Translation of Connotations in Literary Texts: Strategies in Overcoming Potential Difficulties

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Abstract

This research examines the translation of connotative meanings from Turkish to English by employing a semiotic and translation-focused analysis of Sait Faik Abasıyanık's short story Dört Zait. Utilizing Saussure's concept of the linguistic sign and subsequent advancements in semiotics by Barthes and Hjelmslev, the research defines connotation as a layer of meaning that is culturally and ideologically ingrained, going beyond mere denotative signification. In this theoretical context, the analysis utilizes Vinay and Darbelnet's (1995) model of translation techniques to investigate how connotative expressions are translated into English in the text. Fifteen connotative instances are identified and comparatively analyzed in both the source and target texts. The results indicate that modulation is the most commonly used strategy (46.7%), with transposition following at (26.7%), literal translation at (20%), and equivalence at (6.6%). These findings show a distinct inclination towards meaning-focused and interpretative translation approaches instead of rigid formal equivalence. The frequency of modulation shows the translator's attempt to maintain pragmatic and emotional effects by altering perspective and semantic framing in the target language. The study emphasizes the difficulties in translating culturally specific meanings and validates the utility of Vinay and Darbelnet's framework for examining literary translation from a semiotic perspective.

Key Words: Connotation, semiotics, literary translation, translation strategies

Yazınsal Metinlerde Yan Anlam Çevirisi: Potansiyel Zorlukları Aşmadaki Stratejiler

Öz

Bu araştırma, Sait Faik Abasıyanık'ın *Dört Zait* adlı öyküsünden hareketle, yan anlamların Türkçeden İngilizceye aktarımını göstergebilimsel ve çeviri odaklı bir yaklaşımla incelemektedir. Araştırmada, Saussure'ün dilsel gösterge kavramı ile Barthes ve Hjelmslev tarafından göstergebilim alanında gerçekleştirilen sonraki kuramsal gelişmelerden yararlanılarak yan anlam, yalnızca düzanlamsal gönderimle sınırlı olmayan; kültürel ve ideolojik unsurlar tarafından biçimlenen bir anlam katmanı olarak ele alınmaktadır. Bu kuramsal çerçeve doğrultusunda, metinde yer alan yan anlamlı ifadelerin İngilizceye aktarım biçimleri Vinay ve Darbelnet'in (1995) çeviri teknikleri modeli temel alınarak incelenmiştir. Kaynak ve erek metinler karşılaştırmalı olarak analiz edilmiş ve toplam on beş yan anlamlı örnek tespit edilmiştir. Bulgular, en sık başvurulan çeviri tekniğinin %46,7 oranıyla modülasyon olduğunu; bunu %26,7 ile transpozisyon, %20 ile kelimesi kelimesine çeviri ve %6,6 ile eşdeğerliğin izlediğini göstermektedir. Bu sonuçlar, çevirmenin katı biçimsel eşdeğerlikten ziyade anlam odaklı ve yorumsamacı bir çeviri yaklaşımına yöneldiğini ortaya koymaktadır. Modülasyon tekniğinin yüksek kullanım sıklığı, çevirmenin erek dilde bakış açısını ve anlamsal çerçeveyi değiştirerek kaynak metindeki pragmatik ve duygusal etkileri koruma çabasına işaret etmektedir. Araştırma, kültüre özgü anlamların çevirisinde karşılaşılan güçlükleri ortaya koymakta ve Vinay ve Darbelnet'in çeviri teknikleri modelinin yazınsal çevirinin göstergebilimsel açıdan incelenmesindeki işlevselliğini ortaya koymaktadır.

Anahtar Sözcükler: Yan anlam, göstergebilim, yazınsal çeviri, çeviri stratejileri

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Introduction

For a long time, how we study meaning in language has been based on Saussure's ideas about signs. These ideas treat language structures as the main way to understand how sign systems work in general. As Saussure states, "that is why language, the most complex and universal of all systems of expression, is also the most characteristic; in this sense linguistics can become the master-pattern for all branches of semiology although language is only one particular semiological system." (Saussure, 1959, p. 68).

Saussure redefined the system, rethinking the sign as having two parts, stating: "I propose to retain the word sign [signe] to designate the whole and to replace concept and sound-image respectively by signified [signifie] and signifier [signifiant]" (Saussure, 1959, p. 67). This two-part system is the foundation for studying signs, which he saw as a field of study that could be approached scientifically. "A science that studies the life of signs within society is conceivable; it would be a part of social psychology and consequently of general psychology; I shall call it semiology" (Saussure, 1959, p. 16). Building on this idea, modern researchers argue that signs are all around us, not just in language. They point out that we can understand signs even when the ideas behind them are complicated. "Semiotics definition could become very difficult for people but semiotics could be anywhere" (Arıklı, 2016). With attribution to the ideas from Saussure about how signs work, this study looks at how deeper meanings develop, spread, and change when communicated in different languages.

In Saussure's theory of signs, a sign is made up of two connected parts: the signifier and the signified. The signifier is the sign's physical representation like how it sounds, looks when written, or any noticeable part that we recognize as a unit of language. It's not the actual object itself, but rather the sound or visual form connected to a word. The signified, however, is the mental understanding it triggers: the idea, picture, or meaning that comes to mind when we see or hear the signifier. Importantly, the link between the signifier and signified is arbitrary meaning there's no logical reason for them to be connected; the connection only exists because a language-speaking group agrees that it does. These parts always work together, and meaning is created only through their combined effect within the bigger system of language.

Understanding how signs are put together shows that meaning has different levels. The language system gives us the basic, direct meaning, but the way signs relate to each other also creates extra layers of meaning. These extra meanings come from our culture, social norms, and shared experiences. In everyday communication, we rarely speak only in denotative, literal meanings; our language is filled with connotations shaped by culture, memory, and shared social experience. We normally take denotation as the use of language to mean what it says, yet connotation means the use of language to mean something other than what is said. Thus, 'connotation' is centrally characteristic of the 'literary' or 'aesthetic' use of language.

Barthes relies on Saussure and Hjelmslev's ideas about signs by arguing that implied meanings arise not just from language itself, but also from wider societal and belief systems. He believed images and cultural symbols have a deeper level of meaning where artistic and ideological factors influence how they are interpreted. "According to Barthes, the image is related to the aesthetic and ideological factors that are opened to readings and interpretations at the connotative level in order to explain how meaning is created

through complex semiotic interaction" (Bouzida, 2014). So, meaning also depends on the listener's or reader's culture and experiences. This helps them understand more than just the basic, dictionary definition. In this sense, "According to Barthes, the image is characterized by a structural independence associated to what is aesthetic and ideological in order to address the recipient who is able to read it on the connotative level through his cultural and symbolic background" (Bouzida, 2014). This view highlights that the feeling a word gives is not only about language; but it's a system of deeper meaning created by culture.

In Barthes's view, connotation represents the same kind of 'gearing up' from denotation as myth does from ordinary signification. "Thus, connotation takes place when the sign resulting from a previous signifier–signified relationship becomes the signifier of a further one'' (Hawkes, 2003, p. 109). This is because, *parole* which is our individual way of speaking can never escape the influence of *langue*, the larger system of language that already exists before us. Connotative meanings are not invented by individuals; they are inherited from the collective language system and carried into our parole, whether we intend it or not.

To extend this meaning diversity, Hjelmslev proposed a sign model which is called E-R-C model (Barthes, 1986, p. 89-92). In Hjelmslevian semiotics, the E–R–C model; a plane of expression (E), a plane of content (C) and the signification coincides with the relation (R) provides a structural framework for understanding how meaning is generated at both denotative and connotative levels. At the denotative level, a sign emerges from the systematic interaction between the expression plane (the sign's physical form) and the content plane (the conceptual meaning), which are linked by a structural relationship that establishes the sign's literal value. Roland Barthes applies and reinterprets this Hjelmslevian framework in his work *Mythologies* and in later writings, explicitly using the idea of two interconnected planes to frame connotation as a semiological system of the second order. Barthes relied heavily on Hjelmslev, and in particular on Hjelmslev's brief remarks distinguishing semiotic systems which denote from those which also connote.

By taking into consider this theoretical framework, this study examines how connotative meanings in Sait Faik's selected short story "Dört Zait"[2] are translated into English translation. In Sait Faik's short stories, we see connotative content that cannot be reproduced smoothly into another linguistic system. Therefore, this study analyzes specific signs from Sait Faik's short story that bear connotative or culturally marked meanings, and compares their English translation to determine whether these connotative meanings are preserved, transformed, neutralized, or lost in translation and to what extent the connotative meanings of Sait Faik's language survive in the passage from Turkish langue and culture into English.

However, previous studies have examined connotation in literary translation and have applied Vinay and Darbelnet's translation strategies (1995) to different translations. This study brings two perspectives together by utilizing connotation as a semiotic meaning and then examining its transfer through Vinay and Darbelnet's procedure categories. More specifically, the study focuses on a single Turkish short story, "Dört Zait," and traces how individual connotative signs are re-constructed in English. Therefore, the study's contribution is to provide a close, text-based analysis of the link between connotative meaning, semiotic interpretation, and translation technique within the chosen corpus.

[2] Abasıyanık, 2021, p. 23-28

1. Literature Review

It is been recognized in translation studies that transferring meaning between languages goes beyond simply substituting linguistic forms. While early linguistic approaches primarily concentrated on achieving equivalence at the lexical or syntactic level, later frameworks have underscored the significance of cultural, pragmatic, and connotative aspects of meaning. Among the landmark contributions addressing this complexity is the model formulated by Jean-Paul Vinay and Jean Darbelnet in 1958[3], which introduced a methodical taxonomy of translation procedures. Their framework provides valuable insights into how meaning is adapted and conveyed between a source language (SL) and a target language (TL).

In their model, Vinay and Darbelnet categorize translation techniques into two main types: direct (literal) translation procedures and oblique (indirect) translation procedures. The distinction depends on whether structural and conceptual correspondences exist between the SL and TL. Direct translation applies when the message in the SL can be transferred into the TL without substantial changes to its structure or meaning. This category includes three techniques: borrowing, calque, and literal translation. Borrowing involves incorporating a term from the SL directly into the TL, often to retain cultural distinctiveness. Calque, a particular form of borrowing, translates components of a term literally while preserving its original structure. Literal translation, the simplest approach, proves effective when the SL and TL exhibit similar syntactic and semantic characteristics.

Direct translation techniques may effectively convey denotative meaning, but their ability to retain connotative meaning is often limited. Researchers underline that connotation is deeply rooted in cultural and ideological contexts, which are not easily transferred by relying solely on formal equivalence. As Newmark (1988) notes, literal translation falls short particularly when source texts rely on culturally nuanced expressions, metaphors, or symbolic language, as these elements demand interpretive strategies rather than straightforward linguistic conversion. In scenarios where direct translation proves inadequate, Vinay and Darbelnet recommend oblique translation methods, which offer greater flexibility in preserving and reconstructing meaning. These methods encompass transposition, modulation, equivalence, and adaptation. Transposition involves altering grammatical structures without changing the meaning, while modulation shifts the perspective or tone of the message to render it more natural in the target language. Equivalence is crucial for idioms, proverbs, and culturally specific phrases, aiming to replicate the same communicative impact rather than directly translating words. Adaptation, the most transformative of these techniques, substitutes a cultural reference in the source language with a more familiar equivalent for the target audience. Oblique procedures hold particular importance for translating connotative meaning.

According to Barthes (1977) in his semiotic theory, connotations arise from cultural codes, ideological systems, and collective social experiences. Consequently, translating connotation often demands modulation or equivalence to capture underlying meanings rather than mere linguistic fidelity. Baker (2011) also observes that translators frequently move beyond formal equivalence to preserve essential pragmatic and cultural dimensions, especially in literary texts where language operates across multiple

[3] In this study, 1995 English translation of the translation model is used. This reference is to be addressed as Vinay & Darbelnet henceforth in this study.

semiotic layers. Empirical studies applying Vinay and Darbelnet's framework to literary translations consistently highlight the reliance on oblique procedures to address culturally specific signs. Likewise, Hatim and Mason (1997) argue that translators must grapple with discourse-level meanings where connotation plays a important role in shaping interpretation. In studies centered on Turkish-to-English translations, scholars have pointed out the unique obstacles presented by Turkish literary works. These texts often feature intricate cultural imagery, subtle emotional resonance, and implicit layers of meaning that resist direct translation. Navigating these challenges requires careful deployment of oblique techniques to minimize semantic distortion.

Accordingly, Vinay and Darbelnet's model serves as a practical framework for examining how translators balance preservation, transformation, or neutralization of connotative meaning. Expanding on this existing research, the current study adopts Vinay and Darbelnet's categorization to assess the translation of connotative signs in Sait Faik's short story "Dört Zait." By analyzing the oblique strategies employed in its English version and their impact on connotative meaning, this study seeks to illuminate how much of the cultural and semiotic depth is retained or altered during translation. In doing so, it demonstrates the utility of Vinay and Darbelnet's model not only as an analytical tool but also as a benchmark for evaluating the transmission of connotative meaning across different linguistic and cultural frameworks.

To sustain consistency, this study does not use connotation as a synonym for metaphor, idiomaticity, figurative meaning, or semantic extent. Connotation in this context states an extra associative, emotional, cultural, or ideological dimension that accompanies a sign's denotative meaning in a specific situation. A metaphor, however; is a specific connotative usage that one conceptual or experiential meaning is comprehended through another; while a metaphor can produce connotative meanings, not every metaphor is regarded as an independent connotative unit in this research. Idiomatic usages, refers to phrases whose overall significance is established conventionally and not always be inferred from the meanings of their separate parts. Connotative meaning contains a wider range of non-literal applications, including metaphor and metonymy, while semantic extension sustains the growth or broadening of a word's meanings. Therefore, an expression appears in the current corpus only when its contextual application suggests extra meaning dimension beyond its fundamental denotative meaning, and this meaning is suitable to the translation analysis. This differentiation enables the analysis to first recognize the connotative meaning and, secondly, the linguistic or figurative meaning by which it is expressed.

In this study, the connotative expressions in Sait Faik Abasıyanık's short story *"Dört Zait"* are examined. The following section presents the findings of the analysis.

2. Methodology

This study's corpus is deliberately limited to Sait Faik Abasıyanık's short story "Dört Zait" and its English translation included in *A Useless Man: Selected Stories* (Abasıyanık, 2014). The Turkish source text used for the analysis is the 2021 edition of Mahalle Kahvesi (Abasıyanık, 2021). The unit of analysis is a word, phrase, or short expression whose contextual meaning contains a connotative meaning that is relevant to the comparison between the source and target texts. The final corpus consists of fifteen such instances.

The fifteen examples were selected because they provide clear and observable examples of connotative meaning in the selected story and because each can be directly paired with its corresponding English translation. The choice is thus intentional rather than randomly selected. Examples are presented in chronological order in the Findings section. No claim is made that these fifteen items exhaust every possible associative meaning in the story; rather, they constitute the limited corpus of the present study.

Each selected item was analyzed in three successive stages. First, its denotative value was established with reference to lexical meaning. Second, the source and target expressions were compared to identify whether the connotative meaning was preserved or transformed. Third, the translation operation was classified according to Vinay and Darbelnet's (1995) translation strategies. Also, to make it clearer, these translation strategies were briefly explained below.

"Modulation is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL" (Vinay & Darbelnet, 1995, p.89)**.** However, "Transposition involves replacing one word class with another without changing the meaning of the message. Beside being a special translation procedure, transposition can also be applied within a language" (p. 88)**.** Apart from transposition**, "**Literal translation or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL" (p. 86). And lastly, "Equivalence has been understood as "accuracy," "adequacy," "correctness," "correspondence," "fidelity," or "identity"; it is a variable notion of how the translation is connected to the foreign text" (p. 5).

Also, to clarify, it is important to emphasize that the percentages reported in this study are based exclusively on the selected examples from the corpus. The corpus contains fifteen examples; the frequency percentages are used descriptively. The numerical distribution is intended to make the observed pattern within the selected corpus transparent; it is not used to claim statistical representativeness of the translator's complete body of work or of literary translation from Turkish into English generally.

3. Findings

The connotative source contexts are shown in chronological order and analyzed within a comparative framework, along with their equivalent translations in the target language. Each example below is assigned to Vinay and Darbelnet's translation strategies (1995).

Table 1. Example 1 for Connotative Signs

Source Context	Target Context
Onların da dört beş defa **ümitlerini kırmışımdır** (Abasıyanık, 2021, p. 23)	There have been times when I've **let them down** (Abasıyanık, 2014, p. 135)

As can be seen in Table 1, the Turkish word "kırmak" means "to break into pieces by hitting or crushing, to divide into large pieces, to fold in a specific way, to kill."[4] in denotative usage. While this word is used with the noun "ümit" (hope) it carries a connotative meaning, indicating disappointment instead of a literal action. In the translated text, it is expressed as "let them down," which loses the original imagery but effectively communicates the main idea. This change can be seen as modulation, where the translator adjusts the way the expression is understood while keeping the same meaning through a more familiar and natural English expression.

Table 2. Example 2 for Connotative Signs

Source Context	Target context
Sonra artık seçmeye bile sabrım kalmadı, **düpedüz** bir adama **yanaşıp** sorduğum olmuştur. (Abasıyanık, 2021, p. 24)	After which ı lost patience and **went straight** over to the man closest to me. (Abasıyanık, 2014, p. 136)

As can be seen in Table 2, the phrase "düpedüz yanaşmak" is translated to "went straight over" The translator keeps the initial idea and style by changing "düpedüz" to "straight" and "yanaşmak" to "went over." This instance can be classified as a literal translation because the original text is conveyed in the new language with slight changes to its structure or meaning.

Table 3. Example 3 for Connotative Signs

Source Context	Target Context
Bir **saadet derecesine yükseliveren bir gülümseyişle** gülmüşlerdir. (Abasıyanık, 2021, p. 24)	Others were s**o delighted […] that they couldn't stop smiling** (Abasıyanık, 2014, p. 136)

As can be seen in Table 3, the Turkish word "yükselmek" means "to rise, to increase in price, to multiply, to advance in stages, to progress in rank or degree"[5] in Turkish in terms of denotative meaning. In the source noun phrase "yükseliveren bir gülümseyiş" is translated as the verb phrase "were so delighted," leading to a grammatical change, this case demonstrates transposition. Additionally, it demonstrates modulation because the figurative intensity of "saadet derecesine yükselmek" is reformulated as a change in perspective, emphasizing duration rather than degree. The target text's emotional impact of delight remains, even with these changes.

Table 4. Example 4 for connotative signs

Source Context	Target Context
Bu işe, hele bir de, fizyonomiden anlamak gibi bir **boş** ve manasız **iddia** karışırsa ... (Abasıyanık, 2021, p. 24)	And then, if he's mixed in some **hollow,** inscrutable **theories** about physiognomy. (Abasıyanık, 2014, p. 136)

Table 4 illustrates that translating "boş iddia" as "hollow theories" is an instance of literal translation, where the meaning elements of the original phrase are directly conveyed in the target language without additional interpretation. In Turkish, "boş iddia" typically signifies unsupported or unfounded assertions; however,

[4] TDK. n.d.-a
[5] TDK. n.d.-b

the translator maintains the literal translation of "boş" as "hollow" instead of choosing a more idiomatic alternative like "unsupported claims."

Table 5. Example 5 for Connotative Signs

Source Context	Target Context
Geniş alnı çerçeveleyen kara saçlarda **bomboş bir ömrün** hatıraları bile kalmamıştı. (Abasıyanık, 2021, p. 24)	Beneath that broad forehead framed by that mane of black hair, there was nothing but lost memories of an **empty life** (Abasıyanık, 2014, p. 136)

As can be seen in Table 5, the phrase "bomboş bir ömür" directly translates to an "empty life", serving as a clear example of literal translation. Both phrases carry the same semantic content and convey an evaluative meaning, describing a life lacking substance or fulfillment. The adjective "bomboş" is precisely translated as "empty", without any change in perspective or additional interpretation, while the noun "ömür" is similarly rendered as "life". This approach ensures that the meaning and emotional tone of the source text are fully retained in the target text through word-for-word lexical equivalence.

Table 6. Example 6 for Connotative Signs

Source Context	Target Context
Çoğumuz **psikolojiden çakmadan**, fizyonomiden anlamadan da bu ilimlerin birer cahili […] (Abasıyanık, 2021, p. 24)	Most of us **cannot make heads or tails of psychology** or face-reading […] (Abasıyanık, 2014, p. 136)

As can be seen in Table 6, the word "çakmak" means "a piece of steel struck against stone to produce sparks; steel; a gas- or gasoline-filled ignition device made of stone, glass, plastic, etc.; a trigger mechanism; to insert by striking; to fasten with a nail; to sparkle; to emit light."[6]. When this word is used with the noun "psikoloji (psychology)" as a subject in school, it refers to "not to understand anything about the subject" which is used as a connotation meaning in Turkish. "The phrase "psikolojiden çakmak" (fail in psychology course) is translated into "make heads or tails of psychology", demonstrating equivalence. Instead of rendering the colloquial verb "çakmak" literally, the translator opts for an idiomatic English expression that captures the intended pragmatic meaning specifically, a lack of understanding regarding a subject. This approach maintains the informal tone and communicative impact of the original expression, achieving functional equivalence despite the linguistic and structural variations between the two languages.

Table 7. Example 7 for Connotative Signs

Source Context	Target Context
Üstünden başından itina akan bir yolcudan yol sorulabilir mi? (Abasıyanık, 2021, p. 25)	If you saw a traveler **dripping with elegance,** would you ask him directions ? (Abasıyanık, 2014, p. 137)

As can be seen in Table 7, the phrase "itina akan" is translated as "dripping with elegance," showing the concept of modulation. In the original text, "itina" reflects a sense of taking attention and refinement, while the verb "akmak" is used metaphorically to suggest an overwhelming or conspicuous quality. Instead of translating the metaphor directly, the translator adjusts the perspective, rendering it as "elegance" and

[6] TDK. n.d.-c

emphasizing the result of such attention to detail. This adjustment demonstrates a shift in semantic meaning, where the cause "itina" is replaced by its effect "elegance" in the target language, maintaining the stylistic depth and evaluative nuance of the original phrase.

Table 8. Example 8 for Connotative Signs

Source Context	Target Context
En iyisi sevgilim, kibrit sahibi olmak, yolu iyi bilmek, **planı çizmeden** yola çıkmamak. (Abasıyanık, 2021, p. 26)	It's best, my friend, […] never go out **without knowing which way you are going.** (Abasıyanık, 2014, p.138)

As can be seen in Table 8, the source text highlights "plan çizmek" (drawing a plan) as a way to emphasize the importance of careful preparation, conveyed through a tangible and metaphorical act. In contrast, the target text adopts a different perspective by framing this concept as "knowing which way you are going", emphasizing mental orientation over the literal act of planning. This reflects a shift in viewpoint, where the abstract outcome of planning (a sense of clarity and direction) takes the place of the concrete action described in the source text, while still maintaining the advisory tone and practical intent which illustrates modulation.

Table 9. Example 9 for Connotative Signs

Source Context	Target Context
Ne hakkımız var, değil mi sevgilim, herhangi bir adam hakkında, **peşin hükümler sahibi kesilmemize?** (Abasıyanık, 2021, p. 26)	What right do we have, my love, **to prejudge every man we meet ?** (Abasıyanık, 2014, p. 138)

Table 9 illustrates that the phrase "peşin hükümler sahibi kesilmek" entails a change in grammatical structure in the target text and can thus be examined as a case of transposition. In Turkish, "sahibi kesilmek" literally means "to assume ownership" or "to present oneself as the possessor of something." However, when used with abstract nouns such as "hüküm," the expression acquires a figurative meaning, referring to adopting an authoritative or judgmental stance rather than literal possession. In the target text, this structure is converted into the verb "to prejudge," which expresses the implied evaluative stance while not maintaining the initial possessive form.

Table 10. Example 10 for Connotative Signs

Source Context	Target Context
Bu gece sessiz, kimsesiz köyümde **patlayacağım içime doğuyordu.** (Abasıyanık, 2021, p. 26)	The very thought of going back to my silent, empty village **- It was more than I could bear** (Abasıyanık, 2014, p. 138)

As can be seen in the source text, the expression "patlayacağım içime doğuyordu" illustrates a clear case of transposition. In Turkish, "patlamak" is used metaphorically to denote an overwhelming emotional state and an inability to contain inner feelings, while "içime doğuyordu" adds an intuitive, anticipatory dimension to this emotional tension. In the target text, this verbal and metaphorical construction is restructured into the clause "It was more than I could bear," which shifts the expression from a

metaphorical action verb to an abstract statement of emotional endurance. Through this grammatical and structural change, the denotative meaning of "patlamak" is not retained; instead, its connotative meaning of emotional overload and inner pressure is conveyed via a different syntactic form in English.

Table 11. Example 11 for Connotative Signs

Source Context	Target Context
Gözümü ondan ayırdım. Başka yerlere **diktim**.(Abasıyanık, 2021, p. 27)	I moved my eyes away from him. **I fixed them on something else** (Abasıyanık, 2014, p. 139)

In Table 11, the verb "dikmek" shows a transition from its denotative meaning to a connotative interpretation in the specified context. In Turkish, "dikmek" literally means "to plant," "to erect," or "to fix something in an upright position." Nevertheless, when paired with the noun "göz," the verb takes on a connotative meaning, indicating the act of intentionally or firmly directing one's gaze towards a particular point. In the target text, the connotative meaning is conveyed by the phrase "to fix one's eyes on something," which maintains the intended interpretation without using a direct translation of the verb. Thus this translation can be seen as a case of modulation.

Table 12. Example 12 for Connotative Signs

Source Context	Target Context
Bir kadının, bana bakmayan **gözlerine daldım.** (Abasıyanık, 2021, p. 27)	I **fixed them on** […] the eyes of a women who wasn't looking at me (Abasıyanık, 2014, p. 139)

As can be seen in Table 12, denotatively, the word "dalmak" means "to enter the water rapidly with one's whole body, to go into a place, to fall asleep."[7] in Turkish. However, it takes on a connotative meaning when combined with "göz" (eye) in the phrase "gözlerine dalmak," signifying a focused, and intense act of gazing. This connotative usage is translated as "fix them on" in the target language, which conveys the same experience meaning without maintaining the original metaphor. This transition from a metaphorical, connotation-based word to a more neutral perceptual verb is an example of modulation since it shows a change in perspective without sacrificing the intended effect.

Table 13. Example 13 for Connotative Signs

Source Context	Target Context
Adama bir **parçacık baktım**. (Abasıyanık, 2021, p. 27)	I threw a **quick glance** in his direction. (Abasıyanık, 2014, p. 139)

As can be seen in Table 13, in the source text, the expression "bir parçacık baktım," which means "a quick glance," is used to indicate a brief and momentary act of looking. In the original text, the verb "bakmak" is modified by the adverbial noun phrase "bir parçacık." This structure is changed in the target text to a noun-based construction "glance" that has been changed by an adjective "quick". This translation is an example of transposition since the intended meaning of a fleeting glance is maintained despite the grammatical categories changing.

[7] TDK. n.d.-d

Table 14. Example 14 for Connotative Signs

Source Context	Target Context
Baktım, pek anlamadım. Bir daha, bir daha bak tım. **Yüreğime bir şey oturdu.** (Abasıyanık, 2021, p. 27)	I read through it again, and then again. **Felt a pain in my heart** (Abasıyanık, 2014, p. 139)

Table 14 illustrates that the phrase "yüreğime bir şey oturdu" is employed metaphorically in the source text to express an abrupt feeling of emotional turmoil, weight, or unease. In Turkish, this idiomatic expression does not denote a physical action but functions connotatively to describe an inner emotional burden. In the target text, this expression is translated as "Felt a pain in my heart," where the original metaphor is substituted with a clearer emotional portrayal. This change exemplifies a case of modulation, where the translator alters the viewpoint and semantic interpretation of the phrase while maintaining the general sense.

Table 15. Example 15 for Connotative Signs

Source Context	Target Context
Yok vallahi, dedi. Yüzü gerildi. **Gözlerinin rengi uçtu. (**Abasıyanık, 2021, p. 28)	"No, not at all," he said. His face went taut. **His eyes drained of color.** (Abasıyanık, 2014, p. 140)

As can be seen in Table 15, the Turkish verb "uçmak" typically refers to "(for a bird or a winged insect) to remain in the air without falling by means of its wings; to move through the air; (for an aircraft or similar vehicle) to rise from the ground by means of a special mechanism; to turn into liquid, gas, or vapor and disperse into the air; to fall or roll down from a high place."[8] However, the verb undergoes a connotative shift when combined with "göz" (eye) in the phrase "gözlerinin rengi uçtu," signifying a quick loss of color brought on by shock, terror, or emotional strain. This connotative sense is expressed in the target text as "his eyes drained of color," which shows a more neutral and descriptive phrase for the metaphor of "flying away." Modulation is demonstrated by this shift in intellectual perspective while maintaining the same emotional and visual impact.

Conclusion

In semiotic studies, meaning is not regarded as fixed but as something that evolves through social interaction and cultural change. "A sign, as a result of social dynamics, may begin to be used beyond its primary or secondary meaning by acquiring new everyday expressions or entirely new associative meanings" (Kuleli & Uysal, 2025, pp. 1133-1134). This perspective highlights the fluid and socially constructed nature of signification, particularly in relation to discourse, ideology, and everyday language use.

The results of this research indicate a distinct pattern in the translator's method of translating connotative expressions from Turkish to English. Of the fifteen connotative cases examined, seven instances (46.7%) fall under modulation, four instances (26.7%) under transposition, three instances (20%) under literal

[8] TDK. n.d.-e

translation, and one instance (6.6%) under equivalence. This quantitative analysis shows that modulation is the most commonly used translation technique for handling connotative meanings in the original text.

The emphasis on modulation shows that the translator consistently values semantic reinterpretation more than formal equivalence. Instead of maintaining the initial imagery or metaphorical framework of the Turkish phrases, the translator often modifies the viewpoint, focus, or conceptual interpretation to match natural and idiomatic expressions in English. This approach is especially clear in phrases that convey emotional conditions, mental stress, and symbolic physical responses, as preserving the initial metaphor might lead to clumsy or confusing translations in the target language. Through modulation, the translator effectively maintains the pragmatic and emotional impact of the source text while making it accessible to the target audience.

Transposition, comprising 26.7% of the instances, reinforces the notion that grammatical restructuring is crucial in expressing connotative meaning. In numerous instances, verbs are changed into noun phrases or abstract constructs, indicating structural variations between Turkish and English. These changes enable the implied meaning of the original phrases to be preserved even when exact grammatical correspondence is unachievable. Employing transposition demonstrates the translator's ability to adjust linguistic structure while maintaining the original meaning.

Literal translation, accounting for 20% of the data, mainly occurs when the connotative phrase in Turkish has a direct and natural lexical equivalent in English. In these cases, the translator can maintain both semantic meaning and stylistic tone by utilizing direct lexical equivalents. Nonetheless, the relatively infrequent occurrence of literal translation indicates that connotative language frequently opposes direct rendering, particularly when cultural or metaphorical aspects are included.

Ultimately, the slight occurrence of equivalence (6.6%) shows that entirely idiomatic replacements are quite uncommon in this corpus. Although equivalence is useful for expressing informal or colloquial meanings, its restricted application indicates that the translator typically prefers modulation and transposition as more adaptable techniques for addressing nuanced connotative meanings.

In general, the analysis shows that the translation of connotative expressions in this text focuses more on meaning than on form. The prevalent application of modulation indicates a translation approach that prioritizes interpretive precision, emotional impact, and naturalness in the target language, closely aligning with Vinay and Darbelnet’s perspective of translation as a process of rephrasing rather than simply transferring language.

Alongside the current analysis, the results were contrasted with the research carried out by Al-hubaishi (2023), which similarly implements Vinay and Darbelnet’s translation strategies to literary works. This comparative analysis shows similar trends in the application of translation strategies, especially in the treatment of connotative expressions.

In comparison to earlier research utilizing Vinay and Darbelnet's translation methods, this study's results reveal significant resemblances, especially in the prevalent application of modulation. Similar to the

reference article, modulation stands out as the most commonly used strategy, reflecting the translator's inclination to modify perspective and semantic framing while translating connotative expressions. This is particularly clear in emotionally charged and metaphorical phrases, where direct translation would not capture the desired impact.

Although transposition is evident in both analyses, the current study shows a more consistent application of grammatical restructuring to address the structural variations between Turkish and English. Literal translation is used more selectively and only when the connotative meaning naturally corresponds in both languages. Ultimately, equivalence is still restricted in both analyses, affirming that idiomatic replacement is reliant on context rather than being a primary technique in literary translation. In general, the comparison aligns with the literature by demonstrating that meaning-focused strategies, especially modulation, are crucial in translating connotative language, thereby strengthening Vinay and Darbelnet's framework as an effective resource for analyzing literary translation.

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