

On the Etymological Aspect of the Three Different Turkish Translations of William Shakespeare's 66th Sonnet

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Abstract

This study aims to examine the interconnected Turkish translations of William Shakespeare's 66th sonnet by Turkish translators Can Yücel, Talat Sait Halman, and Hasan İlhan in a lexical and etymological perspective that explores the origin of the words used in texts, takes word choices and repetitions used in the translations as the main domains of analysis, and that intends to investigate their effects on the meaning of the translation. The word choices for translation in the three different translated versions of the same original work and their etymological origins are taken as the main fields of analysis in question specifically with regard to the idea of lexicology of Halliday and Yallop (2007), and their effects are examined and compared. Though lexical analysis is concerned with various subjects such as style variation, sound and meaning; in this study, particularly word usage and word choices are taken as the essential examining domains of the three Turkish translations of the 66th sonnet. In addition, some further analysis is made respecting the origins of specific words by taking their etymological characteristics into consideration. In this way, this study expects to contribute to translation studies in terms of poetry translation by putting forth the lexical and etymological examination of the same sonnet in three different translated versions.

Keywords: poetry translation, lexis, etymology, repetition, word choice

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William Shakespeare'in 66. Sonesinin Üç Farklı Türkçe Çevirisinin Etimolojik Kullanımları Üzerine

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Öz

Bu çalışmanın amacı, William Shakespeare'in 66.sonesinin Can Yücel, Talat Sait Halman ve Hasan İlhan tarafından Türkçeye çevirilerini; metinlerde kullanılan kelimelerin kökenlerini araştıran, incelemenin temel alanları olarak çevirilerde kullanılan kelime seçimleri ve tekrarları ele alan ve bu öğelerin çevirinin anlamı üzerindeki etkisini araştıran etimolojik ve sözcüksel açıdan incelemektir. Çalışmada aynı kaynak metnin üç farklı çevirisinde tercih edilen kelimeler ve bunların etimolojik kökenleri özellikle Halliday ve Yallop (2007)'un sözcükbilim anlayışıyla ilgili biçimde ele alınarak, çeviri metinler üzerindeki etkileri incelenmiş ve karşılaştırılmıştır. Sözcüksel analiz biçimsel farklılıklar, ses ve anlam gibi farklı konularla da ilgilenmiş ve bu çalışmada, 66.sonenin üç farklı Türkçe çevirisinde özellikle kelime kullanımları ve tercihleri temel inceleme alanları olarak belirlenmiştir. Bununla birlikte, kelimelerin etimolojik özelliklerinin de incelemeye alınmasıyla, belirli kelimelerin kökenleri hakkında detaylı bir inceleme yapılmıştır. Böylece bu çalışma, aynı sonenin üç farklı çevirisindeki sözcüksel ve etimolojik incelemeyi sunarak, özellikle şiir çevirisi alanında çeviribilim çalışmalarına katkıda bulunmayı amaçlamaktadır.

Anahtar kelimeler: şiir çevirisi, sözcük, etimoloji, tekrar, kelime seçimi

INTRODUCTION

William Shakespeare (1564-1616) is one of the most renowned and gifted poets that first springs to mind when the literary genre 'sonnet' is referred to in not only British literature but also world literature, though he is also known for his other poems such as *Venus and Adonis*, and *The Rape of Lucrece*. As in the history of world literature the works of distinguished artists and gifted poets have been continuously translated into other languages of other cultures, and so have Shakespeare's works. Among these languages is also Turkish, and almost all of Shakespeare's sonnets have been translated into it. And among Shakespeare's all sonnets, it is perhaps the 66th one that is more widely known and read than his other sonnets. As Pfister puts it, "critics lavished praise upon it for its timely message; translators translated it more often and more acutely than any other of Shakespeare's sonnets; artists set it to music or transposed it into novels, theatre performances or films" (2010: 40). In this regard, this study aims to analyse and contemplate upon this sonnet in manifold translated texts, in terms of specific word choices preferred in the translated poems and their effects, taking etymology and lexical aspect as a criterion for analysis. As in this study, three different translated versions of the 66th sonnet by William Shakespeare are the main target texts that are to be analysed; recognizing and understanding first what the sonnet form is and how it started to be composed in literature is of utmost significance. For that reason, after the sonnet as a literary form is explained below, the characteristics of the Shakespearean sonnet are given subsequently. Only after this requisite knowledge is acquired, this form of literature and its related translations can be examined with a full understanding of the mind. At this rate, after the sonnet form and the Shakespearean sonnet are discussed first; etymology as a field of study especially in terms of translation studies is explicated below, and afterwards etymological usages in the three Turkish translations of the 66th sonnet are studied. The study is finalized with concluding remarks, opening the way for enhancing the aspiration and urge for more poetry translation studies.

The reason why the target texts of these three translators are taken as the subjects of analysis is that the words they preferred in their translations can be evaluated according to the idea of lexicology of Halliday and Yallop, who express that while a word can keep its original meaning that was used in history for the first time, "sometimes an older sense of a word survives in limited contexts, while the most frequent meaning has changed" (2007: 34). In this sense, whether the word choices represent the original form of the lexis or changed over time and used in a different meaning is closely related to the interest of this study, and what kind of impact is created in terms of meaning is also evaluated. Halliday in a 1961 article represents "lexis as most delicate grammar [and this delicacy is] the scale of differentiation, or depth in detail" (272). Accordingly, considering lexis and context or meaning together is closely related to this idea of lexicology. And as Yücel, Halman, and İlhan translated the same sonnet by Shakespeare to the same language – Turkish – and they preferred words that are significantly divergent from one another for the same source lexical items, this study is expected to contribute to the field of poetry translation in a lexical perspective. While the lexicology approach of Halliday and Yallop is studied under the heading of "Theoretical Basis" in the following part of the study, some related studies on poetry translation which examine specifically Shakespeare's 66th sonnet are given below, after which the sonnet form and Shakespearean sonnet are expounded respectively.

When the studies that examine Shakespeare's 66th sonnet in terms of translation studies are reviewed, the first work that captures the reader's attention is an article entitled "Sonnet 66 or 66. Sonnet: A Comparative Translation Analysis" published in *Sonderausgabe: 85 Jahre Germanistik in der Türkei* in 2020 by Senem Üstün Kaya. In this article, the writer of the study, taking the sonnet in a comparative sense, aims "to determine the common or similar elements of two texts in terms of style, motif or theme [and] explores the similarities and differences between

[Shakespeare's 66th sonnet] and its translated version" (185). She concludes the study by expressing that there's no loss in meaning between the 16th and 20th century-texts of the sonnet (193). Another study that explores Shakespeare's 66th sonnet and its translation into another language is Natalya Borisovna Zubareva's study "W. Shakespeare – B. Pasternak – D. Shostakovich. Sonnet 66 (The Question of Artistic Translation)" published in 2017 in *The Turkish Online Journal of Design, Art, and Communication*, which "deals with the relationships between the original text and its translations into another verbal language and language of other arts. The article focuses on intensive dramatic processes in the work caused by changes in the density of sound events and directly linked to the establishment of composition" (685). As can be seen in these examples, though there can be found studies that examine Shakespeare's 66th sonnet and its translations to different languages in varied perspectives, there can't be found any specific study that deals with the lexical usages in the three particular translations of the 66th sonnet by Yücel, Halman, and İlhan. For that reason, this study aims to contribute to the field of poetry translation from a lexical and etymological perspective.

THE SONNET AS A LITERARY GENRE

The sonnet developed originally in Italy in the thirteenth century and its two acknowledged masters are regarded as Francesco Petrararch (1304-1374) and Dante (1265-1321). Hence "the English sonnet is an import from the Continent. Specifically, it is an import from Italy, considerably modified by variants manufactured in France" (Cruttwell, 1969: 6). Renaissance poetry in England coincides with the period when the rule of Queen Elizabeth was in power, and the two pioneering and major figures of this poetry, which was substantially influenced from Italy, are generally considered to be Sir Thomas Wyatt (1503-1542) and Henry Howard or Earl of Surrey (1517-1547), as they are regarded as the harbingers of a new form of poetry in England that is called the 'sonnet'. The sonnet is "a poem almost invariably of fourteen lines and following one of several set rhyme schemes" (Harmon and Holman, 1996: 488). It's generally written to a beloved to glorify this idealized lady and is usually modelled on the love theme of Petrarch that depicts love as platonic and requires that the poet should serve his lady without any expectations. It's also used for "dedications, formal, eulogies, or political and moral epigrams [...] but its essential function was to chart the intimacies of personal experience" (Lever, 1988: 1). Hence, it enables the poet to reflect a kind of subjective lyricism and present selfhood with intensity, in a specific form of poetry controlled by the number of lines and a particular rhyme scheme. As for the form of the sonnet, it is widely accepted to have two types: *the Italian* or *Petrarchan* and *the English* or *Shakespearean*. The former is divided into *the octave* rhyming *abbaabba* and *the sestet* rhyming *cdecde*, *cdcdcd* or *cdedce*. And the latter is divided into three quatrains rhyming *abab cdcd efef* and a concluding couplet rhyming *gg*. Howard is also known for introducing the blank verse – a form used in the succeeding centuries as well - into English literature, with his translation of Virgil's *The Aeneid*.

Wyatt and Surrey's poems were not published during their lifetime, instead they were generally circulated within the court in the form of manuscripts. Thus "it was not until mid-century that English borrowings from the Continent were put on full display. In 1557, a collection of lyrics known as *Tottel's Miscellany* was published" (Bellamy, 2012: 7). Forty poems in the collection belonged to Surrey, ninety-six were written by Wyatt and the rest by other courtier poets. In a sense, this collection is regarded as the most significant published source of the first Elizabethan sonnets. What Lever points out in his *Sonnets of the English Renaissance* is significant:

Wyatt preserved the traditional themes; but he subtly modified their tone and implications. As an innovator he began with Italian models, turning for the most part

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directly to Petrarch rather than his followers; yet as soon as he had devised a suitable English form, he made the sonnet voice his own outlook (1988: 5).

In this outlook and experience, Sir Thomas Wyatt mostly wrote about the fickleness of his mistress, betrayal by her – making the reader feel his disillusionment and complaint – and the instability of fortune. In addition, Henry Howard, who is known to establish the English sonnet form and introduce the blank verse to English literature, dwelt on the faithfulness of the lover to his mistress and intended to prove his unchanging love for his lady in his sonnets.

SHAKESPEAREAN SONNET FORM

Shakespearean sonnets can be thought to be far more influential and widely used and composed in British literature than those of Wyatt and Surrey. In this regard, thought to be the greatest playwright of not only the Elizabethan period but also all times, William Shakespeare “wrote two long narrative poems, 154 sonnets, two long poems, and thirty-seven plays of all kinds – comedies, histories, tragedies, and farces” (McCormick et al., 1979: 100). However, they are his sonnets which are the greatest examples of his non-dramatic poetry, and which can be thought to be “superior to the sonnets of his contemporaries as his plays are to their plays” (Cruttwell, 1969: 22).

Shakespeare's sonnets were circulated in manuscripts in the 1590s and published in 1609, probably without his permission. It's generally accepted by critics that the first 126 sonnets are addressed to a young male friend whom the poet loves, respects, and admires. The following 26 poems are written for a mysterious dark lady “with whom the speaker has an adulterous liaison of which he cannot approve but from which he cannot break free” (Hunter, 2010: 705), and the last two poems are generally considered to be unconnected to the rest of the sequence. In the sequence, the poet praises the beauty of the young man, presents his concern and respect for him, wants him to have children in order to preserve his beauty, gets concerned about the passage of time and its destructive effects on the beauty of the young man, experiences a period of separation from him, vies with a rival poet for the young man, and expresses his lust and earthly desire for the dark lady who is characterized as sexual and faithless. Throughout the sonnet sequence, the most common themes are the passage of time, the permanence of poetry, platonic love, and lustful desire. For example, in sonnet 60 the poet dwells upon the passage of time and the lasting power of poetry. Similarly in sonnet 55, the poet emphasizes immortality through verse. Again, in sonnet 65, the passage of time and living through poetry are laid stress. Apart from this, platonic love towards the fair lord can be seen in the sonnets from the beginning to the 127th one and lustful desire for the dark lady is observed in the rest of the sonnet sequence. For instance, sonnet 129 is related to sexual desire and lust for this lady. Although the sequence may seem to consist of not a complementary story but a fragmentary one, when one considers all the sonnets in the sequence, they can be taken as a whole. Cruttwell explains the reason for it as follows: “The secret seems to lie in their possession of a *presence* [...] which is always there, even in the weaker poems, and is always convincing you that you are in contact with an individual, with a mind and personality and experience all unique” (1969: 22). Although the people and images that are addressed may change throughout the sonnets, the poet always remains there with his own characteristics and feelings.

Different from the Petrarchan sonnet, which is divided into two main parts called the octave and the sestet, Shakespeare's sonnets, which are called by his name *The Shakespearean* sonnets, have four parts: three quatrains and a final couplet. While the quatrains develop ideas, the couplet generally gives a concluding statement or a summary. For example, in sonnet 60, the poet develops the theme of the passage of time in the three quatrains and then concludes with the final couplet. In the first quatrain, he says that time passes very quickly like the waves on a pebbled shore and every minute takes the place of another in a regular sequence (Shakespeare, 2002: 507).

In the second quatrain, the poet compares human life to the sun: it first rises, then ‘crawls to maturity’ and finally passes away by ‘crooked eclipses’ which fight for its glory (Shakespeare, 2002: 507). In the third quatrain, time is taken as a destroying power that pierces through the flourish of youth and which ‘delves the parallels in beauty’s brow’. Finally in the couplet, the poet concludes by saying that despite the ravages of time, his verse will stand and praise the beloved (Shakespeare, 2002: 507).

In addition to the break with the Petrarchan sonnet form, Shakespeare doesn’t comply with the traditional Petrarchan themes, either. As Peterson points out “Shakespeare, like Sidney before him, is impatient with the unimaginative repetition of Petrarchan themes” (1990: 212). A typical example of this can be regarded to be sonnet 130, in which he can be thought to have a satirical intent by saying ‘My mistress’ eyes are nothing like the sun; / Coral is far more red than her lips red; / If snow be white, why then her breasts are dun’(lines 1-3). While Petrarch and his followers glorify the beauty of the mistress by presenting her superior to any other thing in nature, Shakespeare expresses that coral is far more red than his mistress’ lips, he cannot see roses in her cheeks or music has a more pleasing sound than her speech. In a way, this sonnet can be regarded as a parody of the typical love sonnet of the period. In addition, Shakespeare’s writing his poems to a dark lady rather than the typical fair woman of other sonnets of the period can also be regarded to be a break with the Petrarchan tradition. And his using the themes of sexual desire and lust is new to the poetry of the period. As Waller points out “Nowhere in the Petrarchan tradition are the extremes of erotic revelation offered in such rawness and complexity” (2012: 193).

THEORETICAL BASIS

After the sonnet form and Shakespearean sonnet are studied above, what this study necessitates is also a brief look at the field of etymology, how etymological usages can be examined in a poem, together with the idea of lexicology of Halliday and Yallop (2007), in addition to the explanation expressed above in the introductory section.

Etymology, in its broadest sense, can be defined as the field of study that traces the origin, history and early usages of a word, as well as its development in time in terms of both form and meaning.

The etymology of a word very often consists of a narration of a story related to the word, a list of older versions and variants of the word (usually in older languages, such as Latin, Greek, Old German, or French), and/or an account of the developmental process the word has gone through (Baleghizadeh and Naeim, 2011: 112).

While studying the etymological impacts of words in poetry translation, specifically preferred in the target text, it becomes more likely to compare and contrast words used in the source language and the target language. In this sense, while examining Shakespeare’s 66th sonnet below, particularly the effect that is created in three different translated versions of the same poem will be able to be put into an in-depth analysis.

Halliday and Yallop (2007), in their book *Lexicology*, determine the ways how lexical usages can be explained and put forth two major ways for describing words:

There are two principal methods for describing words (now in our sense of lexical items), though the two can also be combined in various ways. One method is by writing a dictionary; the other is by writing a thesaurus. The difference between a dictionary and a thesaurus is this. In a thesaurus, words that are similar in meaning are grouped together. [...] In a dictionary, on the other hand, words are arranged

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simply where you can find them (in 'alphabetical order' in English). (Halliday and Yallop, 2007: 5).

According to this explanation, while exploring the meanings of words and their equivalents in either the source text or the target text, what is necessary to do first is to look at these ways of exploring words, and in the case of the etymological usages that is specific to this study, using a dictionary of etymology constitutes the main track to follow while exploring the words that are used in both TT and ST. Pursuant to this, how the meaning is created through the use of the word choices is discussed and further in-depth comments are construed below in the analysis section.

Another significant aspect that Halliday and Yallop put emphasis on is the fact that "changes in language – specifically changes in meaning – are inevitable, but they are sometimes decried, as if language ought to be fixed at some period in time" (2007: 33); and sometimes better versions of those specific words can be created, used, and accepted by the society. And this happens mostly by the word choices the poets and writers prefer, as their works are read by the society who use the language and who welcome those words to daily usage, thus rendering these words-'accepted' by society. For that reason, the word choices of not only poets and writers but also translators are significant in paving the way for creating a suitable atmosphere for accepting a 'word' to the general use of the society who speak that specific language.

Poetry translation can be thought to be one of the least preferred areas of translation, as the translator is expected to carry some of the characteristics of a poet, as he/she writes down the poem in another language from the very beginning to the end. F. Jones argues that though "the individual translator works alone, there is always the interaction of [...] the source-text and target-text context, history and politics [...] all of which form part of a network that affects how poetry is translated" (2011: 51). In this sense, poetry translation comprises several elements in it that interact with one another. In addition, As Haas puts it, "when we translate, we seem to establish a relation of three distinct entities, each separately apprehended: the two expressions seen on paper or heard in the air, and the meaning in the translator's mind" (1962: 208). This time, in poetry, this meaning in the poet's mind needs to be connected with the correct words that both correspond to the meaning and to the ear, especially when there is any kind of rhyme scheme in the poem. When one takes the eligible word choices, as it is directly related to the main subject discussed in this paper, studying the impacts that the translated poem creates throughout the chosen words by the translator comprises the core of this study.

ON THE THREE DIFFERENT TURKISH TRANSLATIONS OF SHAKESPEARE'S 66TH SONNET

It would not be wrong to state that Shakespeare's 66th sonnet is the most renowned and recited one among his other sonnets. Then, it is not surprising that it has been translated by many translators and poets in various languages and cultures. When the issue is taken in terms of the Turkish language and culture, though there can be found many other different translated versions of the sonnet, in this study the most widely read three translations by Can Yücel, Talat Sait Halman, and Hasan İlhan are studied. In this sense, after the source text is put forth below, the three above-referred translations of the sonnet are given, then they are examined etymologically in terms of language use and word choices preferred in the target texts.

Sonnet 66 by William Shakespeare

Tired with all these, for restful death I cry:

As to behold desert a beggar born,

And needy nothing trimmed in jollity,

And purest faith unhappily forsworn,
And gilded honour shamefully misplaced,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgraced,
And strength by limping sway disabled,
And art made tongue-tied by authority,
And folly (doctor-like) controlling skill,
And simple truth miscalled simplicity,
And captive good attending captain ill.
Tired with all these, from these would I be gone,
Save that to die I leave my love alone.

(Shakespeare, 2002: 513).

After the three different Turkish translations of the sonnet by three different translators are given below; they are analysed in terms of lexical usages, their etymological origins, and various implications on the meaning that is created by word choices. Certain words in the sonnet and their preferred equivalents by three different translators are specifically studied in this sense.

66.Sone

Vazgeçtim bu dünyadan tek ölüm paklar beni,
Değmez bu yangın yeri, avuç açmaya değmez.
Değil mi ki çiğnenmiş inancın en seçkini,
Değil mi ki yoksullar mutluluktan habersiz,
Değil mi ki ayaklar altında insan onuru,
O kızıoğlan kız erdem dağlara kaldırılmış,
Ezilmiş, horgörölmüş el emeği, göz nuru,
Ödlekler geçmiş başa, derken mertlik bozulmuş,
Değil mi ki korkudan dili bağlı sanatın,
Değil mi ki çılgınlık sahip çıkmış düzene,
Doğruya doğru derken eğriye eğri çıkmış adın,
Değil mi ki kötüler kadı olmuş Yemen'e,
Vazgeçtim bu dünyadan, dünyamdan geçtim ama,
Seni yalnız komak var, o koyuyor adama.

(Yücel, 2005: 12)

Bıktım artık dünyadan, bari ölüp kurtulsam:
Bakın, gönlü ganiler sokakta dileniyor.

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İşte kırtıpillerde bir süs, bir giyim kuşam,
İşte en temiz inanç kalleşçe çiğneniyor,
İşte utanmazlıkla post kapmış yaldızlı şan,
İşte zorla satmışlar kızıoğlankız namusu,
İşte gadre uğradı dört başı mamur olan,
İşte kuvvet kör-topal, devrilmiş boyu bosu,
İşte zorba, sanatın ağzına tıkaç tıkmış.
İşte hüküm sürüyor çılgınlık bilgiçlikle,
İşte en saf gerçeğin adı saflığa çıkmış,
İşte kötü bey olmuş, iyi kötüye köle;
Bıktım artık dünyadan, ben kalıcı değilim,
Gel gör ki ölüp gitsem yalnız kalır sevgilim.

(Halman, 2010: 66)

Bezdim hepsinden, ölüm gelse de huzur verse artık;
Her türlü varlığı hak etmiş kişinin yokluk çekmesinden,
Erdemden yana nasibi olmayana allı pullu giysiler düşmesinden,
En içten inanmış kişiye arsızca leke sürülmesinden,
Utanılmadan yerinden edilmesinden namuslu insanların,
Namuslu genç kızın kahpece kötü yola düşürülmesinden,
Gerçek yetkinliğin haksızca çarpıtılmasından,
Aksayan yöneticilerin yönetimi güçten düşürmesinden,
Sanatın dilinin bağlanmasından yetkili kişilerce,
Bilgiçlik taslayan beceriksizliğin hünere yeğ tutulmasından,
Yalın gerçeğin safdillikle karıştırılmasından,
Kıskıvrak yakalanmış İyiliğin kötülüğe kul olmasından bıktım.
Bezdim işte bunlardan, ve ölmek ayrılıp gitmek isterim,
Ölmek, sevdiğimi bir başına bırakmak olmasa.

(İlhan, 2008: 72)

The first word that the sonnet starts with is 'tired with', which is important to study as it is the initial word that is seen in the sonnet and one of the words that conclude it. In this sense, it can be thought that 'tired with' has a significant place in forming the meaning of the poem. When it is looked up in *Oxford Etymology Dictionary*², it can be observed that it was used in the early 15th century with the meaning of 'exhausted', 'weary', and 'fatigued'. When one reads the sonnet, he/she will see that the speaker of the sonnet is exhausted and weary of all the corruption and defects in the world, which are listed throughout the lines one by one using the word 'and'

² https://www.etymonline.com/word/tiredness#etymonline_v_39219

repeated at the beginning of each line. The repeated ‘and’ helps the reader think of a list of all the earthly disorders all of which create a kind of disillusionment with these negativities. It is the speaker’s love for the fair young man that helps him continue his life; otherwise, he ‘would be gone’, but he doesn’t want to leave his love alone.

The word ‘tired with’ is translated as ‘vazgeçtim’ by Yücel, ‘bıktım’ by Halman, and ‘bezdim’ by İlhan. When examined etymologically, the word ‘vazgeçmek’ has a Turkish origin and means ‘not to desire something that belongs to somebody anymore’.³ When the word ‘bıkmak’ is studied, it can be seen that it has an Arabic origin and meant ‘to fill something’⁴ when it was first used. In time, its meaning turned out to be used as the one in this sonnet, meaning ‘to be weary of something’. Similarly, when the word origin of ‘bezmek’ is examined, it is seen that it also comes from an Arabic origin and is used with the meaning of ‘to fill something’.⁵ Although all the translated equivalents of the word ‘tired with’ corresponds to the meaning in the source text, it’s seen that while Yücel’s choice ‘vazgeçmek’ has a Turkish origin, Halman’s and İlhan’s preferences ‘bıkmak’ and ‘bezmek’ have Arabic origins. In this regard, it can be thought that Yücel’s ‘vazgeçmek’ is the ideal equivalent of the word ‘tired of’ as it originally belongs to the Turkish language, and as the translation is being done to the Turkish language.

The use of ‘and’ at the beginning of every ten lines in the source text is given with the word ‘değil mi ki’ in Yücel’s translation, ‘işte’ in Halman’s translation while İlhan prefers no specific word for ‘and’; he gives the meaning throughout the lines and doesn’t use any word corresponding to ‘and’. The repetition of ‘and’, as Üstün Kaya also puts it “while signalling the fact that the corrupt order of the society won’t change and reflecting the hopelessness, makes the sonnet aesthetically rich”⁶ (2020: 192). In addition, the word ‘değil’ is a Turkish word deriving from ‘degül’, also used in the Oghuz language, and ‘işte’ originates from the word ‘üş’ used in the old Turkish language. İlhan’s omitting of the word ‘and’ in his translation on the other hand results in a lack of the feeling of these earthly corrupts and thus the emphasis on them isn’t existent in his translation.

Another word ‘desert’ used in the second line of the source text, means either ‘to abandon’ or ‘a large dry area where there is very little rain’. However, when examined etymologically, ‘desert’ – coming from the Latin word ‘desertum’ – means ‘a deserving or a worthwhile person’ or ‘be worthy to have’.⁷ It’s clear that Shakespeare used ‘desert’ meaning ‘a deserving person’, and when Turkish translations of it are studied, it is seen that Halman uses ‘gönlü gani’, and İlhan prefers ‘her türlü varlığı hak etmiş kişi’; while Yücel doesn’t use a specific word for ‘desert’ but gives the meaning with the whole line: ‘Değmez bu yangın yeri, avuç açmaya değmez’. The phrase ‘avuç açmak’ suggests the idea that the word ‘desert’ gives.

On the sixth line of the sonnet, the words ‘rudely strumpeted’ are translated as ‘dağlara kaldırılmış’ by Yücel, ‘zorla satmışlar’ by Halman, and ‘kahpece kötü yola düşürülmesi’ by İlhan. When the origin of the word ‘strumpet’ is studied, it’s seen that the word is connected with “Latin *stuprata*, fem. past participle of *stuprare* ‘have illicit sexual relations with’, or Late Latin *strupum* ‘dishonor, violation’.”⁸ In this sense, while Halman’s and İlhan’s translations can be thought to be almost exact equivalents of the related word; Yücel’s ‘dağlara kaldırılmış’, while providing a similar meaning, adds another dimension to it by enhancing the severity of the situation.

³ <https://www.etimolojiturkce.com/arama/vazgeçmek>

⁴ <https://www.etimolojiturkce.com/kelime/bıkmak>

⁵ <https://www.etimolojiturkce.com/arama/bezmek>

⁶ Statements taken from Turkish sources have been translated into English by the author of this study.

⁷ <https://www.etymonline.com/search?q=desert>

⁸ <https://www.etymonline.com/search?q=strumpet>

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On the next line, the original word 'disgraced' is translated as 'ezilmiş, hor görülmüş' by Yücel, 'gadre uğramış' by Halman, and 'haksızca çarpıtılması' by İlhan. When examined in an etymological sense, the word 'disgrace' means "1550s, 'disfigure, deprive of (outward) grace', a sense now obsolete; 1590s, 'put out of favor, dismiss with discredit', also 'bring shame or reproach upon' from French disgracier (16c.), from Italian disgraziare, from disgrazia 'misfortune, deformity', from dis- 'opposite of' + grazia 'grace'."⁹ As this is a word that is obsolete, Halman's 'gadre uğramış' seems to be the most fitting equivalent of the word, as 'gadre uğramak' is also an obsolete word in Turkish, meaning 'to encounter unjust attitudes'. Yücel's and İlhan's translations of the same word also give a similar meaning, signifying that there is no gap or incompleteness in terms of meaning.

⁹ https://www.etymonline.com/word/disgrace#etymonline_v_11426

CONCLUSION

William Shakespeare, who is most frequently recognized for his plays and dramatic works, is also a master of sonnets. It is not extraordinary that the works of such a well-known and acknowledged playwright and poet have continuously been translated into many different languages, one of which is Turkish as can be seen in this study. And sometimes though it is the same work that has been translated, there can be seen idiosyncrasies and distinctions in the translated version of the same work.

This study puts forth that the three different translations of the same poem and the word choices and usages may vary due to the translation and the preference of the translator. “Words do not mean whatever we want them to mean, but are governed by social convention. [...] Extending this point, we normally use and respond to meanings in context” (Halliday and Yallop, 2007: 27). And each translation has its own peculiarities due to the words preferred in the target texts. Sometimes the use of specific words helps to enhance the poetic impact, and sometimes repetition of specific words on every line helps to form the atmosphere the poet intends to create. However, when there is a lack of a specific word translation, the original impact on the source text cannot be reproduced on the target readers as can be seen in the analysis section of the study.

When the Turkish equivalents for the same source word in the three target languages are explored, it's found out that while some of the word choices belong to the Turkish language, the old Turkish language, or the Oghuz language; some of them come from an Arabic origin, which had an important effect on the development of the Turkish language in history. In this sense, exploring the Arabic-originated words in a Turkish target text translated from another language can be the subject matter of another study, and specific Turkish-originated word choices can be proposed within the scope of that study.

It seems that scholars, critics, and translators who have reviewed and translated Shakespeare's works for over four hundred years will continue to do so in the forthcoming centuries and his addressed ones will continue to be remembered.

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