Comparative Analysis of Two Turkish Translations of Shakespeare's "Sonnet 66" in View of Semiotics of Translation

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Abstract

This study focusing on the poem *Sonnet 66* of William Shakespeare aims to analyze its translations by Can Yücel and Talat Sait Halman based on systematics of designification in translation propounded by Sündüz Öztürk Kasar. In this context, when the translations have been evaluated within the framework of systematics of designification, all the tendencies except for opposition of the meaning have been seen. It can be said that the translators conveyed the meaning universe of the source poem to the target language in some way; however, it seems that they tended towards designificative tendencies especially because the source text is a poem which is a more resistant genre to translation. Thus, it has been concluded that both translators employed designificative tendencies owing to the fact that each language possesses its own unique cultural, structural, and sociological characteristics and especially when it comes to poetry, some other factors take part in the process such as symbols, connotations, rhythm, musicality and measure. Therefore, in the translation of poetry which is more influenced by literary devices and directly targeting the imagination of readers, accurately conveying the text's meaning universe is particularly important. Thus, in a domain shaped by signs, symbols and connotations, translators are required to make conscious attempts and thoughtful decisions in the translation process in regard to designification. Therefore, the study concludes that an awareness of systematics of designification will lead translators to be more prudent about designificative tendencies during the translation process.

Keywords: Shakespeare, *Sonnet 66*, comparative literature, translation studies, semiotics, semiotics of translation, systematics of designification in translation

Shakespeare'in 66. Sonesinin İki Türkçe Çevirisinin
Çeviri Göstergebilimi Açısından Karşılaştırmalı Analizi

Öz

Bu çalışma, William Shakespeare'in *Sonnet 66* şiirinden hareketle, Sündüz Öztürk Kasar tarafından ortaya konulan çeviride anlam evrilmesi dizgeselliği temelinde, şiirin, Can Yücel ve Talat Sait Halman tarafından yapılan çevirilerini incelemeyi amaçlamaktadır. Bu bağlamda, çeviriler, çeviride anlam evrilmesi dizgeselliği çerçevesinde değerlendirildiğinde, çevirilerde, anlamın çarpıtılması haricindeki tüm eğilimlerin yer aldığı görülür. Çevirmenlerin, kaynak şiirin anlam evrenini bir şekilde hedef dile aktardıkları söylenebilir; ancak, özellikle kaynak metnin çeviriye daha dirençli bir tür olan şiir olmasının, çevirmenleri, anlam bozucu eğilimlere yönelttiği görülmektedir.

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Bu durumda, her dilin kendine özgü kültürel, yapısal ve sosyolojik özelliklere sahip olması ve özellikle şiir söz konusu olduğunda semboller, çağrışımlar, ritim, müzikalite ve ölçü gibi unsurların da sürece dahil olması nedeniyle her iki çevirmenin de anlam bozucu eğilimlere başvurduğu sonucuna varılmıştır. Bu doğrultuda, edebi sanatlarla daha fazla şekillenen ve doğrudan okuyucunun hayal gücünü hedefleyen şiir çevirisinde, metnin anlam evrenini doğru bir şekilde aktarmak özellikle önemlidir. Bu nedenle, işaretler, semboller ve çağrışımlarla şekillenen bir alanda, anlam evrilmesi noktasında, çevirmenlerin, çeviri sürecinde bilinçli çaba göstermeleri ve doğru karar almaları gerekmektedir. Bu doğrultuda, çalışma, çeviride anlam evrilmesi dizgeselliği farkındalığının, çevirmenleri, çeviri sürecinde anlam bozucu eğilimlere karşı daha ihtiyatlı davranmaya yönlendireceği sonucuna varmaktadır.

Anahtar sözcükler: Shakespeare, 66. Sone, karşılaştırmalı edebiyat, çeviribilim, göstergebilim, çeviri göstergebilimi, çeviride anlam evrilmesi dizgeselliği

INTRODUCTION

According to the legend of the Tower of Babel, people built a tall tower as they attempted to get closer to God; however, they were punished by being scattered all over the world to speak different languages (Cierpich-Kozieł, 2024). This punishment prevented people, who had previously spoken the same language, from understanding each other. However, humans are social creatures who cannot live alone. When they come together, they want to communicate and make a joint decision. Thus, with this interaction, their languages, cultures, arts and literatures also interact. Such an interaction and communication cause the emergence of new fields of studies such as translation and comparative literature.

Translation studies, which is employed to illustrate the similarities and differences between two cultures, is an important component of comparative literature. Although translation studies has long been criticized for not accurately representing the source text in the target text, it has gained popularity with the development of comparative literature since it has become possible to compare the meanings both in the source text and in the target text (Wang, 2015). Therefore, it is possible to see whether meanings in the source text can be translated into the target text. As a meaning in a culture is transferred to another culture, translation studies can be considered as a process of eliminating othering.

The fundamental principles of comparative literature and translation studies are based on the same foundations as both aim to recognize the other (Ülsever, 2007). In this regard, both disciplines are related to interculturalism. Besides, they are defined as interdisciplinary fields because they work in connection with other branches of science. Comparatistics plays a crucial role in intercultural communication to understand and respect the other (Ülsever, 2007). It is indisputable that there is a need for translation and translated works in order to conduct comparative literature studies. Comparative literature, revealing that works in different languages evoke and allude each other, benefits from translation studies to indicate these relations. The point where translation studies and comparative literature intersect is literary translation. In this respect, translation brings linguistics and literature closer. Comparative literature enriches its research field with data from translation studies. Translation process brings about the dilemma of verbal translation and semantic

translation. In this sense, while the feasibility of translation is questioned, what is actually being discussed is if a complete transfer is possible from one language or culture to another one perceiving the world from a different perspective and constructing this perspective in its language. In this context, some concepts come forward such as literal translation and direct translation, functional equivalence and dynamic equivalence, localization and foreignization, level/rank shift and category shift, etc. It is important for a translator to master the qualities and culture of both the source and target language. However, as a literary genre, poetry is more challenging to be translated into the target language as it includes rhythm, measure, musicality, images, symbols and connotations. When a poem is translated into another language, the words are replaced by other words in the target language; thus, the original tone of the poem may be influenced negatively. In this sense, semiotics, focusing on the meaning beyond the apparent meaning, helps the translator move semantically from the superficial dimension to the deep one as it aims to explore how meaning is constructed and to reveal the deep meaning.

The aim of this study is to compare William Shakespeare's *Sonnet 66* with its translated versions in Turkish literature. Although a comprehensive literature review shows that Shakespeare's *Sonnet 66* has been translated into Turkish by different translators, Can Yücel, Talat Sait Halman and Saadet& Bulent Bozkurt stand out among these translators. Because both Saadet and Bulent Bozkurt are academicians/ translators, they have been heavily criticized for establishing a rhyme scheme different from the one in the source text, not using a specific meter, and preferring to convey the meaning of the original text rather than the poetic language of the text (Çavuşoğlu, 2020). On the other hand, the translations of Yücel and Halman, both are known to have been well-known poets and translators, are used in this study because it is thought that they could better reflect both the poetic features and meaning of the source text.

When a literature review is conducted, it is seen that there are considerable studies on Shakespeare's *Sonnet 66*. One of these studies that is by Çavuşoğlu (2020), from the perspective of translation criticism, focuses on Turkish translations of *Sonnet 66* and finally introduces a new translation of the poem by the writer of the article. In another study on *Sonnet 66*, Senem Üstün Kaya (2020), through the lens of comparative literature, focuses on William Shakespeare's *Sonnet 66* and Can Yücel's translation to explore how the poem was translated in alignment with Katharina Reiss's content-based translation model. The study, comparing *Sonnet 66* to Yücel's translation, concludes that 16th century Shakespearean sonnet, which was translated in accordance with Katharina Reiss' content-based theory, reached readers in the 20th century without significant loss of meaning and created a similar impact. Besides, Ayşenur İplikçi Özden (2022), through three Turkish translations of *Sonnet 66* by Can Yücel, Talat Sait Halman and Hasan İlhan, aims to contribute to the field of translation studies, particularly in the context of poetry translation, by presenting a lexical and etymological analysis of the same sonnet across three different translated versions. The study reveals that in the translations some word choices originate from modern Turkish, Old Turkish, or the Oghuz language, while others derive from Arabic, which historically played a significant role in shaping the Turkish language. All of these studies include Yücel's translation of the target poem and two of them also includes Halman's. Therefore, it can be deduced

that Yücel and Halman could more effectively convey both the poetic qualities and the meaning of the original text compared to the other translators of the poem.

During the literature review, it is also seen that there are valuable studies about semiotics of translation and systematics of designification. In this context, in Sündüz Öztürk Kasar and Mesut Kuleli's study (2016), they analyze the play *Antony and Cleopatra* from a semiotic point of view and evaluated Turkish translations of the play according to Öztürk Kasar's designificative tendencies. As a result of the study, they conclude that a semiotic analysis could be instrumental in translating a text before it is translated. Besides, the study of Sündüz Öztürk Kasar and Didem Tuna (2017) aims to compare the Turkish and French translations of Shakespeare's *Sonnet 130* to the original sonnet to see the extent to which the balance of the original text's meaning and form is preserved in the translations, via systematics of designificative tendencies. They conclude that incorporating semiotics into the teaching of literary translation could be highly beneficial for training poet-translators. Such an approach would emphasize the awareness that poetry is an intricate fusion of form and meaning, equipping translators with the tools to thoughtfully navigate and preserve this duality in their work. Another study by Sündüz Öztürk Kasar and Elif Batu (2017) seeks to examine Oscar Wilde's story *the Selfish Giant* through the lens of semiological analysis, exploring its symbolic and structural elements. Additionally, it aims to assess the Turkish translations of the work within the framework of translation semiotics, evaluating how effectively the translators convey the story's signs, meanings, and aesthetic qualities in the target language. And they conclude that conducting a semiotic analysis of a literary work, or at least approaching it from a semiotic perspective before translation, can be highly beneficial for the translator. Such an approach helps uncover the deeper layers of meaning, symbols, and structures within the text. Translations carried out without the guidance of semiological analysis may exhibit more designative tendencies, potentially leading to a loss or distortion of the original work's nuanced meanings and artistic qualities. Besides, in Tuna's study (2016), French and English translations of Oktay Rifat's poem *Tecelli* are analyzed within the framework of the systematics of designificative tendencies and the contribution that semiotics of translation can provide in minimizing the transformations as much as possible is demonstrated. In addition, in his study, Kuleli (2018) aims to analyze Shakespeare's play *Macbeth* in terms of subjectivity using the semiotic analysis steps outlined by Öztürk Kasar within the framework of semiotics of translation. Additionally, it seeks to evaluate four Turkish translations of the contexts with "non-subjects" from the perspective of semiotics of translation. The study concludes that designificative tendencies are not always something literary translators should avoid; in fact, they can sometimes serve as valuable tools to help translators navigate and overcome challenges within the meaning universe of literary texts. Kuleli (2021) also makes a semiotic analysis of William Shakespeare's play *Othello* in the light of Jean-Claude Coquet's theory of instances of enunciation by comparing Turkish translations and he concludes that increasing the awareness of translator trainees about designificative tendencies could help them determine when and how to utilize or avoid these tendencies in literary translation. Besides, the aim of Seda Türkmen and Fatma Demiray Akbulut's study (2022) is to examine Charles Dickens' *A Tale of Two Cities* from the perspective of semiotics of translation. To achieve this, the original text and two Turkish translations have been qualitatively analyzed using the theory of instances of enunciation and comparatively assessed in alignment with

systematics of designification. The writers conclude that it is possible to reduce the tendencies significantly by engaging in critical thinking while translating. In addition, Ozan Erdem Güzel's article (2024) seeks to analyze Ayşe Kulin's novel *Nefes Nefese* (*Last Train to Istanbul*) and explore the gastronomic signs present in its English translations, framed within the context of semiotics of translation. In the study, the gastronomic signs identified in both the source text and the target texts are examined within the framework of systematics of designification and it is concluded that literary translators can avoid the designificative tendencies by utilizing the analytical methods offered by semiotics. According to the study, these methods can guide not only translators and translator candidates but also researchers working in this field. And the study also suggests that a translator proficient in semiotic analysis methods will transfer the source text to the target language with minimal loss.

These studies, which base on semiotics of translation, touch on systematics of designification via well-known literary works. Therefore, using systematics of designification in translation studies is thought to be useful to determine whether a translation study has designificative tendencies. For this reason, the study aims to analyze translations of William Shakespeare's *Sonnet 66* into Turkish by Can Yücel and Talat Sait Halman based on systematics of designification in translation propounded by Sündüz Öztürk Kasar.

First part of the study provides general information about semiotics and translation studies, and also their interdisciplinary nature eliciting a mutual contribution. Besides, second part informs about semiotics of translation, which is a field examining translation through the lens of signs. This part also mentions about the theorists introducing semiotics of translation as a new field and contributing to it. Sündüz Öztürk Kasar, who is one of the Turkish pioneers of this field, is also mentioned. Third part is dedicated to systematics of designification, propounded by Öztürk Kasar and focusing on the process of designification in translation. In this context, the systematics, encompassing nine designificative tendencies, is given on a table with the explanations. Öztürk Kasar, drawing attention to the contribution of semiotics to the translation process, also emphasizes constructive effect of semiotics especially in the translation of literary texts. According to Öztürk Kasar (2009a), in the field of literature, semiotics provides a reading and analysis model for the reader, editor, publisher, literary critic, or semiotic analyst, and thus for anyone seeking meaning within the text. In this sense, in literary translation, the translator, responsible for recreating the meaning in literary texts, must also skillfully apprehend and analyze the signs because meaning does not become apparent right away in such texts. This study also focuses on a literary text, which is a poem. Thus, for a translator, who is required to master the qualities and culture of both the source and target language, poetry may be more challenging to be translated into the target language as it includes rhythm, measure, musicality, images, symbols and connotations. In this regard, fourth part of the study includes information about Shakespeare's *Sonnet 66* that is the source text, and its Turkish translations by Yücel and Halman. Moreover, in the fifth part, after displaying the poem and its translations on a table, they are analyzed with reference to systematics of designification. It is seen that the translators were tended towards designification. Thus, the translations display almost all the tendencies. In this respect, it is understood that when a poem is translated into another language, the words are replaced by other words in the target language; thus, the original tone of

the poem may be influenced. In this sense, it is concluded that being aware of semiotics of translation in general and considering systematics of designification in translation in particular will help the translator first reveal and then reconstruct the target meaning by making precise decisions.

1.SEMIOTICS AND TRANSLATION

Signs are fundamental to the universe of meaning, and semiotics is the discipline examining them. We are surrounded with both explicit and implicit signs. Thus, semiotics, studying how signs function in communication, culture and society, plays a crucial role in comprehending meaning.

Semiotic analyses are generally shaped around two theorists, Ferdinand de Saussure and Charles Sanders Peirce. According to Saussure's (2011) theory of sign that is binary, a sign consists of two components named signifier and signified that are complementary. While signifier refers to the image or sound, signified stands for the conception of the signifier. Saussure's theory emphasizes the activity of human minds in constructing physical and abstract signs, among which linguistic signs allow people to communicate with each other. Different from Saussure's dyadic theory, Peirce has a triadic sign theory that is three-dimensional, which includes sign (representamen) that is the physical form, object (subject matter) that is the meaning of the sign and interpretant (mental concept) providing a translation of the sign and letting a more complex understanding of the sign's object. According to Peirce (1965), there are three signifiers called icon, having an apparent connection and physical resemblance to the signified thing; index, having a factual or casual connection pointing towards a subject; and symbol, which is the most abstract of the three as there is no obvious connection between the signifier and signified. In short, these two pioneers, who paved the way for semiotics, differ from each other in terms of their approach to sign. While Saussure thinks that nothing is a sign unless it is interpreted as a sign, for Peirce, anything can function as a sign as long as it has the capacity to signify something based on an individual's interpretation and reasoning. Different from Saussure, Peirce does not limit the concept of sign to something intentionally communicated.

In addition, Roman Jakobson arguing about the deep connection between semiotics and linguistics and classifying translation as intralingual, interlingual and intersemiotic; William Morris proposing trichotomy theory of semiosis, that is, syntactics, semantics, and pragmatics; Umberto Eco having an interdisciplinary approach to semiotics by combining linguistics, philosophy, anthropology, and literary theory; Roland Barthes arguing about the application of semiotics not just to language but to fashion, photography, and media by addressing the concepts of connotation and myth; Algirdas Julien Greimas developing narrative semiotics and structuralist analysis of meaning all contribute to semiotics. Semiotics enables us to look around from a broad perspective, to understand how meaning is constructed and get the profound meaning and to discover the relationships and make inferences. Besides, via semiotics, it becomes possible to analyze a meaningful whole by breaking it into parts, to detect semantic connections among the parts and to examine the relationship between sign, signifier and signified in a systematic way.

Carrying out translation process hand in hand with semiotics facilitates to reach profound meaning of the text. According to Susan Petrilli (2015), even though semiotics and translation theory are different disciplines, they are interconnected through their mutual response and interpretation

of one another. Peeter Torop (2008) also refers to the two-way communication between semiotics and translation by emphasizing culture, intertextuality, and the dynamic nature of meaning. Every literary text consisting of signs presents its translator a universe of meaning to be analyzed and transferred to the target culture. In that respect, Evangelos Kourdis (2015) mentions about translation as a semiotic process that entails shifting from one system of signs (the source language) to another (the target language). Furthermore, Petrilli (1992) introduced ideology as a third aspect into the connection between semiotics and translation theory; thus, she highlighted the power dynamics, social influences, and ideological frameworks that impact the process of translation. In addition, Dinda L. Gorlée (1994), building on Peirce's theory of signs, emphasized that translation is not merely a linguistic process but a complex semiotic act involving interpretation and transformation of meaning. As Mary Snell-Hornby (2006) suggests, cooperation of these two disciplines brings about mutual enhancement.

The role of semiotics in translation starts with examining the source text to grasp its complete meaning and extends throughout the translation process. Its influence goes beyond as semiotics can also contribute to refining and editing the translated text. Thus, translation involves analyzing the signs in the source text and conveying them using the signs of the target language's culture; correspondingly, semiotics focuses on understanding meaning through the study of signs.

2.SEMIOTICS OF TRANSLATION

The term semiotics of translation referring to a field of study examining signs and translation, emerged in the early 1980s when Gideon Toury defined translation as a semiotic activity (Kourdis, 2020). Ludskanov (1975) also asserts that the translation process is the reflection of a sign in the target language while preserving its meaning. Besides, Torop (2000), discussing the interaction between translation studies and semiotics, propounded that semiotic analysis should be an essential step in the translation process. According to Torop (2008), semiotics of translation, which is a field evolving through the relationship between translation studies and semiotics, can be understood through mutual influences. In addition, Gorlée, an applied linguist and semiotician, wrote *Wittgenstein, Translation and Semiotics* in 1989, which has become a cornerstone of semiotics of translation. Gorlée (2004) states that the phenomenon of translation essentially exists through a semiotic decision-making process. Thus, it can be said that semiotics cannot be separated from translation studies and that semiotic analysis on the text is also a part of the translation process. In this respect, some researchers affected by Jean-Claude Coquet's theory of instances of enunciation, which regards the translator as not only the receiver of the source text but also the producer of the target text, point out the interaction between translation studies and semiotics (Kuleli, 2021). One of them is Sündüz Öztürk Kasar, emphasizing that translation studies and semiotics are inseparable. According to Öztürk Kasar (2021), semiotics of translation contributes to translation and the translator at each level; at discourse level, it paves the way for production of the meaning by providing a model for reading, analyzing and interpreting of the sign, at interdiscourse level, it offers a roadmap for the translator and editor to review the original text comparatively, at metadiscourse level, it guides translation critics and researchers aiming to analyze the text in terms of semiotics after the work has been published and reached the readers. Öztürk Kasar (2017) not only discusses semiotics of

translation theoretically but also contributes to it practically with designificative tendencies that she has introduced to compare and evaluate translations. Öztürk Kasar, who has also been influenced by Antoine Berman's deforming tendencies, deals with these tendencies regarding semiotics and comes up with 'systematics of designification in translation'. This classification, which was first propounded by Öztürk Kasar as 'systematics of designificative tendencies', has been modified by her as 'systematics of designification'. As stated by Öztürk Kasar (2009a), the translator may incline to make some changes in meaning during the process of reproducing the meaning of a sign, which would influence the translation. In this respect, systematics of designification enables the translators to anticipate potential issues and find solutions.

3.SYSTEMATICS OF DESIGNIFICATION IN TRANSLATION

Systematics of designification, initially developed in French by Öztürk Kasar (2009b), was later revised and has been published in Turkish (Öztürk Kasar and Tuna, 2015), French (Öztürk Kasar and Tuna, 2016), and English (Öztürk Kasar and Tuna, 2017) with analysis and comparative applications focusing on the translation of literary works.

This systematics proposed by Öztürk Kasar plays an important role in determining whether there are meaning distortions in translated texts and if translators are influenced by meaning-disrupting tendencies during the translation process. On the other hand, in the process of translation of some genres especially poetry specifically aiming at the imagination of readers, the translators need to convey the text's meaning universe precisely also by aiming to transfer the feelings. In this respect, to take into account this systematics leads to make conscious attempts and thoughtful decisions while translating. In other words, this systematics helps the translators keep awareness during translation.

Systematics of designification encompasses nine tendencies at three levels. First three of them are over-interpretation of the meaning, darkening of the meaning, under-interpretation of the meaning, which are about the change of signification; second three of them are sliding of the meaning, alteration of the meaning, opposition of the meaning, which are about the transformation of signification; third three of them are perversion of the meaning, destruction of the meaning and wiping out of the meaning, which are about the loss of signification.

	Systematics of Designification	Operations	Results	Field of Signification
1	Over-interpretation of the meaning	Producing an extreme commentary on the meaning of the original text or making explicit a meaning that is implicit in the original text	Excessive translation Excessive meaning	(Within the field of meaning of the sign) **M** **E**
2	Darkening of the meaning	Making ambiguous or obscure a meaning that is clear in the original text	Ambiguous meaning	**A** **N**
3	Under-interpretation of the meaning	Providing incomplete information, producing	Incomplete translation	**I** **N**

		insufficient meaning	Insufficient meaning	**G**
4	Sliding of the meaning	Producing a possible meaning that is potential but not actualized in the context of the original text or creating a connotation not evoked by the original text	Other meaning	(At the limits of the field of meaning of the sign) **P** **E** **R** **I**
5	Alteration of the meaning	Producing a false meaning albeit one that is not completely irrelevant to the meaning in the original text	False meaning	**M** **E** **A** **N**
6	Opposition of the meaning	Producing a meaning that is contrary to the meaning in the original text	Opposing meaning	**I** **N** **G**
7	Perversion of the meaning	Producing a meaning that is irrelevant to the meaning in the original text	Anti-meaning	(Outside the field of meaning of the sign) **M** **E** **A** **N**
8	Destruction of the meaning	Producing an utterance that is devoid of meaning; in this case, meaning is out of the question, but there is some residue of the intended translation material.	Meaninglessness	**I** **N** **G** **L** **E** **S** **S**
9	Wiping out of the meaning	Wiping out of the significative unit. This tendency leads to the absence of translation. This is the complete elimination of the formation of sign and meaning, where no traces of the meaning remain and the sign is completely wiped out.	Non-translation Absence of sign	**N** **E** **S** **S**

(Öztürk Kasar and Tuna, 2017)

To summarize, within the field of meaning of the sign, while 'over-interpretation of the meaning' refers to adding interpretations beyond the original meaning or making implicit ideas explicit during translation, 'darkening of the meaning' means making a clear meaning from the original text more vague or ambiguous in translation. In addition, 'under-interpretation of the meaning' points out producing an insufficient meaning in the translation by omitting part of the original work's meaning. On the other hand, at the limits of the field of meaning of the sign, 'sliding of the meaning' involves introducing a meaning in the translation that a linguistic unit could convey but was not realized in the original context or adding a connotation not present in the original text. Besides, while 'alteration of the meaning' produces an incorrect meaning in the translation that is not entirely unrelated to the original text's meaning, 'opposition of the meaning' produces a meaning

in the translation that is opposite to the meaning in the original text. Finally, outside the field of meaning of the sign, 'perversion of the meaning' refers to producing a meaning in the translation that is unrelated to the meaning of the original text. In addition, 'destruction of the meaning' is creating a phrase in the translation that contains some remnants of the original linguistic unit but is lacking in meaning. Lastly, 'wiping out of the meaning' means erasing the meaning by excluding the linguistic unit from the translation.

In short, it can be said that Öztürk Kasar proposed systematics of designification for translators, editors, and translation studies researchers for the purpose of evaluation of translation (Öztürk Kasar and Tuna, 2015). This systematics is a translation evaluation model rather than a translation criticism model, which aims to guide the ones dealing with the meaning within a text.

4.RESULTS

In this study, it is aimed to focus on two translations of one of the sonnets of famous English writer William Shakespeare (1564-1616), called *Sonnet 66* in terms of designificative tendencies. Sonnet is a poetic form consisting of 14 lines, traditionally written in a specific rhyme scheme and meter, often iambic pentameter, in which a line typically has ten syllables, alternating between unstressed and stressed. Shakespeare composed 154 sonnets, primarily centered on the theme of love. The first 126 sonnets are addressed to a guy, often referred to as the "fair youth", a young and beautiful man whose identity remains unknown, while Sonnets 127 to 152 shift focus to the "dark lady", who is depicted as a real woman with imperfections. Thus, *Sonnet 66* is part of Shakespeare's "fair youth" sequence of sonnets. This kind of sonnet, called English or Shakespearean sonnet, which is also referred to as the Elizabethan sonnet, consists of three quatrains (groups of four lines) followed by a final rhyming couplet (two lines). It adheres to a specific rhyme scheme, which is abab cdcd efef gg, and is composed in iambic pentameter. In this meter, each line contains five pairs of syllables, with the first syllable in each pair unstressed and the second stressed. In Shakespeare's poetry, the final two lines, called a couplet, typically rhyme and often introduce a shift in the poem. They may resolve a question raised in the preceding twelve lines, offer a new perspective, or even present a change in the speaker. *Sonnet 66*, asserted to be published in 1598, is an extended metaphor expressing frustration with societal corruption, moral decay, and the challenges of existence (Shakespeare and Burrow, 2002). It conveys a sense of disillusionment and weariness with the world, juxtaposed with the poet's devotion to the person in the sonnet. It is, finally, stated that although the poet long for death under these hard circumstances, he is also tormented by the thought of leaving his love alone in such a harsh world. This study, centered on *Sonnet 66*, also focuses on two different translations of the poem in Turkish by Can Yücel and Talat Sait Halman. Yücel was a famous Turkish poet and translator, who created a unique style in Turkish poetry with his sincere language. Besides, Halman, who was a Turkish poet, writer, translator, academician, diplomat and politician, contributed to Turkish literature with many articles, reviews, essays and translated works. Yücel's translation, as the first Turkish translation of the sonnet in the Republic era, took part in the work of the translator called *Her Boydan* in 1957; on the other hand, Halman's translation was first published in his work containing Shakespeare's sonnets' translations in 1964 (Yazıcı, 2005). The following table shows the original poem and its two translations line by line.

5.FINDINGS

Source Text	Turkish Translation 1	Turkish Translation 2
SHAKESPEARE	**HALMAN**	**YÜCEL**
Tired with all these, for restful death I cry,	Bıktım artık dünyadan, bari ölüp kurtulsam,	Vazgeçtim bu dünyadan tek ölüm paklar beni,
As to behold desert a beggar born,	Bakın, gönlü ganiler sokakta dileniyor,	Değmez bu yangın yeri, avuç açmaya değmez,
And needy nothing trimmed in jollity,	İşte kırtıpillerde bir süs, bir giyim kuşam,	Değil mi ki çiğnenmiş inancın en seçkini,
And purest faith unhappily forsworn,	İşte en temiz inanç kalleşçe çiğneniyor,	Değil mi ki yoksullar mutluluktan habersiz,
And gilded honour shamefully misplaced,	İşte utanmazlıkla post kapmış yaldızlı şan,	Değil mi ki ayaklar altında insan onuru,
And maiden virtue rudely strumpeted,	İşte zorla satmışlar kızoğlankız namusu,	O kızoğlan kız erdem dağlara kaldırılmış,
And right perfection wrongfully disgraced,	İşte gadre uğradı dört başı mamur olan,	Ezilmiş, horgörülmüş el emeği, göz nuru,
And strength by limping sway disabled,	İşte kuvvet kör-topal, devrilmiş boyu posu,	Ödlekler geçmiş başa, derken mertlik bozulmuş,
And art made tongue-tied by authority,	İşte zorba, sanatın ağzına tıkaç tıkmış,	Değil mi ki korkudan dili bağlı sanatın,
And folly, doctor-like, controlling skill,	İşte hüküm sürüyor çılgınlık bilgiçlikle,	Değil mi ki çılgınlık sahip çıkmış düzene,
And simple truth miscalled simplicity,	İşte en saf gerçeğin adı saflığa çıkmış,	Doğruya doğru derken eğriye eğri çıkmış adın,
And captive good attending captain ill.	İşte kötü bey olmuş, iyi kötüye köle;	Değil mi ki kötüler kadı olmuş Yemen'e,
Tired with all these, from these would I be gone,	Bıktım artık dünyadan, ben kalıcı değilim,	Vazgeçtim bu dünyadan, dünyamdan geçtim ama,
Save that, to die, I leave my love alone.	Gel gör ki ölüp gitsem yalnız kalır sevgilim.	Seni yalnız komak var, o koyuyor adama.

(Shakespeare, 2002), (Shakespeare, 2010), (Yücel, 2005)

Sonnet 66, the source text, starts with the phrase "tired with all these", so the speaker of the poem desperately wants to die to be free from all this sorrow and to rest. "Tired" refers to being fed up and it is translated as "bıktım" by Halman and "vazgeçtim" by Yücel. "Bıkmak" means being weary of something and it seems an appropriate correspondent for "tired". "Vazgeçmek", meaning giving up, may refer to the action following "being tired", namely that a person gives up something when he is tired of it. Thus, it can be said that as in Yücel's translation "vazgeçmek" indicates extra commentary, it provides an example of 'over-interpretation of the meaning'. Besides, after

Shakespeare says that he is tired of "all these", he mentions about these things, his grievances, one by one in the following lines. However, both Halman and Yücel choose the phrase "bu dünyadan" by saying "I'm fed up with this world" / "I've given up on this world". Thus, both translators show the tendency of 'over-interpreting the meaning' by commenting on it, as the second part of this line of the poem directly indicates the desire for death so indirectly refers to longing for the next world.

First line of the poem ends with the phrase "for restful death I cry", so it is understood that the speaker has a strong desire for death that he thinks relaxing and tranquil. Halman finishes the first line with "bari ölüp kurtulsam" addressing to die so as to get it over with. Here, the meaning reflected in the original poem and in Halman's translation is parallel in a way as in both, death is associated with serenity and release. On the other hand, Yücel ends the first line with "tek ölüm paklar beni". While this expression denotatively refers to "death will cleanse me", connotatively it may mean "only death can set me free". However, in Turkish, the verb "paklamak", meaning cleaning, has an idiomatic use especially in some certain phrases such as teneşir paklar and toprak paklar, in which teneşir (the bench on which the corpse is washed) and toprak (ground/earth) evoke death and which mean that a person's wrongdoings only come to an end with his death (atasözlerivedeyimler.com.tr). Thus, someone must have gotten dirty in order to be cleaned. However, the source text does not include such an information implying the need of the speaker to be cleansed of his mistakes. Therefore, it is possible to say that Yücel has produced a misleading meaning that is still somewhat connected to the original text's meaning, so he tends to 'alter the meaning'.

Second line starts with the phrase "to behold", meaning to see or observe, and the speaker starts to list out all of his grievances. Similarly, Halman uses the imperative "bakın" (look/see) to make the introduction. On the other hand, Yücel doesn't use such a word to introduce the problems listed out, so the sign is 'wiped out'. This second line saying "as to behold desert a beggar born" indicates witnessing a deserving or a worthwhile person who is destined to a life of suffering or scarcity from the moment he is born. In other words, it refers to the unfairness of seeing someone deserving ("desert", meaning worth or merit) being born into poverty or low status ("a beggar born"). It highlights the irony and tragedy of a person with great potential or virtue being denied opportunities due to their circumstances of birth. It evokes a sense of helplessness and inevitability. According to etymonline, "desert" is an obsolete word, meaning to be worthy to have or referring to a person that is deserving or worthwhile. Halman also uses an obsolete word that is "gönlü gani", which refers to a person who is generous, kind, and has a big heart and it is often used to describe someone who is compassionate and giving (etimolojiturkce). However, while Shakespeare uses a word meaning worthy, Halman chooses a word meaning benevolent. Thus, Halman has created a connotation that the original text does not imply by causing 'sliding of the meaning'. In the second line, by saying "look, those with generous hearts are begging in the street", Halman tries to show the helplessness of good people by using the verb "beg" that these people become obliged to do; however, he causes 'sliding of the meaning' by generating a meaning that a linguistic unit potentially carries but has not been realized in the original text's context. Similarly, in this context, "beggar" in the source poem has the potential to "beg" taking place in the translated poem. On the other hand, in the second line, Yücel metaphorically suggests that it's not worth seeking help and hope, or asking

for something in such a hopeless or destructive situation. With this expression, in a way, Yücel has caused 'destruction of the meaning' by producing an utterance in the translation that retains some remnants of the original linguistic unit but lacks the original meaning. The only connection of Yücel's translation to the second line of the original poem is the phrase "avuç açmak" which is an idiom referring to "beg".

Third line and the following nine lines of the poem till the eleventh line start with "and". By using "and" as the first word of these ten lines, the speaker intends to highlight that the corrupt societal system will remain unchanged and to convey a sense of despair, and this attempt adds to the sonnet's aesthetic depth (Üstün Kaya, 2020). In addition, in order to provide this effect, Halman uses the word, "işte" in front of these ten lines and Yücel uses the phrase, "değil mi ki" in front of six lines. Especially, in terms of Yücel's phrase, generally used to seek confirmation or approval, it is possible to say that he tends to 'alter the meaning' by generating a misleading meaning in the translation that is not totally unrelated to the meaning aimed in the original text.

Third line of the sonnet includes a metaphor for a nonentity so being "needy" refers to being lack of good qualities. Thus, it could reflect a theme of pretense or the contrast between inner emptiness and external appearances of joy. The "needy nothing" represents a person of little worth or virtue, yet they are "trimmed in jollity," meaning they are dressed up in fine clothes, given attention, or celebrated, despite their lack of genuine value. Halman uses an old word, "kırtıpil" to mean worthless and parallel to the source text, he suggests that these worthless ones are ornamented. On the other hand, Yücel, who has replaced the third and fourth lines of the original poem while translating, suggests that the poor are unaware of happiness in the fourth line. Thus, Yücel has caused 'perversion of the meaning' by producing a meaning that is not related to the original meaning.

Fourth line includes a metaphor for religious injustice. In this line, the speaker says that purest faith is disavowed, by addressing to people breaking vows that should be sacred. Thus, religiously devoted ones' faith is evilly tricked. It refers to the betrayal of trust or the breaking of the most sincere and genuine promises ("purest faith"). The word "forsworn" means to swear falsely or to break an oath, and "unhappily" emphasizes the sorrow and tragedy of this betrayal. Besides, while Halman states that the purest faith is being treacherously trampled, Yücel suggests that the most eminent faith has been trampled. In this line, Shakespeare uses the adverb, "unhappily" to emphasize the unpleasantness moreover wickedness. However, by using the adverb, "kalleşçe" (treacherously), Halman 'over-interprets' the meaning by expressing an implicit or potential meaning in the original work in a visible manner. On the other hand, Yücel, for this line that he replaced does not use any adverbs to describe this violation; thus, in a way, he has caused 'under-interpretation' by reducing the meaning.

Fifth line includes a metaphor for the unworthy obtaining public esteem. It criticizes the situations where undeserving individuals or actions are celebrated, while truly honorable people or deeds are overlooked. It reflects a sense of injustice or frustration with the misallocation of respect or rewards in society. Shakespeare uses the adverb "shamefully" to describe this disgraceful shift. Halman also addresses to this shift, but in order to refer to the disgrace, he uses the noun form, "utanmazlık" (shamelessness) rather than the adverb form of the word. Besides, for "gilded

honour", Halman uses the phrase "yaldızlı şan" in a parallel way. However, Yücel, who also mentions about "trampled honor", does not use any descriptive words to describe that disgrace and does not refer to the shift mentioned in the original poem. Thus, it is seen that Yücel tends to 'under-interpret' the original meaning by providing missing information.

Sixth line has a metaphor for a lady of the night. It addresses to corruption/loss of purity/virtue in a disrespectful and coarse way. This line includes an obsolete word dating back to 14th century, which is a slang for prostitute. That is "strumpet", referring to having illicit sexual relations and dishonor/violation (etymonline). In order to provide the meaning given with the phrase "rudely strumpeted", while Halman uses the word "(zorla) satmışlar", which is an active form unlike the original line, Yücel prefers "dağlara kaldırılmış", which is a passive form like in the source text. "(Namusu) zorla satmak" used by Halman refers to selling one's chastity under duress. In such a context Turkish word "satmak" may refer to giving up even prostituting one's purity/virtue. On the other hand, the idiom "dağa kaldırmak" used by Yücel means abducting. In this way, Yücel tends to 'slide the meaning' by putting forward an alternative meaning.

Seventh line addresses to a metaphor for wrong happening to the innocents. This line suggests an unjust action where something perfect or good is unfairly degraded or dishonored. In other words, it reflects a sense of injustice, where what is inherently good or flawless is tarnished or disrespected due to misunderstanding, malice, or unfair judgment. In order to refer to "perfection", Halman prefers the phrase "dört başı mamur olan" and Yücel uses the phrase "el emeği göz nuru". As the former one refers to a perfect condition, it seems to convey the original meaning. The latter one can also be thought as related to perfection not directly but indirectly. In this regard, the phrase "el emeği göz nuru" is an idiom referring to great dedication, effort and care. Thus, it can be seen that Yücel has caused 'sliding of the meaning' by creating a connotation not evoked by the original poem.

Eighth line refers to strength, which is somehow disabled, diminished or hindered. There is a metaphor for rights being restricted by corruption. It suggests a situation where power or capability ("strength") is undermined or rendered ineffective by something weak, unstable, or flawed ("limping sway"). In order to convey the meaning in the eighth line, Halman uses the words such as "kör topal" and "boyu posu devrilmiş". The former one is a figurative expression, which stands for blind and lame, refers to anything that is not functioning at its full potential due to multiple weaknesses or limitations. The latter one, which literally means once tall and strong but now fallen, figuratively conveys the idea of decline, ruin, or loss of former power. Besides, Yücel's eighth line translation suggests that the cowards have taken the lead/gained power, just then bravery has been lost. Yücel's eighth line addresses to impaired power/bravery as in the original text. However, it also tends to put the meaning across by suggesting the shift of power (to the cowards). Thus, it becomes possible to say that Yücel shows the tendency to 'over-interpret the meaning' by producing a commentary on the meaning of the source text.

Nineth line includes a metaphor for censorship. It conveys the idea that creativity and free expression, which are fundamental to art, are being stifled by censorship, control, or oppressive systems. It is suggested that artistic expression is restricted due to the control of authority via a passive statement. Halman uses an active statement, and Yücel uses 'to be' as the main verb to

convey the meaning presented in the original poem. However, Yücel excludes the word "authority" taking place in the original poem and includes the word "korkudan" (out of fear) that is not present in the original poem. Thus, while he 'under-interprets' the meaning with the exclusion, he 'over-interprets' it with the inclusion.

Tenth line has a metaphor for the foolish being in charge. In this line foolishness or misguided behavior ("folly") is likened to the actions of a doctor or someone in a position of expertise. This line likely refers to a situation where someone, in a position of authority or expertise (like a doctor), is exerting control or influence, but their actions or decisions are based on folly or misguided judgment. In other words, it suggests a situation where someone, despite appearing knowledgeable or authoritative, is actually acting foolishly by trying to control or manipulate a skill or expertise that they may not truly understand. Thus, fools control the wise just like doctors control the sick. In his translation, Halman suggests that madness reigns with pretension of knowledge. In addition, Yücel suggests that madness has taken control of order. Both translators use the word madness (çılgınlık) instead of "folly". It could have been better to use the word "aptallık" or "ahmaklık", which could better represent "folly" in this context. Thus, it can be said that both translators tend to 'alter the meaning' by distorting the intended meaning in a way.

Eleventh line includes a metaphor for the simple truth being disregarded as simplicity. Here, it is stated that straightforward but profound truth is mistakenly labeled or misunderstood as just being simple in the sense of being overly basic or shallow. It also suggests that a fundamental or straightforward truth is being wrongly dismissed or undervalued as mere simplicity or naivety. "Simplicity" also refers to lack of mental acuteness (dictionary). Parallelly, in the translation of this line, Halman suggests that the purest truth has been simplified or misunderstood as naivety, which refers to credulity and lack of sophistication. On the other hand, Yücel implies a contradiction that in the process of pursuing or declaring something right, one ends up being associated with something wrong; thus, he highlights the discrepancy between intention and result. Yücel's translation indicates the tendency to 'darken the meaning' so meaning becomes a bit obscure.

Twelfth line shows a metaphor for the good attending to the bad. It indicates that the "good" is captive and it is in the control of the evil. It also suggests a situation where something inherently good or virtuous is being controlled, overshadowed, or misdirected by something flawed, corrupt, or harmful. Therefore, good people attend to the bad ones. Both Halman and Yücel make a reference to the control of evil via metaphors. Thus, they seem to 'over-interpret' the meaning with the metaphors causing commentary.

Finally, the couplet, the final two rhyming lines introduce a change in the attitude of the speaker. Till the couplet, the speaker, who starts the poem mentioning his desperation making him give up, expresses his tiredness of the injustice of life. However, in the couplet, making shift, he introduces something new by mentioning his love for the first time. Last line states that he would die, but if he died, he would leave his lover alone; thus, he comes up with the motivation encouraging him to live. Parallelly, Halman conveys that meaning in a similar way. However, making a change, Yücel, directly addresses to the lover (as the second-person singular) to enhance the impact. This change causes Yücel to 'over-interpret' the meaning by adding interpretations beyond the original meaning.

DISCUSSION

This study, aiming to display the close interaction between semiotics and translation studies meeting on the ground of comparative literature, focus on two Turkish translations of Shakespeare's *Sonnet 66* by Can Yücel and Talat Sait Halman. As a poetry form, sonnet, having a certain structure, tends to use more condensed, figurative and symbolic language. It also relies on metaphors, similes, imagery and other literary devices to convey deeper meanings, emotions or ideas in a compact form. Thus, poetry presents a challenge for translators, requiring them to preserve not just the original imagery, symbolism and emotional nuances but also the musicality, rhythm and structure. Confronted with this intricate use of language, the translator needs guidance to navigate the complex world of poetry (Öztürk Kasar and Tuna, 2017). In this respect, semiotics can help translators reveal the poet's mysterious inner world and transfer it to the target language. This study, founded on the ground of this collaboration, benefits from the systematics of designification in translation, propounded by Öztürk Kasar. In the process of translation, translators may have a tendency to modify the meaning while reproducing the meaning of a sign, and this change may affect the translation. At this point, this systematics can be thought as a guide for translators to anticipate potential challenges and find solutions.

In this study, benefited from systematics of designification to focus on Yücel's and Halman's translations of Shakespeare's *Sonnet 66*, it is seen that both translators have shown the tendencies of designification. All the tendencies except for opposition of the meaning are detected throughout the translations. However, it is seen that Yücel, who is more inclined to designification, tends to feel freer while translating. His idea about translation justifies his tendency in the process. According to Yücel (1985), translation aims to recreate [the poem] in the target language to burst it again, so the important thing is not 'loyalty' but 'punctuality' in order to recreate the text within the time of the target language. As it is understood, Yücel seems to be trying to create a space for freedom and creativity for himself despite the constraints possessed by poetry in order to engage the readers by providing them with musicality and rhythm (specific to poetry) as a result, impact.

As it is seen translators encounter designificative tendencies because of the factors such as unique qualities of the languages, cultural variations etc. Although a translation which is completely free of designificative tendencies may not be possible, being aware of designification can make it easier for the translators to control themselves while transforming the signs from the source language to the target one. Besides, it also becomes possible to see the degree of divergence from the source text and regulate oneself accordingly by trying to minimize the tendencies. In this way, systematics of designification works as a guide enabling the members of the world of translation to assess how well the signs are conveyed, ensuring that the translated words carry the same meaning and evoke similar effects in the target language, and how well the translation maintains the balance between the source text's meaning and structure and the target one's.

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Edebiyatta Deyişbilim

Prof. Dr. Ünsal Özünlü

Günce Yayınları

Berna Akyüz Sizgen

POSTMODERNİZM KAVŞAĞINDA

Selim İleri Romancılığı

Günce Yayınları

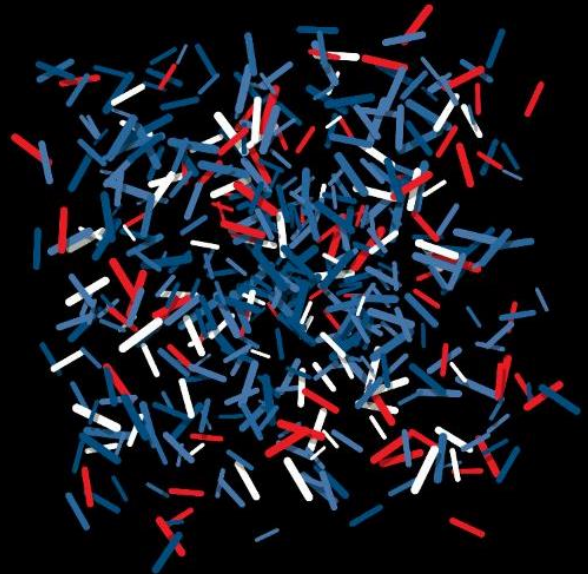FEMİNİST EDEBİYAT KURAMI BAĞLAMINDA

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FRANSIZCA VE TÜRKÇENİN SÖZDİZİMİ

KARŞITSAL VE DAĞILIMSAL BİR ÇÖZÜMLEME

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