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An Examination of Can Yücel's Translation of Sonnet 66 within the Framework of *Habitus*

Şair-Çevirmen Can Yücel'in 66. Sone Çevirisini
Habitus ile İnceleme

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Abstract

This study aims to explain the poet-translator Can Yücel's translation strategies, focusing on his translation of the 66th Sonnet by the English poet William Shakespeare. The study employs a descriptive analysis method and scrutinizes the poet-translator Yücel's writings, as well as his social environment, his father's activities, and the period in which they lived. To conduct the descriptive analysis, I employed the concept of habitus as developed by Pierre Bourdieu, one of the most influential sociologists of the post-World War II Era. Hasan Âli Yücel, then the Minister of Education, initiated a 'Translation Movement', which can be marked as a turning point for language studies in the Republican Era. This movement aimed to establish a cultural repertoire by translating works from both Eastern and Western literatures into Turkish, contributing to the establishment of a national

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identity. Educated in England and having studied German philology in Turkey, the son of Minister Yücel, Can Yücel, also translated English classics into the Turkish language. He called himself a “Turkish teller” rather than a translator. His translation strategies were considered unique. By comparing his translation of Sonnet 66th with two other Turkish translations, this study identifies his characteristic translation strategies. The findings indicate that Can Yücel’s habitus shaped his translation strategies, reflecting the norms of his social environment and his aim to reach his people through his style.

Keywords: *Can Yücel, translation, Pierre Bourdieu, 66. Sonnet, translation movement*

Öz

Bu çalışmada, şair-çevirmen Can Yücel’in, çeviri stratejilerini, İngiliz şair William Shakespeare’in 66. Sone çevirisine odaklanarak açıklamaya çalıştım. Şair Yücel’in çeviri kararlarını, yaşamını, babası ve babasının çalışmalarını, yaşadıkları dönemi; kendi yazdıkları ve onun hakkında yazılanlar üzerinden betimleyici analiz yöntemiyle inceledim. Betimleyici analiz için İkinci Dünya Savaşı sonrası dönemin en önemli sosyologlarından Pierre Bourdieu’nun ‘habitus’ kavramından faydalandım. Ortaya attığı teorilerle sosyal bilimler çalışmalarının da önünü açmış olan Bourdieu’nun tanımlamaları, pek çok alanda yer bulmuş ve çalışmaların perspektifini önemli ölçüde derinleştirmiştir. Cumhuriyet dönemi dil çalışmaları adına bir dönüm noktası olarak nitelendirilebilecek ‘Çeviri Hareketleri’, dönemin Maarif vekili ve şair Can Yücel’in babası Hasan Âli Yücel önderliğinde başlatılmıştır. Bu çalışmaların amacı, yeni Türk dilini ve alfabesini yerleştirmek için Doğu ve Batı yazınlarından çeviriler yapmak ve yeni Türk harfleriyle bir milli yazın repertuarı oluşturmaktır. Vekil Yücel’in, İngiltere’de eğitim almış, Türkiye’de Alman filolojisi okumuş olan şair oğlu Can Yücel de ilerleyen yıllarda İngiliz yazınından çeviriler yapmıştır. Çevirilerini, çeviriden ziyade ‘Türkçe söyleyen’ olarak nitelendiren Can Yücel’in çevirileri de yazdığı şiirleri gibi özgündür. Bu özgün çevirilerinden bir tanesi de İngiliz şair William Shakespeare’in 66. Sone’sidir. Çalışmada, sonenin farklı iki Türkçe çevirisi daha Can Yücel’in çevirisi ile birlikte ele alarak şair-çevirmenin muhtemel özgün çeviri stratejilerinin nedenlerini inceledim. Buna göre Can Yücel’in habitusunun çeviri stratejileri üzerinde etkili olduğu ve doğmuş olduğu sosyal çevrenin normlarını benimseyip halka erişebilme amacıyla çeviri stratejilerini oluşturduğu söylenebilir.

Anahatar sözcükler: *Can Yücel, şiir çevirisi, Pierre Bourdieu, 66. Sone, çeviri hareketi*

Introduction

This study aims to explore the translation strategies employed by the poet-translator Can Yücel with a particular focus on his translation of Sonnet 66. The English poet William Shakespeare composed the aforementioned sonnet, which has been translated into the Turkish language several times. Comparing three different translations of the same sonnet, this study aims to assess the authenticity of Can Yücel’s translation through a descriptive analysis method. Thereafter, the uniqueness of Yücel’s translation is going to be handled with

the habitus concept of the French sociologist, Pierre Bourdieu. Various opinions expressed by translation scholars and experts regarding the translation of Sonnet 66 will be presented in relation to translation theories. When analyzing the possible translation strategies employed by the poet-translator Can Yücel, this study aims to explain them through the concepts introduced by the French sociologist Pierre Bourdieu. It can be argued that these theories are quite functional in describing and analyzing the contemporary world. Furthermore, they can be easily adapted into various fields of the social sciences, including translation studies. Therefore, in this study, which aims to explain literary texts through sociological concepts, these theories will benefit from applying a novel theory to an old phenomenon, thereby contributing to the field from a different perspective.

The English poet William Shakespeare can be regarded as one of the most well-known poets globally. The sonnet, a specific type of poetry, is closely associated with him, and his sonnets, presumably 154, have been translated into various languages worldwide (Demir & Çelikel, 2019). It can be observed that Sonnet 66, one of the Shakespearean sonnets translated into Turkish, paved the way to discuss the “fidelity” of a translation (İplikçi Özden, 2022: 75-76). Sonnet 66 was translated into Turkish by Saadet-Bülent Bozkurt, Talat S. Halman, and Can Yücel (see Appendices). From the perspective of “fidelity”, which has been the primary concern of the translation phenomenon for centuries, the translation by Saadet-Bülent Bozkurt is the closest in meaning to the sonnet. While Talat Halman’s translation also includes Turkish idioms, Can Yücel’s use of phrases and words specific to the Turkish language and culture may give the impression that the translation may be a text originally written in Turkish rather than a translation (Üstün Kaya, 2020: 187).

The translations demonstrate how a sonnet can be rendered into another language in various ways. They are often discussed in relation to the Israeli translation scholar Gideon Toury’s explanations of “acceptable” and “adequate” translations, whose theory is one of the earliest translation theories and emphasizes the concept of “fidelity,” which involves closeness to the source text or target text. This study aims to contribute to the field by examining the possible strategies employed by the poet-translator Can Yücel in translating Sonnet 66 from a sociological perspective.

The discussions about Can Yücel’s translation strategies will focus on his father, who was then Deputy Minister of Education, and his missions during his duties. Can Yücel’s father, Hasan Ali Yücel, initiated a crucial translation movement with the government’s assistance. The translation movement initiated by him and his missions on his duty will be presented as the main reasons that might have affected the translation strategies of his son, poet-translator Can Yücel, by utilizing the “habitus” concept of Pierre Bourdieu.

1. Hasan Âli Yücel, his life and achievements

Born in Istanbul in 1897, Hasan Âli Yücel pursued his education at Topkapı Taşmektektep. Throughout his studies, he joined the Dergâh Magazine group. His first poems and writings were published in this journal. He supported the nationalists during the Turkish War of Independence and worked as a teacher of philosophy and literature following the end of

the War of Independence. In 1927, he began his duties as the Deputy Minister of Education (Maarif Vekili) and later served as the Istanbul Minister of Education (İstanbul Maarif Emini).

As a part of his duty, he traveled to France in 1930. Following his return to his homeland, he visited various places in Anatolia with Mustafa Kemal Atatürk, the first President of the Republic of Turkey (Arsay, 2020: 169-170). In 1932, Yücel attended the meetings of the Turkish Language Research Society (Türk Dili Tetkik Cemiyeti) and was assigned to the Ministry of National Education General Directorate of Secondary Education (Milli Eğitim Bakanlığı Ortaöğretim Genel Müdürlüğü) in 1933. In 1935, he voluntarily resigned from this position to become a member of parliament. Between 1938 and 1946, he served as the Minister of National Education.

While still producing some literary works, Hasan Âli Yücel brought innovations in the field of education. He also pioneered the establishment of Village Institutes (Köy Enstitüsü) and ensured the independence of universities by enacting the law on higher education and universities. As a result, Istanbul Technical University was established. Yücel worked to simplify the Turkish language, which had been heavily influenced by Arabic and Persian vocabulary, literature, and alphabet. He established the Ankara Conservatory and several museums; his articles were published in magazines and encyclopedias. He pioneered translations from world literature. After leaving the ministry, he worked in the fields of journalism and publishing (Yıldız Kaman, 2021: 3).

Tuncel (2008: 33-35) states that the translation movement, the foundations of which were laid by Hasan Âli Yücel in 1938, was carried out by the state and that this movement was seen as “the most important cultural and civilizational transformation”. Tahir-Gürçağlar focuses on the translation process and emphasizes the importance of this translation movement for the motto of becoming a “nation” (Tuncel, 2008: 37-42).

It can be stated that Mustafa Kemal Atatürk, the founder and first president of Turkey, planned radical changes in the social lives of his people following his military successes. He worked very systematically and intensively to establish the consciousness of the “Turkish nation”. Having established the republic based on the will of the nation by breaking a tradition of approximately 600 years of sultanate, Mustafa Kemal Atatürk then turned to social revolutions. Within this framework, intellectuals of the novel Turkish Republic came together at the First Turkish Publications Congress organized by the Ministry of Education in 1939, on the 10th anniversary of the Turkish Alphabet Reform. While discussing the progress made up to that time, the future was also planned (Kuşçi, 2021: 294-299). At the Congress, a plan was adopted to initiate a systematic and planned publishing activity and to get the best efficiency by including public and private institutions as stakeholders in the process of cooperation (Kuşçi, 2021: 294-299 as cited in Republic of Turkey Ministry of Education, 1939a: 1). It was determined that the texts written in the New Turkish Alphabet were insufficient to meet the need and a “Translation Commission” was established along with other commissions. The commission appointed well-known artists such as Nurullah Ataç, Sabahattin Âli, and Rahmi Eyüpoğlu to be in charge of the German, English, French, Latin, and Greek languages. The aforementioned authors and poets were tasked with identifying internationally recognized works, and the elected texts were translated. It was also decided to establish a translation bureau to monitor the translations to be

made by private and public institutions. Another decision taken in the congress was to publish a monthly translation magazine (Ulus, 6 May 1939: 5, as cited in Kuşçi, 2021: 306-307).

According to the decree issued after the First Turkish Publication Congress (Birinci Neşriyat Kongresi), to conduct the organization of the translation process, on the one hand, a translation bureau was established, and it is agreed that there will be staff employed to deal with the publication process. The Bureau was established under the Ministry of Education when Hasan Âli Yücel was the head, majorly focusing on the translations of works from Western literature (Gürçağlar, 2008: 39). He expresses this cultural repertoire movement, the spark of which he ignited and which is crucial for Turkish literature even today, as follows:

Republican Turkey, which wishes and aspires to be a distinguished member of the Western cultural and intellectual community, is obliged to translate the old and new intellectual products of this Western civilized world into its language and to strengthen its identity with the contemplating and feeling this world. This obligation invites us to a wide translation movement. How are we going to achieve this? What should we translate and in what order? In what way should we begin these works? Today, despite all good intentions, are we wasting efforts and money in this way due to the lack of a specific program? (...) The number of works produced in the country, both in translation and publication, is increasing day by day. Nevertheless, the fact that we are still deprived of a proper promotion and publication organization makes it difficult for our publications to be published, and the financial returns from the books published are far from satisfying both the author and the publisher. In order to prevent the desperation and frustration of the authors of valuable works in the face of copyright issue, and to encourage the publication of original work in various topics, translations made with success from the language in which they were written, and beautifully printed books according to the technique of the day, it has been accepted to handle the copyright, translation and publication (Bulut, 2008: 670-671).²

2. Poet-translator Can Yücel

Can Yücel, the son of former Minister of National Education Hasan Âli Yücel, is a well-educated poet-translator who interrupted his studies at Ankara University, Faculty of Language, History and Geography, Department of Philology, and continued his education at Cambridge University, one of the most prestigious universities in England. In addition to studying Greek and Latin, he also took courses in European history and art history at the University of Cambridge. Can Yücel, who did his military service in Korea, lived in Paris and London before taking a job in the Turkish broadcasting department of the British Broadcasting Corporation, BBC. Upon his return to Turkey, he worked as a translator. In 1971, Yücel was sentenced to 15 years of imprisonment for the two publications he translated, and after being imprisoned in Adana, he was released with a general amnesty in 1974 (Ritsos, 1981: 17).

It can be claimed that Can Yücel, who stands out with his outspokenness, use of slang, and sharp language in both his poetry and translations, has a unique style that he acquired over the years. In his later years, the poet created his original style and voice, and after the 1980s, Yücel also produced improvised works as he stated. Thereafter, his works became much more

² Translation belongs to the author.

concrete and included swear words and slang. In his poetic style, he succeeded in blending irony and humor. Yücel, in addition, touched upon both individual and social elements and emphasized that both should be in dialectical integrity (Gülgen Börklü, 2012: 4).

It can be argued that in the novel, the majority of the Republic's intellectuals demanded that workers, peasants, and laborers have equal rights and living standards. As the young and much more egalitarian new Turkish Republic, which had replaced the 600 years of sultanate, brought drastic social changes in daily lives, probably with the influence of the Social Realism trend in the world, it can be inferred that the intellectuals, including Can Yücel, desired to reach more equality for the whole Turkish nation. Consequently, it can be claimed that Yücel also aspired to reach out to the Anatolian people with his pen.

2.1. Can Yücel's translation of Sonnet 66

In an interview with Suat Karantay, Can Yücel stated that his understanding of translation is not to make an alphabetical, semantic, or word-for-word translation, but to convey the "core phenomenon" of the poem. According to him, the primary concept of translation is to convey the "core phenomenon" of the poem into Turkish, and he explains that he prefers to achieve the whole by collecting parts rather than focusing on individual parts (Karantay 1987: 11).

It can be inferred that, as he was called "the Turkish teller (Türkçe söyleyen)" rather than the translator, the choices he made in his Sonnet 66 translation could be regarded as deliberate instead of mistakes (Appendix 1 and 2).

Gideon Toury, in 1981, introduced the concepts of "adequate" and "acceptable" to explain translation. According to him, translations are either "adequate" in compliance with the norms of the source system, preserving its features, or "acceptable" adopting the norms of the target system, altering some source text features. He allows chances within both poles and names the system as descriptive translation studies. It can be claimed that Toury laid the foundations to explain and systematize translation studies as well as "labelling" them. Within this framework, Yücel's translation could be regarded as "acceptable," and, over the years, there have been some critics who argue that it does not sound like a translation (Munday, 2018: 111-113).

This study aims to provide a more holistic and sociological examination of Can Yücel's translation of Sonnet 66, focusing on the possibilities of his translation strategies. Descriptive study methods will be employed to interpret his life and environment. The correlation between his life and his translation strategies will be handled with the concept of "habitus". Habitus, according to Bourdieu, determines our decisions. It is composed of our past experiences and social environment. Considering this concept, Can Yücel's decisions in his translation of Sonnet 66 could have been shaped by his social environment.

3. Theoretical framework

3.1. Pierre Bourdieu and Habitus

Born in 1930 in France, sociologist, anthropologist, and philosopher Pierre Felix Bourdieu is one of the most prominent contributors to the field of sociology with his creative and inclusive ideas of the post-war Era. He studied philosophy at the École Normale Supérieure

and went to Algeria to do his military service. The French colonialism he observed during this time played a major role in shaping his ideas. Between 1959 and 1962, he taught philosophy at the Sorbonne University and served as the director of the École des Hautes Études en Sciences Sociales. He was also the director of European Sociology. Bourdieu, who took over the chair of sociology at the Collège de France, is also the founder of the European Center for Sociology. He studied the mechanisms of production, reproduction, and differentiation. These new concepts and interpretations he brought to sociology influenced a vast majority of human sciences (Bogenç Demirel, 2014: 403, 404).

It can be easily claimed that Pierre Bourdieu created the most comprehensive and systematic epistemology of the 20th century (Ignatow& Robison, 2017: 950). His authentic approach can be summarized in his sentence: “Theory without empirical research is empty, empirical research without theory is blind” (Bourdieu & Wacquant, 2014: 160). Bourdieu differs from the other social theorists with the approach mentioned above. Instead of dealing with semiotic concepts, he is interested in more pragmatic relations. He adds that theory and practice are supposed to be utilized in an interconnected manner, referring to this phenomenon as “reflexivity.” Reflexivity can also be described as a method of reaching scientificity by drawing a rational path between deconstruction and universality, reason, and relativity. Bourdieu, whose methodology can be outlined as aforementioned, argues that historicity and sociology can coexist (Bourdieu & Wacquant, (Bourdieu& Wacquant, 2003: 32-35). Bourdieu adopted a holistic approach in social sciences which combines theory and practice and can be used interchangeably. According to him, human beings are the subject of the social sciences. Hence, anything human beings interact with is the practice and social representations of sociology. He rejected the dualisms of Cartesian ontology - body and mind, subject and object (Bourdieu and Wacquant, 2003: 117).

Pierre Bourdieu brings a different perspective to the social sciences and novel ideas. He adopts the reflexivity concept as a basis and depicts a baseball game metaphor in which all concepts are correlated. Thus, to describe “habitus”, the main items of Bourdieu’s sociology ought to be mentioned. He brings forward the phenomena of habitus, field, and capital, and exemplifies these concepts via a baseball game: there are players, interests, goals, strategies, unspoken rules (doxa), and cards. (Bourdieu & Wacquant, 2014: 82). The players in this context are the agents within society. Their investments are the pieces of capital they risk to fulfill their expectations (illusio, i.e., interests) at the end of the game. The actual capital is the cards that each player holds. He depicts the field as the place where the game is played, and the power on the field and the chances of winning/losing vary depending on the capital of the individuals in the game.

The field is composed of the historical connections embedded in capital and power. It is also the source of existence and the conflict (Bourdieu & Wacquant, 2003: 25-26). Bourdieu proposes four types of capital: economic, social, cultural, and symbolic. He describes them as class-based capitals, which are shaped by the environment, society, and the family into which we are born. The practices that human beings see around, the expectations attributed to them, and how their environment behaves influence a person’s perception and how they construe their

beliefs. Such capitals function as the habitus of a person in cases of decision-making. To exist and struggle, human beings must make some decisions. Such decisions can refer to habitus. The field requires habitus, as actors can only produce when they utilize their habitus. By this means, the field exists as a production place of the actors with the hand of habitus. This definition may help illustrate the interrelation of Bourdieusian concepts (Bourdieu & Wacquant, 2003: 82-83).

The players' strategies during the game are designated via their habitus. Pierre Bourdieu introduces habitus as: "The theory of practice as practice insists, contrary to positivist materialism, the objects of knowledge are constructed, not passively recorded, and, contrary to the intellectualist idealism, that the principle of this construction is the system of structured, structuring dispositions, the "habitus", which is constituted in practice and is always oriented towards practical functions (Bourdieu, 1990: 52). Such practices are performed without contemplation. In other words, we live in it. We unconsciously follow the paths laid out by the society we live in. We are granted roles in society. We are taught to behave in a certain manner. We learn what can be respected and what can be disrespected. We learn what to appreciate and condemn. Shame or self-confidence also develops in compliance with the society we live in. Thus, the society, family, and environment in which we were raised shape our social norms and how we perceive the world. Our socio-cultural collections are organized in time, and when a swift decision needs to be made, we utilize our collection subconsciously (Calhoun, 2007: 103-105). This collection can be considered our "habitus". It is the objective reaction to the subjective meaning (Bourdieu, 1990: 62). In other words, it is the interplay between two modes of decision-making, based on sudden decisions rather than planned strategies, and informed by prior experiences. They are the predispositions shaped within the process (Özsöz, 2007: 15-17).

Bourdieu defines the relationship between field and habitus as an ontological one. This indicates that within the process, they both shape and are being shaped. To simplify, the field encompasses the position it holds in relation to some power or capital, as well as all the historical ties between them. In a field, there are objects and objective forces. Therefore, any field is also a field of contestation. There is a constant state of being a field of struggle between subjects and objects. Along with struggle, there is natural competition. All the effects we encounter in any social field are the result of this struggle (Özsöz, 2007: 16-18).

Lastly, as the theory of this study, habitus can be identified neither as utterly individual nor as the sole influence on behaviour. It can be described as a constantly working mechanism within the actors. It is an ongoing process of strategy development, guided by certain principles (Bourdieu & Wacquant, 2003: 27). From another perspective, habitus can be defined as a series of practices performed without conscious thought. It is the unplanned behaviors of humans utilizing their collection of memories to make decisions. In addition, such decisions further confirm that this person is sane and making acceptable decisions for the society in which they live. Another distinctive feature of habitus is that it is dynamic. It is always subject to construction, which, in turn, constructs the perception of the person. Thus, habitus is not totally the destiny of a person. It is the whole of everlasting inclinations of experiences (Bourdieu & Wacquant, 2003: 121- 125).

Internalizing the social structures, a series of practices shapes the individual's decision-making mechanisms. To put it another way, habitus, the identified concept of Bourdieu, is the individual production of abstract mind (Bourdieu, 1990: 122). As the existence of an embodied society, habitus composes our perception of the world. Bourdieu's renown explanation 'when habitus encounters a social world of which it is the product, it is like a "fish in water": it does not feel the weight of the water, and it takes the world about itself for granted' (Bourdieu and Wacquant, 1990: 127) can also be mentioned as another example to demonstrate how the concept is influential and yet inconspicuous.

The concept of habitus is not innate or static. It is explained as a decision-making mechanism shaped by the dynamics of a field and the self. (Bourdieu, 2003: 158). From another angle, such features make habitus unique and dynamic. When an individual inclines to perform the practices of a group, then the expectation can be defined as being accepted by that group and gaining an identity as a part of it (Bourdieu & Wacquant, 2003: 81). Habitus can be mentioned as a crucial part of the decision-making mechanisms of an individual since it can be interpret as the colleciton of the values and practices until that day.

Considering Pierre Bourdieu's explanations, this study aims to examine the possible translation strategy of Can Yücel in Sonnet 66 from a Bourdieusian perspective and associate his style with the society in which he was raised.

4. Translation of Sonnet 66 by poet-translator Can Yücel

Can Yücel, the poet-translator, published his Sonnet 66 translation in 1957 in a book containing his various poems titled "Her Boydan." Yücel's translation of Sonnet 66 is the first translation of the sonnet in the Turkish Republican Era, after 1923.

For this translation, Bengi-Öner states that Yücel preserved the original 7+7 syllabic meter of the source text, iambic pentameter, which is one of the most common meters preferred in the Elizabethan Era (Bengi-Öner, 1999).

Yücel himself explains this issue on the back cover of his book. He stressed that recreating poetry in another language is neither the issue of "punctuality" nor "fidelity". He depicts the recreation of the poem in a different language as being like a detective. According to him, a translator should discover the original "event" of the text or literary piece, follow the clues in the flow, within their capabilities, and recreate it in another language promptly (Yücel 1985, back cover). Considering his writings and style, "punctuality" may be the rhyme-rhyme sounds he provides as a poet-translator in his poetry. For instance, the conjunction "and", which repeats from the third to the twelfth line, has been recreated in Turkish with "değil mi ki", a conjunction that serves a similar function in the Turkish language. It can be argued that the poet Yücel's use of Turkish culture-specific idioms and sayings such as "Ölüm paklar beni", "O kızoğlan kız erdem dağlara kaldırılmış" and "Değil mi ki kötüler kadı olmuş Yemen'e", along with his ability to preserve the form of the poetry, brought him the reputation of being marked as the "Turkish teller" rather than the translator (Yazıcı, 2005: 162-165).

The subject of this study, Sonnet 66, was written by the globally renowned poet William Shakespeare, one of the most prominent figures of Elizabethan Literature. The sonnet, a form of poetry whose name roughly means “singing” in Italian, consists of 14 lines in iambic pentameter form and follows a specific theme. It could be considered one of the most common forms of poetry in British literature. Although the sonnet was used before him, that form of poetry has gained a reputation with the English poet and playwright William Shakespeare. For this reason, the poems of Shakespeare have been translated into Turkish and have had several different translations. Sonnet 66, translated by Saadet- Bülent Bozkurt, Talat Sait Halman, and Can Yücel, is going to be scrutinized with the intent of revealing the unique translation strategies of Yücel. Concentrating chiefly on Can Yücel’s translation and life, the purpose is to portray the possible reasons for his preferring basic patterns and why he might have chosen them while translating. His life experiences, education, and family will be discussed to explain the possible motives for his translation strategies.

The translator, Can Yücel, can be considered a highly competent intellectual who can translate from English into Turkish or vice versa, due to his educational background in Turkey and England, as there were no translation schools or departments at the time. However, characterized as a “Turkish teller” rather than a translator, Yücel was subject to criticism due to his choices in translation strategies. It is argued that Yücel’s translations stand in a closer position to the poems originally written in Turkish than Shakespeare’s translations. In case of being considered with the basic theories of translation studies from the “fidelity” perspective, it is possible to characterize Can Yücel’s translations as “infidel” for several various theories.

The concept of fidelity in translation studies dates back to Cicero and Horatius. “Ut interpres”, word-for-word translation, could be defined as a kind of translation that is the most faithful version to the source text from linguistic and semantic approaches. Even before the publication of James Holmes’ article “The Name and Nature of Translation Studies” in 1972, which declared the autonomy of translation studies, the theme of “fidelity/infidelity” has been a central issue in translation studies. Regardless of the theory, age, or fashion, the notion of “word-for-word” or “free” translation discussion could be portrayed as the principal concern under the various names and theories (Munday, 2008: 19-20).

4.1.1. Sonnet 66 Turkish translations by Talat S. Halman and Saadet- Bülent Bozkurt

Talat Sait Halman’s translation, on the other hand, was republished in 1964 in Talat Sait Halman’s “All Sonnets”, a collection of 40 sonnet translations (Yazıcı, 2005: 161). Halman, as a poet-translator, shows the same characteristics as Can Yücel’s translation in terms of form, i.e., meter and rhyme (Yazıcı, 2005: 162-165). It can be observed that Halman’s translation was made after Can Yücel’s and that in his translation there are expressions such as “gadra uğramak” and “kalleşçe” which are closer to the target system (Appendices 1 and 4). However, such expression renderings are visibly less than Yücel’s.

Bülent Bozkurt, a professor of English literature who also translated Shakespeare, clearly states that he had a different mission than Yücel’s. While describing his goal for translating

Shakespeare, he claims that he did not aim to “to sing/ to tell in Turkish” and be easily read and understood. His goal was not to distort the source text (Öner, 1999: 15-16).

4.2. Findings

Can Yücel’s translations of Shakespeare can be regarded as being controversial in the field of Turkish translation studies. His translations have been criticized as “inaccurate” and “impoverishing of dramatic richness” since they have lost some of the characteristics of the source system (Kemal Atakay, 1988: 70-78).

In her analysis of Yücel’s translation of Sonnet 66, Işın Bengi-Öner found that the form of the sonnet in the source language and the cultural system in which it was first written differ in the translation when it is transferred to the Turkish language and cultural system—the target system. She concludes that the poem aims to convey to the Turkish reader as much of the same “sense and meaning” as in the source verse, rather than its form (Öner, 1999: 16-17). Bengi-Öner mentions the translation theories to interpret the translations above. Saadet and Bülent Bozkurt also discuss the strategies they would like to adopt in the pre-translation process during lengthy conversations. Bülent Bozkurt adds that they tried to decide whether to have a free translation, an “acceptable” translation according to Toury’s definition, or an “adequate” translation strategy, which can be described as a literal, word-for-word translation. Ultimately, they chose “adequate”, literal or word-for-word translation to convey the meaning more directly (Bozkurt 1985: 13-14 cited in Öner-Bengi, 1999: 16-17). They voluntarily dispensed with the form to convey the meaning and stick to the sense and content of the sonnet. They decided to render the meaning rather than the form to be a “carrier of culture” as much as possible. For instance, Sonnet 66 as the source texts bear this sentence in the second line: “For the restful death I cry,”. These lines are translated “Bıktım dünyadan keşke ölüp kurtulsam (Talat S. Halman); “Bıktım artık dünyadan bari ölüp kurtulsam (Saadet- Bülent Bozkurt)” and “Vazgeçtim dünyadan tek ölüm paklar beni (Can Yücel)” (see Appendices). Another striking example can be given “Captive good attending captain ill” from the source text Sonnet 66 was conveyed as “İşte kötü bey olmuş, iy kötüye köle (Talat S. Halman); “Doğru sözlü kişinin aptala çıkartılır adı (Saadet- Bülent Bozkurt)” and “Değil mi ki kötüler kadı olmuş Yemen’e (Can Yücel)”. The use of “Yemen’e kadı olmak” was discussed in translation studies articles, as mentioned, and regarded as an item making the whole translation closer to the target text and culture. Finally, another example can be noted, the last two lines in the original text: “Tir’d with all these, from these would I be gone/ Save that, to die, I leave my love alone”. These two lines were transferred as “Bıktım artık dünyadan, ben kalıcı değilim/ Gel gör ki ölüp gitsem yalnız kalır sevdiğim (Talat S. Halman). “Bezdim işte bunlardan ve hiç durmam bana kalırsa/ ölmek, sevdiğimi yalnız bırakıp gitmek olmasa (Saadet- Bülent Bozkurt). “ and “Vazgeçtim dünyadan, dünyamdan vazgeçtim ama/ Seni yalnız komak var, o koyuyor adama (Can Yücel).” The examples can underline the local uses of Yücel. Adding “ama” at the end and “yalnız komak”, “koyuyor adama” can all be considered as the choices which are visibly closer to the target culture. Herein, it can be inferred that it is unlikely to envisage a competent poet and English speaker like Can Yücel would have deliberately made his translations “wrong” or “imprecise”.

From the perspective of translation studies, Işın Bengi Öner analyzes the two translations of Shakespeare's Sonnet 66 by Can Yücel and Saadet-Bülent Bozkurt in terms of Gideon Toury's concepts of "acceptability" and "adequacy". According to Öner, Can Yücel's text is a "translation," although it has been debated whether it can be accepted as such. She writes that the translation successfully transferred the function of the source text to the target text (Öner-Bengi, 1999: 15-17).

The French scholar Andre Lefevre defines translation as an activity of "rewriting" and declares all rewritings as ideological: "All forms of writing and poetry, whatever their intentions, are created with a certain ideology and serve that ideology. Based on this argument, he attributes a sociocultural identity to the text. In this way, the text acquires a new image in the target language and culture (Susan Bassnett, 1998: 123-128). For Lefevre, these rewritings can be found in literary systems in two forms, one of which is translation. Therefore, Can Yücel's translation of Sonnet 66 is examined from a sociological perspective, and to promote the findings of this study, his life and other translations will be discussed.

5. Discussion

It can be inferred that the translation of Sonnet 66 by Can Yücel was even debated, as to whether it is accepted as a legitimate translation. Thus, the purpose of this study is to portray the critics of this translation and compare it to other translations of Sonnet 66, where the uniqueness of Yücel's translation prevails. By examining his life, education, and environment, this study aims to associate this uniqueness with the habitus of the translator, Can Yücel, and interpret his translation strategies as a tool of his habitus.

Hasan Âli Yücel, whose professional mission could be summarized with his saying: "In our land's mountains and hills, and even in the remotest areas, we will leave no flower fading on its own" (Kocabaş, 2022: back cover). This motto may provide insight into how dedicated Hasan Ali was to contributing to Turkish educational reform. Şule Yıldız Kaman, in her thesis titled «Hasan Âli Yücel's place in Turkish philosophical life,» writes that Yücel always emphasized being a "Turkish" nation. To achieve this, he aims to reach the Anatolian people and their resources. His love for his country and nationalism is evident in his articles, "Monday Talks," which were published between 1924 and 1938 in the Akşam Newspaper.

Another issue to consider when interpreting Can Yücel's environment is the prevailing viewpoint of the New Republic Era. Years of war had worn down the Anatolian people, and following the success of the War of Turkish Independence, they finally experienced stability and order. Along with the novel ruling order, which could be considered as more encompassing than sultanhip, in social life, it is aimed to create "nouveau homme (new man)" (Karakuş, 2015: 165-166). Having its basis in the 19th century, this reformation process accelerated. Many reforms, from alphabet to clothing, from schooling to social life, were performed successfully, and it can be claimed that people had different lives in 1900.

Hasan Âli Yücel, as a graduate of Philosophy and a poet and author himself, participated in his "nouveau homme" mission from an educational perspective. The Turkish government sent him to Germany and Paris to gather observations and prepare a report to apply his

ideas back in his homeland (Karakuş, 2015: 165-168). He was in charge of crucial places throughout his professional life. He revolutionized Turkish primary education and established universities. To reach out to “each flower” in Anatolia, he established “Village Institutions (Köy Enstitüleri), to bring up teachers for villages. The teachers were expected to be from the vicinity and meet the majority of the local people’s needs, from planting to sewing, using the correct methods. They were equipped educators who could speak a foreign language and play an instrument (Kocabaş, 2022). Another prominent contribution of Hasan Âli to Turkish intellectual life is the “Translation Movement”.

Yücel regards language as a powerful tool for national identity. With the establishment of the new Turkish state, Yücel, as a state authority and a professional in the field, held meetings with competent intellectuals. The goal was to introduce novelities and a purer Turkish language. As with a group, he was working on the Turkish Language; another notable activity of his was the “Translation Movement”. Within the scope of this activity, predominantly from the Western literature, 1247 books were translated into the Turkish language (Bozkurt, 2019: 73-75). He aimed to create a nation that reads. To reach his purpose, he even allowed the Turkish poet Nazım Hikmet Ran to participate in this movement (Sertel, 2018: 263-270 as cited in Uysal Gliniecki, 2020: 73-74). Hasan Âli confirmed Ran to take part in the translation movement, although Hikmet was imprisoned. Yücel articulated that his name can not be on the book as a translator. However, Hikmet was competent in the Russian language; hence, Yücel did not refuse Hikmet’s wish to translate, despite all odds. This issue may also highlight the significance of this movement for Minister Hasan Ali.

Drawing attention to the Professional mission of Education Minister Hasan Âli Yücel, this study aims to associate his love for his nation and reach each person in the country through the unique translation style of his poet-translator son, Can Yücel’s habitus. Can Yücel’s translations, in general, are regarded as unusual. Yücel also introduces himself as a “Turkish teller” rather than a “translator.” Conflating the assertions as mentioned earlier, his translation in the study is also considered a result of his beloved father’s mission: to reach out to each person.

Translation is a multi-layered and complicated process. Since it is a product presented to society, from this perspective, the phenomenon is also sociological. Further, there are numerous decision-making agents, variants, expectations, and cultural issues. Thus, translation sociology can be regarded as a more holistic approach that considers translation in conjunction with the agents involved in the process and the final product.

Bourdieu’s sociological concepts emphasize the correlations between human actions and society. Individuals take specific actions based on their dispositions, past actions, and social environment. This concept is referred to as habitus by Pierre Bourdieu. According to him, when making quick decisions, people often refer back to their past experiences.

Based on Bourdieu’s concept of habitus, translation theorists such as Yves Gambier, Andrew Chesterman, Daniel Simeoni, and Michela Wolf have also explored the topic of translation sociology, making significant contributions to it. Therefore, translation sociology can be expanded to include translation studies. In his article “Questions in the

Sociology of Translation,” Andrew Chesterman takes translation sociology a step further by subcategorizing it as the sociology of translation and the sociology of the translator. These distinctions are the processes and predispositions of the translator. In addition, this approach separately scrutinizes the influence of the translator’s social environment and life experiences on the translation (Bogenç Demirel, 2014: 404-405).

Drawing attention to the existence of a constant power struggle within the field, the sociologist identifies processes that might illuminate the decision-making process of selecting source texts. According to him, several factors, including those affecting the selection processes, the identities of individuals, the choice of texts and their translation, decision-making and control mechanisms, situational contexts, and expectations in the target literature, are taken into consideration. (Bogenç Demirel, 2014: 411-412). The fact that the source text was Sonnet 66 by the world-renowned poet William Shakespeare may be an indicator that Can Yücel, following his father’s steps, aims to bring a classical work to an Anatolian village.

The translator, or the “Turkish teller” for this study, Can Yücel’s translation of Sonnet 66 by William Shakespeare, may have been influenced by political and cultural constraints. The translator’s “habitus” could have influenced the choices he made throughout the translation process mentioned above.

It can be argued that Can Yücel translates with his habitus, adopting the mission of his father, Minister of National Education Hasan Âli Yücel. The corpus of Turkish literature that Hasan Âli Yücel aimed to create with the new Turkish alphabet in the new Turkish state was initiated to establish national awareness, utilizing literature as a medium. Thus, it can be claimed that Can Yücel might have aimed to be understood by the readers and attract their attention in the first place, rather than conveying the message of William Shakespeare, the English poet who was likely unknown to the majority of Turkish people in the 20th century. However, introducing the Turkish nation through a form of sonnet, in a poetic format, and assisting them in acquiring and enjoying poetry might have been his mission when deciding on the translation process strategies. His colleague and peer, Bülent Bozkurt, clearly stated that his aim while translating Sonnet 66 is not to be understood by the people, like Can Yücel. Therefore, this claim could also strongly support the proposal, while translating, Can Yücel’s initial purpose was to be understood and reach out to the reader.

The poet-translator Yücel’s translations are accessible and understandable to the public, which can be attributed to Yücel’s habitus. Any translator, in Bourdieu’s explanations, complies with some constraints, as well as opposes some. The translator’s habitus determines such choices. It can be claimed that life experiences and social environment influence such decisions to bring up the best product possible for the translator.

Conclusion

Hasan Âli Yücel, the former Minister of Education, worked as a Turkish literature teacher and was interested in philosophy. He received a distinguished education in his time and also lived abroad. He delivered various speeches to newspapers and magazines, which suggests that he was fond of literature, opera, and art. Hasan Âli held official positions at certain levels

of the New Republic. He published Tevfik Fikret's poetry book, "Tarihi Kadim - Towards Ninety-Five," in the Latin alphabet, in accordance with the "Law on the Adoption and Application of Turkish Letters" dated November 1, 1928. It is assumed that this publication was the first book published in the newly adopted alphabet under the leadership of Mustafa Kemal Atatürk. The Turkish Language Research Society was founded in 1932, and the first Language Congress was held in the same year. Following this meeting, Hasan Âli Yücel was appointed as the head of the "Etymology Branch", one of the sub-branches of the Assembly. While in this position, he continued to pursue his literary interests. In 1933, he became Director General of Secondary Education at the Ministry of Education. Then, in 1938, he was elected as the Minister of Education in the cabinet formed by Celâl Bayar. Although Mustafa Kemal Atatürk had recently passed away, İsmet İnönü had the opportunity to realize the humanist reform project in the light of Kemalist principles (Bulut 2008: 667-673).

As soon as the military battles in the field were won, Mustafa Kemal Atatürk established a new republic, ending 600 years of sultanhip, which was mainly composed of Turks, unlike the Ottoman Empire, which had previously held the same land. The novel republic was a new establishment for the Turkish people. Thus, many social reforms were required. Mustafa Kemal Atatürk, aware of the importance of cultural transformation and national identity consciousness, began working to establish a culture where national identity is vital, as it had been in many new countries, religions, or nations of that time. Atatürk himself put forward the "Sun Language Theory" and paved the way for cultural studies, theories, and debates through organizations such as the Turkish Language Research Society and the Turkish Language Institution. There was an excellent endeavor for the formation of the social lives of Turkish people, who must have been weary of wars. It can be easily inferred that they had no access to schooling or cultural activities, as the region was plagued by long years of war, and the inhabitants of Anatolia could only focus on surviving. Thus, the translation movement was initiated by the Minister of Education of that time, Hasan Âli Yücel, as indicated by its name, the "Hasan Âli Yücel Translation Movement," to help people engage in social and cultural life after years of turmoil. Another important factor is the change in the alphabetic system. The Arabic letters were replaced by the Latin alphabet, which possibly increased the need for a new cultural repertoire with the new alphabet. In addition to supporting Turkish publications, the movement also focused on items already published in Western countries, possibly as part of the Westernization phenomenon. However, there were also translations from the Eastern literature, which are outnumbered by the Western ones. The official institutions, after numerous meetings, initiated a translation movement to swiftly create and systematize a civilization, as quoted in the previous chapters. In this unique and intense translation movement, many works that we benefit from today have been translated from many world languages into Turkish. In addition, under the leadership of Hasan Âli Yücel, these debates became institutionalized and "visible".

Can Yücel, as the son of Hasan Âli Yücel, translated in a certain way. Sonnet 66, discussed in this study, can be presented as an example of his distinctive translation style. Unless it is known to belong to W. Shakespeare, it can be judged that it is written by a Turkish poet. Yücel's translation of Sonnet 66, as can be seen throughout this study, was a translation

that was debated. Some critics said it sounded like a Turkish poem.

Scrutinizing his life through the “habitus” concept of French sociologist Pierre Bourdieu, which benefits from a descriptive study method, this study aimed to portray the possibilities of CanYücel’s translation strategies. Yücel, considering his father’s endeavor to establish a novel cultural repertoire for the Anatolian people who were dominantly busy with wars before the new republic, might have aimed to reach out to them as well. Preserving the structural features of the sonnet form, the poet made his translations sound like his own poetry. Examining his habitus, this might be related to his father’s goal of establishing a national repertoire. Poet Can Yücel may have adapted culture-specific words and sayings to make them more accessible and accepted by the Turkish people, who were unlikely to be familiar with English poetry at the time. Culture-specific items may appear “foreign” to Turkish people and may not appeal to them. However, by conserving the form of poetry, which is an older literary form in British literature, the poem may sound more familiar and easier to read and follow. His habitus, social environment, and past experiences may have influenced his decisions before and during the translation process, which can be linked to the nation-building movement. Furthermore, it can be noted that he and many artists of his time adopted the “Social Realism Trend” and aimed to reach the Anatolian people first, as they primarily wrote about the problems of ordinary people, unlike pre-Republican Era literature. While producing with this goal, they often wrote French or English sentences as they are pronounced in Turkish, not how they were written correctly in their source languages. Consequently, poet-translator Can Yücel’s translation, which is as he is “telling” in Turkish, could also be interpreted as, in the first place, an effort to introduce Anatolian people to Western poetry and assist them in enjoying the poetry.

By conducting detailed research on all his translations, this claim could be strongly supported by the findings. However, such a study should be an elaborate study and can be scrutinized as a thesis for a PhD.

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APPENDICES

EKLER:

EK 1:

SONNET 66: TIR'D WITH ALL THESE, FOR RESTFUL DEATH I CRY BY WILLIAM SHAKESPEARE

Tir'd with all these, for restful death I cry,
As to behold desert a beggar born,
And needy nothing trimm'd in jollity,
And purest faith unhappily forsworn,
And gilded honour shamefully misplac'd,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgrac'd,
And strength by limping, sway disabled,
And art made tongue-tied by authority,
And folly, doctor-like, controlling skill,
And simple truth miscall'd simplicity,
And captive good attending captain ill.
Tir'd with all these, from these would I be gone,
Save that, to die, I leave my love alone. (William Shakespeare, 1598).

EK 2:

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, hor görülmüş 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 çıkmış adın,
Değil mi ki kötüler kadı olmuş Yemen'e

Vazgeçtim bu dünyadan, dünyamdan geçtim ama,
Seni yalnız komak var, o koyuyor adama.

(Çev. Can Yücel, 1957, Her Boydan)

Ek 3:

“Bezdim hepsinden, ölüm gelse de huzur getirse!
hangisini saysam: haklının hakkı hiç verilmez;
allı pullu giysi düşer, beş para etmez serseriye;
en güvendiğin adam seni aldatmaktan çekinmez.
ona buna hayasızca yaldızlı paye dağıtılır,
tertemiz genç kıza hoyratça damga vurulur,
sarsak yönetimce becerikli adam engellenir,
kusursuz adını haketmişse haksızca leke sürülür,
eğitimin, bilginin dili bağlanır yetkili kişilerce
bilgiç geçinen şarlatanlar yönetir bilgili adamı,
iyilik kısıkvrak kul köle edilir kötülüğe,
doğru sözlü kişinin aptala çıkartılır adı.
Bezdim işte bunlardan ve hiç durmam bana kalırsa,
ölmek, sevdiğimi yalnız bırakıp gitmek olmasa.»

*

(Çev. Bülent- Saadet Bozkurt)

EK 4:

Bıktım artık dünyadan, bari ölüp kurtulsam:

Bakın, gönlü ganiler sokakta dileniyor.

İşte kırtipillerde 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 sevdiğim.”

(Çev. Talat S. Halman, 1964)



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