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Comparison between *the Two Character Play* by Tennessee Williams and Its Translation

Diploma Seminar Paper

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1   Introduction

Translating is a rather difficult task, especially if we do not understand specific principles that govern different types of text the translator is working with. This knowledge about text types, rules and problems that apply to them, is vital. Not only that the translator must focus on the language and its principles, the right medium and words must be chosen, to create the desired effect. If a translator is not cautious with choosing the words, the meaning of a text may be changed. This is a problem with all types of translations; in my seminar paper my attention is focused on the literary texts, or more specifically, dramatic texts. When translating a play, translator might make some slight changes on the microstructural level of the dramatic text, but on macrostructural level they become real changes in the structures of a literary work.

My aim in this seminar paper is to present diversified problems or differences occurring in the translation. I would like to draw attention to a selection of issues that translators should have in mind when translating, especially because some of these are not obvious at first sight. Minor textual changes in text can mean considerable shifts on the macrostructural level of a text, and even slight changes in meaning can have a considerable impact on the characters or plot of the literary work.

The subject of my seminar paper is a comparison of a dramatic text with its translation. The focus is set to translational shifts in the Slovene translation of *The Two Character Play* by Tennessee Williams. I will compare this dramatic text to its Slovene translation, and I will present some of the changes or shifts established in meaning. Furthermore, I will comment on what these changes mean for the perception of the text in the target culture.

In my seminar paper I will present the method for the establishment and description of translation shifts by Kitty M.van Leuven-Zwart. Van Leuven-Zwart developed a method applicable to existing translations called *»The method for comparison and description of shifts in integral translations of fictional narrative texts«* (Leuven-Zwart, 1989, 152). Her method is based on a bottom-up approach, which means that first shifts should be established on the microstructual level, the level of sentences, clauses and phrases, only then does the critic identify why and how these shifts influence the macrostructural level, i.e. the narrative as a whole. Using Leuven-Zwarts method, I have identified several translation shifts in the Slovene translation of the play. Later in my seminar paper her method will be explained in detail, and with help of several examples, the translation shifts will be presented.

Tennessee Williams is an award wining American author. For his best know plays *The Glass Menagerie, Streetcar Named Desire, Cat on a Hot Tin Roof* and others, he won two Pulitzer Prizes, several New York Drama Critics' Circle awards and a Tony Award for best play. In 1980 he was honoured with the Presidential Medal of Freedom by President Jimmy Carter and is today acknowledged as one of the most accomplished playwrights in the history of English speaking theatre. *The Two Character Play*, also known as *Out Cry*, in one of its alternate versions, is a play by Tennessee Williams written 25 years after his famous *A Streetcar Named Desire*. It was one of most personal works. Tennessee Williams spent almost ten years writing and rewriting this play. "The plays are clearly among the most complex and controversial as well. The obvious connections among all versions of this play and Williams's masterwork *The Glass Menagerie*, as well as other overtly autobiographical William's plays, though, are plainly evident." (Kolin 2004, 284).

The author of Slovene translation is Slovene theatre director Rene Maurin, who translated this work for the theatre in Ptuj. The premiere was on 6th August in 2007 in the amphitheatre of the High School in Ptuj.

2   Translation of dramatic text

Translation is the subject of researches in translation studies, a discipline introduced under this name by Holmes in 1972/88 (Munday 2008, 6).   The discipline was known under different names from the 1960s, and it is "the academic discipline related to the study of the theory and phenomena of translation." (ibid., 1). One of the researches in this field, Lefevere states that translation studies are "a discipline which concerns itself with problems raised by the production and description of translations" (Shuttleworth and Cowie 1997, 183). Commonly is translation perceived as an action that a translator makes. Moreover, Justa Holz-Mänttäri in 1984 describes translation "as a process of intercultural communication, whose end product is a text, which is capable of functioning appropriately in specific situations and contexts of use" (Baker 2001, 3).

The term translation refers to two conceptions: it can be understood as a process and as a product. The process "focuses on the role of the translator in taking of the original or source-text (ST) and turning it into a text in another language, the target-text (TT)". The second sense which "centres on the concrete translation product produced by the translator" is stated by Mark Shuttleworth and Maria Cowie in Dictionary of Translation Studies (Hatim and Munday 2004, 3).

There are many fields that translation refers to – one is translating literature. Peter Bush in *Routlege Enycyclopedia of Translation Studies* sees literary translation as "an original subjective activity at the centre of a complex network of social and cultural practices" (Baker 2000, 127). Literary works are translated by literary translators, "A literal translator is bilingual and bicultural and thus inhabits a landscape which is not mapped by conventional geographies; s/he is at home in the flux that is the reality of contemporary culture, where migration is constant across artificial political boundaries" (ibid., 127), "As the creator of the new work in the target culture, the literary translator operates at the frontier of language and culture" (ibid., 128). Literary translators "have to conceive or contend with the well established hierarchies in the definitions of what constitutes literature: poetry, drama and prose and pulp fiction" (Baker 2004, 127) – marked as "high" culture opposed to "lover" categories such as science fiction or children's fiction.

Translators translating literature works "often perceive their work as work based on intuition and their ear" (ibid., 105). They try to get as much insight into authors work as possible, so that they can understand and get to know the authors "voice" explains Mona Baker. For literary translators is important to notice and pay attention to the ST elements, it is

important to note "the way something is communicated: the way the tale is told; the way the poem is sung and it determines all choices of cadence and tone and lexicon and syntax" (Munday 2004, 149). Furthermore Munday explains that literary translators try to filter out the foreign in a translation and they try to adapt the text to target culture expectations.

In general, the society sees translators as "both a reproductive and creative labour with the goal of equivalent aesthetic effect" (Munday 2008, 62). The work of a translator is normally associated with that of a mediator between cultures and the role of a translator in a society is very important. Meta Grosman perceives this role as one of the core roles in intercultural communication. She states in *Književni prevod* that "literature translation is the most important form of intercultural mediation of literature as long as literature in modern sense of a word exists" (Grosman 1997, 35).

In my seminar paper I focus on translation of dramatic texts. In *Rutledge Encyclopaedia of Translation Studies,* Gunilla Anderman describes the translation of drama texts in this way: "Unlike the translation of a novel or poem, the quality inherent in the art of the theatre requires language to combine with spectacle, manifested through visual and also acoustic images" (Baker 2004, 74). Peter Newmark underlines his pragmatical view on drama translation in his *A Textbook of Translation* and asserts: "The purpose of translating a play is normally to have it performed successfully. Therefore a translator of drama inevitably has to bear the potential spectator in mind though, here again, the better written and more significant the text, the fewer compromises he can make in favour of the reader" (Newmark 2005, 172). It is evident that translator of dramatic text has to be mindful about different aspects of dramatic text, which make a clear distinction from other literary text types. Darja Darinka Hribar explains in her paper *Some General Notions on Translating the Absurd Drama for the Stage and Harold Pinter's Plays in Particular: A Slovene Perspective:* "The translator of drama should approach her/his work with an awareness that s/he is translating a text which is fundamentally different from other literary works. Being intended for the stage, such a translation should also take into account the following facts:

- it is only one (not necessarily the fist) stage of the translation of a dramatic text into another cultural environment, the other being the production of the translated text;
- it is only one of the semiotic modes the theatre employs, the other two being visual and acoustic systems of signs;
- it is spoken on stage;

- it addresses a collective recipient, the audience

(Hribar 1999, 299).

The translator of dramatic text "works under certain constrains: unlike the translator of fiction, he cannot gloss, explain puns or ambiguities of cultural references, nor transcribe words for the sake of local colour: his text is dramatic, with emphasis on verbs, rather that descriptive and explanatory" (Newmark 2005, 172). Newmark explains why dramatic text is different and summarises Michael Meyers words "Mayers makes a distinction between dramatic text and sub-text, the literal meaning and the 'real point': i.e. what is implied but not said, the meaning between the lines" (ibid., 172).

For the translator it is crucial to be aware of the 'sub-text' and to understand it in order to translate in such a way, that translation can be performed on stage. Hribar explains: "in translating drama it is essential to maintain a balanced relationship between different 'languages' of the theatre performance" (Hribar 1999, 299). Moreover a translator has to be aware of all means of communication, because "the system of signs associated with drama (acoustic, such as sounds of words, sentences, passages, sound effects, music; visual, such as facial expressions of actors, their gestures, movements and grouping on the stage, as well as stage design, costumes, colours and lightning) influence the choice of words in translations. The translator of a dramatic text should therefore be well acquainted with the special medium s/he is translating for" (ibid., 299).

Hribar believes that the best the translator can do is to "reproduce in translation, to the best of her/his ability and with a thorough knowledge of the medium, the set of specific stylistic effects which constitute the dialogue" (ibid., 299).

We have to consider another aspect of dramatic text. This is the fact that dramatic text can be perceived in two ways: as a literary text, published in a book, where it can stand alone or we can look at it as a literary text embedded into theatrical performance, so it is part of a theatrical production. At this point we have to point out some important issues. Gunnila Anderman in *Rutledge Encyclopaedia of Translation* Studies summarises Gideon Toury's words: "because it forms part of an integral whole, greater demands are also placed on the translation with respect to 'performability', thus increasing the tension between the target text and its source (the adequacy factor), and the need to formulate a text in the target language (the acceptability factor)" (Baker 2001, 71). Several problems may appear when a play is in a process of translation. If, for example, a play was written in dialect, the translator will have to decide whether to translate to dialect in the target culture. However, some dialects can be very difficult to translate without "unwittingly evoking an inappropriate set of social associations"

(Baker 2004, 71), another problem is the use of slang and terms of endearment or abuse, which may lead to an "inappropriate audience response when rendered too literally in another language" (Baker 2004, 71). The sociocultural differences represent major problems, since customs and attitudes vary from culture to culture. Therefore, the translator should study the source-text culture as well as the target-text culture. In addition to this Peter Newmark suggests to translator of drama, who "in particular must translate into the modern target language if he wants his characters to 'live'" (Newmark 2005, 172).

During the course of developing translation studies a set of norms was developed on how to translate "appropriately". A short excerpt is given in this paragraph, where it is to mention that it is important to understand these concepts in order to achieve a good translation.

Theoreticians have studied and developed several methods and norms on literary translation. There has always been the question of how to "translate well" and how to be "faithful" (Baker 2004, 130). A suggested solution of how to "translate well", was given by the scholar Gideon Tourry, who researched the field of literary translation in Israel. He discussed three types of translational norms: initial, preliminary and operational. Initial norms involve the decision whether to concentrate on and/or emphasise the source-text, its culture and language specifications, or on the target-text culture and its language. Adherence to source norms determines a translation's adequacy; adherence to norms originating in the target culture determines its acceptability within the culture (Toury 1995, 51, 58). Preliminary norms concern the existence and nature of a translation policy, while the directness of translation and the operational norms concern decisions made by the translator during the process of translation. There are two types of operational norms:
 a) metrical norms, which explain the way in which textual material is distributed, how much
 of text is translated and which passages are not translated, and
b) textual-linguistic norms, which concern the selection of linguistic features that formulate or replace the target-text (Toury 1995, 58). These translation norms ensure that the translator is able to foresee the basic features of the end product.

When a translator transfers a text into another cultural environment, s/he has to modify it in the way it corresponds the target culture. The transfer of source-text into another cultural environment is a complex procedure, where certain translation shifts will inevitably occur. Guidelines as to how to handle translation shifts have been suggested by many

theoreticians. This seminar paper presents the method by Kitty M. van Leuven-Zwart, the following chapter explores the issue of translation shifts and identifies the uses in this research.

3   Translation shifts

There are several typologies of translational shifts; we are going to examine the most important product-oriented descriptions. These are all based on descriptive methods that do not prescribe how to translate, they only examine existing translations: in this respect *the Routledge Encyclopedia of Translation Studies* explains the following: "Any typology of shifts presupposes a descriptive point of view. This point of view can be made explicit in terms of criteria or parameters for comparative analysis. For any given parameter, the degree of correspondence that will be taken as invariance has to be established" (Baker 2001, 229).

Let us first explain what translational shifts are and how they were examined in the past. "The term shifts is used in the literature to refer to changes which occur or may occur in the process of translating" (Baker 2001, 226). Several scholars have researched translation shifts, the first of them was John Catford in 1965, who speaks about shifts as "the small linguistic changes that occur between ST and TT are known as translation shifts" (Hatim and Munday 2004, 26). He describes several categories of shifts which are merely shifts that occur on lexical or grammatical level and are mostly necessary. They occur due to structural differences of languages.

Translation shifts were also examined by Vinay and Darbelnet in the 1960s. Their theory was widely regarded as "most comprehensive taxonomy of translation shifts, based on their 'translation procedures', that was set out by the Canadians Jean-Paul Vinay and Jean Darbelnet in their *A Comprehensive Stylistics of French and English* (1958,1995)" (Hatim and Munday 2004, 29). They formed a classification of shifts according to "what the importance of the shift is" (ibid., 30). Vinay and Darbelnet name two methods that include seven 'procedures'. These are "direct translation, which covers borrowing, calques and literal translation, and oblique translation, which is transposition, modulation, equivalence and adaptation" (ibid., 30).

Shifts were researched also by Gideon Toury. In 1980s and 1990s he "further develops the notion of shifts, distinguishing two varieties, the obligatory (e.g. linguistically motivated) and the non-obligatory (e.g. motivated by literary or cultural considerations); the extent to which the TT contains non-obligatory shifts will determine whether its initial norm is one of acceptability or adequacy" (Shuttleworth and Cowie 1997, 153).

Taxonomy of these researchers and scholars influenced other scholars as well. Hatim and Munday emphasise that "these translation procedures have influenced later taxonomies by, among others, van Leuven Zwart (1989, 1990), who attempts a very complex analysis of

extracts from translations of Latin American fiction. However, despite a systematic means based on a denotative meaning of each word, the decision as to whether a shift has occurred is inevitably subjective since an evaluation of the equivalence of the ST and TT units is required. Some kind of evaluation known in translation as a tertium comparationis, is necessary" (Hatim and Munday 2004, 31). This complex taxonomy developed by Kitty M. van Leuwen-Zwart is the central point of my research and is presented in the following chapter.

3.1   The Method of Kitty M. van Leuven-Zwart

Kitty M. van Leuven-Zwart developed a method that helps in understanding why translation shifts occur and why, in some cases, they are unavoidable. The method is called *"The method for comparison and description of shifts in integral translations fictional narrative texts"* (Leuven-Zwart 1989, 152). This is a method of original-translation comparison and is, therefore, not intended for translation. Leuven-Zwart uses the "bottom- up approach, analysing the microstructural level first, this is level of sentences, clauses and phrases and then identifying why and how these shifts influence the macrostructural level, i.e. narrative as a whole" (ibid., 154). There are two models to the method, the comparative and the descriptive. It is crucial that this method is applied to integral translations. According to van Leuven-Zwart, a translation is integral "when it contains no additions or deletions transcending the sentence level" (ibid., 154).

The comparative model establishes the microstructural shifts, where firstly a comparison of the source-text and the target-text is done. Leuven-Zwart states that it is enough to take only a random passage from the text to do a comparison. Furthermore, the chosen passage is divided into transemes, "for sentences are generally too long and words to short to be easily compared" (Leuven-Zwart 1989, 155). Transemes are the smallest comprehensible units of source- and target- texts. There are two categories of transemes: *the state of affairs* transemes, which consist of a predicate – a lexical verb or a capula – and its arguments, and *the satellite transemes,* which are "adverbial specification or an extension of the state of affairs transemes" (ibid., 156). After random passages are chosen and the transemes set, the source- and target-text transemes can be compared. There are three steps to follow in this comparison. The first step is the "establishment of the similarities, of the so-

called common denominator, architranseme" (ibid., 157) or ATR (the basic dictionary equivalents of the transemes). The second step is the "comparison of each separate transeme with the ATR" (ibid., 158). There are two possibilities: the transeme and ATR correspond or they differ. The relationship can thus be based on aspects of conjunction or aspects of disjunction. We will concentrate on the latter. The third and last step is "the establishment of the relationship between the two transemes" (ibid., 159). There are four different relationships that can occur:

- a synonimic relationship, where both transemes show a synonimic relatinship with the ATR- no shifts occur in the translation;
- a hyponimic relationship, where one transeme has a synonymic relationship with the ATR and the other a hyponymic one. A shift called modulation occurs in the translation;
- the relationship is one of contrast; both transemes have a hyponymic relationship with the ATR. A shift called modification occurs or
- no relationship can be established between the transemes. In this case, there is no aspect of conjunction; therefore it is impossible to establish an ATR. Mutation occurs.

Modulation is the first category of translation shifts. One transeme has a synonymic relationship with the ATR and an aspect of conjunction can be distinguished, the other transeme has a hyponimyc relationship with the ATR, and the aspect of disjunction can be established. Van Leuven-Zwart defines four categories (1989, 159):

1. semantic modulation/ generalization; the aspect of disjunction (AD) occurs in the target-text transeme;
2. semantic modulation/ specification; the AD occurs in the source-text transeme;
3. stylistic modulation/generalization; the AD occur in the target-text transeme;
4. stylistic modulation; the AD occurs in the source-text transeme.

It has two further classifications: stylistic modulation with a social aspect of disjunction, with the subcategories of register, jargon (professional element), time element, text-specific element, cultural-specific element and stylistic modulation with an expressive aspect of disjunction (with the subcategories of syntagmatic elements and paradigmatic elements).

Leuven-Zwart's second category of translation shifts is "modification, where the relationship between the two transemes is one of contrast" (ibid., 165). Both transemes share the aspect of disjunction. The categories of modification are:

1. semantic modification;
2. stylistic modification, with subcategories: social aspect of disjunction (subcategories of register, jargon (professional element), time element, text-specific element, cultural-specific element) and stylistic modification with an expressive aspect of disjunction (two categories: syntagmatic elements and pragmatic elements);
3. syntactic modification, with three subcategories: syntactic-semantic modification, syntactic-stylistic modification and syntactic-pragmatic modification.

The third and last category is called mutation. It concerns cases "in which it is impossible to establish an ATR, due to the lack of any aspect of conjunction" (ibid., 168). There are three categories:

1. addition of clause or phrase;
2. deletion of clause or phrase;
3. radical change of meaning.

When the shift on the microstructural level has been established, the descriptive model is used to establish the shift on the macrostructural level; the frequency of certain shifts has an impact on the macrostuctural level.

4   Life and work of Tennessee Williams

In order to understand the analytical part and research of my seminar paper, I would like to present the author and his analyzed work in this chapter.

Thomas Lanier Williams was born in 1911 in Columbus, Mississippi. He lived in Nashville, Tennessee, before his family settled in St. Louis, where his mother, his sister and Tennessee joined the father, a sales manager for a shoe company. Williams was always attached to his sister Rose, his mother was very commanding and attached to her children and she had not approved the move to St. Louis. His father Cornelius was boisterous, loud and often drunk and violent, when at home. Later Williams enrolled in the University of Missouri but left after two years. There he won several minor prizes for prose and poetry and it was during this time that he got amazed with theatre. His father managed to find him a job in the shoe-factory warehouse, where he worked for two years. After leaving the shoe factory warehouse in 1936, Williams went to the Washington University, St. Louis. In 1938 he finally graduated at the age of 27 at the University of Iowa. Meanwhile his sister Rose was suffering from increasing mental imbalance and was put in a sanatorium. Williams, who was much attached to her, was devastated and often visited her. Soon he moved to New Orleans, where he changed his name to Tennessee Williams. In New Orleans he finally revealed his homosexual nature. In 1939 he received Rockefeller Grant and by that time his plays were performed in local productions. The arrival of *The Glass Menagerie*, which many consider to be his best play, in New York in 1945, was a major theatrical event. The Glass Menagerie won the New York Drama Critics' Circle Award for best play of the season. The Glass Menagerie brought him a financial success. Williams determined the earliest directions of drama and dominated the stage for well over a decade. For years he averaged at least one play on Broadway every two years and he followed up his first major critical success with several other Broadway hits, such as *A Street Car Named Desire, Summer and Smoke, The Rose Tattoo, Camino Real, Cat on Hot Ton Roof, Orpheus Descending and Night of Iguana*. A playwright, novelist, short story writer and a poet, he received two Pulitzer Prizes, first in 1948 for *A Street Car Named Desire*, then in 1955 for *Cat on a Hot Tin Roof*. Many of his plays were made into major motion pictures, with Williams demonstrating his versatility with his work on the film scripts.

From the 1930s until his death in 1982, Tennessee Williams wrote some of America's most known dramas. During his lifetime, he created over thirty full-length plays, in addition

to short stories, memoirs, and poetry. His golden age, however, took place between 1945 and 1961. During this time, he created his most powerful plays.

Tennessee died on February 25 in 1983, Williams was found dead in his suite at the Elysee Hotel in New York at age 71. The medical examiner's report indicated that he choked to death on the cap from a bottle of eye drops he frequently used, further indicating that his use of drugs and alcohol may have contributed to his death by suppressing his gag reflex. Prescription drugs, including barbiturates, were found in the room.

4.1   The Two Character Play or Out Cry

The Two Character Play or *Out Cry* and its Slovene translation is a central focal point of my seminar paper, therefore I am presenting the play in this chapter. Williams may have begun thinking about and working on *The Two Character Play* or *The Out Cry*, as early as 1959. He has been rewriting this text for about ten years (from 1966 until 1975) and he considered this play as the most important amongst his work. Kolin explains that "these plays are amongst most complex and controversial as well. The obvious connections among all versions of this play and Williams's masterwork *The Glass Menagerie*, as well as other overtly autobiographical plays, though, are plainly evident" (Kolin 2004, 284).

The play was produced at the Lyceum Theatre, in New York in March 1973. He began to write the play in 1966, it was first published in 1969 under the title *The Two Character Play*, then it was revised and rewritten as *Out Cry* and published in 1973, the last version was published in 1975 as *The Two Character Play* (Smith-Howard and Heinzelman 2005, 317).

The two Character Play presents us with two characters, actors, Felice (male) and Clare (female), which are travelling around with their theatre group. They stay trapped in an unspecified theatre in an unspecified location. Felice is a young actor and playwright, who writes plays that theatre group puts on stage and his sister Clare is an actress. The siblings constantly mix reality with acting and they confuse their role with real life. The mental instability of his sister was central to Tennessee Wlliams's life, and "from the start to the end of his career, Williams was obsessed with the brother-sister relationship. The play's brother and sister, Felice and Claire, may represent, as some critics claim, Williams's conflicted responses to what he viewed as the madness of modern society, the struggle to understand

another being, the isolation of the individual, and the illusory and transitory nature of existence" (Kolin 2004, 284).

The Two Character Play is actually a play within a play. Clare and Felice start to perform it, but the performance becomes mixed with reality more and more. Through the play they actually try to resolve some of their past issues, especially the way their parents died: "The two actors enact a tale of siblings living together in the home where their father has committed suicide after murdering their mother, while at the same time, the fears and friction between the acting duo are revealed as it becomes apparent that they are trapped in an old theatre" (Kolin 2004, 284).

The themes and motifs are typical for Tennessee Williams's plays. "Felice and Clare's dilemma (the unhappy marriage of their parents, abandonment, death, loss, emotional isolation, social rejection, madness, chemical dependence, poverty, hunger, lack of human connections, fear of confinement, fear of insanity, fear of outside world and fear of artistic failure) are concepts to which Williams repeatedly returned throughout his literary career. These are also issues that concerned Williams throughout his own life" (Smith-Howard and Heintzelman 2005, 316). Williams considered this play as the most autobiographical of all works he had written. "The play's siblings represent Williams and his sister Rose, the offspring of damaged and damaging parents, and the major chords of the play deal with two shadowy corners of Williams's life – his close relationship of his mentally unstable sister and his need of the stage (in its capacity as a lyrical, illusory world) as a defence against unhappy relationships" (Kolin 2004, 285). According to Kolin, fear in general and fear of entrapment is evidently one of the most important themes in the play. "Williams's theatre is, in effect, a jail from which neither the artist nor his characters can escape" (ibid., 285). Moreover, characters are trapped in the theatre, trapped in the "family disfunction of the play-within-the-play's characters, and trapped in their own psychological and emotional struggles" (ibid., 285).

The structure of this play is actually circular. The characters reveal bits of the story, "while continually returning to the fear and sense of entrapment they fell. Williams artfully and effectively achieves a claustrophobic quality as the circles seem to grow small and tighter around the two characters" (Kolin 2004, 285).

As already mentioned, the play has two characters. Felice is a young playwright with shoulder long hair, old and oversized shirt. He is a playwright trying to establish a "total theatre". He "embodies a Beckettian determination to go on in the face of the absurdities of existence and human tragedy while Clare represents another in the gallery of Williams

portraits of romantic, fragile beings who face the very real possibility of disintegrating under the weight of life's confusions and pressures" (Kolin 2004, 284). Felice's sister Clare is restless actress, which is very reminiscent to typical Williams's heroines. She "makes her first appearance wearing a tiara, a highly suggestive hint of Blanche Dubois (*A Street Car Named Desire*), and her Victorian costume pieces, a parasol and gloves, seem fit for Alma Winemiller (*Eccentrities of a Nightingale*). It is easy to imagine that underneath her greatcoat she also wears a provocative slip, as does Maggie Pollit (*Cat on a Hot Tin Roar*). Along with these external indicators, Clare's disposition belies her alignment with these and various other Williams's characters" (Smith-Howard and Heintzelman 2005, 316).

5   Translation shifts in *The Two Character Play* using K. M. van Leuven-Zwart's method

Kitty M. van Leuven-Zwart established a revolutionary method which is called "the method for the comparison and description of shifts in integral translation of fictional narrative texts" (Leuven-Zwart 1989, 152) and has brought a new aspect and approach in translation studies. It is called the bottom-up approach and it is a method that can be applied to already translated texts. This is an approach established from the microstuctural level, i. e. level of sentences, clauses and phrases, to the macrostructural level and to the entire text. As Leuven-Zwart states, this is a method that can be applied only to integral translations, translations that "contain no additions or deletions transcending the sentence level" (Leuven-Zwart 1989, 154). The narrative text must contain all chapters, titles, a preface, dedications and all sentences in all chapters. The purpose of this method is to show the translator how to make use of translation shifts. In integral translation, shifts occur on two levels: the microstructural level and the macrostructural level. The object of this method is to establish how shifts on the microstructural level affect and change the macrostructural level. The method consists of two models: a comparative model and a descriptive model. The first is used to establish translational shifts on microstrutural level, the latter to see the changes on macrostructural level that were caused by changes on microstructural level.

With the method of Kitty M. van Leuven-Zwart I have established some of translation shifts in *The Two Character Play*, which I am presenting in the following paragraphs. With the help of established shifts I will conclude the analysis of shifts on macrostructural level of the play.

5.1   The comparative model

We establish translation shifts in the comparative model on microstructural basis. The source-text and the translation should be completed and we choose a random passage in the text. Leuven-Zwart suggest to divide the passage into smaller units, even smaller than sentences, because "sentences are generally too long and words too short to be easily compared" (1989 155). We divide the passage into transemes, which are the "smallest comprehensible units" (ibid., 155). We divide these transemes into two categories: *the state of the art transemes*, which consist of a predicate – a lexical verb or a capula – and its

arguments, and *the satellite transemes*, which are adverbial specification of extensions of the state of affairs transemes. The boundaries between them are marked with /…/ for the state of affairs transemes and by (…) for satellite transemes. Here is an example from *The Two Character Play* and from its Slovene translation *Igra za dve osebi*.

> (1)   /Fear is a monster,/ (vast as night.) (W, 311)
>
> /Strah je pošast,/ (velikanska kot noč.) (M, 3)

After a random passage is chosen and the boundaries set, the source-text and target text transemes are set. Then we have to establish their relationship. The transemes are related "when they have both similar and dissimilar aspects" (ibid., 156), this means aspect of conjunction or disjunction. The passage is compared in three steps.

Step one: we establish similarities of the architransemes. Architransemes (ATR) are the basic neutral dictionary equivalents of the transemes. The aspect of conjunction is expressed by content words (nouns, verbs, adjectives, adverbs) or by paraphrases, whereby function words (prepositions, conjunctions, pronouns) do not appear in the ATR (ibid., 157).

> (2)   /When are we going home?/ (W, 315)
>
> /Kdaj greva domov?/ (M, 5)
>
> ATR: to go + home

Step two: we compare each separate transeme with the ATR. In the second step there are two possibilities: "the transeme and the ATR correspond, or they differ" (Leuven-Zwart 1989, 158)

> (3)   /I have to be told when a performance is cancelled!/ (W, 313)
>
> /Mora se mi povedati, ko je predstava odpovedana!/ (M, 4)
>
> ATR: to tell + of cancellation
> Aspect of conjunction or AC

The transemes do not differ from the ATR and we can see there is an aspect of conjunction in this particular case.

<u>Step three:</u> we establish the relationship between the two transemes. There are four possibilities:

- Both transemes show a synonymic relationship with the ATR. No shifts occur in this translation.
- One transeme has a synonymic relationship and the other has a hyponymic relationship. With the ATR. A shift called <u>modulation </u>occurs.
- Both transemes have a hyponimic relationship with the ATR and a shift called <u>modification</u> occurs in the translation. The relationship is one of contrast.
- We cannot establish any relationship between the transemes. No aspect of conjunction is evident, it is impossible to establish ATR, the <u>mutation </u>occurs.

In the previous example (3), we see the aspect of conjunction, therefore we can not establish any of the relationships of disjunction (modulation, modification or mutation). But in the next example (4) however, we can not establish any similarities, therefore we can not establish the ATR. There is no aspect of conjunction and we can establish a shift called mutation.

(4)   /That's the interpreter./ (W, 334)

/Claire nikogar ni!/ (M, 12)

ATR – we can not establish the ATR

Mutation/ radical change of meaning

5.2   Modulation

The first category to examine is modulation. In this category of translational shifts one transeme has a synonymic relationship with the ATR and shows an aspect of conjunction and the other shows the aspect of disjunction. If the disjunction occurs in the target-text transeme we speak about modulation/specification. If disjunction occurs in the source-text transeme we

are handling with a modulation/generalisation (ibid., 159). Modulation can be semantic or stylistic. We recognize four subcategories:

- Semantic modulation/generalization
- Semantic modulation/ specification
- Stylistic modulation/generalization
- Stylistic modulation/ specification.

5.2.1   Semantic modulation

We speak about semantic modulation when there are differences in the grammar categories or the choice, of the active or passive voice. There are two categories of semantic modulation, i.e. semantic modulation generalization and semantic modulation specification.

(5)   /… and mountains turned to prairies and back to mountains …/ (W, 314)

/… in gore so se spremenile v ravnice in nazaj v gore …/ (M, 5)

ATR: to change + mountains + prairies
AD_{STT}: 0
AD_{TTT}: f/c/m of ″prairies″: ravnice

Semantic modulation/generalization

In (5) the word "ravnice" presents the aspect of disjunction. We see that the translator used more general word for "prairies", which is used in the original; therefore we speak about semantic modulation/generalization

(6)   /Your voice is thick, slurred,[1]//you've picked up – vulgarisms of – gutters![2]/ (w, 315)

/Tvoj jezik je rezek, zapacan,[1]//izraze pa pobiraš – v kanalizaciji![2]/ (M, 5)

ATR_2: to pick + vulgarisms + gutters

AD_{STT}: 0

AD_{TTT}: f/c/m of ″gutters″: kanalizaciji

Semantic modulation/specification

In (6) we have the example of semantic modulation/ specification. In the target-text

transeme the word *kanalizacija* presents the aspect of disjunction.

5.2.2   Stylistic modulation

We distinguish between two categories:
- Stylistic modulation generalization, where the aspect of disjunction appears in the source-text transeme.
- Stylistic modulation specification, where the aspect of disjunction appears in the target-text transeme.

We have to keep in mind the following formula as well: *"X is a stylistic form or variant (f/v) of Y"* (Leuven-Zwart, 162). First we have to establish the semantic aspect of disjunction, because "the stylistic aspects of disjunction do not affect the semantic or descriptive meaning" (Leuven-Zwart 1989, 162)

There are two categories of stylistic modulation:
- Stylistic modulation with an expressive aspect of disjunction.
- Stylistic modulation with a social aspect of disjunction.

Stylistic modulation with a social aspect of disjunction consists of five categories:
- When the aspect of disjunction is a register element. It can be formal/informal, official/colloquial, polite/impolite, distant/familiar. We identify it in a social relationship between the speakers in a given language situation.
- When the aspect of disjunction is a professional element. It indicates the profession of the participants in a conversation and is identified by use of jargon, i.e. specified words characteristic for particular occupation or profession that other normally do not understand.
- When the aspect of disjunction is a time element. It is identified by use of archaisms or neologisms, words used in specific periods of time or new words newly coined.
- When the aspect of disjunction is a text specific element. These can be jokes, fairy tales, translations (calques).
- When the aspect of conjunction is a culture-specific element. We speak about exotization, if we find examples in the original text and about naturalization, if we find examples in a translation.

Examples:

(7)   /What I need now is just coffee./ (W, 312)

        /Zdaj rabim samo kavo./ (M, 4)

        ATR: to need + coffee

        AD_{STT}: 0

        AD_{TTT}: f/v ″of to need″: rabim

        Stylistic modulation/specification/register element

In (7) the Slovene expression *rabim* is compared to *need*. We see that it is informal and the formal form of a verb should be used *potrebujem*. Clare is an actress and educated person and she would not use an informal word. Therefore I suggest the use of a word *potrebujem* instead of *rabim*.

(8)   /Stop vearing out your voice before the -/ (W, 314)

        /Nehaj trošit glas pred -/ (M, 4)

        ATR: stop +to wear out + voice

        ADSTT: 0

        ADTTT: f/v of ″to vear out″: trošit

        Stylistic modulation/specification/register element

In (8) the Slovene expression *trošit* is compared to *to wear out*. We see that the use of verb is informal and the formal form *trošiti* should be used. Felice is an actor and playwright and he would not use an informal word, he would use a formal form of a verb. Therefore I suggest the translation *nehaj trošiti glas*.

Stylistic modulation with an expressive aspect of disjunction consists of two subcategories:

- When a syntagmatic element is the aspect of disjunction, i.e. we speak about figures of speech like alliteration, assonance, anaphora, epizeuxis, and parallelism. Those are mainly accumulation figures which are based on repetition.
- When a paradigmatic element is an aspect of disjunction. Those are figures of speech as antonomasia, antithesis, hyperbole, litotes, metaphor, metonymy, synecdoche and paradox (Leuven-Zwart 1989, 163).

(9)   Source text (W, 311):

F: Fear is a monster vast as **night**-

C: And shadow casting as the **sun**.

F: It is quicksilver, quick as **ligh**t-

C: It slides beneath the downpressed **thumb**.

F: Last night we locked it from the **house**.

C: But caught a glimpse of it **today**.

F: In a corner, like a **mouse**.

C: gnaving all four valls **away**.

Target text (M, 3):

F: Strah je pošast velikanska kot **noč**.

C: in kot sonce meče **senco**.

F: živo srebro je, urno kot **svetloba**.

C: Spolzi se pod pritisnjen **palec**.

F: prejšnjo noč smo ga zaklenili iz **hiše**.

C: Toda danes smo ga spet **uzrli**.

F: kot kakšno miško v **kotu**.

C: ki poglodala bo vse **zidove**.

ATR: a poem

AD$_{STT}$: 0

AD$_{TTT}$: stylistic f/v: rhyme

Stylistic modulation/ specification/expressive element (rhyme)

In (9) we can detect an aspect of disjunction. This AD concerns stylistic category of expressive element or rhyme. In a source-text this passage is actually the poem included into a play. In the translation several poetic qualities are lost. There is no rhyme and the iambic rhythmic pattern is lost. So the passage in translation lacks these characteristics that are so important and determine Tennessee Williams's style. It is known that his plays were considered poetic and if we loose this aspect, we loose a significantly important part of his work. Therefore my suggestion of a translation is as follows:

F: Strah velik je kot temna **noč**,

C: kot močno sonce meče **senco**.

F: Kot živo srebro izgine v **noč**

C: in skrije se v véliko **kredenco**.

F: Sinoči izgnali smo ga iz **hiše**,

C: ga zjutraj našli spet na **pragu,**

F: v kotu ždi kot sive **miške**,

C: ki glodajo **prtljago.**

In spite the fact that we had to implement some minor semantic changes in order to achieve the rhyme, changes that can be perceived as mutation, we preserve the rhyme of a poem and enhance a better sense of internal rhythm as well. The important characteristic of drama is preserved.

5.3   Modification

Modification is a category where the aspect of disjunction appears either in the source-text or target-text transeme. Modification is a category where an aspect of disjunction is hyponiymic and appears in both source- and target-text transeme in comparison with the ATR. According to Leuwen-Zwart there are three categories of modification:

- Semantic modification; both transemes show a semantic aspect of disjunction.
- Stylistic modification, where we can find the same categories as in stylistic modulation, i.e. register, jargon, time element, text-specific element, cultural-specific element, syntagmatic element, paradigmatic element.
- Syntactic modification; in both transemes we can find aspects of disjunction, which are syntactic in nature. These changes or shifts mainly occur because of the differences in languages and language rules. The translator has often no choice but to make them. There are three subcategories: syntactic-semantic modification, syntactic-stylistic modification and syntactic-pragmatic modification.

5.3.1   Semantic modification

(10)   /How big a hole are we in?/ (W, 319)

/V kako veliki riti smo?/ (M, 7)

ATR: to be + in trouble + question

AD_{STT}: f/v of "in trouble": a hole

AD_{TTT}: f/v of "in trouble": v riti

Semantic modification

5.3.2   Stylistic modification

Stylistic modification has two categories and seven subcategories. The category of social elements consists of register, time element, text-specific element, jargon and cultural-specific element. The category of expressive element consists of syntagmatic element and paradigmatic elements. Stylistic modification occurs only if aspects of disjunction occur in the same subcategories in the target-text and in the source-text. For example, if the aspect of disjunction in the source-text transeme is a time element and the aspect of disjunction in the target-text transeme a register element, two shifts occur. In the first case we speak about stylistic modulation/generalization/time element, in the second example the shift is called stylistic modulation/specification/jargon element.

(11)   /Get off your high horse,[1]// I've had it![2]/ (W, 313)

/Spusti se s svojega piedestala,[1]// dovolj mi je![2]/ (M, 4)

ATR [1]: to be + proud

AD_{STT} [1]: f/v of ″proud″: to get off high horse

AD_{TTT} [1]: f/v of ″proud″: spustiti se s piedestala

Stylistic modification/expressive aspect (paradigmatic element) idiom

(12)   /When the curtain is up and the lights are on,[1]//we'll fly like birds[2] (through the play [3]), and if we dry up,[4]// we'll use it.[5]/ (W, 318)

/Ko se dvigne zavesa in prižgejo luči,[1]// bova preletela tekst,[2]// (0 [3]) če pa se zatakneva[4]//, bova to pač izkoristila.[5]/ (M, 6)

ATR [4]: to stop talking

AD$_{STT}$: f/v of ˝to stop talking˝: to dry up

AD$_{TTT}$: f/v of ˝to stop talking˝: zatakneva

Stylistic modification, expressive element

(13)   /Have you got an upper'/ (W, 312)

/Kaj si vzela »uper«?/ (M, 4)

ATR: to have + a medicament

AD$_{STT}$: f/v of ˝a medicament˝: upper

AD$_{TTT}$: f/v of ˝a medicament¨: upper

/Si vzela antidepresiv?/ (S)

Stylistic modification/ calque

In (13) the translator used a calque for the medicament; he used the English word *upper* that we can find in the source-text. I think Slovene audience could not understand the meaning of this sentence. The word refers to very specific medicament used only rarely, and it is in best case known only to a doctor that reads literature in English. Slovene spectator would find it odd or he/she would not understand it at all. My suggestion here would be to use *antidepresiv* instead of an *upper*. In that way the audience would understand the word and they would not be robbed of an essential characteristic that Claire has, this is a part that is vital for understanding her character.

(14)   /I never drop an uper[1]//(before the interval.)[2]/ (W, 312)

/Nikoli ga ne ruknem[1]// (pred odmorom.)[2]/ (M, 4)

ATR[1]: to leave out

AD_{STT}: f/v of ˝to leave out˝: to drop

AD^{TTT}: f/v of ˝to drop˝: ruknem

stylistic modulation /register

(15)   /We never hear the same things anymore, caro …/ (W, 314)

/Nikoli več ne slišiva istih stvari skupaj, caro./ (M, 4)

ATR: to hear + negation + affectionate word caro

AD_{STT}: 0

AD_{TTT}: caro

/Nikoli več ne slišiva istih stvari skupaj, dragi. / (S)

Stylistic modification/ calque

In the example (15) another calque is used for a word that indicates affection. The noun *caro* should be substituted by *dragi*, because Slovene spectator would be confused by the use of this calque, which in Slovene language is very rare. Therefore the understanding if the passage would be difficult.

5.3.3   Syntactic modification

In syntactic modulation we recognize three subcategories:

- Syntactic-semantic modification. Disjunction appears in the use of grammatical clauses, grammatical functions and features. This category, as well as the other two, does not depend on translator's interpretation of the text and content. Each language has its own syntax rules that come alongside with the language, i.e. the translator has no influence on using some particular form (Leuven-Zwart 1989, 166).
- Syntactic-Stylistic Modification; "the aspect of disjunction manifests itself in the quantity of elements which give certain information" (ibid., 167). If we find more information in the source-text transeme, we speak about implicitation, otherwise this is the syntactic-stylistic modification.

- In the category of Syntactic-Pragmatic Modification we determine three subcategories: when a shift occurs in a speech act, in the thematic meaning and with the pragmatic information (ibid., 167,168).

Examples:

(16)   /Wouldn't that please the Company![1]//What would they be doing?[2]/ (W, 320)

/To bo pa res razveselilo kolektiv![1]// Kaj bodo pa oni počeli?[2]/ (M, 7)

ATR^{1}: to please + company
AD_{STT}: syntactic form ″to please″: conditional clause
AD_{TTT}: syntactic form ″to please″: future tense

Syntactic-pragmatic modification/ change into future tense

(17)   /You're given cuts[1]// when I make them.[2]/ (W, 323)
/Kadar naredim kako črto,[1]// ti jo povem.[2]/ (M, 8)

ATR_{1+2}: to give + cuts + to make
AD_{STT}: syntactic form trasemes: 1+2
AD_{TTT}: syntactic form transemes: 2+1

Syntactic-pragmatic modification/ thematic meaning

(18) /With a fine tooth comb[1]// as if you suspected[2]// there was a time bomb somewhere.[3]/ (W, 327)

/Prečesavala,[1]// kot da sumiš,[2]// da nekje tiči peklenski stroj.[3]/ (M, 9)

ATR[1]: tooth comb

AD$_{STT}$: syntactic form ″tooth comb″: noun

AD$_{TTT}$: syntactic form ″tooth comb″: verb

Syntactic-semantic modification/ grammatical class

ATR [3]: time bomb

ATR$_{STT}$: 0

ATR$_{TTT}$: f/c/m of "time bomb": peklenski stroj

Semantic modulation/specification

In (18) two shifts occur. We see an example of syntactic-semantic modification, where the tooth comb is expressed in form of a noun and as a verb. In the transeme 3 another shift occurs; this is semantic modulation/specification.

(19) /Mother told me that opals were unlucky./ (W, 328)

/Mama mi je povedala, da opali prinašajo nesrečo./ (M, 10)

ATR: mother + to tell + opals + unlucky

AD$_{STT}$: syntactic form ″unlucky″: adjective

AD$_{TTT}$: syntactic form ″unlucky″: noun

Syntactic-semantic modification/ grammatical class

5.4   Mutation

When we speak about mutation we must say that in this category the ATR cannot be established when comparing the transemes. Van Leuven-Zwart (1989) defines three categories:

- deletion of a clause or phrase,
- addition of a clause or phrase,
- radical change of meaning.

(20)   /I'm very annoyed with Franz./ (W, 312)

/Fox me spravja ob živce./ (M, 4)

Mutation: radical change of meaning

(21)   /F: The performance has not been canceled and I called you Claire.

C: After I'd caled you.

F: I have some new business to give you, so come here.

C: I'll not move another step without some – Oh, light, finally something almost related to daylight!/ (W, 313)

/F: Predstava ni odpovedana in Jaz sem te poklical Clare.

C: Potem ko sem jaz poklicala tebe. Oh, svetloba, končno nekaj skoraj v sorodu z dnevno svetlobo!/ (M,4)

Mutation/ deletion of a clause

(22)   /What will I do when I'm supposed to go upstairs for parasol and gloves?/ (W, 318)

/Kaj bom napravila, ko bom morala gor po klobuk in očala?/ (M, 6)

Mutation: radical change of meaning

31

(23)   /Do you want to cross back over forty, fifty, frontiers on wooden benches in third class coaches?/ (W, 319)

/Se hočeš vračati nazaj v smrdljivih klopeh druegega razreda?/ (M, 7)

Mutation/ deletion of part of a clause/ radical change of meaning
In this case a coma is missing in the Slovene text as well.

(24)   /That's the interpreter./ (W, 334)

/Claire nikogar ni!/ (M, 12)

Mutation/ radical change of meaning

(25)   /Tonight there'll have to be a lot of improvisation, but if we're both lost in the play, the bits of improvisation won't matter at all, in fact they may make the play better./ (W, 318)

/Danes bo kar dosti improvizacije, ampak, če se oba dobro vživiva sploh ne bo pomembno./ (M, 6)

Mutation/ deletion of a clause
A coma is missing in the Slovene text as well.

5.5   The descriptive model

The descriptive model is a second component of a Leuven-Zwart's comparison. After the shifts are established on the microstructural level, we establish the shifts on macrostructural level. Leiven-Zwart says that "only those microstructural shifts, that show a certain frequency, have an impact on the macrostructural level." (Leuven-Zwart 1989, 171) Shifts that occur on microstructural level can affect perception of a reader on macrostructural level. The theoretical basis for her descriptive model is based on Leech, Short and Ball model. (ibid., 172)

The first principle that authors use is the principle of function of language:

- The **interpersonal function**; the way in which the communication between the speaker and hearer is established;
- The **ideational function**; the way in which information about the fictional world is given;

- The **textual function**; the way in which the information is organized in language.

  The second principle is the concept of levels as Ball uses it. He distinguishes three concept levels:

- The **history level**; which consist of elements like events, actors, place and time. It is the most abstract.

- The **story level**; on which history level is concretized. At this level abstract events become concrete actions and events which "occur in a certain order, in a certain fictional time and at a certain fictional place." (ibid., 172) The point of view is a very important issue here; this is the way in which interpersonal function operates on a story level. The focalization may be realized through an external or internal focalizator. Furthermore, ideational function can also operate on the story level. The way in whish it operates determines the image of the fictional world offered to the reader. The image can be "concrete" or "abstract" (ibid., 174). The textual function as it operates on the story level "determines the order in which the events take place in the fictional world" (ibid., 174). Events can be listed chronological, psychological or presentational. In the translation of fictional prose, microstructural shifts can have an impact on all three functions of operating on a story level. Influence on those three functions on the story level, however is secondary in meaning; it is a consequence on of their influence on the discourse level.

- **Discourse level**; is defined as linguistic expression of the fictional world as it is created on the story level (ibid., 172). The narrator is very important as he presents to the reader what he sees in a fictional world and therefore establishes a connection with the reader. We have to distinguish between an internal and external narrator and therefore varies a distinction between subjectivity and objectivity of a narrator. The ideational function concerns the discourse level concerns the semantic choices, whereas the textual function determines the syntactic order.

The descriptive model presents the fusion of levels and functions and the macrostructure of narrative texts is reduced to the "three functions as they operate on the story level and the discourse level" (ibid., 173).

In the play several microstructural shifts occur. The most frequent shift is mutation/deletion of a clause. Further we can detect addition of clauses and radical change of meaning. This shifts

occur when both Clare and Felice are speaking, but with greater frequency in the second act or toward the end of the play. In a case of deletion or addition of clauses, single sentences are missing, parts of a sentence, or the whole paragraphs are missing. Added are normally only parts of sentences or one sentence. In some cases radical change of meaning occurs, concerning both Felice and Clare. Normally this radical change of meaning diminishes their social role, the attributes common to higher class of persons or to higher place in a society, like teachers or writers; attributes are changed to normal or inferior attributes.

Let us consider some examples from *Igra za dve osebi*, translated by Rene Maurin, where we can detect deletion of clauses, addition of clauses and radical change of meaning.

Deletion of clauses:

(26)   FELICE: (in a whisper) Ready?

(She nods: the performance is resumed.)

A bowl of soap water and one spool are for blowing soap bubbles.

CLARE: Yesterday you said, "There's nothing to do, nothing at all to do. (W, 340)

Mutation: deletion of clauses

(27)   CLARE: So It's a prison, this last theatre of ours!

FELICE: It would seem to be one.

CLARE: (objectively, now): I've always suspected that theatres are prisons for

players …

FELICE: Finaly, yes. And for writers of play … (W, 364)

Mutation: deletion of clauses

(28)   CLARE: No, I'm not frightened, at least I'm not yet frightened.

FELICE: (placing the revolver under the sheet music at the piano): Then you

will never be frightened. (W, 364)

Mutation: deletion of clauses

34

Addition of clauses:

(29)   FELICE: Of course I do, if I love you, and I think that I do. (He moves a little
                    downstage: his next lime should be under-played. – "A garden
                    enclosed is my sister …" (W, 365)

            FELICE: Seveda te, če te ljubim in mislim, da te. (Pomakne se proti prosceniju:
                    njegova sledeča replika naj bo »podigrana«.)

                »Zaprt vrt je moja sestra,
                   nevesta,
                   zaprt izvir, zapečaten,
                   vrelec,
                   tvoje krilo je gaj granatovcev
                   z žlahtnimi sadeži …« (M, 26)

Radical change of meaning:

(30)   FELICE: When we were children we blow soap bubles on the back steps, not
                    in the parlour. (W, 340)

            FELICE: Ko sva bila otroka sva pihala mehurčke zadaj na stopinicah, ne v
                    predsobi. (M, 16)

(31)   CLARE: What will I do when I'm supposed to go upstairs for parasol and
                    gloves? (W, 318)

            CLARE: Kaj bom napravila, ko bom morala gor po klobuk in očala? (M, 6)

(32)   CLARE: I want to go out! Out, out, human outcry, I want to go out!
             FELICE: You wan to go out calling?
             CLARE: Yes, out calling!
             FELICE: Go out!
             CLARE: *Alone*? – not *alone*!
             FELICE: Ladies go calling alone on such nice afternoons. (W, 334, 335)

CLARE: Ven hočem it! Ven, ven, kričat kot žival! Hočem iti ven!

FELICE: Ven hočeš, kričat naokrog?

CLARE: Ja, kričat, ven!

FELICE: Pojdi ven!

CLARE: Sama? – Ne sama!

FELICE: Dame hodijo same kričat ob takšnih krasnih popoldnevih. (M, 13)

Other most common microstuctural shifts, alongside mutation, were stylistic modulation and stylistic modification, mainly with register element and professional element. They occurred when Clare or Felice were speaking and in most cases they diminished their role as actors and writer. The translator used expressions that were not suitable for the occupation that the characters have, or the words were used in colloquial or informal form, whereas formal should be used.

As Kolin (2004) states, it is said that Clare is a composition of most known Williams's characters: Maggie from the *Cat on a Hot Tin Roof*, Laura from *The Glass Menagerie* and Blanche from *The Street Car Named Desire*. All of these women were educated and were elegant personas that used sublime and formal language. With the changes on semantic level, where Rene Maurin used informal nouns and words, he caused changes on macrostructural level. Clare therefore can not be perceived as a person of higher social status or as an actress that uses formal and sublime language. We can say the same for Felice; in the translation we cannot perceive him as a writer, because of use of informal language or improper selection of words.

Example:

(33)   /It's nearly curtain time, Claire./ (W, 313)

/Kmalu bomo začeli Claire / (M, 4)

/Kmalu bomo dvignili zaveso Claire./ (S)

ATR: to start

AD_{STT}: f/v of 'to start': curtain time

AD_{TTT}: f/v of 'to start': bomo začeli

Stylistic modification/ generalization/ professional element

In (33) *the curtain time* is a hyponym of *to start,* in this case a play or a show. The translator translated this as *bomo začeli*, where he used more general expression of that in original text. Although it is considered a shift, I would use Slovene equivalent *dvigniti zaveso*. Felice is an actor and playwright and this expression suits him more and corresponds the nature of his work. Felice would say*: Kmalu bomo dvignili zaveso Claire*, he would not use the plain expression.

Another characteristic that the translation lacks, mainly because of the deleted sentences, is a notion that this is a post-modern, absurd drama. The characteristics of which are clearly seen in the original text, but in the translation all of these characteristics are lost and the whole text is not an organic whole anymore, it lacks the wit and it lacks some crucial elements that are a signature of Williams's language and style in his plays. Furthermore, the translation lacks some crucial elements that are of highest importance on the story level, and because of these mutation shifts, a Slovene reader is confused, it is difficult to understand some aspects of this drama and the reader cannot detect some of the very important implied notions that make this play a Tennessee Williams play.

6   Conclusion

The aim of my seminar paper was to prove that shifts on the microstructural level influence those on the macrostructural level. I first analyzed the play and two main characters Felice and Clare. The character analysis clearly shows why Clare can be described as "another in the gallery of Williams portraits or romantic, fragile beings, who face the very real possibility of disintegrating under the weight of life's confusions and pressures." (Kolin 2004, 284) and why Felice resembles "Beckettian determination to go on in the face of the absurdities of the existence" (ibid., 284). Clearly they are persons who use "inflated language" (ibid., 247) *The Two Character Play* is certainly a complex play on various levels. It is obvious that this play confronts us with "key post-modern issues of reflexivity and minimalization." (ibid., 284)

The main method I used in my seminar paper was the one developed by Leuven-Zwart. Using this method I established shifts on microstructural level and determined the frequency of their occurrence. Unfortunately, mutation prevails, particularly deletion of clauses prevails. Other types of shifts that were frequently found, were addition of clauses and radical change of meaning, both part of the mutation category. The second most common shift occurred is modification, where semantic and stylistic types of modification were found. These are mainly shifts with register and professional element that have a diminishing role in the characterisation. As Leuven-Zwart states: "only those microstructural shifts, that show a certain frequency, have an impact on the macrostructural level." (Leuven-Zwart 1989, 171), I examined them in detail, and in this way, determined their impact on the macrostructural level. I found out that this shifts occur in the speech of both, Felice and Clare. As a result their character is changed in the translation. They can no longer be described as persons that use "inflated language", for the language level is considerably changed. In *The Two Character Play* tendencies to absurd theatre are clearly seen, but in translation they are lost, and therefore we can not find the whole set of various meanings Williams is presenting to us in the original. In general a Slovene reader is deprived and robbed of the whole complexity in characters and play's structure of an original. Therefore the Slovene reader/spectator could not enjoy in the full spectrum of "Williams's most important and personal work" (Kolin 2004, 284)

Overall the translation does not have the same impact on the reader or spectator, mainly because it lacks the proper elevated style; it looses the strength of an original dramatic

structure, due to the deleted passages and the diminished role of the plays main actors. Unfortunately this was clearly seen in the performance on the stage, which did not have the same powerful and emotional impact, as usually in the case of the Tennessee Williams's plays. Translation has a lot of punctuation mistakes as well, which were probably never corrected by a proof-reader, because the play was not intended to be published in a book.

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