

Structural and thematic analysis of Shakespeare's sonnets 153 and 154 with their Turkish translations

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Abstract

The purpose of this study is to analyze the structural features of sonnets 153 and 154 of Shakespeare based on the source texts in order to find out to what extent these two sonnets relate to or differ from the other 152 sonnets by Shakespeare as well as analyze six Turkish translations of these two sonnets by different translators to find how consistently the target texts relate to or differ from mainstream Shakespearean sonnet opinion as compared to the situation with source texts in terms of structure and theme. These two sonnets are ascribed to Shakespeare; however, there is ongoing debate on whether the origin of these two sonnets can really be attributed to Shakespeare. Structural analysis of the source texts showed that these two 14-line sonnets were written in a rhyme schema that is in accordance with mainstream Shakespearean sonnet rhyme schema, which keeps these sonnets away from doubts regarding their origin from Shakespeare. In three target texts of sonnet 153, the rhyme schema of Shakespeare was preserved while no rhyme schema was adopted in the other three target texts, in which there is no rhyme system for any of the sonnets, therefore the target texts also kept the doubts regarding the origin of this sonnet away. With respect to the sonnet 154, another 14-line sonnet, the rhyming structure of this sonnet also complied with other sonnets by Shakespeare. Two target texts also showed the same tendency, thereby providing a smooth reading of the sonnet without raising any doubts about its origin. However, TT1, TT3, TT5 and TT6 were not in line with the general rhyme schema of sonnet by Shakespeare. Structurally, the readings of sonnets 153 and 154 did not raise any doubts regarding their origin either in the source text or the target texts. Thematic analysis of both sonnets not only in the source texts but also in the target texts showed that these two sonnets do not relate to the rest 152 sonnets by Shakespeare thematically, and that these two sonnets are very much alike theme-wise. Regarding the thematic flow of quatrains and couplet in Shakespearean sonnets, the couplet in source text of sonnet 153 was in stark contrast with generally admitted Shakespearean sonnet thematic flows while there was no deviation from mainstream flow in the source text of sonnet 154. However, the target texts of sonnet 154 do not preserve this normality in thematic flow in quatrains and couplets, which could raise doubts in the target text readers about the origin of this sonnet.

Keywords: Sonnet 153, sonnet 154, translation, structural analysis, thematic analysis.

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Shakespeare'in 153. ve 154. sonelerinin Türkçe çevirileri ile yapısal ve tematik çözümlemesi

Öz

Bu çalışmanın amacı, Shakespeare'in 153 ve 154 numaralı sonelerinin özgün metinler ve Türkçe çeviri metinler üzerinde yapısal ve tematik çözümlemesini yaparak bu iki sonenin diğer 152 sone ile benzer ve farklı yanlarını bulmak ve özgün metinlerdeki genel Shakespeare sone anlayışından farklı olan veya benzer durumların çeviri metinlerde hangi düzeyde korunduğunu ve farklılaştığını saptamaktır. Bu iki sone Shakespeare'e atfedilmekle birlikte ona ait olup olmadıkları tartışılmaktadır. Yapısal çözümlemelerde bu iki sonenin özgün metinlerindeki uyak düzeninin genel kabul görmüş Shakespeare sone uyak düzenine uygun olduğu ve 14 satırdan oluştuğu için Shakespeare'e dayandırılması konusunda bir şüphe doğurmadığı düşünülmektedir. Sone 153'ün altı çevirisinden üçünde bu uyak düzeninin korunduğu, diğer üçünde ise herhangi bir uyak düzenine bağlı kalınmadığı ancak bu üçer ek metnin diğer sonelerinde de Shakespeare uyak düzeni kullanılmadığı için çeviri metin okurlarında da sonenin Shakespeare'e ait olmayabileceğine dair bir şüphe oluşmayacağı düşünülmektedir. 14 satırlı diğer sone 154 de Shakespeare'in uyak düzenine uygun olarak bulunmuştur. Hedef metinlerin sadece ikisinde bu uyak düzeni korunmuştur ancak yapısal olarak her iki sonenin de özgün metinleri ve çevirileri metinlerin kökenine ait bir şüphe doğurmamaktadır. Tematik çözümleme, her iki sonenin de kaynak metinlerinde ve çeviri metinlerinde diğer 152 sone ile ilişkili olmadığını, ikisinin birbirine büyük oranda benzerlik gösterdiğini ortaya çıkarmıştır. Shakespeare sonelerinin dörtlük ve ikilik akışı düşünüldüğünde, sone 153'ün ikilik bölümünde bu akışa ters bir durum saptanırken, sone 154'ün özgün metninde genel Shakespeare soneleri akışı saptanmıştır. Bu tematik akışın sone 154'ün bazı çeviri metinlerinde özgün metindeki normallige uymadığı, çeviri metin okurunda sonenin Shakespeare'e dayandırılabilirliği konusunda şüpheler uyandırabileceği öne sürülebilir.

Anahtar kelimeler: Sone 153, sone 154, çeviri, yapısal çözümleme, tematik çözümleme.

1. Introduction

Shakespeare, one of the most prominent writers of English Literature, is generally known as the author of a wide array of plays ranging from tragedies to comedies, poetry and sonnets. It is doubtless that most people are particularly well aware of his plays, but this does not make his sonnets less worthwhile. In English literature, 154 original sonnets are generally attributed to Shakespeare. Since their first appearance in the '1609 quarto volume entitled *Shake-speares Sonnets. Never before Imprinted*' (Schoenfeldt and Schoenfeldt, 2010: 1), Shakespearean sonnets have been of particular interest to art-lovers and scholars. However, it is important to note that "this genre, first witnessed in Renaissance Italy, was widely used and developed in English Poetry prior to Shakespeare."² (Halman, 1964: 10). Therefore, Shakespeare cannot be taken as the primary founder of English sonnets, but rather as the one who took sonnets certain leaps forwards.

It would be necessary to touch upon the structural features of Italian sonnet before embarking to examine those of Shakespearean sonnets as the former is the antecedent of the latter. A regular Italian type sonnet "resolves itself into an octave of eight lines and a sestet of six; these being further subdivided into two quatrains and two tercets, each of the two separate parts having its own system of rhymes"

2 Translated into English by the author for this study.

(Tomlinson, 1874: 2). In this statement, the term 'quatrain' is used as a literary term to refer to a verse of four lines in a poem while 'tercet' refers to three lines. According to Italian literary theoreticians, "the first quatrain in the Italian sonnet states a proposition and the second quatrain proves it while the first tercet confirms it and the second draws conclusion" (Fuller, 2018: 2). According to Fuller (2018), a mainstream Italian sonnet rhymes as *abba-abba cde-cde*. It is clear from this rhyming schema that the first line of the first quatrain is parallel to the fourth line besides the first line of the second quatrain (fifth line in general sense of 'octave') and the fourth line in that quatrain (eighth line in general sense of 'octave'). Moreover, the second line of the first quatrain is of the same rhyme with the third line, which also holds true in the second quatrain (sixth and seventh rhymes in general sense of 'octave'). On the other hand, the rhymes in the first tercet are all different, only to be repeated in the second tercet. This implies that the first and fourth lines of the 'sestet' are of the same rhyme; the second and fifth lines of the 'sestet' have the same rhymes, and finally the third and the sixth lines of the 'sestet' rhyme parallel to each other. However, it is important to note that according to Fuller (2018), the rhyme system of the sestet may vary (i.e. *ccd-eed*). The French sonnet type also deserves consideration as one of the antecedents of English sonnet. Like the Italian sonnet, French sonnet is also composed of an 'octave' and a 'sestet'. The common rhyme system of French sonnet is *abba-abba ccd-eed* or *abba-abba ccd-ede* (Aroui, 2009: 387). As can be seen, while the rhyme systems of the octave in the Italian sonnet and French sonnet are identical, those of the sestet are distinctly different.

However, the rhyme scheme of English sonnet is generally *abab cdcd efef gg* for Shakespeare and "[almost] ...every sonnet by Shakespeare rhymes as such" (McGuire, 1987: 304), that of Spenserian sonnets is *abab bcbc cdcd ee* and English sonnets are not characterized by an octave and a sestet as compared to Italian and French sonnets. "...the fact they [English sonnets] are labelled as 'sonnets', and hence seen as related to the 'Italian sonnet', seems to be due mainly to historical reasons and cultural conventions" (Aroui, 2009: 385). This makes it clear that only because English sonnet was inspired by Italian and French sonnets and these three together make up the sonnet family 'European sonnet', the common 14-line poetry with iambic pentameter and a regular rhyme schema is called a 'sonnet' in English literature despite the marked differences from the other two types of sonnets, namely Italian sonnet and French sonnet. "English sonnet is composed of three quatrains and a couplet, with the first quatrain generally presenting the topic, the second one extending on the topic, the third quatrain developing and pushing the topic to the climax, and the couplet summarizing the whole sonnet"³ (Halman, 1964: 11). Therefore, the thematic sequence of the quatrains in English sonnet is remarkably different from that of the Italian sonnet's, as well.

Of the 154 sonnets by Shakespeare, the first 126 are claimed to be addressed to a fair-skinned and noble young man, the identity of whom has been a mystery among Shakespearean scholars for years, with some wild guesses made ranging from a close relative of his to an imaginary actor in Shakespeare's mind (Halman, 1964: 12-13) while the rest are attributed to a dark-skinned woman the identity of whom is also a controversial topic among scholars with wild guesses ranging from Queen Elizabeth I to his mistress or his wife (ibid. 13). Therefore, concludes Halman (1964: 17), the sonnets by Shakespeare focus on love or the search for love based on four characters: the Bard himself or an imaginary bard created by Shakespeare, the fair-skinned and noble young guy, the dark-skinned woman, and finally the rival bard, whose intervention in the love for the fair-skinned young guy upsets the Bard of the sonnets because the fair-skinned young guy starts an affair with this rival bard. Hence, the Bard in these sonnets can be regarded as stuck in a love triangle with the fair young man and the dark woman. "The attempts

3 Translated into English by the author for this study.

to solve the mysteries of Shakespeare's fair young man and dark lady mistress fascinated and amused Joyce. ... Joyce also used the poet-dark lady-young man love triangle of the sonnets as a model for the triangle between Leopold Bloom, Molly Bloom, and Blazes Boylan in *Ulysses*" (Burnham, 1990: 43). It can be understood that Shakespeare's search for love in two different people in his sonnets also inspired great writers. That love for a young male has been the focus of a great many scholars. This fact is not only objectively studied, but also subjected to certain negative thoughts. Benson, for instance, "changed masculine pronouns to feminine and introduced titles which directed sonnets to the young man to a mistress" (Grazia, 2000: 89). Whatever criticism is made to that choice of Shakespeare for a young man, his sonnets talk about the profound love that the Bard enjoys and seeks after, which makes them worthwhile to study all over the world. Some scholars even go to extremes in proposing that those sonnets do not reflect the life of the Bard, and so must not be interpreted as autobiographical information regarding the Bard's life. To categorize the sonnets by their themes, Halman (1964) states that the sonnets from 1 to 126 (according to the order in 1609 quarto, which is the most commonly used one today despite certain objections and evident problems in ordering) are addressed to the fair-skinned young noble man both in a hopeful and desparate manner the latter of which stems from the intervention of another bard and the infidelity of the fair young man to the Bard of sonnets while the sonnets from 127 to 152 are addressed to the dark woman. For Bell (2010: 293), this categorization goes as: 1-126 young man sonnets and 127-154 dark lady sonnets. According to Bell (2010: 294) while Shakespeare tended to talk about the fair young man in a positive manner, he referred to the dark lady in a negative way since this dark lady is a married woman who seduces the Bard seeing that a woman's honour was based on her chastity before marriage and fidelity after marriage during the Bard's era in England. However, the identity of that dark lady is still a mystery among scholars.

In the lines above, in the categorization of Shakespeare's sonnets by themes, Bell (2010) does not hesitate to use a question mark near the 154th sonnet while Halman (1964) directly finishes the categorization in the 152nd sonnet. These points are really worthwhile to elaborate on. Halman (1964: 14) states that "a few sonnets of those 154 are claimed not to have been written by Shakespeare. The most commonly suspected ones are 130,145,151,153 and 154... Sonnets 153 and 154 are two poems that disrupt the general features and uniformity of Shakespearean sonnets"⁴. Therefore, sonnets 153 and 154 could be analyzed in terms of their conformity to general sonnet structure and themes of Shakespeare's sonnets. According to Halman (1964), some scholars imply that these two sonnets seem to have been translated from two Greek poems in a reckless manner and stand in stark contrast with Shakespeare's art. "What's perhaps most notable about Shakespeare's last two sonnets is that their theme is obviously borrowed. As is well-known, the ultimate original is an epigram by Marianus Scholasticus found in the Greek Anthology" (Hutton, 1941: 385). This also raises the doubt that Shakespeare could have written those two sonnets. Hutton (1941: 385-386) further adds that it is almost impossible that Shakespeare could have been inspired by this epigram because that anthology was not available to Shakespeare at the time that he is claimed to have written those sonnets. Therefore, concludes Hutton (*ibid.*), these two sonnets were translated by some others and attributed to Shakespeare later. According to Stirling (1968: 20), sonnets 153 and 154 are set apart from the rest" in the categorization of sonnets by their themes, coming up with a similar categorization system to that of Halman's (1964) and Hutton's (1941) including the sonnets 127-154 in the same category. Werth (2002: 15) posits that Alfred Dott and Joseph Sobran, two great literary scholars, did not include those two sonnets in their studies on Shakespeare's sonnets. However, Werth (2002) also points out that because the source of those two sonnets, that is *The Greek Anthology*, was not translated until 1603, it is likely that Shakespeare was good at Greek and was

4 Translated into English by the author for this study.

inspired by what he read in *Greek Anthology* and wrote those two sonnets, which is denied by a great many scholars suggesting that Shakespeare could not have been so good at Greek and so lucky to find the epigram for those sonnets, but it is also likely that Shakespeare could have derived the inspiration for those two sonnets without any encounter with the *Greek Anthology*, which is not so probable seeing the close thematic resemblance of sonnets 153 and 154 to the epigram in *Greek Anthology*. As these two sonnets were the last two sonnets in 1609 quarto, this situation seems to confirm the doubts that they belong to Shakespeare originally and makes the reader think that they could have been added to the list of sonnets thinking their general structure -that is, 14 lines and rhyme system- conforms to the original sonnets by Shakespeare. Therefore, with such a controversy in hand, the source texts of sonnets 153 and 154 were analyzed in terms of their structure and themes in this study, followed by translation analysis of those two sonnets.

2. Sonnet 153

In this sonnet, the search for love is addressed with references to Roman mythology. Well-known characters of Roman mythology like Cupid and Dian are employed in the sonnet. While the whole sonnet could be interpreted as the search for the love of Dark Lady as in the previous sonnets from 127 onwards, there are no direct references to the Dark Lady as opposed to the previous sonnets with direct references to the Dark Lady.

2.1. Structural analysis of sonnet 153 and its translations

The general rhyme tendency of Shakespeare's sonnets is *abab cdcd efef gg*, and this is also the case with the sonnet 153. Below is the rhyme schema of the source text.

"	asleep	a
.....	found,	b
.....	steep	a
.....	ground;	b
.....	Love	c
.....	endure,	d
.....	prove	c
.....	cure.	d
.....	fired,	e
.....	breast.	f
.....	desired,	e
.....	guest;	f
.....	lies	g
.....	eyes."	g

(Shakespeare, 2009: 153)

Considering the rhymes above, this schema does not make the reader think that this sonnet might not belong to Shakespeare since the rhyme schema of Sonnet 153 is identical to general rhyming in Shakespearean sonnets. For Turkish translations of this sonnet, six target texts in Turkish by different translators were chosen. One of the Turkish translations was published in 2008, and it was labelled as

TT1 (Target Text 1); another Turkish translation was published in 2009 and it was labelled as TT2; 2013 translation of this sonnet was labelled as TT3; while the translation published one year later, that is, in 2014, was labelled as TT4 for this study. By the same manner, 2017 translation of the sonnet was labelled as TT5, and finally 2018 translation was labelled as TT6 in this study. An analysis of the rhyme structure in the target texts showed that in TT2, TT4 and TT6, the rhyme scheme is consistent with that of the source text. The analysis of rhyme structure in other sonnets of those three translated texts showed that the translators of those texts observed the rhyme schema of the other sonnets as source text. Therefore, a reader of those translated texts would not doubt sonnet 153 might not belong to Shakespeare only looking at the rhyme structure. However, the rhyme structure in TT1 is *abbb ccde fggh jk*; that of TT3 is *abab cdee ffgg ff*; and that of TT5 is *abbc deef ghij ek*. While the rhyme structure of those translated texts does not obey the rhyme structure of the source text, it is also clear from an examination of the translations of other sonnets in those three target texts that those three translators did not observe the rhyming pattern of any sonnet by Shakespeare, but rather they performed translations of all sonnets in a rhyme-free manner, which also does not make the target text reader doubt the origin of those sonnets only looking at their rhyme schema.

Besides the rhyme schema, the 14-line structure of the sonnet 153 was also analyzed both in the source text and in target texts. As is the case in almost all sonnets by Shakespeare, the source text is also written in 14 lines. Considering the situation in target texts, all six of them were translated into Turkish in 14-line structure. Therefore, neither the source text nor six Turkish translations raise any doubts concerning the origin of sonnet 153 in terms of structure.

2.2. Analysis of sonnet 153 and its translations theme-wise

While the scholars categorize Shakespearean sonnets into two, with the first category addressed to a fair man, and the second one to a dark lady, sonnet 153 talks about the Roman mythological God Cupid, who falls asleep and a maid of Diana's, who takes this advantage to grab the 'love-kindling fire' and steeps it into the 'valley-fountain' filling the whole fountain with 'love'. The author seeks remedy from that fountain in vain, only to understand that it is his mistress' eyes that could prove to be the remedy to his malady - that is, the search for love. The sign 'mistress' indeed implies the reference to a woman in this sonnet, which makes the reader think that the author addresses a lady in this sonnet, and most probably the Dark Lady, as in the previous several sonnets. However, what is distinct from the ones dealing with a Dark Lady is that the author does not make direct reference to a Dark Lady, but rather only to a mistress the qualities of whom are mystery. Therefore, the source text warns the reader to check the origin of this sonnet seeing that it is thematically different from the previous sonnets talking about the Dark Lady. According to Stirling (1968: 227), sonnet 153 is thematically set apart from the category starting with sonnet 127 and ending with 152, however, the sign 'my mistress' eyes' builds a link between this sonnet and some other sonnets by Shakespeare like 127 or 130, in which the same sign is repeated overtly. In Turkish translations of sonnet 153, the sign 'my mistress' eyes' also builds a link to some other sonnets. In TT1, this sign is translated as '*sevdiğimin gözleriymiş*', the same as the translation of sonnets 127 and 130; in TT2 it is translated as '*sevgilimin gözleri*', the same as the translation of sonnet 130; in TT3, it is translated as '*gözdeemin gözlerinde*', the same as in the translations of sonnets 127 and 130; in TT4, it is translated as '*yarın gözlerinde*', the same as in the translation of sonnet 130; in TT5, it is translated as '*sevgilimin gözleriymiş*', the same as in the translation of sonnet 130; and finally in TT6 it is translated as '*sevgilimin gözleri*', the same as in the translation of sonnet 130. Therefore, target text readers might be able to build a link between sonnet 153 and sonnets 127 and 130 thematically thanks to this sign, with the latter being a more frequent one.

When it comes to the mythological references Cupid and Dian, they are translated as '*Kupid*' and '*Diana*' in TT1 respectively; they are translated as '*Küpid*' and '*Diana*' in TT2 respectively, however the sign *Cupid* in the last line of the source text is translated as '*aşk tanrısı*' (*God of love*) in TT2; they are translated as '*aşk tanrısı*' (*God of love*) and '*av tanrıçası*' (*Goddess of hunting*) in TT3 respectively eliminating the mythological references in the text and preventing the target text reader from realizing the thematic deviation from other sonnets; they are translated as '*Eros*' and '*Diana*' in TT4 respectively, preferring the Greek name of Roman God *Cupid*; they are translated as '*Kupid*' and '*Diana*' in TT5 respectively; and finally they are translated as '*Küpid*' and '*Diana*' in TT6 respectively, however the sign *Cupid* in the last line of the source text is translated as '*aşk tanrısı*' (*God of love*) in TT6. Except for TT3, where the God names were rendered with the qualities associated with them without any reference to their names, the other five target texts preserve the mythological signs, warning the target text reader, as is the case with the source text reader, that this sonnet is interwoven with mythological references rather than being addressed to the Dark Lady directly, which deviates the sonnet from the mainstream theme of the sonnets from 127 to 152, making it hard to categorize that sonnet into a thematic class.

Another thematic consideration could be based on the proposition that "the first quatrain generally presents the topic; the second one extends on the topic, the third quatrain develops and pushes the topic to the climax, and the couplet summarizes the whole sonnet"⁵ (Halman, 1964: 11). The first quatrain of this sonnet is as follows:

"Cupid laid by his brand and fell asleep.
A maid of Dian's this advantage found,
And his love-kindling fire did quickly steep
In a cold valley-fountain of that ground;"
(Shakespeare, 2009:153).

As can be seen in the first quatrain, the author presents the topic stating that seeing Cupid sleeping, a maid of Diana's took his *love-kindling fire* and put it into cold waters of a valley-fountain. This first quatrain is consistent with the general thematic flow of Shakespearean sonnets. Below are the Turkish translations of that first quatrain.

TT1
"Bir gün kızgın damgası yanına koymuş uyurken Kupid.
Kaçırmadı bu fırsatı, Diana'ya eşlik eden kızlardan biri;
Aşk ateşleri tutuşturan damgayı kaptığı gibi
Oracıkta vadide serin bir pınara daldırırverdi."
(Shakespeare, 2008: 159).

TT2
"Yanında kızgın kama, Küpid uykuya daldı;
Diana'nın bir kızı fırsat buldu bir ara,
Sevda ateşi yakan kamayı ele aldı,
Daldırdı vadideki buz gibi bir pınara."

5 Translated into English by the author for this study.

(Shakespeare, 2009: 153).

TT3

“Aşk tanrısı uzandı meşalesinin yanına ve düştü uykuya;
Av tanrıçasının bir nedimesi fırsat gördü bunda,
Aşkı tutuşturan ateşini batırdı el çabukluğuyla
Etraflardaki soğuk sularla dolu bir havuza.”

(Shakespeare, 2013: 163).

TT4

“Eros bıraktı meşalesini, uykuya daldı.
Onu gören Diana'nın kızı kaçırmadı bu fırsatı,
Yakıp kavuran aşkın ateşini ondan çaldı,
Vadideki nehrin buz gibi sularına attı.”

(Shakespeare, 2014: 87).

TT5

“Kupid kızgın kılıcıyla uzanmış, uykuya dalarken,
Diana'nın kızı fırsattan istifade edip,
Çıra gibi yanan kılıcı hızla kaçırpı,
Soğuk vadinin çeşmesine daldırırverdi.”

(Shakespeare, 2017: 159).

TT6

“Yanında kızgın kama, Küpid uykuya daldı;
Diana'nın bir kızı fırsat buldu bir ara,
sevda ateşi yakan kamayı ele aldı,
Daldırdı vadideki buz gibi bir pınara.”

(Shakespeare, 2018: 159).

In all target texts, even though the translations of certain signs might differ among translators, the first quatrains seem to fit perfectly to present the topic as is the case in most Shakespearean sonnets. Just like source text readers, target text readers of sonnet 153 might not feel any deviation from the mainstream thematic flow of the first quatrain. In all target texts, readers feel they will read about how a woman from Diana's cult grabbed the *love-kindling fire* from sleeping Cupid and filled the whole valley-fountain with the feeling of love.

Below is the second quatrain of the sonnet 153, which is expected to *'extend on the topic'*:

“Which borrowed from this holy fire of Love
A dateless lively heat, still to endure,
And grew a seething bath which men yet prove
Against strange maladies a sovereign cure.”

(Shakespeare, 2009: 153).

This quatrain extends upon how the cold waters of the valley fountain heated with the *love-kindling fire* of Cupid stated in the first quatrain. Moreover, this second quatrain also renders a curing quality to this heated valley fountain. Therefore, the second quatrain of sonnet 153 is also consistent with the general thematic flow of Shakespearean sonnets. Below are the Turkish translations of that second quatrain.

TT1

“Sevdanın kutsal ateři sardı pınarı da bir anda;
O sonsuz, ölümsüz ateşin sıcaklığıyla
Şifalı suya dönüştüsu, kanamaya başladı;
Eři görülmedik dertlere eşsiz bir deva oldu.”
(Shakespeare, 2008: 159).

TT2

“Sarıldı aşkın kutsal alevleriyle pınar:
Sona ermeyecek bir ısı buldu o zaman,
Kaplıcaya dönüştü: cana can katan kaynar
Suyu, garip illetler için en güçlü derman.”
(Shakespeare, 2009: 153).

TT3

“Havuz da ödünç aldı aşkın bu kutsal ateşinden
Ölümsüz, canlı, daima sürececek bir ısı
Ve dönüştü sıcak bir kaplıcaya, ki bugün bile erkekler bulur
Garip hastalıklardan içinde saf ve güçlü bir huzur”
(Shakespeare, 2013: 163).

TT4

“Nehir ödünç aldığı kutsal sevda ateşiyle
Sonsuza dek sürececek sıcaklığa kavuştu,
Bir kaplıcaya dönüştü köpükleriyle,
En fena illetler nice şifayla buluştu.”
(Shakespeare, 2014: 87).

TT5

“Ödünç aldığı kutsal aşkın ateři sardı her yanı,
Sonsuz can veren bir ısıyla coştı sular,
Kaynayan bir kaplıcaya dönüştü soğuk pınar,
Suyu insanların garip dertlerine derman.”
(Shakespeare, 2017: 159).

TT6

“Sarıldı aşkın kutsal alevleriyle pınar:

Sona ermeyecek bir ısı buldu o zaman

Kaplıcaya dönüştü: cana can katan kaynar

Suyu, garip illetler için en güçlü derman.”

(Shakespeare, 2018: 159).

It is doubtless that different translators used different signs in Turkish in the target texts of second quatrain for the same sign in the source text. However, what's common among those different target texts is that they all dwell upon the qualities the cold waters of valley-fountain adopt following the introduction of Cupid's *love-kindling fire*. In all target texts, we learn that the water becomes warm enough to provide a cure for certain maladies. As suggested by Halman (1964: 11), the second quatrain of Shakespearean sonnets tend to *extend on the topic*, which turned out to be the case in the target texts as well as in the source text, as a result of which readers of both the source text and the translated texts analyzed in this study feel no deviation from mainstream flow of quatrains in Shakespeare's sonnets.

Below is the third quatrain of the sonnet 153, which is expected to *'push the topic to the climax'*:

“But at my mistress' eye love's brand new fired,

The boy for trial needs would touch my breast.

I, sick withal, the help of bath desired,

And thither hied, a sad distempered guest;”

(Shakespeare, 2009: 153).

As is clear from this third quatrain, the author falls sick, sick of love, from his “*mistress' eyes*” and tries to find the cure for this “sickness” in the valley-fountain. The curing quality ascribed to the warm waters of once-cold valley-fountain stated in the second quatrain could prove its strength in this quatrain if it can cure the author's “sickness”. The readers of this third quatrain in the source text cannot find the answer to this search for remedy. Therefore, this quatrain makes the reader curious about the answer and comes to an end without any hint of that answer, enabling the quatrain to bring a climax to the topic. No reader of this quatrain in the source text would doubt the origin of sonnet 153 since the flow of this quatrain is also consistent with the general quatrain flow of Shakespearean sonnets. Turkish translations of this quatrain are as follows:

TT1

“Ama sevdiğimin gözlerinde tutuşturdu damgasını çocuk yeniden,

Ve bağrıma değdiriverdi gücünü denemek için.

O anda hasta düşüp şifalıpınara koştum ben de,

Sağlığıma kavuşur derdimden kurtulurum sandım.”

(Shakespeare, 2008: 159).

TT2

“Sevgilimin gözünden ateş alıp tekrardan

Kıyasıya dağladı aşk tanrısı bağrıma;

Hummaya tutuldum da şifa umdum pınardan:

Boşuna. Geçirmedi pınar hastalığımı.”

(Shakespeare, 2009: 153).

TT3

“Lakin aşk yepyeni bir alev yaktı gözdemin gözlerinde
Aşk tanrısı ısrar eder göğsüme dokunup o alevi denemeye;
Ben bu olanlardan hasta, didelim kaplıcadan şifa
Ve üzgün, huysuz bir misafir olarak koşturdum ona,”
(Shakespeare, 2013: 163).

TT4

“Yarimin bir bakışı yeniden yaktı aşk ateşini,
Gücünü sınamak için benim bağrımı dağladı,
Koştum nehre bulmak için derdimin çaresini,
Yanıp tutuşan zavallı gönlüm orada şifa aradı.”
(Shakespeare, 2014: 87).

TT5

“Fakat aşkın kılıcı sevgilimin gözlerinden ateş alıp,
Göğsüme dokununca yakıcı elleri,
Şifa bulurum umuduyla koştum kaplıcaya,
Derdime derman bulur muyum diye”
(Shakespeare, 2017: 159).

TT6

“Sevgilimin gözünden ateş alıp tekrardan
Kıyasıya dağladı aşk tanrısı bağrımı;
Hummaya tutuldum da şifa umdum pınardan:
Boşuna. Geçirmedi pınar hastalığımı.”
(Shakespeare, 2018: 159).

In Turkish translations of the third quatrain of sonnet 153 above, TT3, TT4 and TT5 also take the topic to a climax for the reader arousing the curiosity over whether the author will be able to find the cure for his sickness of love from his “*mistress' eyes*”. As in the source text, the reader cannot find answer to this question and feels the climax in the sonnet, thereby feeling no deviation from the common quatrain flow of Shakespeare's sonnets. However, the sign ‘*kurtulurum sandım*’ (*I thought I'd overcome/rid*) in TT1 implies that the author couldn't find a cure to his sickness in the valley-fountain, and this sign already solves the question for target text readers, bringing the climax to an end in the third quatrain as opposed to the case with source text readers. On the other hand, in TT2 and TT6, the the last line of the quatrain “*Boşuna. Geçirmedi pınar hastalığımı*” (*Found no cure*) goes further than a simple hint which was the case in TT1, and explicitly states that the author couldn't find any cure for his sickness in this valley-fountain, which brings the climax to an end for the readers of those two target texts. Therefore, the

readers of TT1, TT2 and TT6 would feel a deviation from the common quatrain flow of Shakespearean sonnets in this third quatrain, raising doubts as to the origin of this sonnet while this is not the case with the source text.

Below is the couplet expected to '*summarize the whole sonnet*':

"But found no cure: the bath for my help lies
Where Cupid got new fire-my mistress' eyes."
(Shakespeare, 2009: 153).

While Halman (1964: 11) stated that the couplet in Shakespeare's sonnets '*summarizes the whole sonnet*', the couplet of the sonnet 153 brings the climax in the third quatrain to an end rather than summarizing the whole sonnet. While the readers of the source text might not have felt anything contrary to the general flow of Shakespearean sonnets in the quatrains, this smooth flow is disrupted in the couplet, potentially raising doubts about the origin of this sonnet. Turkish translations of this couplet are as follows:

TT1
"Boşa koşmuşum ne care: beni iyileştirecek tek pınar
Kupid'in ateşini tazelediği yer, sevdiğimin gözleriymiş!"
(Shakespeare, 2008: 159).

TT2
"Aşk tanrısının taze ateş aldığı yeri
Canıma şifa bildim: sevgilimin gözleri."
(Shakespeare, 2009: 153).

TT3
"Lakin bulamadım care, tek bir şifa var benim derdime
Aşk tanrısının yeni yaktığı ateş; o da gözdemin gözlerinde."
(Shakespeare, 2013: 163).

TT4
"Ama bulamadı, çünkü bu derdin tek dermanı var;
O da Eros'un ateşini aldığı yerde, yarın gözlerinde yatar."
(Shakespeare, 2014: 87).

TT5
"Çare bulamadım hastalığıma, yardımına koşsun dediğim pınar,
Kupid nerede yeni bir ateş yaksa sevgilimin gözleriymiş o."
(Shakespeare, 2017: 159).

TT6

“Ařk tanrısının taze ateř aldığı yeri
Canıma řifa bildim: sevgilimin gözleri.”
(Shakespeare, 2018: 159).

As is the case in the source text, TT3, TT4 and TT5 bring the climax to the end in the couplet. On the other hand, TT1, TT2 and TT6 continue to explicitly state the solution to climax which already started in the third quatrain in this latter group. Therefore, the readers of those target texts, just like those of the source text, could easily realize how this couplet deviates from the general couplet flow of Shakespeare's sonnets.

3. Sonnet 154

Sonnet 154 is similar to sonnet 153 in many aspects of structure and theme. As in sonnet 153, the little love God, addressed as Cupid as a mythological reference in sonnet 153, falls asleep. Then, the fairest maiden of the nymphs that vowed for chastity all their lives, addressed as a maid of Dian's in sonnet 153, grabs the love-inspiring fire of the little love God, and the whole body of water nearby is fraught with fire for love all at once, turning that body of water into a cure for men. However, when the author comes to that body of water to seek remedy for his love of mistress, he finds that this body of water cannot heal his sufferings from love. As can be seen in this summary of sonnet 154, it is thematically close to sonnet 153, and maybe even identical, excluding the fact that the direct mythological references in sonnet 153 are provided with elaboration and explication of those references in sonnet 154. While the whole sonnet could be interpreted as the search for the love of Dark Lady as in the previous sonnets from 127 onwards, there are no direct references to the Dark Lady as opposed to the previous sonnets with direct references to the Dark Lady, which was already the case in sonnet 153.

3.1. Structural analysis of sonnet 154 and its translations

The general rhyme tendency in Shakespearean sonnets can also be found in this sonnet. The rhyme schema of the source text is as follows:

“..... asleep	a
..... brand,	b
..... keep	a
..... hand	b
..... fire	c
..... warmed	d
..... desire	c
..... disarmed.	d
..... well by,	e
..... perpetual,	f
..... remedy	e
..... thrall,	f
..... prove;	g
..... love.”	g

(Shakespeare, 2009: 154)

As can be seen in the rhyme schema of sonnet 154 above, this sonnet is consistent with the general rhyme schema of previous Shakespearean sonnets- that is, *abab cdcd efef gg*. This rhyme structure might not raise doubts concerning the origin of sonnet 154 for source text reader. When it comes to Turkish translations of that sonnet, TT2 and TT4 have the same rhyme structure as the source text. On the other hand, the rhyme schema of TT1 is *abcd ebfe ghij ik*; the rhyme schema of TT3 is *aaba cbbb adab ed*; the rhyme schema of TT5 is *abcb debf bghd ig*; and finally the rhyme schema of TT6 is *abcb defe ghgh ii*, none of which could be considered consistent with the general rhyme structure of Shakespearean sonnets. However, it is important to note that TT1, TT3 and TT5 do not observe the general sonnet rhyme structure of Shakespeare in almost any of the translated sonnets even by pure chance, which might not lead to any doubt about the origin of that sonnet in the readers of those translated texts as those readers might conclude that the translators did not follow the rhyme structure in translations, but rather focused on content of the sonnets. On the other hand, a close examination of other translated sonnets in TT6 yields striking results since the translator observed the rhyme structure of Shakespearean sonnets through the text, but this does not hold true for sonnet 154. Therefore, only the readers of TT6 might feel doubtful about the origin of sonnet 154 with respect to its structure.

Regarding the 14-line structure of Shakespearean sonnets, the source text is consistent with this general tendency with its 14-line structure. An examination of Turkish translations of sonnet 154 also demonstrated that this sonnet was translated as a 14-line sonnet in all target texts.

3.2. Analysis of sonnet 154 and its translations theme-wise

As in sonnet 153, this sonnet is also addressed to a 'mistress' the love of whom leads the author to suffer great agonies that cannot be cured with the mercy of body of water into which the most beautiful nymph instilled remedy for love with the fire she grabbed from the sleeping little love God. Bearing the categorization of Shakespeare's sonnets into two in mind, one from 1 to 126, the other one from 127 onwards, sonnet 154 is expected to deal with the Dark Lady as in the sonnets as of 127. However, even if there is a reference to a 'mistress' in this sonnet, no quality of dark skin is ascribed nor implied for that 'mistress'. Therefore, the source text reader might be compelled to check the origin of that sonnet with respect to its theme, or the readers could come up with a third category involving sonnets 153 and 154 apart from the first and second categories for the 152 sonnets. However, another pitfall might emerge here in putting sonnets 153 and 154 into a distinctly different category from the rest 152 sonnets. This problem has to do with the repetition of the same mythological references and the same plot with the same storyline and the same ending. It sounds weird that Shakespeare could have written two almost identical sonnets one after another. Even if he had done so, then it might also be thought that one of them could be regarded as the primitive (primitive in the sense that it is written to be developed and made more sophisticated in the course of time) form of the other, and the other one as a purification or improvement on the former sonnet.

For the thematic examination of this sonnet and its Turkish translations, the proposition of Halman (1964) is also worth considering here. According to this proposition, the first quatrain is supposed to present the topic; the second quatrain is supposed to elaborate on this topic; the third quatrain is supposed to bring the topic to a climax; and the couplet is expected to summarize the topic from the first line to the twelfth line. The first quatrain of this sonnet is as follows:

“The little Love-god lying once asleep
Laid by his side his heart-inflaming brand,
Whilst many nymphs that vowed chaste life to keep
Came tripping by; but in her maiden hand”
(Shakespeare, 2009: 154).

As expected, the first quatrain of sonnet 154 presents the topic to the reader stating that while the little Love-god was sleeping, his brand was near him, and one of the nymphs who had vowed life-long chastity came nearby. However, the first quatrain is cut here and the readers of the source text do not gather any idea of what that nymph is going to do near the sleeping Love-god. Despite this, the reader has the expectation from the first quatrain that this sonnet will be mostly about the brand of the sleeping Love-god and the nymph that approaches. This presentation of the theme in the first quatrain is in line with the general tendency of Shakespearean sonnets. Turkish translations of this first quatrain are as follows:

TT1

“Küçük Aşk Tanrısı yattığı yerde uyuyakalmış,
Yanıbaşına koymuştu yürekler tutuşturan damgasını;
Sevmemeye yeminli peri kızları çevresinde.
Ama bu yeminlilerin en güzeli,”
(Shakespeare, 2008: 160).

TT2

“Ufacık aşk tanrısı, yanında yürekleri
Dağlayan kızgın kama, bir gün yatmış uyurken,
Kızoğlankız kalmaya ant içmiş bir çok peri
Üşüştü. El değmemiş eliyle kaptı birden”
(Shakespeare, 2009: 154).

TT3

“Küçük aşk tanrısı uzanıp bir keresinde, uyuyunca
Bıraktı kalpleri yakan meşalesini yanı başında,
Bu sırada erdemli hayat sürmeye yeminli bir çok peri
Ayakucunda yürüyüp geldi; lakin el değmemiş kollarına”
(Shakespeare, 2013: 164).

TT4

“Bir gün küçük aşk tanrısı yürekler yakan
Meşalesini yanına bırakmış uyuyokeni
İffetli bir ömür geçirmeye yemin etmiş olan
Periler çıkıp geldi; en güzeli içlerinden”
(Shakespeare, 2014: 87).

TT5

“Küçük aşk tanrısı uyuyakalmış bir kez,
Kalpleri tutuşturan kılıcı da yanında,
İffetli kalmaya yemin etmiş bazı periler,
Dans ederek dolaşırken etrafta,”
(Shakespeare, 2017: 160).

TT6

“Ufacık aşk tanrısı, yanında yürekleri
Dağlayan kızgın kama, bir gün yatmış uyurken,
Kızığankız kalmaya ant içmiş bir çok peri üşüştü.
El değmemiş eliyle kaptı birden”
(Shakespeare, 2018: 160).

In all target texts above, the sign '*little Love-god*' is well preserved with TT1 presenting that sign as '*Küçücük Aşk Tanrısı*', TT2 and TT6 presenting it as '*ufacık aşk tanrısı*', TT3, TT4 and TT5 presenting it as '*küçük aşk tanrısı*'. Even though different signs are used in Turkish for the adjective '*little*', all target texts still present one of the important figures of the sonnet. Another important sign is '*brand*' in the source text because it presents the power and ability of the '*little Love-god*'. It was translated into Turkish as '*damga*' in TT1; '*kama*' in TT2 and TT6; '*meşale*' in TT3 and TT4; and finally '*kılıç*' in TT5. No matter how diverse Turkish signs might have been used in target texts, they still do not fail to present an important tool of the '*little Love-god*'. Finally, the sign '*nymphs*' was translated as '*peri*' in all target texts, preparing the reader to supernatural events in the rest of the sonnet as is the case with the source text. Just like the issue in the source text, target texts also present the topic in the first quatrain, without any interference from the second quatrain. Therefore, source text readers and target text readers might feel relatively safe concerning the origin of this poem as it is directly comparable to that of other Shakespearean sonnets thematically.

The second quatrain of the sonnet is expected to elaborate on the theme and make some hidden points in the first quatrain more obvious and exciting to the reader. Below is the second quatrain of sonnet 154:

“The fairest votary took up that fire
Which many legions of true hearths had warmed,
And so the general of hot desire
Was sleeping by a virgin hand disarmed.”
(Shakespeare, 2009: 154).

In the second quatrain above, we learn that the most beautiful of the nymphs took the '*brand*' of '*little Love-god*', which means that the Love-god was left without his conventional tool while sleeping. Therefore, the second quatrain meets the expectation to extend on the topic. Below are Turkish translations of the second quatrain to analyze whether the target text readers would also feel perfectly comfortable with that quatrain.

TT1

“El değmemiş eliyle avuçlayıverdi birden

Tabur tabur yürek yakmış bu kızgın damgayı.
Ve ateşli istekler komutanı kaptırdı silahını uykuda.
Peri kızı damgayı serin bir pınarda söndüreyim derken,”
(Shakespeare, 2008: 160).

TT2

“Bu adaklı kızların en güzeli, bir ordu
Kadar çok yürek yakmış olan kızgın kamayı:
İşte bir bakirenin eli, silahsız kodu
Uykuda, isteklerle yanıp duran paşayı”
(Shakespeare, 2009: 154).

TT3

“Yanan ateşi aldı aralarında en güzel, en adanmış olanı
O ateş ki binlerce hakikatli kalbi ısıttı;
Böylece ateşli arzusunun mağrur generali
Uyurken, bakir bir el tarafından silahından edildi”
(Shakespeare, 2013: 164).

TT4

“El değmemiş eliyle aldı sadık kalpleri
Yakıp kavurmuş olan ateşi ve böylece
Uykusunda silahsız bırakıldı arzusunun askeri
Hem de bir bakire tarafından, sessizce.”
(Shakespeare, 2014: 87).

TT5

“Bakire ellerinden biri tutu o kızgın kılıcı ateşli bir taraftar gibi,
Ordular dolusu kalpleri yakmış olan,
Sıcak orduların generali hala,
Uyuyordu bir bakirenin silahsız bırakmış elleriyle.”
(Shakespeare, 2017: 160).

TT6

“Bu adaklı kızların en güzeli, bir ordu kadar
çok yürek yakmış olan kızgın kamayı:
İşte bir bakirenin eli, silahsız kodu
uykuda, isteklerle yanıp duran paşayı.”
(Shakespeare, 2018: 160).

In TT2, TT3, TT4, TT5, and TT6, the phrases 'silahsız kodu ... paşayı', 'mağrur generali ... silahından edildi', 'silahsız bırakıldı arzunun askeri', 'orduların generali ... silahsız bırakılmış', and 'silahsız kodu ... paşayı' respectively refer to the tool taken by the nymph while the Love-god is sleeping. This tool is grabbed by one of the nymphs, and this fact is extended in this quatrain. Therefore, the Love-god was disarmed by a nymph who vowed to life-long chastity, that is, 'by a virgin hand' in the second quatrain of the source text. This sign was translated as 'bir bakirenin eli', 'bakir bir el tarafından', 'bir bakire tarafından', 'bir bakirenin ...elleriyle' and 'bir bakirenin eli' in TT2, TT3, TT4, TT5, and TT6, respectively. These five target texts do not surprise the reader because they extend upon the topic as in the source text, without going into the climax or presenting new thematic units. The second quatrain in target texts from 2 to 6 only elaborate on the figures and signs presented in the first quatrain. On the other hand, while TT1 also preserves the signs discussed so far with 'komutan kaptırdı silahını' and 'el değmemiş eliyle' it goes further than that given in the second quatrain of the source text. With the line 'Peri kızı damgayı serin bir pınarda söndüreyim derken', TT1 also brings the sonnet to a climax. However, as stated by Halman (1964: 11), reaching the climax comes out in the third quatrain. It is only the readers of TT1 who might feel something weird in this sonnet compared to the thematic flow of other Shakespearean sonnets while the readers of the source text wouldn't feel so.

Going on with the third quatrain, it is expected to bring the sonnet to a climax. Below is the third quatrain:

This brand she quenched in a cool well by,
Which from love's fire took heat perpetual,
Growing a bath and healthful remedy
For men diseased. But I, my mistress' thrall,"
(Shakespeare, 2009: 154).

This third quatrain states that the nymph that approaches the Love-god and takes his tool in the second quatrain fills the whole body of water with heat and turns it into a bath with remedy potential for men with problems, the author is still a slave of his mistress though. With these lines, the author brings the theme to a climax, with the readers wondering how the author might be able to recover from the suffering of love he feels for his mistress. To make the climax even more exciting, the author brings up the curing potential of the body of water. Therefore, the third quatrain of the source text does not fail to comply with the thematic flow of Shakespearean sonnets. To see whether this compliance is preserved in Turkish translations, below are the target texts:

TT1
"O anda pınarı aşkın sonsuz ateşi sardı;
Anında şifalı kaplıcaya dönüştürdü onu
Tüm erkeklere deva. Ama ben, sevgilimin kölesi.
Bu pınara koştum da şifa bulurum diye,"
(Shakespeare, 2008: 160).

TT2
"Kız, kamayı ordaki bir kuyuda söndürdü;
Sonsuz ateşe verip aşk kendi aleviyle

Pınarı şifalı bir kaplıcaya döndürdü,
Hastalara birebir. Ben, sevgilime köle,”
(Shakespeare, 2009: 154).

TT3

“Bu meşaleyi o peri batırdı yanındaki serin bir havuza,
Havuz aşkın ateşinden ebedi bir sıcaklık aldı
Bir kaplıcaya dönüştü, sağlık veren bir dermana
Hastalanan adamlara; lakin ben, gözdemin kölesi”
(Shakespeare, 2013: 164).

TT4

“Meşalede yanan ebedi aşk ateşini
Yakındaki soğuk pınarda söndürdü,
Şifalı sular doldurdu pınarın her yerini,
Hasta düşmüşlerin yüzünü güldürdü.”
(Shakespeare, 2014: 87).

TT5

“Peri bırakıverirken kılıcı soğuk mu soğuk bir suya,
Aşkın kavuran ateşi sardı her yanı,
Şifalı bir kaplıcaya dönüşüverdi su,
Hastalara deva, ben ise sadece sevdiğimin kölesi.”
(Shakespeare, 2017: 160).

TT6

“Kız kamayı ordaki bir kuyuda söndürdü;
Sonsuz ateşe verip aşk kendi aleviyle
Pınarı şifalı bir kaplıcaya döndürdü.
Hastalara birebir. Ben, sevgilime köle.”
(Shakespeare, 2018: 160).

While all target texts preserve the sign ‘a bath and healthful remedy’ in the source text with the signs ‘şifalı kaplıca’ in TT1, TT2, TT5 and TT6, ‘kaplıca ... sağlık veren’ in TT3, and ‘şifalı sular’ in TT4, the signs ‘I, my mistress’ thrall’ are not preserved in TT4 while they are preserved with the signs ‘ben, sevgilimin kölesi’ in TT1, ‘ben, sevgilime köle’ in TT2 and TT6, ‘ben, gözdemin kölesi’ in TT3, and ‘ben...sevdiğimin kölesi’ in TT5. The signs ‘I, my mistress’ thrall’ add significantly to the climax of the sonnet, making the reader curious about whether the author will also be able to benefit from this ‘bath with healthful remedy’ because it is good ‘for men diseased’. With this sign wiped out in TT4, the readers of this target text might not feel the climax in the third quatrain of the sonnet, and so might feel something extraordinary about this sonnet, likely to raise doubts about its origin.

Following the last quatrain, the couplet is expected to sum up the whole sonnet in line with what Halman (1964) proposed for general thematic flow of Shakespearean sonnets. Below is the couplet from the source text:

“Came there for cure; and this by that I prove;
Love's fire heats water, water cools not love.”
(Shakespeare, 2009: 154).

The couplet sets out to bring the climax to an end explaining that the author also seeks remedy in this body of water in vain. What Halman (1964) proposed for the couplet of Shakespeare's sonnets is realized here. The couplet sums up the sonnet stating that ‘*Love's fire heats water*’ implied by the tool of Love-god put into the body of water filling it with the feeling of love and remedy for men. Moreover, the phrase ‘*water cools not love*’ also refers to the author's being stuck in love with his mistress. Therefore, the thematic flow of the sonnet perfectly fits with mainstream Shakespearean sonnet flow of theme. Turkish translations of the couplet are given below:

TT1

“Gördüm ki, suyu ısıtırmış sevda ateşi,
Ama yetmezmiş pınar suları, sevdayı soğutmaya.”
(Shakespeare, 2008: 160).

TT2

“Şifa bulmaya geldim ve gördüm ki gerçek şu:
Sevgi suyu kaynatır; sevgiyi söndürmez su.”
(Shakespeare, 2009: 154).

TT3

“O kaplıcaya geldim çare bulmaya ve kanıtlarım böylece
Aşkın ateşi ısıtır suları, sular soğutamaz aşkı.”
(Shakespeare, 2013: 164).

TT4

“Ama ben, aşkın kölesi, orada dermanımı bulamadım;
Aşk ateşi suyu yaksa da su aşkı söndürmezmiş, anladım.”
(Shakespeare, 2014: 87).

TT5

“İyileşmek için geldim ve şunu gördüm,
Aşğın ateşi suyu ısıtır, ama su soğutmaz aşkı.”
(Shakespeare, 2017: 160).

TT6

“Şifa bulmağa geldim ve gördüm ki gerçek şu:
Sevgi suyu kaynatır; sevgiyi söndürmez su.”

(Shakespeare, 2018: 160).

In all target texts above, the sonnet is summarized in the couplet with the signs in phrases '*suyu ısıtırmış sevda ateşi ... yetmezmiş ... sevdayı soğutmaya*' in TT1; '*sevgi suyu kaynatır; sevgiyi söndürmez su*' in TT2 and TT6; '*Aşkın ateşi ısıtır suları, sular soğutamaz aşkı*' in TT3; '*Aşk ateşi suyu yaksa da su aşkı söndürmezmiş*' in TT4; and finally '*Aşğın ateşi suyu ısıtır, ama su soğutmaz aşkı*' in TT5. Target text readers, besides source text readers, might not feel any doubts concerning the origin of sonnet 154 seeing the summary of the sonnet in the couplet as in other Shakespearean sonnets.

4. Conclusion and discussion

This study was conducted in order to analyze how sonnets 153 and 154, two most controversial sonnets ascribed to Shakespeare, relate to and differ from other sonnets by Shakespeare. Besides the source text, six Turkish translations of these two sonnets were also analyzed to see whether the translated texts relate to or differ from other Shakespearean sonnets the way the source text does. To this end, both sonnets were analyzed structurally - that is, their rhyme schema and their lining system - and thematically - that is, whether they can be incorporated into two general categories of Shakespearean sonnets, one addressed to the fair-skinned man and the other one to dark lady; and how their thematic flow among the quatrains and couplet fit in with other Shakespearean sonnets. These analyses were conducted both on the source text and on six Turkish target texts.

The analysis of the source text of sonnet 153 in terms of rhyme schema yielded a compatible rhyming system with other sonnets by Shakespeare - that's *abab cdcd efef gg*. Therefore, the rhyme schema of sonnet 153 cannot discard the chance that it might have really been written by Shakespeare. Considering Turkish translations, TT2, TT4 and TT6 were also of *abab cdcd efef gg* rhyme schema, however TT1, TT3 and TT5 did not comply with the general rhyme schema of Shakespeare's sonnets. Yet, this alone does not suffice for target text readers to doubt the origin of sonnet 153 since the translations of other sonnets in this latter group of target texts do not comply with the general rhyme schema of Shakespearean sonnets, either. Öztürk Kasar and Tuna (2018: 519) state that while certain target texts of Shakespeare's sonnet 130 in French and Turkish complied with the rhyme schema of the source text, some others did not, which means that translators might translate Shakespeare's sonnets only in terms of content. Therefore, the readers of TT1, TT3 and TT5 might feel that the translators of those texts translated the content rather than the structure while the readers of TT2, TT4 and TT6 might feel the translators rendered the sonnet in both aspects, namely content and structure. Furthermore, another structural analysis concerned the 14-line system of Shakespeare's sonnets. Not only the source text but also the target texts showed a 14-line tendency in sonnet 153. Therefore, the readers of the target texts besides those of the source text might not feel any structural deviation from mainstream Shakespearean sonnets in sonnet 153.

The thematic analysis of the source text of sonnet 153 showed that while Shakespeare's sonnets generally deal with a fair-skinned man until the sonnet 126 and a dark lady from 127 to 152, this sonnet cannot be categorized under either group of sonnets. Even though there is a reference to a mistress, there is no hint or any clear sign of the dark lady. Therefore, the readers of the source text besides the readers of the target texts might end up feeling that the general theme of sonnet 153 does not fit into any category of Shakespeare's sonnets thematically since the translations never even allude to a dark lady, but only to a mistress. Moreover, sonnet 153 makes references to Roman mythological figures like Cupid and Dian, which are not ever addressed in any other sonnet of Shakespeare's 152 sonnets. This fact might

also raise doubts in source text readers about the origin of this sonnet. All target texts but TT3 preserve those intertextual signs, warning the reader of the origin of the sonnet 153, with only TT3 eliminating the 'alienation' of sonnet 153 from other sonnets thematically.

The thematic flow of the sonnet among the quatrains was also analyzed and it was found that the first quatrain of the source text literally 'presented the topic' to the readers while the second quatrain 'extended on the topic'. This is what's generally expected of Shakespeare's sonnets (Halman, 1964: 11). In all target texts, just like in the source text, the first two quatrains seem to have satisfied their service, raising no doubts about the origin of sonnet 153. In the third quatrain, the source text creates a climax just as TT3, TT4 and TT5 do. However, TT1, TT2 and TT6 fail to maintain this climax by stating the solution of the climax and bringing it to an end. Therefore, the source text and the former group target texts do not give any hint of weirdness in the thematic flow of sonnet 153 in the third quatrain while the latter group of target texts goes beyond the source text to warn the readers of an extraordinary condition in the sonnet. In the couplet, the source text does not fit in with the general expectation of Shakespeare's couplets – that is, to summarize the whole sonnet according to Halman (1964: 11), but rather serves to solve out the climax raised in the third quatrain. This is also reflected on all target texts studied in this paper.

With respect to the sonnet 154, the rhyming structure of this sonnet also complied with other sonnets by Shakespeare. TT2 and TT4 also showed the same tendency, thereby providing a smooth reading of the sonnet without raising any doubts about its origin. However, TT1, TT3, TT5 and TT6 were not in line with the general rhyme schema of sonnet by Shakespeare. TT1, TT3 and TT5 were already produced with a focus on content rather than form and structure, therefore the readers of the first five target texts besides those of the source text wouldn't feel anything strange about this sonnet structurally, backed by its 14-line system. On the other hand, the readers of TT6 would feel the weirdness because all sonnet translations comply with the general Shakespearean rhyme schema while this last sonnet does not, which might raise doubts in TT6 readers concerning the origin of the sonnet.

Thematically, sonnet 154 is really close to sonnet 153 as both address the Love-god (Cupid) and the nymphs that run after chastity (Dian's girls), with the former one falling asleep and one of the girls of Dian's filling the body of water nearby with sentiments of love with Cupid's tool that she grabs, and the author trying to find a remedy in this body of water yet not finding any. Therefore, these two sonnets are thematically identical, except for the exact signs used to refer to mythological figures. Therefore, sonnet 154 cannot be taken under any category of Shakespeare's sonnets, but the two together might make up a group. This deviation from the norm is also reflected in six target texts used in this study.

The thematic flow of sonnet 154 in source text and Turkish translations is also mixed as in 153. The first quatrain in both the source text and the six target texts presented the topic clearly. In the second quatrain, the source text 'extended on the topic', with new details on the topic like in TT2, TT3, TT4, TT5 and TT6. However, TT1 goes further than this by also creating a climax in the last line of second quatrain, which is contrary to Shakespearean thematic flow. The climax is supposed to begin in the third quatrain, which is achieved in the source text besides TT1, TT2, TT3, TT5 and TT6. However, the sign '*I, my mistress' thrall*' is lost in TT4 and thereby the climax is eliminated. It is only the TT4 that raises worries about the origin of sonnet 154 looking at the third quatrain. When it comes to the flow of couplet in sonnet 154, contrary to the sonnet 153, this couplet seems to summarize the whole sonnet, as put forward by Halman (1964), and it really does. This holds true both for the source text and the target texts. As the

author solves out the complexity with references to important points in sonnet 154, target texts also obeyed that and summarized the whole topic in the couplet.

Therefore, the readers of source text of sonnet 153 and sonnet 154 might feel no deviation from the standard as a result of the analysis of structure. However, the translation of sonnets 153 and 154 could focus both on content and on structure. While the target text readers are expected to experience identical experiences to those of source text readers, this is broken in thematic analysis though well-preserved in structural analysis. This might bring about important consequences such as a comfortable group of literary readers (whether in source text or target text) on the one side, and doubtful and nervous readers trying to find the origin of the sonnet rather than getting engrossed in its artistic value on the other side. Even if the source text and target texts might differ in structural or thematic analysis results, this does not underestimate the value of effort put into translating Shakespearean sonnets. Trying to translate Shakespearean sonnets could already be regarded as an extensive endeavour in itself.

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