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Translation and Translatability in Intersemiotic Space

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Advances in Semiotics of Translation: A Model of Text Analysis and Comparison for Literary Translation

Tuna, Didem and Mesut Kuleli, 2017

Çeviri Göstergebilimi Çerçevesinde Yazınsal Çeviri İçin Bir Metin Çözümleme ve Karşılaştırma Modeli

[A Model of Text Analysis and Comparison for Literary Translation within the Scope of Semiotics of Translation]

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Unlike other text types, literary texts offer signs with semantic diversity and several reading modes to the reader through different genres. Translation of literary texts puts them through cultural circulation across the world. Translators, incurring the responsibility of the original texts, pondering on the ways to overcome the pitfalls, and bringing the translated text to readers' service, undertake a challenge to succeed in the initiative for this circulation. In the book's foreword, Sündüz Öztürk Kasar draws attention to this point and clarifies that the act of translation admittedly alters the direction of the text it deals with, evolving it into another world of language and culture. Translation also reveals the meaning of the original text that has not been realized in the target culture's linguistic and socio-cultural context but conceivably expecting to be discovered between the lines. According to Öztürk Kasar, that is the reason why translators should be more sensitive to the signs than anybody else is and have linguistic and semantic awareness.

The book is organized in five chapters and aims to raise linguistic and semantic awareness of literary translation in literary translators, editors, scholars, and interested readers. In

the first chapter, titled *Yazınsal Çeviriye Yönelik Olarak Çeviri Göstergebilimi Alanında Yapılan Çalışmalar ve Uygulamalar* [Studies and Practices in the Field of Semiotics of Translation for Literary Translation], the history of semiotics of translation, inspirational figures, theorists, and practitioners of the field are considered. The perspective adopted by the authors is the Theory of Instances of Enunciation, developed by Jean-Claude Coquet (1997; 2007), one of the founders of the Paris School of Semiotics. With particular reference to this theory, Tuna and Kuleli elaborate the semiotic analysis model, put forward by Öztürk Kasar (2009a), to read and analyze source and target texts comparatively through the Systematics of Designificative Tendencies[1] propounded by Öztürk Kasar (Öztürk Kasar and Tuna, 2015). Öztürk Kasar compiled some of the text analysis steps from the studies of Paris School of Semiotics, as a part of her semiotic analysis model and labelled them as ''the relationship between the text and the elements that surround it, the role of the receiver of discourse in the production of meaning, interpretation of the title and the subheadings of the text, segmentation of the text, multiple readings of the text, intertextual and hypertextual relationships in the text, evaluation of the proper nouns in the text, narrative programs in the text, combinatory modalities of the actants in the text, transformations of the subject, veridictory modalities, enigmas in the text and their contribution in the production of meaning, contracts in the text and their contribution in the production of meaning, instance of origin and projected instances, focalization of the text, temporal relationships in the text, isotopies in the text, symbolism in the text, interpretation of the epigraphs in the text.''[2] The semiotic analysis of the original texts is followed by the application of Systematics of Designificative Tendencies that helps to grasp the way translators carry the signs that form the original text's meaning universe to the target language. In her systematics, Öztürk Kasar asserts that there are nine designificative tendencies that a translator may manifest during the translation act: ''over-interpretation of the meaning, darkening of the meaning, under-interpretation of the meaning, sliding of the meaning, alteration of the meaning, opposition to the meaning, perversion of the meaning, destruction of the meaning and wiping-out of the meaning''.[3] The first three designificative tendencies are *within the field of meaning of the sign*, the next three tendencies are *at the limits of the field of meaning of the sign*, and the last three are *outside the field of meaning of the sign*. In this chapter, the authors argue for the theoretical merits of combining semiotics and

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[1] *Systematics of Designificative Tendencies* by Prof. Dr. Sündüz Öztürk Kasar was first published in French (Öztürk Kasar 2009b: 193). Its revised and updated version was then published in Turkish (Öztürk Kasar, S. & Tuna, D., 2015: 463), in French (Öztürk Kasar, S. & Tuna, D., 2016: 89–91) and in English (Öztürk Kasar, S. & Tuna, D., 2017: 172). The systematics has taken its final form in a recent publication (Öztürk Kasar, 2020: 160-161).

[2] The terms in italics compiled by Prof. Dr. Sündüz Öztürk Kasar with a view to a model of semiotics of analysis were translated into English by Assoc. Prof. Dr. Didem Tuna for her ELL 671 (Methods in Semiotics of Translation) lecture notes.

[3] English translations of the designificative tendencies were adopted from Öztürk Kasar and Tuna (2017: 172).

translation, tendering a two-stage model for discovering the meaning universe of the original texts and a systematics for comparing the original texts with the translated texts in the succeeding chapters. To present the internal unity of translation and semiotics through a model, examples of the applications on a short story, novel, play, and poems are presented. Accordingly, the short story titled *Witches' Loaves* by O. Henry, the novel titled *To Kill a Mockingbird* by Harper Lee, and the play titled *The Comedy of Errors* by William Shakespeare are examined and compared with their Turkish translations. Consequently, the analyses and translation evaluations in these chapters have been realized through various original texts in English and Turkish translations made by different translators. In Chapter 5, the poems titled *Güzel Havalar* and *Değil,* written by Orhan Veli within the scope of the Garip Movement in Turkish poetry, are examined together with their French translations titled *Les Beaux Temps/ Par Beaux Temps* and *Tournament/ Ce N'est Pas Ça*. In this sense, analysis, comparison, and translation evaluations are carried out in three different languages and four different literary genres. The authors note that in each part of the study, the practices of analysis and comparison for different genres do not repeat themselves but focus on diverse points following the texts' characteristics. By way of illustration, in Chapter 2, the compilation of the text analysis steps of Öztürk Kasar was applied to the short story titled *Witches' Loaves* - except for the epigraphs. In the analyses of the novel, play, and poems, on the other hand, some selected steps of analysis are applied. In the last chapter and the comparative study of the source and target poems, the translation of the 'movement' is also evaluated, focusing on how the Garip Movement's characteristics are maintained in the translated texts.

In the Afterword of the book, where the semiotic approach to translation is applied to four main literary genres, Tuna and Kuleli express their hope that their work provides insight into literary translation. The book, which provides the reader with engaging examples for literary translation, offers substantial theoretical and methodological enrichment to the semiotics of translation research that is at the forefront in the interdisciplinary model and multiform scope of the field.

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