer Night's Dream] (1962, Milli Eğitim Basimevi) (TT3)
Textual elements	Corrections	HIPPOLYTA (p. 8)	PHILOSTRATUS (p. 3)	HIPPOLYTA (p. 5)
		Thisbe (p. 165)	THESEUS (p. 92)	THISBE (p. 125)

Retranslated rhymes and lines	"Which she, with pretty and with swimming gait, Following (her womb then rich with my young squire), Would imitate and sail upon the land" (p. 43).	"sonra o, yüzər gibi zarif bir yürüyüşle karada peşlerinde onlara zevklənərək, - o zaman karnindakı bu küçük cələbimlə- ufan təfək almaya pupa yelken giderdi" (p. 25) ⁴	O zaman karnındaki bu küçük cələbimle, Karada peşlerinden onları taklid edip, Sənki yüzəyər gibi garip bir yürüyüşle Ufan təfək almaya pupa yelken giderdi" (p. 32) ⁵
Turkified and/or re-edited version of words	"according to our law" (p. 9)	"kanunumuzun icaplarına göre" (p. 5)	"kanunumuzun açık hükümlərinə göre" (p. 7)
	"blessedness" (p. 11)	"kutsilikle" (p. 6)	"kutsallılık" (p. 9)
	"a good persuasion" (p. 17)	"Güzel bir fikir" (p. 9)	"Güzel bir buluş" (p. 13)
	"temple" (p. 137)	"mâbet" (p. 76)	"tapınak" (p. 102)

TT2 and TT3 are compared separately in Table 4 since TT3 is labelled as the "second edition" on its cover. TT3 is presented as the second edition of TT2. Therefore, textual differences between TT2 and TT3 may provide clues as to how and to what extent the second edition or retranslation is present. As seen earlier in Table 2, the cover of TT3 was labelled "second edition". Table 4, which shows a few of the textual differences between TT2 and TT3, indicates that the names of characters misspelled or misplaced in TT2 were corrected in TT3; this can be verified from the source text. As the translator himself notes in his preface, the prose/verse change is characterised by retranslated lines in TT3. Compared to TT2, TT3 is characterised by a "Turkified" and/or "re-edited versions" with "purification movement" (Berk Albachten, 2014, p. 579) of Turkish at that period. The eighteen years (1944 and 1962) between the two versions is reflected in the change of linguistic choices. As stated at the beginning of this study, the aim of this study is not to make a definite distinction between retranslation or retranslations; it is quite difficult to make such a definite distinction though (Koskinen, 2019, p. 316). However, a classification such as "partial retranslation" might be a saviour in this case; for retranslators are a shaping factor in the interpretation and reception of target texts (Heijns, 2023, p. 1).

4. Discussion and Conclusion

As in this case, which shows that the same translator can translate the same text into the same language more than once, Nurettin Sevin is a conscious cultural agent of his time. From a broad perspective, translators are strongly affected by the ideological,

⁴ Written in prose.

⁵ Written in verse.

cultural, and linguistic changes, transformations, and manoeuvres of their time, just like any other individual in society. However, as a cultural agent, translator Sevin was able to reflect these many times over in his cultural production. Contextual conditions and multiple agents reshaped the retranslation(s) in each version and reconstituted the retranslation(s) with national, linguistic and artistic priorities. The answers to the research questions point to Sevin's role as a conscious agent in his translations.

First, the first research question can be addressed: How can textual and paratextual elements explain why and how Nurettin Sevin produced the retranslations? The fact that Sevin translated TT1 into verse, TT2 into prose, and TT3 back into verse clearly answers this question. The reason for translating the verse in ST into prose in TT2 (1944) was that theatre had not yet established a tradition in the Republic of Türkiye. However, the establishment of the State Theatre (1949) and the development of a more established tradition of theatre led Sevin to translate TT3 (1962) back into verse. Sevin's multiple identities as a dramaturg, educator and phonetician make him more visible as a translator in TT3. Alterations in paratextual elements include changes in the book cover, from illustrated covers to a simpler cover, with increasing footnotes by the translator; from the publisher's preface to the translator's preface and even to the translator's guiding remarks and notes, in which he conveys his multiple identities, and to the song notes he wrote for the theatre actors; in summary, from TT1 to TT2 and TT3; there have been many transformations that also support the reasons for retranslation(s). TT2 is a retranslation of TT1, and there are several textual and paratextual differences between the two. TT3 is published with the "second edition" label on its cover. However, in the preface to TT3, Sevin also notes the shift from prose to verse, changes in rhyme and metre, and some textual differences between TT2 and TT3. Thus, it may not be possible to draw a clear distinction between retranslation and re-edition in the case of TT3. More changes and transformations are expected between TT1 and TT2 than between TT2 and TT3, and this appears to be the case. While there are major differences between TT2 and TT3, especially in paratextual elements, there are also differences in textual elements, such as a few corrections and the re-rhyming of some lines. Here, Heijns' (2023, p.1) definition of "partial retranslation" may explain the case. Both the textual and socio-cultural dimensions of retranslation reveal the importance of contextual analysis (Peeters & Van Poucke, 2023).

As for the second question: How did contextual conditions and multiple actors affect those retranslations? There are many differences between TT1 (1936), TT2 (1944) and TT3 (1962) in terms of modernisation of vocabulary and word preferences over time, especially in the context of the Turkish language movements in translations by the Translation Bureau (Tahir Gürçaglar, 2008). Corrections such as changes in translation policies can be considered reasons for retranslating texts; as well as the "aging" of the translation with the updating of the language and/or modernism (Berk Albachten, 2013, p. 257; Berk Albachten, 2014, p. 579; Koskinen, 2019, p. 315; Tahir Gürçaglar, 2008), the updating of the reader's needs with the passage of time, the tendency towards westernisation and the need to stage theatre works received from the West (Erkazancı Durmuş, 2020, p. 108); and the updating of the translator's knowledge and experience at the same time -hot and cold translations (Vanderschelden, 2000; Koskinen, 2019, p.

315). The establishment of the State Conservatory and the translator's close observation of the development of theatre, as one of the conservatory's instructors, led to new interventions in the retranslation(s). Changes in title, in-text prose/verse preferences, and the "Turkification" of words (Berk Albachten, 2014, p. 579) are among the textual changes that can be attributed to retranslation(s), as above. The change of publisher (from a private publishing house to a state-organised systemic institution, the Translation Bureau) is particularly prominent and indicative of these changes and the need for retranslation(s). TT2 and TT3 are products of this state-organised systematic institutionalisation at different points in time.

The revisits of the same translator to the same text show the signs of a conscious actor who bears the imprints of the contextual conditions of his time. Future research on Nurettin Sevin's dual identity as both author and translator, from a broad perspective, could provide deep and comprehensive insights into the habitus of this cultural pioneer, who shaped his time and was shaped by it. Similarly, analysing other retranslations by other translators and exploring the whys and hows of these translations could shed light on many aspects of our translation history and introduce new cultural pioneers to the world. Multiple factors create the transformations by considering historical, cultural and contextual differences and the reader's needs. Retranslation(s) bear witness to the whys and hows of the period in context, and they also explain their own whys and hows through the discovery of multiple factors.

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