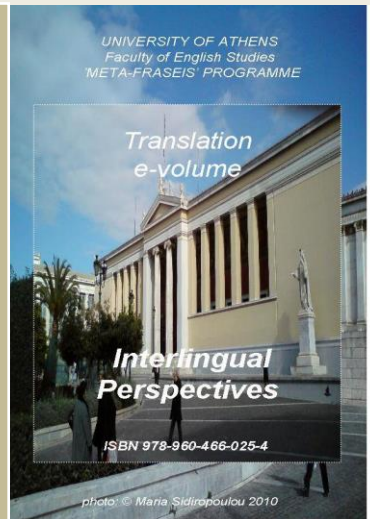Ourania Tsiakalou 2012

Gender identities and the American dream in *A Streetcar Named Desire*

GENDER IDENTITIES AND THE AMERICAN DREAM IN *A STREETCAR NAMED DESIRE*

Ourania Tsiakalou

Abstract
During the past decades there has been a growing interest in questions of cultural representation and gender identity in transla-tion research. The paper aims at exploring textual representation of gender identities and the American dream in two Greek translations of Tennessee Williams' *A Streetcar Named Desire* (1947). The research framework is the feminist translation paradigm (von Flotow's 1991, 2011, Simon1996). Findings suggest that the 'broken world' of post-war US is given different representations in the two versions: TT1 (1998) exhibits stronger domesticating effects, while TT2 (2008) is more interested in constructing a deeply rooted patriarchal structure and a clearer intention for reconstructing the representation of the American dream. The study indicates how the practice of translation can challenge a dominant discourse.

Key words
Translation, gender, sexuality, American dream, feminist translation, post-structuralism

1. The play
The main characters of the play are Blanche, a teacher from Southern States, her sister, Stella and her partner, Stanley. After the auction of her family's property, Blanche pays a short visit to Stella and her partner's house. She ends up staying for long in this house in a context of intense conflicts between Blanche and Stanley, the flirt between Blanche and Mitch, revelations about Blanche's past, as well

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as moments of crises in Stella and Stanley's relation. The climax comes with Blanche's rape by Stanley, in the second-to-last scene, and her nervous breakdown in the last scene, after which she presumably enters some asylum. Oklopčić (2008) claims that Blanche is reminiscent of the stereotype of the 'Southern belle', who is attributed femininity, sensitivity, naivety, passivity, vanity and gentle manners:

> Williams portrays Blanche as the last representative of the old aristocracy who tries to survive in the modern world by escaping to alcohol, madness, promiscuity and whose memories are bitter since they are burdened by racial and sexual sins of her ancestors (Oklopčić 2008 online).

Stanley is an uneducated Polish of manual labour who embodies the stereotype of masculinity, physical power, dominance, brutish instincts. On the one hand, there is Blanche who lost her family property and thus her financial and social status, and on the other hand there is Stanley who has managed everything with hard personal work. What is more, having been born in the USA, he identifies himself as an American recognizing and honouring his Polish origins at the same time. This character realizes the American identity and culture as shaped by the combination of various ethnicities and cultures.

Each one of the three basic characters represents a different aspect of what is called 'the American dream'. The American dream "is grounded in the widely shared belief that American society offers equal and unlimited opportunities for upward mobility for those who embrace a strong work ethic, regardless of class origins." (Perucci and Wysong, 2008: 45-46). Stanley attempts to fulfill the American dream, not only through his individual labour, but relying on Stella's selling family property. Furthermore, he thinks of the US as the land of multiple opportunities and represents multiculturalism and industrialization of American society. As far as Blanche is concerned, her only means to succeed, i.e. attain the American dream, is the social status attributed to her by her education and her origins, which are invoked whenever she is intimidated (Schwecke 2005).

The play was written and opened on Broadway in 1947, directed by Elia Kazan who also directed a film adaptation of the play in

1951. The study examines two Greek performance translations of Tennessee Williams' play *A Streetcar Named Desire*. TT1 is by translator Marios Ploritis written in 1998 for a theatrical performance directed by Stamatis Fasoulis, and TT2 is by Angela Brouskou and Olia Lazaridou, written ten years later (2008) for a performance directed by Angela Brouskou[1].

ST   Williams, Tennessee. 2003. *A Streetcar Named Desire.* In Reidhead, Julia (ed.) *The Norton Anthology of American Literature.* 6th pub., E., 1979-2041. New York: Norton.

TT1   Τέννεση Ουίλιαμς. 1998. *Λεωφορείον ο Πόθος*. Αθήνα: Καστανιώτης (translation by Μάριος Πλωρίτης)

TT2   Τενεσί Ουίλιαμς. 2008. *Λεωφορείο ο Πόθος*. Εταιρεία Ελληνική Θεαμάτων. Unpublished translation by Angela Brouskou and Olia Lazaridou.

In the play, Tennessee Williams seems to be "constantly speak[ing] of gender, and almost as constantly of sexuality and sexual orientation" (Guilbert 2004: 85). The study examines (a) representation in the two versions of gender-motivated social segregation and (b) reflection of cultural elements which allude to characters' pursuing the American dream.

2. Gender performativity and the feminist translation paradigm

Butler, in her book *Gender Trouble*, introduces the theory of gender performativity. She claims that "there is no gender identity behind the expressions of gender; that identity is performatively constituted by the very 'expressions' that are said to be its results" (Butler 2006: 34).

The notion of gender performativity draws on J.L. Austin's linguistic theory of performative utterances (Austin 1961). Austin regards as performative those utterances that function in a performa-

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[1] I would like to thank Mrs. Angela Brouskou, Mrs. Olia Lazaridou and Ελληνική Θεαμάτων (Elliniki Theamaton) for providing me with the unpublished translation of the play for the purposes of this study.

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tive rather than referential way, which means that they rather perform acts than describe or refer to acts. In a similar manner, Culler (2000) explains Butler's theory of gender performativity: "we consider gender as performative, in the sense that it is not what one is but what one does […] a condition one enacts." (ibid: 103). It is assumed that gendered subjectivities do not simply reflect a 'female' or 'male' essence; they are rather constructed being performed through (linguistic) acts. For instance, masculinity is not a 'natural' trait of male characters; it is rather performed through aggressive linguistic behavior manifested through relevant options.

This post-structuralist notion of gender identity construction through discourse is a central point in translation studies as well. As mentioned by von Flotow in her article "Feminist Translation: Contexts, Practices and Theories" (1991), second wave feminism and post-structuralist thought, the work of intellectuals such as Derrida, as well as postcolonial theory are ways in which cultural and sociological reflection has joined translation studies.

Feminist (or patriarchal) standpoints of the translators are assumed to affect rendition of identity in translation. Von Flotow delineates the feminist translation's strategies and practices:

> The feminist translator, following the lead of the feminist writers she translates, has given herself permission to make her work visible, discuss the creative process she is engaged in, collude with and challenge the writers she translates (1991: 7).

So, "feminist translation has to do with issues of authority (gender authority and authority on the text) and includes extending and developing the intention of the original text" (Simon 2005 [1996]: 12). An idea brought forward by post-structuralist thinkers (Derrida and Venuti 2001) is that translators may challenge the 'superiority' of the source text and author with claims relevant to gender, sexual and cultural identities. Approaches such as that of feminist translation are ways of affirming, deconstructing, posing a critique or even reinforcing the structures that define those identities.

Conversely, Komissarov's article "Language and Culture in Translation: Competitors or Collaborators?" highlights the potential of

target versions to broaden the cultural perception of receptors, per-
haps assuming some superior or inferior status of the source text.

> Translation is an important vehicle for intercultural contacts.
> Translating from culture to culture means, first and foremost,
> to bring to the receptors new facts and ideas inherent in the
> source language culture, to broaden their cultural horizons, to
> make them aware that other people may have different cus-
> toms, symbols and beliefs (Komissarov 1991: 15).

One question is how these two competing views may affect the re-
presentation of gender identities and the American dream.

3. Identity construction and translation shifts

On the assumption that "the cultural bias of the translator inevitably
shapes his or her perception of the materials being translated, often
in ways that he or she is unaware of" (Allen 1986: 2110), the paper
shows standpoints of the translators affecting representations of
gender identity and the American dream in various ways.

3.1. Gendered representations

Examples in this section come from the third, the sixth and the tenth
scene of the play and indicate that the two versions construct gender
identities differently, emphasizing women's subordination, masculi-
nity[2] (reflected in discourse through lack of affectivity and a tenden-
cy for domination over interlocutors), gender-motivated social segre-
gation, women's subjectivity etc.

   Example 1 provides an instance of identical representation of gen-
der identity (in TT1 and TT2). For instance, Blanche's subordination
as a woman (and visitor) towards Stanley (the host) and his friends is
visible in example 1, through the tentative modal verb *could I kibitz?*
conventionally conveying a tone of politeness. Both target versions

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[2] As far as the notion of masculinity is concerned, I follow Jack Sattel's de-
finition as cited by Kiesling: "the starting point for understanding mascu-
linity lies, not in its contrast with femininity, but in the asymmetric domi-
nance and prestige which accrues to males in this society" (Kiesling 1998:
65).

register Blanches' subordination intention through her discourse
(TT1 *Επιτρέπεται να* [*May I*]/TT2 *θα σας γίνω βάρος;* [*will I be a bur-
den?*]).

Example 1
ST   *Blanche:* Poker is so fascinating. *Could* I kibitz? (scene 3, p.
           1996)
TT1   *Μπλανς:* Το πόκερ είναι τόσο συναρπαστικό! *Επιτρέπεται να* πα-
           ρακολουθήσω; (scene 3, p. 68)
           Blanche: Poker is so fascinating! May I kibitz?
TT2   *Μπλανς:* Το πόκερ είναι τόσο συναρπαστικό παιχνίδι… *θα σας
           γίνω βάρος* αν παρακολουθήσω; (scene 3, p. 2)
           *Blanche: Poker is such a fascinating game… will I be a burden for
           you if I kibitz?*
The following sections focus on translation shifts, rather than simila-
rities, shaping the representation of gender identities and the Ameri-
can dream.

3.1.1 Women's subordination
Instances of shifts in Stella's reflection of subordination have been
highlighted in Pavlos Matessis' translation of the play (Sidiropoulou
2012). Paradoxical as it may seem, if we take into account the fact
that it is in the tenth scene when Stanley rapes Blanche imposing his
physical domination on her, subordination seems more intense in the
third and the sixth scene. We are therefore led to observe that sexism
is not present only at moments when physical violence prevails but
is constantly reproduced, even during trivial social encounters in
social contexts, where gender identities are most rigid. In the third
scene, where Stanley and his friends play poker, and the sisters came
back from an outing, he asks Stella where they had been: in TT2 he
addresses her using a *singular* verb form (*Πού ήσουνα;* [*where were
you*]) assuming direct imposition, whereas in TT1 he uses a *plural*
verb ending (*Πού πήγατε;* [*where did you go*]), which rather blurs
intention of imposition and the macho identity.

Example 2

ST   *Stanley:* Where you been?

      Stella: Blanche and I took in a show. Blanche, this is Mr. Gon-
         zales and Mr. Hubbel.

      Blanche: Please don't get up.

      Stanley: Nobody's going to get up, so don't be worried. (scene
         3, p. 1996)

TT1   *Στάνλεϋ:* Πού *πήγατε;*

      Στέλλα: Σε μια ταινία. Μπλανς, ο κύριος Γκονζάλες και κύριος
         Χάμπελλ.

      Μπλανς: Παρακαλώ, μη σηκώνεστε.

      Στάνλεϋ: Έννοια σου και κανένας δε θα σηκωθεί! (scene 3, p.67)

      Stanley: Where did you go?

      Stella: At a movie. Blanche, Mr. Gonzales and Mr.Hubbel

      Blanche: Please, don't stand up.

      Stanley: Don't worry nobody will stand up.

TT2   *Στάνλεϋ:* Πού *ήσουνα;*

      Στέλλα: Σινεμά με τη Μπλανς. Μπλανς, από δω ο κύριος Γκον-
         ζάλες και ο κύριος Χάμπελλ.

      Μπλανς: Παρακαλώ μη σηκώνεστε.

      Στάνλεϋ: Μην ανησυχείς, δεν πρόκειται να σηκωθεί κανείς.
         (scene 3, p. 2)

      Stanley: Where were you?

      *Stella: At the cinema with Blanche. Blanche, here is Mr. Gonzales
      and Mr. Hubbel.*

      Blanche: Please don't stand up.

      Stanley: Don't worry, nobody will stand up.

Moreover, in the sixth scene (example 3), after Blanche's date with
Mitch and the moment before they enter the house, Blanche makes a
more indirect request to Mitch, in TT2, to trace her key in her purse,
through *Μήπως μπορείς να βρεις το κλειδί…* [*Could you possibly find*],
which may assume a stronger exhaustion on her part, vs. TT1 ren-
dering *Κοιτάς, σε παρακαλώ …*(*Can you please look…*).

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Example 3

ST *Blanche:* See if you can locate my door-key in this purse.
    When I'm so tired my fingers are all thumbs.
    Mitch: This it? (scene 6, p. 2013)

TT1 *Μπλανς: Κοιτάς, σε παρακαλώ*, στην τσάντα μου, να βρεις το
     κλειδί της πόρτας; Όταν είμαι τόσο κουρασμένη, τα
     δάχτυλά μου πετρώνουν!
     Μιτς: Αυτό είναι; (scene 6, p. 124)
     *Blanche: Can you please, look, in my purse, to find the key of the
     door? When I am so tired my fingers turn into stones.*
     Mitch: This it?

TT2 *Μπλανς: Μήπως μπορείς να βρεις το κλειδί μέσα απ' την τσάντα
     μου; Όταν είμαι κουρασμένη, κοκαλώνουν τα δάχτυλά
     μου.*
     Μιτς: Αυτό είναι; (σκηνή 6, σελ. 1)
     *Blanche: Could you possibly find the key in my purse? When I am
     tired, my fingers are stunned.*
     Mitch: This it?

TT2 version seems to register a weaker version of Stella (example 2)
and Blanche (example 3) realizing a different approach to reflecting
female subordination. The next section further elaborates on gender
identity construction.

3.1.2 Gender-motivated social segregation
Rendition of example 4 registers a stronger awareness of gender mo-
tivated segregation, on the part of Stanley, in TT2, through added
item *οι γυναίκες* (*you women*), which does not appear in TT1.

Example 4

ST *Stanley:* […] Why don't you women go up and sit with
    Eunice ? (scene 3, p. 1996)

TT1 *Στάνλεϋ:* […] Γιατί δεν ανεβαίνετε απάνω, να κάνετε παρέα
     στη Γιούνις; (scene 3, p. 68)
     *Stanley: No! why don't you go upstairs to keep company to
     Eunice?*

TT2   *Στάνλεϋ:* […]. Γιατί δεν πάτε *οι γυναίκες* επάνω να κάτσετε με
        τη Γιούνις; (scene 3, p. 2)
        Stanley: Yes, you will. Why don't you women go upstairs to sit
        with Eunice?

Likewise, in the sixth scene, example 5, during Mitch's date with
Blanche, Mitch refers to himself in TT2 by referring to his gender
identity (*Ένας <u>άντρας</u>*) exploiting the opportunity ST offers (<u>*A man*</u>
with a heavy build), whereas TT1 does not seem to need an explicit
reference to the gender identity of Mitch.

Example 5
ST   *Mitch:* A man with a heavy build… (scene 6, p. 2015)
TT1   *Μιτς:* Όταν είσαι χοντροκαμωμένος…(scene 6, p. 129)
        Mitch: when you are clumsy…
TT2   *Μιτς:* Ένας *άντρας* μεγαλόσωμος…(scene 6, p. 3)
        Mitch: A husky man…

This gender-related segregation reflects a binary perception of gen-
der and a hierarchical intention. Donald Hall's (2001) introduction to
deconstruction and post-structuralist thought highlights Derrida's
idea that "binaries are almost always hierarchical in value, with the
first term being the preferred, privileged one" (Hall 2001: 162). Fema-
le identity is thus presented as rather inferior and subordinate. Gen-
der-motivated segregation is also reflected in TT2, example 6, throu-
gh Stella's reference to addressees' gender identity (*Τ' <u>αγόρια</u> παίζουν*
ακόμα [*The <u>boys</u> are still playing*]). TT1 does not show any explicit refe-
rence to gender.

Example 6
ST   *Stella:* Well, well, well I see you *boys* are still at it (scene 3, p.
        1996)
TT1   *Στέλλα:* Μπράβο! Ακόμα παίζετε; (scene 3, p. 67)
        Stella: Bravo! Are you still playing?
TT2   *Στέλλα:* Μπα μπα μπα, τι βλέπω; Τ' *αγόρια* παίζουν ακόμα.
        (scene 3, p. 2)

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Stella: Well, well, well, what do I see? The boys are still playing.

3.1.3 Representation of masculinity

Another aspect of identity represented differently in the two Greek translations is observed in the representation of male characters' masculinity, which is realized through less affective discourse. In example 7, we see that Mitch, on announcing his intention to leave his friends soon, says *I oughta go home pretty soon*, which is rendered almost literally in TT1, but enforced through the low tenor idiomatic expression *να του δίνω* (*I gotta hit the road*) in TT2; his discourse in TT2 becomes more direct, sharp and colloquial.

Example 7

ST   *Mitch:* I'm out again. I oughta go home pretty soon.
        Stanley: Shut Up.
        Mitch: I gotta sick mother. She don't go to sleep and I come in
            at night. (scene 3, p. 1995)

TT1   *Μιτς:* Εγώ, πάσο. Πρέπει *να γυρίσω* νωρίς σπίτι.
        Στάνλεϋ: Σκασμός!
        Μιτς: Έχω άρρωστη τη μάνα μου. Δεν κλείνει μάτι αν δεν
            γυρίσω. (scene 3, p. 66)
        Mitch: I'm out. I oughta go home pretty soon.
        Stanley: Shut up!
        *Mitch: I have my mother sick. She doesn't close an eye if I don't get
            back.*

TT2   *Μιτς:* Και πάλι πάσο. Πρέπει *να του δίνω* σε λίγο.
        Στάνλεϋ: Κόφτο.
        Μιτς: Έχω άρρωστη μάνα. Δεν κοιμάται μέχρι να γυρίσω.
            (scene 3, p. 1)
        Mitch: I'm out again. I gotta hit the road soon.
        Stanley: Cut it.
        Mitch: I' ve got a sick mother. She doesn't sleep until I'm back.

Stanley informs Blanche about her sister's childbirth saying *the baby won't come before morning* in example 8. TT2 registers Stanley's non-involvement in the childbirth incident through TT2 item *Το μωρό το*

περιμένουν αύριο *το πρωί* (<u>*They*</u>*'re expecting the baby…*), whereas in TT1 a non-involvement attitude does not arise, especially through the idiomatic expression *θα σκάσει μύτη* (*will pop out*). Bonino (1995) refers to the non-involvement intention as an instance of 'micro-machismo'.

Example 8
ST   *Stanley:* The baby won't come before morning. (scene 10, p. 2031)
TT1   *Στάνλεϋ:* Το μωρό δε *θα σκάσει μύτη* ως το πρωί… (scene 10, p. 131)
         Stanley: The baby won't pop out until the morning.
TT2   *Στάνλεϋ:* Το μωρό *το περιμένουν* αύριο το πρωί. (scene 10, p. 1)
         Stanley: They're expecting the baby to come tomorrow morning.

In example 9, male domination is stronger in TT2, through Stanley's direct suggestion *Να μένεις σπίτι σου* (*Stay at your home*) vs. TT1 indirect suggestion, *γιατί δεν έμενες μαζί της;* (*why didn't you stay with her?*). Directness is assumed to shape a different construction of masculinity.

Example 9
ST   *Stanley:* Then why don't you stay home with her?
         Mitch: She says to go out, so I go, but I don't enjoy it. All the while I keep wondering how she is. (scene 3, p. 1995)
TT1   *Στάνλεϋ:* Τότε, *γιατί δεν έμενες μαζί της;*
         Μιτς: Εκείνη μου λέει να βγαίνω και βγαίνω, αλλά δεν το φχαριστιέμαι. Όλη την ώρα, σκέφτομαι τι να κάνει… (scene 3, p. 66)
         Stanley: Then, why didn't you stay with her?
         Mitch: She tells me to go out and I go out, but I don't enjoy it. All the while I'm wondering what she's doing…
TT2   *Στάνλεϋ: Να μένεις σπίτι σου* τότε, μαζί της.
         Μιτς: Αφού μου λέει να βγαίνω, βγαίνω, αλλά δεν το φχαριστιέμαι. Όλη την ώρα αυτήν σκέφτομαι (scene 3, p. 1)
         Stanley: Stay at your home then, with her.

> *Mitch: since she tells me to go out, I go out, but I don't enjoy it. All the while I'm thinking of her.*

Likewise, a male domination intention is registered in TT2 through the lower tenor expressive item *γουστάρουμε* (*want, like*) emphasizing Stanley's non-cooperative attitude and reflecting gender superiority. Conversely, TT1 rendition *Όσο κρατήσει* [*As much as it will (last)*] does not carry any explicit implications of non-cooperation.

Example 10

ST   *Stella:* How much longer is this game going to continue?
        Stanley: Till we get ready to quit. (scene 3, p. 1996)
TT1   *Στέλλα:* Πόσο θα κρατήσει αυτό το παιχνίδι;
        Στάνλεϋ: Όσο κρατήσει! (scene 3, p. 67)
        Stella: How much will this game continue?
        Stanley: As much as it will!
TT2   *Στέλλα:* Θα παίζετε για πολύ ακόμα;
        Στάνλεϋ: Για όσο *γουστάρουμε.* (scene 3, p. 2)
        Stella: Will you be playing for long?
        Stanley: For as much as we want to.

Later on, in the tenth scene, Blanche talks to Stanley about the invitation for a cruise she has supposedly received (example 11). The two versions reflect different approaches to Blanche's subjectivity that holds an illusionary perception of reality and her position in it. TT2 represents her subjectivity in an active way through the item *θα ζήσω* (*I will experience*). She is attributed the power and assertiveness that she is constantly seeking to confirm for herself. By contrast, TT1 item *θα με ψυχαγωγήσουν* (*they will entertain me*) assumes a passive attitude on her part in the 'entertainment' incident, implying a weaker female subject position and a stronger assumption of masculine superiority.

Example 11

ST   Blanche: Well, anyhow, I shall be entertained in style.
      Stanley: Uh-huh. It goes to show, you never know what is

coming. (scene 10, p. 2032)
TT1 *Μπλανς:* Μια φορά, θα με *ψυχαγωγήσουν* με όλα τα μεγαλεία.
  Στάνλεϋ: Όχι, θα κάτσουνε! Που θα πει ότι, ποτέ δεν ξέρεις τι
    σου μέλλεται! (scene 10, p. 183)
  Blanche: Once, they will entertain me in all splendors.
  Stanley: As if they wouldn't! Which goes to show, you never know
    what is meant for you.
TT2 *Μπλανς:* Τέλος πάντων, εγώ *θα ζήσω* μεγαλεία τώρα…
  Στάνλεϋ: Μάλιστα… είδες που ποτέ δεν ξέρεις τι σου
    ξημερώνει; (scene 10, p. 2)
  Blanche: Anyway, I will experience splendors now…
  Stanley: Right… Can you see that you never know what comes for
    you the next day?

The play is abundant in representations of male and female sexuality, which the target versions seem to register sometimes identically and sometimes differently. Varying patterns of sexuality appear in examples 12 and 13 with TT1 honorific *χρυσέ μου* (*honey, dear*) vs. TT2 honorific *μωρό μου* (*baby*): in TT2 the sexual connotation is clearer, while the intimacy carried by TT2 expression may assume a stronger awareness of the masculine 'other'.

Example 12
ST *Blanche:* No, honey, that's the key to my trunk which I must
    soon be packing. (scene 6, p. 2013)
TT1 *Μπλανς:* Όχι, *χρυσέ μου*, αυτό είναι το κλειδί του μπαούλου
    μου- που πρέπει να το ετοιμάσω, όπου να' ναι. (scene 6, p.
    125)
  Blanche: No, honey, this is my trunk's key- which I must soon be
    packing.
TT2 *Μπλανς:* Όχι *μωρό μου*, αυτό είναι το κλειδί της βαλίτσας μου,
    την οποία θα πρέπει σύντομα ν' αρχίσω να ετοιμάζω…
    (scene 6, p. 1)
  Blanche: No baby, this is my trunk's key, which I must soon start
    packing.

In example 13, Blanche addresses Mitch in French: *Voulez-vous coucher avec moi ce soir? Vous ne comprenez pas? Ah, quell dommage!*, which Mitch does not understand. TT2 translates the rest of the exchange, *I mean it's a damned good thing* almost literally, preserving the reference to sexual intercourse (through *Κι είναι τόσο ωραίο πράγμα…* [*And it's such a nice thing…*]), whereas TT1 blurs explicit reference to *sexual intercourse* (through TT item *υπέροχα* [*wonderfully*]). Blanche's empowered behaviour in TT2 assumes a weaker awareness of addressee's masculine identity.

Example 13
ST   *Blanche:* Voulez-vous coucher avec moi ce soir? Vous ne comprenez pas? Ah, quell dommage! – I mean it's a damned good thing. (scene 6, p. 2015)
TT1 *Μπλανς:* Voulez-vous coucher avec moi ce soir? Vous ne comprenez pas? Ah, quell dommage! Θέλω να πω, υπέροχα! (scene 6, p. 128)
       Blanche: Would you like to sleep with me tonight? You don't understand? Oh, it's a pity! I want to say, wonderfully!
TT2 *Μπλανς:* Voulez-vous coucher avec moi ce soir? Vous ne comprenez pas? Ah, quell dommage! Κι είναι τόσο ωραίο πράγμα… (scene 6, p. 2-3)
       Blanche: Blanche: Would you like to sleep with me tonight? You don't understand? Oh, it's a pity! And it's such a nice thing…

Blanche is represented as a person who dares to express her intense sexuality even with the discretion and ambiguity imposed on her by the social context within which she finds herself.

Female subordination, gender-motivated social segregation male masculinity and sexuality are underlined in TT2 to foreground a representation which more explicitly highlights gender inequality.

3.2 Cultural identity and the American dream
The American culture of middle 20th century is vividly present in Tennessee Williams' play. It is manifested through references to food, music, place names, shops' names and typical American tradi-

tions. The characters are people of post-war USA, who come from different social classes and bear different nationalities, each of them struggling for success using the resources they have. They struggle, dream of, get close to and lose the American dream. TT2 tends to preserve ST cultural references producing a 'very American' result and allowing connotations of the American dream. In example 14, the ST *chop suey* reference is rendered in terms of a TT1 lower tenor option for *food/grub* (*μάσα*), whereas TT2 simply transliterates the item preserving the cultural reference. In the same vein, in example 15, the *Xavier Cugati* reference is omitted in TT1 as irrelevant, but preserved in TT2.

Example 14
ST   *Pablo:* Why don't somebody go to the Chinaman's and bring
         back a load of chop suey? (scene 3, p. 1995)
TT1   *Πάμπλο:* Δεν πετιέται κάποιος στου Κινέζου να φέρει λίγη
         μάσα; (scene 3, p. 65)
      *Pablo: Won't anybody go quickly to the Chinese's to bring some
         grub?*
TT2   *Πάμπλο:* Πάει κάποιος μέχρι τον κινέζο να φέρει κάνα τσοπ
         σουι; (scene 3, p. 1)
      Pablo: Will somebody go to the Chinese's to bring some chop suey?

Example 15
ST   *Steve:* Sounds like Xavier Cugati (scene 3, p. 1997)
TT1   -
TT2   *Στιβ:* Τι είναι; Ξαβιέ Κούγκατ; (scene 3, p. 5)
      Steve: What's this? Xavier Cugati?

In example 16, Blanche's *thank you* reply and honorific (*sir*) are transliterated in TT2, but translated in TT1. Likewise, in example 17, Blanche in observing that the street is deserted says: *Even the hot tamale³ man has deserted the street.* TT2 exploits the cultural reference

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³ Tamale: Mexican dish with chopped meat, red peppers etc.

to raise awareness of multiculturalism (manifested by the Mexican selling tacos), whereas TT1 blurs the multi-cultural perspective.

Example 16
ST   *Blanche: Thank you*, sir! I appreciate your gallantry (scene 3, p. 1999)

TT1   *Μπλανς: Ευχαριστώ, κύριε*, για την αβρότητά σας! (scene 3, p. 79)
        Blanche: Thank you, sir, for your courtesy!

KY2   *Μπλανς: Θενκ γιου σερ*. Εκτιμώ πολύ την ευγένειά σας. (scene 3, p. 7)
        Blanche: Thank you sir. I appreciate your politeness much.

Example 17
ST   *Blanche:* Even the hot tamale man has deserted the street (scene 6, p. 2013)

TT1   *Μπλανς:* Ακόμα κι ο γυρολόγος χάθηκε απ' τον δρόμο. (scene 6, p. 123)
        Blanche: Even the peddler has disappeared from the street.

TT2   *Μπλανς:* Ακόμα κι ο μεξικάνος που φτιάχνει τα τάκος έφυγε (scene 6, p. 1)
        Blanche: Even the Mexican that makes the tacos is gone.

Wealth is given an American gloss in example 18 through TT2 literal rendition of ST *Tiffany diamonds*. By contrast, TT1 tones down reflection of the American dream through the option *αληθινά διαμάντια (real diamonds)*.

Example 18
ST   Stanley: I thought it was Tiffany diamonds. (scene 10, p. 2032)

TT1   *Στάνλεϋ:* Κι εγώ τα νόμιζα *αληθινά διαμάντια*. (scene 10, p. 183)
        Stanley: And I took them for real diamonds.

TT2   *Στάνλεϋ:* Κι εγώ νόμιζα πως είναι *διαμάντια απ' το Τίφανυς*. (scene 10, p. 2)
        Stanley: And I thought they are diamonds from Tiffany's.

The two target versions seem to be instances of what Pieterse (1995, in Cronin 2011) has called 'centripetal' vs. 'centrigugal' globalization. Centripetal globalization implies "imperialism, subjection, hegemony, Westernization or Americanization" (ibid:127) and is realized through TT2, which favours a representation reflecting gender inequality by exposing and deconstructing extremely masculine or feminine gender identities and hegemonic American values. TT1, by contrast, may be assumed to be an instance of a centrifugal type of globalization, which results in "interdependence, interpretation, hybridity, syncretism" (ibid).

4. Broken worlds and the American dream

> And so it was I entered the *broken world*
> To trace the *visionary company of love*, its voice
> An *instant in the wind* (I know not whither hurled)
> But not for long to hold each desperate choice.
> (Hart Crane, *The Broken Tower*).

The stanza of the poem *The Broken Tower* is the epigraph to the text of *A Streetcar Named Desire* (Londré 2003). Its lines address issues discussed in the play. The 'broken world' seems to allude to post-war America, where values and social conventions were reconstructed. It is also the broken world of target social reality, gendered identity, sexuality. The 'visionary company of love' alludes to the American dream, and the dreams of target societies. Target versions may be assumed to be 'instants in the wind' of globalization, reconstructing representations in agreement with or challenging the conditions of reception of a socio-cultural system through translation (Sanderson 2005).

Translators put forward their own critique of gender structures and representations using, handling and exposing stereotypical gender identities and sexual roles that have been deeply entrenched in western culture. Von Flotow highlights the revisionist nature of gender politics and its effects which translation practice inscribes in texts:

> Gender as a category informing macro-analyses of translated
> texts is largely revisionist, exposing the fact that women and

other gender minorities have essentially been excluded from
or presented negatively in the linguistic and literary histories
of the world's cultures (2011: 123).

Variation in gender politics in the two target societies ended up in
translators' reconstructing varied representations of gender-motiva-
ted social exclusion practices, with the target versions exposing and
critiquing the dominant patriarchal rhetoric. Blanche, a 'symbol' of
professional and social failure, is gradually excluded as she descends
social scale, and this is also done discursively, and differently reflec-
ted in the two versions. Even when women's subjectivity is repre-
sented as intensely assertive, aggressive or somewhat dominating, it
signals an eventually unsuccessful attempt of women to transcend
men's domination; in fact they 'hit the wall' of gender hierarchy in
social and family relations receiving degrading or aggressive respon-
ses, and target versions seem to register variation in representations
of gender identities eloquently.

The American dream and ideology (the one that sustains and
perpetuates it, as "a 'Representation' of the Imaginary Relationship
of Individuals to Their Real Conditions of Existence" Althusser,
1969: 1498) is also reflected differently in target discourses. That
holds true since American cultural elements – which most often
appear in Blanche's discourse – are those which constitute the Ame-
rican dream and ideology in the text. The two versions construct
varied representations of Blanche, who is led to collapsing and
defeated in her attempt to fulfill the American dream.

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