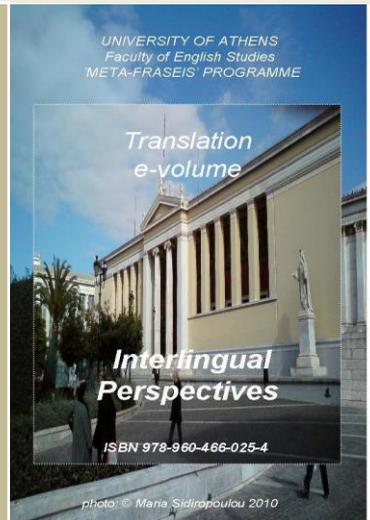


Vasiliki Kasi 2013

Social identities on
stage:
*Mrs. Warren's
Profession*



SOCIAL IDENTITIES ON STAGE: MRS. WARREN'S PROFESSION

Vasiliki Kasi

Abstract

The study examines representation of social identities in two Greek performance translation versions (1946, 2005) of George Bernard Shaw's play *Mrs. Warren's Profession* (1893). Findings show that the two versions take a different approach to representation through language (Hall 1997): an *intentional* approach is favoured in TT1 (1946) vs. a *constructionist* approach privileged in TT2 (2005). In agreement with the feminist translation paradigm, which focuses on construction of gender roles in target versions, the study shows that the gender roles of Mrs. Warren and her daughter are given different representations in the target versions. TT2 focuses on present-day social practices to do justice to meaning making, while TT1 does justice to author intentions. TT1 focuses on discourse practices of the source text, assuming that meaning is imposed by the author rather than constructed by symbolic practices of signification.

Key words

Stage, drama, representation, culture, society, gender roles, identity.

1. The play and its meaning

The play attacks “the problematic double standard of male privilege and the deeply entrenched objectification of women, which Shaw saw prevailing at all levels of Victorian society” (Dierkes-Thrun 2006: 293). It is an insightful critique on the hypocrisy and corruption of Victorian society. The reception of the play at the end of 19th

century was not favourable. It was censored for its controversial theme, until 1902 when it was staged in London:

Reviewers overwhelmingly condemned the play as immoral, citing its focus on prostitution and incest. Today, however, the play is applauded for its astute view of the corruption at the heart of Victorian society. The play centers on Mrs. Warren, who, forced by the economic realities of nineteenth century London, becomes a prostitute and later runs several successful brothels. Through her characterization, Shaw exposes the corruption and hypocrisy of the "genteel" class. He also explores the personal consequences of such a profession as Mrs. Warren struggles to gain the respect and love of her daughter after she discovers the truth about her mother. Modern audiences admire the play's artistry as well as its subject since, as Shaw notes in his "Apology," "Mrs. Warren's defense of herself and indictment of society is the thing that most needs saying." (eNotes Study Guide online)

Shaw intended to suggest that the responsibility for the phenomenon of prostitution¹ is not personal but social. It lies not with the people who work in brothels but with society itself which maltreats women by underestimating them, underpaying them and driving them to such professions (Purdom 1963). The same is true of Mrs. Warren who is driven to prostitution because of poverty. As Shaw suggests,

Nothing would please our sanctimonious English public more than to throw the whole guilt of Mrs. Warren's profession on Mrs. Warren herself. Now the whole aim of the play is to throw that guilt on the British public itself (Shaw 1905, xxvii).

To Vivie, the daughter, Mrs. Warren is a much-travelled and hard-working woman although in fact, she manages a chain of brothels in different cities around the world. Vivie, who is financially supported by her mother but unaware of Mrs. Warren's profession, trusts her mother, until she is informed about her profession, when the rela-

¹ Shaw never used the term prostitution or prostitute in the play (Dierkes-Thrun 2006).

tionship between mother and daughter changes dramatically. Shaw represents Vivie as being the product of a type of gender reformation. This reformation results in a character who is asexual and "permanently unromantic" (Wikipedia online).

From a translation studies point of view, and as societal values change, *Mrs. Warren's Profession* is a play which invites analysis of variation in the representation of social characters giving the spectator the opportunity to interpret them differently (Dukore 1973). As *Mrs. Warren's Profession* engages with the social causality of the phenomenon of prostitution, one question is how translators reconstruct, in target texts, the social inequalities which 'produce' Shaw's characters.

The study examines representation of social characters in two performance versions for the Greek stage, to show varying perspectives through which these characters have been approached in the two target versions, especially that of Mrs. Warren. The first performance version was produced in 1946, by Aris Alexandrou, when the play was staged by Teatro Technis 'Karolos Koun'. The second appeared some fifty years later, in 2005, by Eva Georgousopoulou, when the play was staged by Teatro Prova. As Greek society is assumed to have been considerably modified within the fifty-year period between the two performances, the question is how the texts have registered the various narratives which were circulating in the target environment at the time of staging and have contributed to the representations of the social characters. The data come from the following sources.

- ST *Mrs. Warren's Profession* (2000), George Bernard Shaw, London: W.W. Norton and Company.
- TT1 *Το Επάγγελμα της κας Γώρρεν: Σάτυρα σε Τέσσερις Πράξεις* (1946), transl. Άρης Αλεξάνδρου, Αθήνα: Γκοβόσιτης.
- TT2 *Το Επάγγελμα της κορίας Γουώρρεν* (2005), transl. Εύα Γεωργουσοπούλου, Αθήνα: Δωδώνη.

Other characters in the play are Mr. Praed, a friend of Mrs. Warren, Mr. Crofts, a business partner of Mrs. Warren, Frank, the young fri-

end of Vivie, and Reverend Gardner, Frank's father and an old acquaintance of Mrs. Warren. As the two Greek performance versions show, there seems to be enough room for linguistic variation encoding aspects of intended representations of the characters in the play.

2. Constructing social roles

Although the focus in this study is on the representation of Mrs. Warren across the two Greek versions, shifts which modify portrayal of other characters are also presented in an attempt at reflecting shifts in the social relations depicted in the play. Evidently, a more thorough investigation of character representation would have assumed a systematic investigation of the representation of Vivie and her sexuality. The study intends to show how public narratives at the time of staging may inform representation of social roles. The linguistic data which encode aspects of the representation of characters on stage come from all four acts of the play.

2.1 The representation of Mrs. Warren

Example 1 presents Mrs. Warren commenting on the absence of Vivie and Praed who had gone for a walk. Mrs. Warren's discourse seems to be transferred more faithfully in TT1, whereas in TT2 her protest sounds weaker: TT2 option *Και τι καταλαβαίνουν που μένουν έξω* (*And what is it that they like about staying out*) is a weaker protest than TT1 option *Δεν έπρεπε να μείνουν τόσο αργά έξω* (*They shouldn't have stayed out so late*), which assumes a more authoritative version of Mrs. Warren. Likewise, TT2 employs a reference to God (*Δόξα τω Θεώ* [*Thank God*]) rendering ST item *Well*, while it adds one more religiously charged expression, expressing disagreement, *ευλογημένοι* (*blessed people*), which Mrs. Warren uses to refer to her daughter and Mr. Praed. Shifts in TT2 make Mrs. Warren sound less authoritative and more religiously aware.

Example 1

ST *Mrs. Warren: Well, that's settled. Now if those two would only come in and let us have supper. They've no right to stay*

out after dark like this. (p. 1823, Act II)

TT1 *Κα Γώρρεν: Ωραία. Κανονίστηκε κι' αυτό. Μόνο που έπρεπε να έρθουν και κείνοι οι δυό να μπορέσουμε να δειπνήσουμε. Δεν έπρεπε να μείνουν τόσο αργά έξω. (p. 25)*
Nice. That's settled as well. But those two should have returned as well so that we can have dinner. They shouldn't have stayed out so late.

TT2 *Κα Γουώρρεν: Δόξα τω Θεώ, τακτοποιήθηκε κι αυτό το ζήτημα. Όμως, ας επιστρέψουν πια κι άλλοι δυο οι ευλογημένοι! Μας περιμένει και το δείπνο. Και τι καταλαβαίνουν που μένουν έξω τόσο αργά, μέσα στο σκοτάδι; (p. 67)*
Thank God, that matter's been settled as well. But it is time those two blessed people returned! We haven't dinned yet. And what is it that they like about staying out so late, in the dark?

The next extract follows Vivie's quarrel with her mother in the second act, when Vivie tells Mrs. Warren that she wants to be independent and complains because she does not know anything about her mother's life. She even dares question their family bond. Once more, TT1 is more faithful to ST vs. TT2 which intensifies Mrs. Warren's suffering through the addition of the phrases *Τι λες, παιδί μου!!* (*What are you talking about, my child!!*) and *Χριστέ μου, τι παραλογοισμός!* (*Christ, what an absurdity!*). These TT2 additions highlight Mrs. Warren's need for interdependence with her intimates and her religiously aware worldview. Shifts are rather intended to ensure the audience's positive attitude towards her, defying the negative connotations following from the audience's awareness of what her profession is.

Example 2

ST *Mrs. Warren: [Appalled.] Am I your mother! Oh, Vivie! (p. 1830, Act II)*

TT1 *Κα Γώρρεν (τρομαγμένη): Αν είμαι μητέρα σου! Ω, Βίβη! (p. 38)*
(terrified): Whether I'm your mother! Oh, Vivie!

TT2 *Κα Γουώρρεν (αποσβολωμένη): Βίβη! Τι λες, παιδί μου! Αν είμαι ... μητέρα σου; Χριστέ μου, τι παραλογοισμός! (p. 84)*
(taken aback): Vivie! What are you talking about, my child!!

Whether I am ... your mother?? Christ, what an absurdity!

Vivie is not only ignorant of her mother's profession but also of her father's identity. When in the second act she asks her mother about him, Mrs. Warren becomes upset. TT2 seems to portray an unspeakably upset Mrs. Warren whose psychological state is portrayed through additional references to God (Ω , $\Theta\epsilon\acute{\epsilon}$ μου [*Oh, my God*]), dramatic descriptions such as *η ερώτηση αυτή μου τροπάζει τα σωθικά, με τρελαίνει!* (*this question gnaws at my heart, it drives me crazy!*) and through signs of emotional dependence upon her child (*αγάπη μου* [*honey*]).

Example 3

ST Mrs. Warren: You don't know what you're asking. I can't tell you. (p. 1830, Act II)

TT1 Κα Γώρρεν: Δεν ξέρεις και συ τι ρωτάς. Δε μπορώ να στο πω. (p. 38)

You don't know what you're asking. I can't tell you this.

TT2 Κα Γουώρρεν: Ω , $\Theta\epsilon\acute{\epsilon}$ μου ... η ερώτηση αυτή μου τροπάζει τα σωθικά, με τρελαίνει! Αγάπη μου, δεν ξέρεις τι με ρωτάς! Δεν μπορώ να σου πω! (p. 85)

Oh, my God ... this question gnaws at my heart, it drives me crazy! Honey, you don't know what you're asking me!! I can't tell you!!

Vivie has a discussion with her mother and their relationship becomes more harmonious. In example 4, Vivie defends her mother when she feels that Frank jibes at her. TT2 presents a stronger, more aggressive figure of Vivie, determined to stand up to the bully. This is manifested by additions like *με κοροϊδεντικό και ειρωνικό ύφος* (*with a mocking and ironic air*), *απαγορευονται διά ροπάλου* (*are strictly forbidden*) and rhetorical questions like *Συνεννοηθήκαμε;* (*Do you understand?*). I guess this strategy intensifies Vivie's sense of justice and makes the imminent mother-daughter conflict more dramatic when Vivie is informed about her mother's profession and changes attitude towards her.

Example 4

- ST *Vivie*: You were making fun of my mother just now when you said that about the rectory garden. That is barred in future. Please treat my mother with as much respect as you treat your own. (p. 1838, Act III)
- TT1 *Βίβη*: Κοροΐδεμεις μόλις τώρα δα τη μητέρα μου με κείνα που της είπες για τον κήπο του πρεσβυτέρειου. Αυτό να μην ξαναγίνει. Σε παρακαλώ να φέρνεσαι στη μητέρα μου με τον ίδιο σεβασμό που φέρνεσαι και στον εαυτό σου. (σελ.55)
You've just made fun of my mother with those things you told her about the garden of the rectory. This shouldn't happen again. I'd like you to treat my mother as respectfully as you treat yourself.
- TT2 *Βίβη*: [...] πριν από λίγο, με κοροϊδευτικό και ειρωνικό ύφος, περιγέλασες τη μητέρα μου, όταν της είπες πως, δήθεν... λάμπει και κοσμεί εξαισία αυτόν εδώ το γέρικο κήπο...! Θα σε παρακαλούσα θερμά αυτό να μην ξανασυμβεί! Στο μέλλον τέτοια σχόλια, να το ξέρεις... απαγορευονται *διά ροπάλου!* Και σου επιστώ την προσοχή να σέβεσαι και να φέρεσαι στη μητέρα μου, όπως ακριβώς και στη δική σου. *Συνεννοηθήκαμε;* (p.108)
[...] *just a while ago, with a mocking and ironic air, you laughed at my mother, when you told her that, supposedly... she shines and she adorns superbly this old garden here...! I'd warmly request you not to do this again! You should know that in the future such comments ... are strictly forbidden! And I'm drawing your attention to your being respectful towards my mother and to treating her in the very same way that you treat yours. Do you understand?*

Towards the end of the play, Mrs. Warren visits Vivie at her office in order to try to renew their relationship. When Frank and Praed advise her that it would be better for her to leave without talking to her daughter, Mrs. Warren starts crying. TT2 presents a more vulnerable type of a woman who seeks common ground with her interlocutors. By contrast, TT1 does not really imply a close mother-child relationship.

Example 5

ST *Mrs. Warren:* Don't tell her I was crying. Well, dearie. So here you are at last. (p. 1851, Act IV)

TT1 *Κα Γώρρεν:* Μην της πείτε πως έκλαιγα. Καλώς την. Σε ξαναβρίσκω λοιπόν επί τέλους. (p. 83)
Don't tell her that I was crying. Welcome. So I find you again after all.

TT2 *Κα Γουώρρεν:* Προς Θεού, μην της πείτε πως έκλαιγα! Καλώς το κοριτσάκι μου, την αγαπούλα μου ... Επιτέλους, σε βλέπω! (p. 145)

For God's sake, don't tell her that I was crying! Welcome my little girl, my sweetheart ... Finally, I see you!

Vivie refuses to lead a comfortable life with her mother because of her profession. In example 6, Mrs. Warren expresses once more her intimate feelings towards her daughter and emphasizes the hypocrisy of society. TT2 uses intimate language (*κοριτσάκι μου* [my little girl]) and shows Mrs. Warren to be trying to justify her daughter's standpoint through expressions like: *και ξέρεις γιατί; Επειδή, ... (and you know why? Because,...), Γι' αυτό και δεν μπορείς να συλλάβεις το αληθινό νόημα και την ουσία του έξω κόσμου...* (And that's why you can't grasp the true meaning and the essence of the outside world...). Moreover, blurring the agent in TT2 item *σου μάθαιναν, σκοπιμώς, λάθος πράγματα...* (*you have been taught...*) takes the blame off Vivie and shows Mrs. Warren's considerate attitude in that she cannot put the blame on her daughter.

Example 6

ST *Mrs. Warren:* What harm am I asking you to do? Vivie, listen to me: you don't understand: you've been taught wrong on purpose: you don't know what the world is really like. (p. 1853, Act IV)

TT1 *Κα Γώρρεν:* Τι κακό σου ζητάω να κάνεις; Βίβη άκουσέ με. Δεν καταλαβαίνεις λοιπόν; Δεν τάμαθες καλά τα πράματα. Δεν ξέρεις την πραγματική ζωή. (p. 86)
How bad is the thing I'm asking you to do? Vivie listen to me.

Don't you understand then? You've learnt things the wrong way. You don't know how the real life is.

- TT2 *Κα Γουόρρεν: Μα, τι στο καλό... δε σου ζητώ να κάνεις κάτι κακό ή επιβλαβές για σένα και την ζωή σου! Βίβη μου, άκουσέ με, κοριτσάκι μου: δεν καταλαβαίνεις τι συμβαίνει [...] και ξέρεις γιατί; Επειδή, όλα αυτά τα χρόνια, σου μάθαιναν, σκοπίμως, λάθος πράγματα [...] Γι' αυτό και δεν μπορείς να συλλάβεις το αληθινό νόημα και την ουσία του έξω κόσμου... (p.149-150)*
But, what the heck [...] I'm not asking you to do anything bad or harmful for you and your life! Vivie dear, listen to me, my little girl: you don't understand what is going on [...] and you know why? Because, all these years, you've been taught the wrong things on purpose [...] And that's why you can't grasp the true meaning and the essence of the outside world...

In example 7, Vivie accuses Praed of hiding the truth about her mother from her, for so long, and Praed hastens to defend Mrs. Warren. Speaking of Mrs. Warren, TT2 highlights what may be assumed to be the pragmatic reading of the ST item *unmarried woman*: *μια ανύπαντρη και μόνη γυναίκα* (*an unmarried and lonely woman*), which contributes to shaping the audience's attitude towards Mrs Warren, by generating positive implications. TT1 leaves the item uninterpreted.

Example 7

- ST *Praed: [...] though I know that your mother is an unmarried woman, I do not respect her the less on that account. (p. 1849, Act IV)*
- TT1 *Πράηντ: [...] αν και ξέρω πως η μητέρα σας δεν είναι παντρεμένη, η εκτίμησή μου γ' αυτήν δεν λιγόστεψε καθόλου. (p. 77)*
[...] although I know that your mother is not married, my appreciation for her hasn't diminished at all.
- TT2 *Πράιντ: [...] αν και γνωρίζω από πρώτο χέρι πως η αξιότιμη μητέρα σας είναι μια ανύπαντρη και μόνη γυναίκα, σίγουρα δεν μειώνεται ο σεβασμός και η εκτίμηση μου για κείνην, ούτε*

στο ελάχιστο. (p.138)

[...] *although I know firsthand that your honourable mother is an unmarried and lonely woman, my respect and appreciation for her is definitely not diminished in the least.*

The two female social roles are assigned different representation in the two versions. TT2 constructs a more positive figure of Mrs. Warren through references to God (which imply a religiously aware worldview), psychological attachment to family associates, vulnerability and suffering etc. On the other hand, TT2 Vivie is more self-assured and aggressive than TT1 Vivie, which heightens the mother-daughter conflict.

2.2. Reflection of social hypocrisy

Reflection of social hypocrisy has a fair share in the representation. In the following extract, Frank has a conversation with his father, Reverend Gardner about his future. Frank tells his father that Vivie has brains as well as money but the Reverend believes that there are more important things, social status for example. While in TT1 the Reverend appears to be rather indifferent to money, TT2 implies that the Reverend is not indifferent to money through the *μόνον* addition: *δεν εννοούσα μόνον... τα χρήματα* (*I didn't only mean... money*). The assumption is that the Reverend does not care only about social status, but money as well, and this is more obvious in TT2. Moreover, rendition of ST item *social position* as TT2 *κοινωνική θέση και καταξίωση* (*social position and recognition*) highlights the clergyman's hypocritical role.

Example 8

ST *Rev. Samuel: I was not thinking of money, sir. I was speaking of higher things. Social position, for instance. (p. 1820, Act I)*

TT1 *Σεβ. Σάμουελ: Δεν ενδιαφερόμουν για τα λεφτά, κύριε. Μιλούσα για ευγενικότερα πράγματα. Για την κοινωνική θέση παραδείγματος χάρι. (p. 18)*

I wasn't showing interest in money, sir. I was talking about nobler things. About social position for example.

- TT2 *Αιδεσιμώτατος*: Ανώριμε νεαρέ, μη βιάζεσαι τόσο! Δε σκεφτό-
μουν και δεν εννοούσα *μόνον*... τα χρήματα, αλλά κάτι πιο
υψηλό και πολύτιμο... ας πούμε, την κοινωνική θέση και κατα-
ξίωση! (p. 59)
*Callow young man, don't hurry so much! I wasn't thinking about
and didn't only mean... money, but something higher and more
valuable... let's say, social position and recognition!*

In example 9, the Reverend expresses his sharp objection to the prospect that Frank and Vivie may get married. His reaction is justified on the grounds that in the past, the Reverend and Mrs. Warren had an affair which makes him concerned about the potential of Frank and Vivie being siblings. His intensified objection in TT2 through rendition of ST item *it's impossible* as *αποκλείεται είναι εντελώς αδύνατο (no way, it's completely impossible)*, foregrounds the incest theme, which Dierkes-Thrun (2006) claims is another parallel theme in the play, apart from that of prostitution. Moreover, in TT2, the Reverend uses plural forms in addressing Mrs. Warren, which connotes social distance (and respect, though he looks down on her). TT2 also employs a reference to God *Για όνομα του Κυρίου (for God's sake)* highlighting conflicting aspects of his personality.

Example 9

- ST *Rev. Samuel*: But married to him! – your daughter to my son!
Only think: *it's impossible*. (p. 1824, Act II)
- TT1 *Σεβ. Σάμουελ*: Μα να παντρευτεί αυτόν! Η κόρη σου με το γιο
μου! Σκέψου το λοιπόν. Είναι αδύνατο. (p. 26)
*But marry him! Your daughter with my son! Just think about it. It's
impossible.*
- TT2 *Αιδεσιμώτατος*: Τι πράγμα, να παντρευτεί αυτόν; Η κόρη σας το
γιο μου; *Για όνομα του Κυρίου*, για σκεφτείτε το λιγάκι λογικά:
αποκλείεται, είναι εντελώς αδύνατο! (p. 68)
*What, marry him? Your daughter my son? For God's sake, just
think about it a little reasonably: no way, it's completely impos-
sible!!*

Intensification seems to be a tendency privileged in TT2. In example 10, TT2 also intensifies conflicting values to foreground the theme of hypocrisy. It reveals the hypocritical attitude of Frank who neither cares about morality nor has morals himself. In essence, he is one of those members of society who exploit their fellow people in the name of profit having also the audacity to judge them. TT2 intensified rendition of ST item *can't bring myself to touch the old woman's money*. TT2 item *θα ήταν εντελώς ανεπίτρεπτο και ποταπό έστω και να... αγγίξω τα χρήματα..* (*it would have been completely disgraceful and contemptible, even to ... touch the money*) contrasts with the degrading effect of TT2 item *γριά μέγαιρα* (*hag*) rendering ST item *old woman*. This highlights hypocritical aspects of behaviour.

Example 10

- ST *Frank: [...] it's not the moral aspect of the case: it's the money aspect. I really can't bring myself to touch the old woman's money now. (p. 1850, Act IV)*
- TT1 *Φρανκ: Δε μ' ενδιαφέρει η ηθική πλευρά του ζητήματος. Μ' ενδιαφέρει η χρηματική. Τώρα βέβαια δε θα μπορώ να βάλω χέρι στα λεφτά της γριάς, έτσι δεν είναι; (p. 80)*
I'm not interested in the moral aspect of the matter. I'm interested in the financial. Now of course I won't be able to dig into the old woman's money, will I?
- TT2 *Φρανκ: [...] δεν με ενδιαφέρει τόσο το... ηθικό μέρος του προβλήματος, ούτε είναι αυτό που, ουσιαστικά, με εμποδίζει. Καταλαβαίνεις πως, ειδικά αυτή τη στιγμή, θα ήταν εντελώς ανεπίτρεπτο και ποταπό, έστω και να... αγγίξω τα χρήματα αυτής της γριάς μέγαιρας... έτσι δεν είναι; (p. 141)*
[...] I'm not that interested in the ... moral part of the problem, neither is it this that, actually, gets in my way. You understand that, especially during this time, it would have been completely disgraceful and contemptible, even to ... touch the money of this hag... wouldn't it?

Findings show that TT1 takes a rather intentional approach to representation, with TT2 rather favouring a constructionist approach (Hall 1997).

3. Reflecting social identities on stage

Analysis of shifts, which realize the intentional (TT1) and constructionist (TT2) approach to representation within the feminist translation paradigm, has drawn on how implicatures (Grice 1975) are generated in the target version. In order for the translators to achieve the intended implicatures, the maxim of Relevance was renegotiated in the two versions to allow generation of intended meaning. For instance, the religiously aware expressions used in Mrs. Warren's TT2 discourse are an instance of the translator's renegotiating the maxim of relevance in TT2, in order to foreground positive aspects of the character's profile. In the same vein, the intimate language Mrs. Warren employs towards her daughter generates intended aspects of her character, especially in TT2. Likewise, the Reverend's hypocritical attitude is constructed by juxtaposing incongruous and potentially conflicting aspects of human conduct.

There may be various reasons why representation of social identities may vary in the two target versions (Lefevere 1992, Heylen 1993, Bassnett 1998, Aaltonen 2000, Naude 2005, Baker 2005). Feminist translator approaches have drawn attention to the gender of translators and their role in contributing to "furthering knowledge and transporting texts across cultures, as well as their subjective involvement and intervention in such texts" (von Flotow 2011:124). As von Flotow suggests

[t]he impetus for such research derives from feminist literary historiography, which has sought to counter the effects of the literary canon that has promoted and recognized male writers and translators at the expense of female writers and translators, thus depriving cultures and societies of the work and ideas of an important and different sector of the population (ibid: 123-124).

As TT1 has been produced by a male translator and TT2 by a female one, an assumption is that the gender of translators may have

contributed to reflection of the play's gendered identities, e.g. Vivie's or Mrs. Warren's representation through language, in addition to the temporal distance between the target versions.

Evidently, the fifty years which elapsed between the two performance versions must have been another factor which has affected the representation of the characters. One suggestion is that social practice in Greek society has changed within these fifty years and the translations reflect these changes. TT2 translator is interfering with the representation of characters more drastically, doing justice to the play's themes and the playwright's intentions, as analyzed in bibliographical sources.

In discussing sociological approaches to translation, Inghilleri (2011) refers to Bourdieu's view of the social, which "foregrounds social practices not individual actions" (ibid: 280):

For Bourdieu, individuals act in habitual, conventionalized ways that are to a large extent the product of incorporation of social structures, structures that are themselves the product of historical struggles and which are therefore subject to change (ibid).

Evidently, TT2 translation registers social structures manifested in female social behavior, which are a product of historical struggles and subject to change. TT2 reflects conventionalized modes of expression at the time of staging and an ideological positioning in agreement with shifting social structures. The view is in agreement with accounts of discourse practices in critical linguistics² and CDA, which view that discourse is "both socially conditioned and *shapes* social relationships" (Saldanha 2011: 151, emphasis in original).

Another reason for variation between the two versions may be shifting stage conventions within a target culture, which may affect representation of characters in performance discourses. TT1 translator, Aris Alexandrou, may have responded to stage conventions at the time of staging, favouring a more faithful rendering of the source text. Che Suh (2002) argues that before the 1970s translations used to

² The "critical approach to discourse analysis that uses Halliday's systemic functional grammar as an analytic methodology" Saldanha 2011: 151.

be faithful copies of the original texts for fear of potential unintended effects produced by adaptations.

Anderman (2011) refers to an inherent danger in approaches to drama translation which favour a considerable degree of adaptation, while Bassnet (1998) refers to Chechov's Anglicization which in fact altered the ideological basis of the Russian playwright's thinking in the English target versions of his plays. TT1 translation seems to be avoiding adaptation for fear of betraying the original, whereas TT2 assumes more awareness of shifting socio-cultural parameters within target society (and globally) which have affected representation of characters.

The two versions seem to conform to different views about what a representation through language is. Hall (1997) set up a three level model of representation approaches through language, comprising

- a *reflective* or *mimetic* approach to representation, in which language functions as a mirror,
- an *intentional* approach, in which "words mean what the author intends they should mean" (1997:25), and
- a *constructionist* (or *constructivist*) approach, in which social actors "use the conceptual systems of their culture and the linguistic and other representational systems to construct meaning" (ibid).

TT1 translation seems to be a manifestation of the intentional approach to representation, where high respect for the author's words renders a version which is very much concerned with fidelity in order to preserve the spirit of the original. TT2 translation seems to be a manifestation of the constructionist approach to representation, where social actors and 'the conceptual systems of their culture' are taken into account in meaning construction. Although intentional approaches to representation do appear in present-day performance practice in Greece (Sidiropoulou 2012), constructionist approaches to representation on stage are rather typical.

The study shows that the two conceptual axes of the research, namely, reflection of gender roles and social hypocrisy, are given a different representation in the two versions, in agreement with narratives (about gender roles and social values, [Somers and Gibson

1994]) circulating in the target environments at the time of staging: TT2 does justice to author intentions through symbolic practices constructing meaning in the target environment, and TT1 does justice to author intentions through focus on discourse practices of the source text, assuming that meaning is imposed by the speaker rather than constructed by the symbolic practices of signification.

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