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**MASTER OF
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**A STYLISTIC ANALYSIS OF TURKISH TRANSLATIONS
OF EDGAR ALLAN POE'S SELECTED POETRY**

YASEMİN ERDEN

**TRANSLATION AND INTERPRETING DEPARTMENT
TRANSLATION AND CULTURAL STUDIES (ENGLISH) PROGRAM**

MAY 2019



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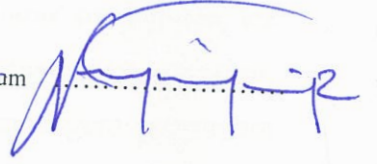
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Danışman: Prof. Dr. Nezir TEMÜR

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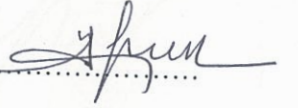
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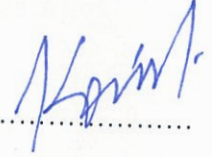
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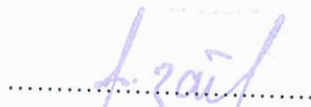
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EDGAR ALLAN POE ŞİİRLERİNİN TÜRKÇE ÇEVİRİLERİ ÜZERİNE BİÇEMSEL BİR ÇÖZÜMLEME

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ÖZET

Bu çalışmada, Edgar Allan Poe'nun, içerdiği biçimsel unsurlar bakımından oldukça zengin olan dört şiirinin anlam-biçimsel çözümlemesi yapılarak şiir çevirisine ilişkin bazı hususları ele alınmıştır. Ayrıca yapılan metin içi ve metin dışı çözümlemelerle, Poe'nun Türk edebiyatı çoğuldizgesindeki yerine de bir ışık tutmak amaçlanmıştır. Çeviri eleştirisinin genel amacı, “iyi/kötü” veya “doğru/yanlış” gibi öznel yargılar yerine olabildiğince tarafsız ölçütlere dayalı çözümlemeler önermektir. Bu çalışmada, deyiş kaydırmalarını çeviri hatalarından ayırmaya olanak tanıyan bir çeviri eleştirisi yaklaşımı hedeflenmiştir. Öte yandan, tek bir çeviri eleştirisi yaklaşımının tüm metin türlerine uygulanması beklenemez. Bu noktada, dilin işlevleri, metin türleri ve eşdeğerlik türleri gibi hususlar devreye girer ve benimsenecek eleştiri yaklaşımının belirlenmesinde etkin rol oynar. Örneğin şiir türünde, dilin anlatım ve estetik işlevleri baskındır ve şiir biçim odaklı bir metin türüdür. Bu nedenle, hedeflenen eşdeğerlik türü de biçimsel eşdeğerliktir. Bu nedenle bu çalışmada Anton Popovic'in anlam-biçimsel çözümlemeye dayalı edebiyat eleştirisi yaklaşımı benimsenmiştir. Adından da anlaşılacağı üzere, anlam-biçimsel çözümleme bir edebî eserde biçimle anlam arasındaki ilişkiyi inceler. Popovic'in yaklaşımına göre, bir edebî eser çevirisinde çevirmenin sıkça deyiş kaydırmalarına başvurması gerekebilir. Bunun nedeni, çevirmenin özgün metni bozmak, değiştirmek istemesi değil, aksine metnin biçimsel ve anlamsal bütünlüğünü koruma çabasıdır. Bu çalışmada da, seçilen şiirlerin ve mevcut tüm Türkçe çevirilerinin anlam-biçimsel çözümlemesi yapılmıştır. Çevirmenlerin biçimsel özellikleri nasıl ele aldıkları ve çeviri sürecindeki kazançları ve kayıpları incelenmiştir. İnceleme sonucunda, “başarılı” bir çeviri için biçimsel unsurların ayrı ayrı aktarılmasının yeterli olmadığı, bu unsurların bir bütünlük içinde dengeli bir şekilde ele alınması gerektiği kanısına varılmıştır. Biçimsel eşdeğerliği elde edebilmek ve hedef kültürdeki okuyucu üzerinde benzer bir etki yaratabilmek için Popovic'in deyişiyle “biçimin homojenliği” hususuna dikkat edilmesi gerektiği ve çevirmene düşen görevin şiirdeki hassas dengelerle ustaca oynayarak kayıpları ve kazançları dengelemek olduğu düşüncesi ortaya çıkmıştır.

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ABSTRACT

The present study aims at dealing with issues related to poetry translation through a semantico-stylistic analysis of the selected poetry of Edgar Allan Poe that are quite rich in terms of their stylistic features. The textual and extratextual analyses also shed light to the place of Poe’s works in the Turkish polysystem of literature. Translation criticism, in general, aims at providing analyses based on criteria that are as objective as possible so that the criticism can go beyond judgements such as “good/bad” or “right/wrong”. In this study, a translation criticism that will help the differentiation shifts of expression from translation errors has been targeted. On the other hand, a single translation criticism approach cannot be expected to be applicable to all text types; issues like language functions, text types, and equivalence types become decisive in determining the criticism approach to be adopted for a certain text. As for poetry, for example, the expressive and aesthetic functions of language prevail and a poem is a form-focused text. Therefore, the aimed equivalence type in the target text is stylistic equivalence. Hence, Popovic’s approach to literary criticism where he suggests a semantico-stylistic analysis of both the original and the translated text is adopted here. Semantico-stylistic analysis provides an insight to how form (style) is related to meaning (semantic content) in a literary work. Popovic’s approach also supports the idea that, in a literary work, the translator may often need to turn to shifts of expressions not to change the original, but, on the contrary, to preserve the essence of the style and semantic content of it. Thus, a semantico-stylistic analysis of the original poems and all their available Turkish translations was provided to see how the Turkish translators dealt with stylistic features in the poems, and what is lost and gained in the process. It is concluded that transferring a stylistic device of a poem to the translated version does not necessarily mean that the translation will be “successful” in achieving stylistic equivalence and standing alone as a poem with a similar effect on the reader to that of the original. Homogeneity of style, a concept suggested by Popovic, is of primary importance and a translator is “successful” to the extent that he or she can play with these dynamics, and balance the gains and losses.

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1. INTRODUCTION

As ancient as translation itself, translation criticism suffered from a lack of criticism methods that are based on objective criteria for a long time. Akşit Göktürk (2003) addresses this problem and states that it is even worse for literary translation criticism where works of literary translations are evaluated as “easy to read”, “faithful to the original”, “better than the original” in journals and newspaper. He points to the fact that these judgements do not have objective grounds. Fortunately, translation criticism has come a long way from value judgements to the understanding that there may be multiple sets of criteria according to which a translated work can be evaluated (Paker, 2003). In his groundbreaking work, Anthon Popovic (1970) claims that there is a tension between the original and target, languages, and cultures. Therefore, for an equivalent translation, there has to be changes i.e. shifts in the translated text, and these changes do not mean that the translator wants to change the work; on the contrary, he or she wants to preserve it.

The aforementioned issues are even more complicated for poetry translation, which has always been one of the most controversial issues in translation studies. The biggest question leading to this controversy is whether a poem can or should be translated, bringing about a discussion of translatability. Some scholars argue that poetry cannot be translated, so only a word-for-word translation should be presented to the target reader so that they can understand what the poem is about while seeing the figurative elements of the original text themselves. Others, on the other hand, acknowledge the difficulty but claim that poetry translation is possible, has been done for ages, and even became canonical in the target literatures (Connolly, 171). This second view also argues that the resulting text should also be a poem itself, which means that it can stand alone as a poem with its own poetic features and “function as a poem in the TL” (ibid.). Therefore, an investigation of poetry translation warrants a definition of poetry, i.e. what makes a poem. A detailed definition of poetry is provided in a separate section. Hence, it is sufficient to emphasize here that form and meaning are intertwined in poetry. In addition, conveying experience is the primary purpose of any poetry, and “experience comes to us through senses” (Perrine, 1969: 54).

In this thesis, the relationship between form and meaning and the implications of this relationship on poetry translation have been addressed through a comparative stylistic

analysis of multiple Turkish translations of Edgar Allan Poe's selected poems: "The Raven", "Annabel Lee", "Eldorado", and "To Helen". These poems were selected because they are great examples that show how form and meaning are intertwined in poetry. These poems, just like many other poems of Poe, are quite rich in their use of stylistic devices such as alliteration, allusion, symbol, metaphor, rhyme, and imagery. Moreover, in addition to being translated as part of complete poems, they were translated individually by poets, academics, and translators who achieved a great deal of stylistic equivalence.

Based on Anthon Popovic's (1970) views on literary translation, the main research question in this study is to what extent a poem's stylistic features account for the preservation of the expressive and aesthetic functions of a poem. In order to find an answer to this question and to provide textual evidence, stylistic analyses were conducted on the selected poems and their multiple translations. The methods and strategies employed by the translators are aimed to be explored through an analysis of transfer of stylistic features with a view to emphasize the importance of style in poetry for practicing translators, translation students, translator trainers, and poetry readers in general. To answer the main research question, the following questions are answered:

- How is stylistics relevant to translation and can stylistic analysis be used as a method of translation criticism?
- How did the Turkish translators handle the stylistic features of the poems?

This thesis is significant at two levels. The first one is the theoretical level in translation criticism field of translation studies. Translation criticism has come a long way from subjective value judgements that label translations as "good" or "bad" to systematic analyses where certain criteria are employed in order to reach more objective findings. This thesis is an attempt to provide a case study which is an example of such translation criticism. The second level of significance is about practice. In this thesis, stylistic analyses were performed on the selected poems and their multiple translations. The findings of these analyses may serve as an example for those who do poetry translation with different translation strategies. In addition, as Boase-Beier (2014: 147) puts it, "Knowledge of stylistic approaches to translation can help us understand more about what style is, what its effects are, how it works and how it becomes transformed in the translation process".

This thesis is comprised of five chapters: Introduction, Literature Review, Methodology, Findings and Results, and Conclusion. Chapter 2 first explores different views and definitions on poetry and poetry translation, followed by an overview of language functions, text types, and equivalence. These concepts are the building blocks that justify the choice of methodology in this study. It can be argued that in poetry, the expressive function of language prevails and a poem is a form-focused text. Reiss (2014: 32) argues that “the expressive function of language, which is primary in form-focused texts, must find an analogous form in the translation to create a corresponding impression, so that the translation can become a true equivalent”. Moreover, form and content are inseparable in poetry, as Hatim (2009:91) quotes Campbell “aspects of the message such as sound symbolism, rhyme, metre, alliteration and so forth are no longer seen as divorced from semantic content, but as part and parcel of the text’s overall import and effect”. and then provides a critical account of related works in the literature. It shows that poetry translation can be evaluated based on different criteria ranging from linguistic to stylistic ones. A literature review reveals two studies on Poe’s most well-known poems, “The Raven” and “Annabel Lee”. This study is different from them in that it is more comprehensive and includes more poems and more translated versions. A detailed review of the differences provided in Chapter 2 shows that when a translation criticism is incomplete, it may reach misleading results.

Chapter 3 explains the methodology adopted here. Poetry translation can be evaluated according to different criteria, stylistics-based or not. Originally a literary field, stylistics has its roots in ancient rhetoric and poetics (Burke, 2017: 11). However, due to the interdependence of style and translation, stylistics has become a major concern of translation studies as well (Boase-Beier, 2017: 394). This interdependency does not necessarily apply to only literary translation, but it can fairly be argued that it becomes more prominent in literary translation, and especially in poetry translation. The reason is that form (and therefore style) and meaning are intermingled in poetry more than in any other form of literature. Because of this intertwined nature of form and meaning in poetry, semantico-stylistic analysis suggested by Popovic (1970) has been adopted in this study along with the other concepts he suggested, such as “shifts of expression” and “homogeneity of style”. In semantico-stylistic analysis, stylistic features of the original texts are analyzed in detail followed by an investigation of how the Turkish translators dealt with these stylistic features, how they transferred them into Turkish, and how these

transfer processes affected the semantic content of the poems since form and meaning are intermingled in poetry, what is lost and gained in the process, and more importantly, how all these affected the overall effect of the poems on the reader. Textual analysis alone is not sufficient for a thorough understanding of poetry translation. Therefore, the journey of these poems in the Turkish literary system, the motives and reasons for retranslations, translation norms when they were translated, etc. are also investigated along with background information on the selected poetry, which composes the extratextual analysis part of this work. The entrance of Poe into the Turkish literary system (at least his poetry) dates back to the early years of the Turkish Republic with the 1928 translation of “The Raven” by Ziya Osman (Saba) with the title “Karga (Crow)” (Kurt and Apaydın, 2013). Although “The Raven” is known better than any of his other works in the world, “Annabel Lee” competes with it in the Turkish literary system thanks to Melih Cevdet Anday’s much-admired translation in 1946, which was done decades before the widely acclaimed translations of “The Raven” by Ülkü Tamer in 1988 and Oğuz Baykara in 2011. Many different translators and publishing houses have translated his complete short stories and poems into Turkish repeatedly. The major motive for retranslations, especially for complete series, seems to originate from the everlasting popularity of Poe. Other reasons for retranslation are that literary conventions, translation approaches, moreover, the language itself change through time. To provide context for the translations studied here, these issues are discussed in detail in Chapter 2 under the title of extratextual analysis.

In Chapter 4, the findings and results of the stylistic analysis are discussed in detail for all the translated versions of the poems. As already mentioned above, four poems by Poe were selected here: “The Raven”, “Annabel Lee”, “Eldorado”, and “To Helen”. The main reason for choosing the first two poems is that due to their worldwide popularity, they were widely translated into Turkish by many different translators compared to his other poems, and their translations in Turkish are discussed by various academics using different methods. Therefore, this study aimed to build on these existing studies and show that there are more than one set of criteria and ways of interpreting the same poem and also to show that different perspectives may produce different and even contradicting results. This, in turn, proves that although there have been major improvements in literary translation criticism, more perspectives are required for a deeper understanding. The second two poems are selected mainly because they are great examples that show the intertwined relationship between the form and meaning in poetry, especially in “Eldorado”. Finally,

Chapter 5 presents answers to the subquestions and thereby the main research question along with conclusions and suggestions regarding poetry translation criticism.

2. LITERATURE REVIEW

2.1. Poetry

While discussing poetry translation, some scholars argue that the translation of a poem should also be a poem itself, which means that it can stand alone as a poem with its own poetic features. This immediately entails a discussion of what poetry is, i.e. what characteristics make a poem a poem. Kennedy and Gioia (2005: 1093-1095) provide a collection of definitions by famous poets, writers, and critics etc. some of which are as follows:

“things that are true expressed in words that are beautiful” (Dante)

“the best words in the best order” (Samuel Taylor Coleridge)

“musical thought” (Thomas Carlyle)

“the spontaneous overflow of powerful feelings” (William Wordsworth)

“poetry is to prose as dancing is to walking” (Paul Valéry)

“poetry is prose bewitched” (Mina Loy)

Despite being as beautiful as poetic language itself, these definitions fall short for an informed evaluation of poetry, or as in this case, poetry translation. Perrine (1969: 3, 4, 9) describes poetry as “a language that says more and says it more intensely” and she proceeds with describing different functions of language such as practical use of language to communicate information, persuasive use of language, and the literary use of language which aims to “communicate significant experience—significant because concentrated and organized”. These should be sufficient to say about different types and functions of languages since they are discussed in detail in the previous section. Communicating experience, however, should be discussed further since it is the primary goal of a poem. Perrine (1969: 7) explains what she means by “communicating experience” with an example:

“In the poem "Winter", Shakespeare is attempting to communicate the quality of winter life around a sixteenth-century English country house. But instead of telling us flatly that winter in such surroundings is cold and in many respects unpleasant, though with some pleasant features too (the adjectives cold, unpleasant, and pleasant are not even used in the poem), he gives us a series of concrete homely details that suggest these qualities and enable us, imaginatively, to experience this winter life ourselves.”

Let us adapt this point of view to “The Raven”, one of Poe’s poems that were selected to be studied in this thesis. If Poe had wanted to communicate information, it could have just been told that a man was sitting in his room at midnight when he thought a raven knocked on his door. He was in deep melancholy because of his lost love and on the verge of madness. He started asking questions to the bird and he got the same answer (Nevermore) each and every time. Finally, he accepted that he had to live with this sorrow forever. There is nothing beautiful or pleasurable about this account to make us read it again and again and to translate it into a vast number of languages repeatedly and at different times. Why and how would one take pleasure in reading about death of a loved one and the sorrow it brings? Perrine (1969: 9) answers this question exquisitely:

“... all experience—even painful experience—when transmitted through the medium of art is, for the good reader, enjoyable. In real life, death and pain and suffering are not pleasurable, but in poetry they may be. In real life, getting soaked in a rain storm is not pleasurable, but in poetry they may be. In actual life, if we cry, usually we are unhappy; but if we cry in a movie, we are manifestly enjoying it. We do not ordinarily like to be terrified in real life, but we sometimes seek movies or books that will terrify us. We find some value in all intense living. To be intensely alive is the opposite of being dead. To be dull, to be bored, to be imperceptive is in one sense to be dead. Poetry comes to us bringing life and therefore pleasure.”

So that it can communicate experience, poetry has four dimensions: intellectual, sensuous, emotional, and imaginative. Poetry achieves these dimensions by drawing intensely on various language resources such as connotation, imagery, metaphor, symbol, paradox, irony, allusion, sound repetition, rhythm, and pattern (Perrine, 1969: 11). These literary devices are indispensable for any attempt to describe, study, and understand poetry. Every book, article, lecture, or discussion on poetry definitely mentions them because they are building blocks of poetry. Therefore, any attempt to study poetry translation must also take these stylistic devices into consideration. The way a poet uses and combines these devices with his or her experiences is his or her style, a concept which will be discussed in detail in a separate section.

As stated earlier, conveying experience is the primary purpose of any poetry, and Perrine (1969: 54) argues that “experience comes to us through senses”. One can describe the rustling of a curtain to take us to a peaceful night with a mellow breeze and fresh air, or as Poe does, we can feel the “midnight dreary” through “the silken, sad, uncertain rustling of each purple curtain”. From a poetic perspective, “image means a word or sequence of words that refers to any sensory feeling” (Kennedy and Gioia: 2005: 790). Most of the time it is a visual image, i.e. a mental picture but it could also be “a sound, a smell, a taste; a tactile experience, such as hardness, wetness, or cold; an internal sensation, such as hunger, thirst or nausea; or movement or tension in the muscles or joints” (Perrine, 1969: 54). The most vivid visual image in “The Raven” is the grim, ebony bird with its “grave and stern decorum of the countenance” as Poe describes it. However, auditory imagery is prevalent in “The Raven”, which is not surprising because for Poe, musicality in poetry is of primary concern. Although it is highly likely that any word may refer to an image, it does not necessarily mean that every image is strong enough to convey an experience in a flash.

2.2. Poetry Translation

When it comes to poetry translation, one of the primary issues is whether a poem can or should be translated, bringing about a discussion of translatability. Some scholars argue that only a word-for-word translation should be presented to the target reader so that they can understand what the poem is about while seeing the figurative elements of the original text themselves. Others, the most famous of whom is Robert Frost (Basnett, 1998), claim that poetry cannot be translated. such as Jakobson (1959: 118), acknowledge the “untranslatability” of poetry. Therefore, he concluded that a poetry translation cannot be done, but a “creative transposition” is possible. Herman (2009: 302), on the other hand, questions this by stating that Jakobson “(leaves) wide open the question of exactly how creative transposition differs from translation.”

Kennedy and Gioia (2005: 1024) argue that even if it may be true that poetry is lost in translation, some translators manage to save some of it and add some poetry to the original themselves as if to try to compensate for what is lost. They (ibid.) claim that unlike the poet, the translator begins with a meaning that already exists. To convey this meaning, the translator may choose to follow strictly the original or depart from it to chase the poetic tone, which brings forth the concept of “shift of expression”, along with the suggestion of

creative transposition suggested in the previous paragraph. For a translation of a poem to be an independent poem, the translator may or will deviate from the source text so much that it is understandable why some scholars abstain from calling it a translation. Opponents of poetry translation criticize what is lost in translation and they criticize what is added even more. However, in poetry, if the function of the text is to transfer experience, then it is only natural that the translator's task is to remain loyal to the experience in the original poem for which he or she has to "sacrifice" certain things and add others.

Boase-Beier (2009: 194) suggests two assumptions that lead to the view against translatability of poetry: "(i) translated poetry should be poetry in its own right" and (ii) (she quotes Furniss and Bath) "poetry is difficult, cryptic, ambiguous and exhibits a special relationship between form and meaning". Therefore, it can be understood that the underlying reason is about the very nature of poetry as a genre, where form and content become inseparable. These discussions about translatability of poetry suggest the basic idea that different *text types* with different *language functions* require different translation and translation criticism approaches. The field of translation studies is filled with theories supporting this idea and drawing attention to the significance of text types, language functions and types of equivalence for translation process and criticism.

Kennedy and Gioia (2005: 1089,1090) claim that evaluating a piece of literature is both easy and hard. It is easy because we simply like or dislike it. It is hard, they claim, because we need to find a balance between our personal judgement and an educated view on how well a piece of work manages the literary tasks it sets out to perform; we may not like a poem but it should not keep us from admiring the craftsmanship of using literary devices, or a poem we like may not be that strong in terms of its structure or use of literary devices. They (ibid.) state that fair evaluation is deemed impossible by contemporary theorist, which is understandable; however, it should not keep us from trying to analyze and understand literary works since every informed evaluation at least gives a fresh perspective. The same facts, rules, limitations, and advantages apply to literary translation criticism as well.

Building on a metaphor by Shelly, Basnett (1998) claims that "though a poem cannot be transfused it can nevertheless be transplanted. The seed can be placed in a new soil, for a new plant to develop. The task of the translator must then be to determine and locate that

seed and to set about its transplantation”. The “new soil” can be interpreted as the target language and culture, and “the seed” is similar to what Popovic calls the “semantic substance” of the original.

To conclude, it is claimed in the present study that Poetry translation is possible and it is similar to a chemical reaction; it is based on the original poem but something else happens in the process, there are reactions with other elements: the translator, the target language, and the target culture. The translator, who is mostly supposed to be invisible, is under the spotlight in poetry translation, more than anywhere else whether we like it or not.

2.3. Language Functions, Text Types, and Equivalence

The main theoretical framework for the methodology followed in the present study is Popovic’s view on literary translation and his concept of “shifts of expressions”, but before that, some background information on *language functions*, *text types*, and *equivalence* is necessary to put the choice of methodology in this study on a more solid ground. The reason is that while translating poetry, the primary type of equivalence to be achieved will be determined by text type and language function prevalent in the text, which in turn determines the methods and strategies to be employed in the translation/translation criticism process. A large number of scholars working in the field of translation studies base their arguments, studies, models, and theories on these concepts, examples of which will be given below.

Katherina Reiss (2014: 24, 25) argued that “(...) each text must be examined to determine precisely what function of language it represents” and she mentioned Bühler’s classification of language functions: *representative*, *expressive*, and *appellative* (ibid.). Building on Bühler’s classification of language functions, Reiss (2014: 27) suggested her own text typology, which has become quite influential and formed the basis of many arguments in various fields of Translation Studies, and poetry translation is no exception. Her typology consists of

- the content-focused text, where the focus is on the informative function of language
- the **form-focused text**, where the focus is on the **expressive function** of language
- the appeal-focused text, where the focus is on the operative function of language

- The audio-medial text (ibid.)

Poetry is considered to be form-focused, and Reiss (2014: 32) argues that “the expressive function of language, which is primary in form-focused texts, must find an analogous form in the translation to create a corresponding impression, so that the translation can become a true equivalent”. Similarly, in her guiding article “Type, Kind and Individuality of Text, Decision making in translation”, Reiss (1971: 160) states that “interlingual translation (...) ordinarily aims at the production of a TL [target language] text that is functionally equivalent to an SL text [source language]”

In his *A Textbook of Translation*, Newmark (1988: 39) explains various language functions, two of which are relevant for this thesis: *Expressive* and *Aesthetic* functions. He states that “lyrical poetry is the most intimate expression”. He claims that translators of expressive texts should be able to recognize the personal elements that constitute the expressive function (ibid.). Newmark (ibid., 42) also mentions the *Aesthetic* function of language and he describes it as language appealing to senses through its sound and metaphors. He mentions some other stylistic devices contributing to the aesthetic function, especially in poetry, such as “rhythm, balance and contrasts of sentences, clauses and words, onomatopoeia, alliteration, assonance, rhyme, metre, intonation, stress”.

As it has already been mentioned above, in poetry, form and content are inseparable. Hatim (2009: 91) draws attention to the fact that figurative expressions, which play a significant role in the expressive and aesthetic aspects of a poem’s style, are now seen more than mere embellishment and he quotes Campbell: “In poetry, for example, aspects of the message such as sound symbolism, rhyme, metre, alliteration and so forth are no longer seen as divorced from semantic content, but as part and parcel of the text’s overall import and effect” (ibid.). Although Newmark (1988: 42) asserts that “there is often a conflict between the expressive and the aesthetic function ('truth' and 'beauty')”, it does not really apply to poetry since semantic content (the expressive aspect) cannot be separated from the form (the aesthetic aspect). Therefore, it can be argued that, when it comes to poetry, expressive function comprises the aesthetic function. That is why Reiss (1971: 169) does not separate these two functions and she defines the expressive text as “the communication of artistically organized content”.

Since the general view is that translation of a poem should also be a poem in the target language, in poetry translation, the desired equivalence types are functional equivalence as suggested by Reiss (1971: 160) and elaborated above, and “stylistic equivalence” as defined by Popovic: “functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning” (Basnett, 2005: 33).

2.4. Related Works

The literature review here will start with translation criticism studies on poetry translation in general and end with those on Poe’s poems in Turkish. Stylistic analysis has been widely used in poetry translation but the methods and criteria differed. Aksoy (1999), for example, conducted a linguistic-stylistic analysis on Can Yücel’s translation of Dylan Thomas’s “The force that through the green fuse drives the flower”. She also adopted the view that translation of a poem should also be a poem. Therefore, she argued that the translator is expected to “do more than interpret” and “has to pay particular attention to the elements that constitute a poem such as style, setting, figures of speech, etc.” (ibid.). Although not clearly stated, her views on page 26 are closely parallel to those of Popovic (1970). Aksoy, however, focuses on the challenge caused by linguistic differences between western and nonwestern languages. Her study is a great example showing that different poems require different translation and translation criticism approaches. She chose linguistic-stylistic analysis method because in the poem she studied, as she quoted from Kormalı, the poet “sought to fuse natural process and human physiology, the forces of nature and human mortality and man’s individual life” and “This relationship is conveyed in the syntax used in the poem (...) by the use of relative clauses (...)” (ibid.). Now that syntax bears such a significant portion of the poems semantic core, it is quite plausible to add a linguistic perspective to the stylistic analysis. In addition to the linguistic analysis of relative clauses, Aksoy also studied the rendering of stylistic features such as rhythm, alliteration, metaphors, metonymy.

Poe’s short stories and poems have been translated into many languages by many translators at various times, and these translations have been widely discussed across different languages and cultures. A literature review reveals two works on the Turkish translations of Poe’s poems. The first one is by Akbulut (2014: 303-309), who studied

multiple translations of “The Raven” and “Annabel Lee” mainly at the extratextual level, i.e. how the translations are received in the Turkish cultural and literary system. She investigated issues like the entrance of Poe into the Turkish polysystem, the effects of his works on Turkish poets, the translation norms accepted during each translation, and how the tendencies of translators changed over time depending on these changing norms. As for her textual analysis, although she claims that “the unit of the proper research is the whole text, its dynamic and historical relations with both the target and the source languages and cultures” (Akbulut, 2014: 305), her textual analysis is far from being thorough. For “The Raven”, for example, she focuses merely on two things: different translations of the famous refrain “Nevermore” were widely discussed and a table showing how the translators handled “key phrases” (as she calls them) such as “balm in Gilead” and “Night’s Plutonian shore”. These “key phrases” are allusions to Greek mythology and compose only a very small portion of the stylistic features of the poem. Based on the translations of the refrain and the allusions to the Greek mythology, she reaches the conclusion that earlier translations are target-oriented (i.e. adopted a domesticating approach) while the later translations are source-oriented (i.e. adopted a foreignization approach) (ibid., 308, 309). Here this conclusion by Akbulut about the translation norms will be reevaluated after the textual analysis. Additionally, Akbulut comments on the formal aspects but she does not provide an interpretation of how the translators’ choices affect the meaning (i.e. the semantic content) and the overall effect of the poem. Her analysis sheds valuable light on the translations of these poems, but it cannot go beyond a short glimpse. As she also acknowledges herself, the proper unit is the whole text. Therefore, in the present study, a thorough analysis was aimed. In addition, to have a larger data, two more poems were studied here, “To Helen” and “Eldorado”, which are less known compared to “The Raven” and “Annabel Lee”.

The second study on the Turkish translation of Poe’s poetry is by Özdemir (2014). In his article, Özdemir conducts a detailed textual analysis of Melih Cevdet Anday’s translation of “Annabel Lee” in terms of semantic and stylistic equivalence. However, he also states that, in his study, the comparative analysis of the source and target texts is limited to meaning and style, and the poetic elements such as rhythm, meter, rhyme, and other elements related to the harmony are not taken into consideration. This is a major limitation of Özdemir’s study because although he claims that he analyzes the translation in terms of stylistic equivalence, he ignores major stylistic features in his analysis, which leads to an

incomplete and hence a misleading interpretation. The main reason why he concludes that Anday's changes as are "losses" rather than "shifts of expression" is that his "stylistic analysis" is incomplete. For example, Özdemir claims that Anday omitted the word "tide" (gelgit/med-cezir) in his version and implies that this is a loss. However, when a closer look at the relevant stanza reveals that Poe profoundly employed internal rhymes (a stylistic feature that is acknowledged to be ignored by Özdemir in his analysis). The primary function of the word "tide" here is that it rhymes with the words "night", "side", and "bride", and omitting it does not have a significant negative effect on the semantic content. Contrary to what Özdemir claims, Anday achieves "stylistic equivalence" by preserving the internal rhymes with the words "gecelerim", "beklerim", "sevgilim", and "gelinim", which makes his choices in these lines "shifts of expression" but not "losses" (see Table 2.1 below).

Table 2. 1. Lines showing an example of how Anday preserved internal rhyme

Original	Anday
And so, all the night-tide , I lie down by the side Of my darling—my darling— my life and my bride ,	Orda gecelerim , uzanır beklerim Sevgilim, sevgilim , hayatım, gelinim

Özdemir also claims that the word "gelinim" (my bride) is not appropriate in Turkish because it is not how the newly married men call their wives, and "gelinim" is used rather by the in-laws of the bride. He may have a point here but it is way too obvious from the context that the narrator is not the in-law of Annabel Lee. Moreover, as already explained above, Anday must have chosen "gelinim" for the sake of preserving the internal rhyme because it rhymes with the words "gecelerim", "beklerim", and "sevgilim", which shows once more that Özdemir's analysis is misleading because it does not take major poetic features like rhyme into consideration.

Another reason why Özdemir considers most of Anday's changes as losses is that although an objective analysis is sought, it is not possible to completely purge these analyses from personal interpretations. For example, Özdemir claims that "bore her away from me" is a neutral expression while Anday's translation "Koyup gittiler beni" is emotionally loaded. Therefore, Özdemir labels this rendering by Anday as a "loss". However, "bore her away from me" is not neutral because "taking away someone's loved one" is sad and hence emotionally loaded. It can be said that the analysis of "Annabel Lee" provided in the present study differs from Özdemir's in two ways. Firstly, more number of stylistic

features are taken into consideration for a more comprehensive analysis. Secondly, all the other available Turkish translations are included in the present study because “The fact that the corpora are made up of multiple translations of the same poem enriches the range of evaluation and understanding” (Akbulut, 2014: 300).

The present study is about poetry translation in general. Therefore, studies on poetry translation other than Poe’s are also included in this literature review. For example, Saliha Paker (2003) studied three different translations of the poem “The Love Song of J. Alfred Prufrock”. Similar to the present study, her analysis is based on Popovic’s (1970) views on literary translation. She focuses on the importance of differentiation between actual translation errors and deliberate translation shifts. She claims that if the translator has the responsibility to produce an equivalent text, he or she should also have the freedom. She investigates possible reasons for translation shift examples and different criteria according to which poetry translation can be evaluated. Although she does not explicitly state it, she takes stylistic features such as imagery, rhyme, and rhythm into consideration. However, it cannot be said that her discussion is a though stylistic analysis.

In the present study, limitations encountered in similar studies were attempted to be eliminated as much as possible. For example, here a thorough stylistic analysis is aimed and all the available translations of the same text are included. However, a limitation of the present study could be that interpretation of the source text and choices of the translators may, by nature, include personal opinions and overlook some aspects while focusing more on others. What is interpreted as a “loss” in translation by one person may be interpreted as a “gain” by another, as is the case in Özdemir’s analysis “Annabel Lee” and the one provided in the present study. This kind of a limitation should be the very reason for studying the translations of the same works again and again to provide different perspectives and form a discussion platform where new ideas and perspectives can be built on the existing ones.

2.5. Extratextual Analysis

2.5.1. Edgar Allan Poe: His Life and Art

For a complete analysis of a poem, just like of any other work of literature, the context is essential and its author is a major part of this context. Besides, Poe is probably more

intriguing than any other author not only for those researching his work but also for his casual readers. Buranelli (1961: 18) argues that “Poe stalks forever through the pages of his stories and poems”. Most people think that this “ghost” wandering around in Poe’s works reflects his madness, gloom, and constant grief because he had a depressing life story, which is only partially true.

His Life

According to the chronology provided in the book edited by Hayes, Edgar Allan Poe was born in 1809 in Boston, where his parents, both actors, were performing. His father abandoned him, his younger sister, and his mother when he was only two years old. His mother, Elizabeth Poe, died in December, 1811. John and Frances Allan took Edgar into their family, thus he acquired the name of Allan. However, Allans did not legally adopt him (Hayes, 2002: xv). As a kid, he was a charming boy and very successful at school but as he grew into adulthood, he became moody and his relationship with John Allan deteriorated. He studied at the University of West Virginia for a while but he had to quit for financial reasons most probably due to drinking and gambling (Kennedy and Gioia, 2005: 381, 382). When John Allan, his foster father, refused to pay Poe’s debts, Poe enlisted in the Army. When he was reassigned to Boston, he started his literary career with a collection of poems, *Tamerlane and Other Poems* in 1827 and *Al Aaraaf, Tamerlane and Minor Poems* in 1829 (Hayes, 2002: xv, xi). Hammond (1981: 152, 153) notes that this early apprentice work (*Tamerlane and Other Poems*) was a significant achievement for an eighteen-year-old and was an indicator that themes like “regret for lost childhood, lament for the world of the imagination, the conflict between romantic passion and material ambition, and a sense of alienation from his fellow men”. Although he was successful as a soldier, he did not like the academy and deliberately got himself expelled (Fisher, 2008: 2, 3). He became a full-time writer and editor. He was very bright but also rather sensitive to criticism and aggressive especially when he was drunk, so he was fired from almost every post. Although he considerably improved the quality and circulation of the journals he worked for, he was not paid much (Kennedy and Gioia, 2005: 382). John Allan inherited an immense fortune from his uncle but Poe and John Allan were almost never on good terms. In addition, after the death of his wife, John Allan remarried and had other children. Besides, he already had many illegitimate children before this marriage (Fisher, 2008: 2). Thus, Poe did not receive a share from his fortune and poverty was his “major demon” for the rest of his life. He could not earn enough from his poems and shifted to fiction in the

early 1930s (ibid., 4). All the stories he submits were published and his story “MS. Found in a Bottle” won the first prize. In 1835, he started to write in *Southern Literary Messenger* magazine and in the following year, he married his cousin Virginia Clemm (Hayes, 2002: xi). Upon his harsh reviews of novels by two well-known writers, Poe made himself strong enemies among publishers; he moved to New York and then to Philadelphia in search of a permanent position (Fisher, 2008: 5). In the early 1840s, he wanted to establish his own magazine, the *Penn magazine* and later *The Stylus* but he was not able to find the support he needed. In the meantime, he worked as an editor at different magazines and published many short stories (Hayes, 2002: xvii). In 1844, Poe moved back to New York, where he spent his remaining years. Virginia had tuberculosis; after five years of illness, she died in 1847. In the meantime, Poe’s career took a turn for the better (Fisher, 2008: 7). He published “The Raven”, an instant sensation, in 1845. Two years after that, his wife died. He delivered lectures and kept publishing his famous works, including “Ulalume”. He died in 1849; his other famous works, such as “Annabel Lee” and “The Bells”, were published posthumously (Hayes, 2002: xix).

His Works

It is often claimed that his depressing life story was reflected in his works as madness, gloom, and constant grief; however, the influence of the gothic era and romanticism seems to be a more realistic explanation of this depressing style. Buranelli (1961: 25) argues that “Poe (...) specialized in horror and terror because he discovered that they were popular” not because he had any sort of psychological situation although he quotes Poe stating that the horror and terror he wrote came from his own soul and experiences. Moreover, Buranelli (ibid.) adds that the occult sciences, rich in horror and terror, were popular not just in the literary world but in the real world as well. Therefore, investigating his works and his sources of inspiration under the light of the literary movements of his day rather than the chronological events of his life would result in a better understanding. Fisher (2008: 50) states that Poe did not invent Gothic fiction; it was already present although mostly known as “Germanism”. Even though critiques regarded Gothic fiction as a waste of talent, it attracted a great number of readers (Fisher, 2002: 72).

Romanticism, a rebellion against pure reason, also affected Poe deeply. As Buranelli (1961: 26) puts it, romanticism valued individualized experience and Poe was fascinated with dreams. In the sense Poe uses it, “dream” is what is imagined or rather experienced

while awake (ibid.). Poe thought that certain things would escape the sober mind and revealed only through dreams (ibid.). This point of view brings hypnosis and psychoanalysis to mind serving as a path to one's subconscious, which would help interpreting Poe's works, his poems in particular. All the poems that are within the scope of the present study are examples of such work that feel like accounts of dreams full of unrevealed feelings, experiences, horrors, and terrors. Buranelli (1961: 27) calls these "half-dreams" probably because it is hard to tell whether what is being told is really a dream or an episode experienced by a disturbed mind. Poe has a number of poems on dreams, and "A Dream within a Dream" is a great example of Poe's view of reality, or rather his questioning of what reality is. The poem starts with separation from a (probably) loved one—a common theme in Poe's works but this time it does not explicitly tell how it happened in contrast to the death of a beautiful woman. It is not even known for sure that the person he kisses is a woman he loved. Being one of his late poems, what the narrator loses, or about to lose, this time is actually life itself. The narrator's inability to save one grain of sand from time's "pitiless wave" epitomizes the futile transience of mortal life (Kennedy, 2006: 398). Time passes at an incredible speed and no one can do anything about it. In this poem, "Poe held a unique theory of knowledge that denies provable truths, yet advances a type of epistemological faith", with the final question of

"Is all that we see or seem
But a dream within a dream?" (Silcox, 2013: 271)

Poe was significantly influenced by romanticism but he left it to "become a precursor of symbolism and surrealism" (Buranelli, 1961: 27). Although he was generally described as a "romantic artist in the gothic tradition, ... he was never a man of sentiment and sensibility as these terms were described by the romantics" (ibid., 28). As it can be seen in his "Philosophy of Composition", where he gives a detailed account of how he constructed his poem "The Raven", he meticulously plans, or at least he claims so, the structure, symbolism, music, etc. of his works.

Buranelli (1961: 30-33) states that Poe had a melancholic nature, he suffered from a pathological depression, and when the pressure was too much, he often resorted to drinking as a way of escape from the reality. He claims that the roots of this go back to the unfortunate events of his infancy. His father left him and his mother when he was only two years old, and his mother died a year after that. She was the first important woman to die

followed by numerous others, so a fearful sense of nearness of death made it a subject he wrote much about. According to Buranelli (ibid.), the unfortunate events affecting Poe were not limited to these. Although he was taken in by the Allans, they never really adopted him, so Poe never felt financially secure. He often gambled and quitted the two colleges he attended, and was not on good terms with Mr. Allan, he therefore did not receive much financial help from him. He had bright days thanks to his success as the editor of various literary magazines. Moreover, his poem “The Raven”, for example, was an overnight success (ibid., 35).

Although “the relevance of his pathological psychology to his work seems evident” (Buranelli, 1961: 37), he was not disconnected from the real life. Actually, he had many aspects that made him “normal”. Buranelli (ibid.) states that Poe was into sports and he was an extremely hardworking and successful editor. He was in the army for two years, which is too long for someone as “lunatic” as Poe as some people assume. Buranelli (ibid.) sums up his general psychological condition as follows: “He was ordinarily rational, sensible, hopeful, laborious. He suffered from intermittent eruptions of melancholia, alcoholism, shock, hysteria”. Poe’s life from “Tamerlane” (1827) to “Eldorado” (1849), from the young man leaving his home and loved one in search of material success to the old knight on horseback searching for Eldorado—meaning of life, or a peaceful state of mind as claimed by most critiques”, i.e. from the beginning of his career to the year he died, was a restless one in a constant search of material, emotional, and intellectual fulfillment.

His views on art

Poe believed that art should be for the sake of art not for teaching or preaching (Buranelli, 1961: 57). Polonsky (2002: 42, 43) states that the word “aesthetic” was often associated with Poe; however, it does not appear in any of Poe’s literary, critical, or theoretical writings because the word was still working its way into the English language in his lifetime. Therefore, the word “beauty” is encountered quite often instead; he was almost obsessed with “beauty” for which he has his own definitions. Polonsky (2002: 49) also argues that Poe “puts aside the Romantic language of genius and inspiration (though, as will be seen, he will return to it in “The Poetic Principle”). He treats poetry as a mechanical device which is nonetheless committed to having an “effect” on those irreducible nonmechanical attributes of human being (heart, intellect, and soul)”. As

reported by Buranelli (1961: 58, 59), Poe argued that the artist should “be able to find word combinations that produce ‘chemical’ reactions”, i.e., “the joining of elements may add up to something more than the component parts”, so he avoided simple imitation. He often used analogies and symbolism, most of which are not fully understood yet and Buranelli (1961: 61) claims that his poetry is difficult mainly for this reason.

Lastly, Poe as a poet will be discussed, without which the account would be incomplete, considering the scope of the present study. Although he is mostly known for his short stories, “he was a poet at heart” says Buranelli (1961: 87) and “he turned to poetry as often as he could”. He wrote only around fifty poems in total (Hammond, 1981: 151). Kopley and Hayes (2002: 191) claim that despite the paucity of his poetic output, his status as a great poet is amazing. Fletcher (2018: 36, 37), on the other hand, rues the fact that Poe “had neither the time nor the inspiration to devote himself wholeheartedly to poetry” and the intervals between his poems were so long that he often had to start his poetic development from scratch; additionally, he claims that Poe’s best poems are the ones he wrote in his later years.

Poe not only composed poems but also vastly theorized about poetry (Buranelli, 1961: 88). As mentioned above about his views on any kind of art, he is against contaminating poetry with didactic concerns. Poetry should be a representation of beauty aim to give pleasure to its reader (ibid., 89). For him, music is an essential part of poetry without which it would be no different from prose (ibid., 88). Another fundamental aspect of his approach to poetry is that since the poet can capture only flashes of the eternal beauty himself, he cannot express it directly so, he must turn to indirect ways of expression such as symbolism and suggestiveness. For Poe, form presides over content (ibid., 90).

For Poe as a poet, Hammond (1981: 151) states that he published his poems in four volumes containing around fifty poems in total: *Tamerlane and Other Poems* (1827), *Al Aaraaf, Tamerlane and Minor Poems* (1829), *Poems* (1831), and *The Raven and Other Poems* (1845). He argues that the poems are not long but impressively beautiful and powerful. He reports that Poe had already completed most of his poems by 1831 and he spent the rest of his energy improving and revising his existing poems instead of writing

new ones (ibid., 151). He even provides an example of how his poem “A Dream within a Dream”¹ was revised over the years (1981: 152) (Table 2.2).

Table 2.2. Excerpts from the revised versions of “A Dream within a Dream”

1829	1831	1849
I am standing 'mid the roar	I was standing 'mid the roar	I stand amid the roar
Of a weather-beaten shore	Of a wind-beaten shore	Of a surf-tormented shore

This is reminiscent of Poe’s account of how meticulously he composed “The Raven”, how elaborately he picked his refrain, rhymes, and metaphors, and basically every word throughout his famous “The Philosophy of Composition” (Poe, 1846). Some critiques question the credibility of this account in “The Philosophy of Composition” regarding the composition process of “The Raven”; however, the fact that he published a revised version of his works at every opportunity suggests otherwise. Hammond (1981: 152) provides two lines from “To One in Paradise” (1834) published twelve years later and calls this revision as “clearly an improvement both technically and poetically and expresses the effect he is seeking to convey- the idea of supernal beauty- with absolute perfection” (see the lines quoted from Hammond (1981: 152) in Table 2.3 below).

Table 2.3. Example of revision in the lines of “To One in Paradise” by Poe after twelve years

Original	Revised
In what ethereal dances, By what Italian streams.	In what ethereal dances, By what eternal streams.

Another example is from “Annabel Lee”, where he changes the last line as follows (Table 2.4):

¹ Although Hammond does not mention it, the different versions of the two lines provided above all appeared in different poems. Yazıcı reports that the poem was not published in its final form in Poe’s lifetime. Part of this poem was published within a poem titled “Should my early life seem” in 1829, and part of it was published at the end of the poem “Tamerlane” in 1831. He sent the final, full, and handwritten version of the poem to his friend Mrs. Richmond in 1849 but the first nine lines of it were published under the title “For Annie” (2017: 108). Upon this contradiction, further investigation revealed that “Imitation” (1827) and “Should my Early Life Seem” (1829) are often referred to as different versions of “A Dream within a Dream”; however, they actually have so little in common that “Should my early life seem” has only one line from “Imitation”, and “A Dream within a Dream” has none (Poe and Mabbott, 1969: 75). We could not find the 1831 version of “Tamerlane” Yazıcı referred to but upon a brief examination of the “Imitation” and “Should my Early Life Seem” it can definitely be said that Hammond’s claim is misleading.

Table 2.4. Revised version of the last two lines of “Annabel Lee”

Original	Revised
In her sepulchre there by the sea	In her sepulchre there by the sea
In her tomb by the side of the sea	In her tomb by the sounding sea

The example above can also be considered a technical and poetical improvement. Hammond (ibid.) gives another example; two revisions of “A Dream within a Dream” (1831 and 1849) and emphasizes that Poe was “a compulsive reviser and his approach to his art, from first to last, was one of intense seriousness”.

As a poet he was criticized in that the range of his themes were extremely narrow, that almost all of his poems were completely detached from the real world, and that his poems were artificial—one may not be able to find technical problems but they were products of repetitive and careful revisions and not spontaneous, which makes Poe a successful technician not an artist (Hammond, 1981: 165).

2.5.2. Background Information on the Poems

2.5.2.1. Background Information on “The Raven”

The first of the selected poems is “The Raven”, one of the most well-known works of Poe, which caused “an instant sensation” and brought him immediate popularity, when it was first “published in the January *Evening Mirror* in 1845” (Hayes, 2002: xix) and “widely ‘clipped’ and copied from paper to paper, as happened with genuinely popular authors” (Walker, 1997: 15). Some critiques regarded it as the greatest poem written by an American while others considered it vulgar or too perfect, regardless of which it is the most familiar of all American poems (Poe, 2012: 52). No matter what, the poem is still alive and known by a huge number of people even after more than a century and a half after its first publication (Kopley and Hayes, 2002: 191).

A year later in “The Philosophy of Composition”, an often-cited essay almost as famous as the poem itself, Poe explains in detail how he constructed the poem according to a carefully thought plan. Some people consider this account a “clever hoax”, a product of his sense of humor, and some even disdained it; for example, T. S. Elliot, who argued that “no

one would go to that much trouble to write a poem” and that the resulting poem was not worth the effort (Poe, 2012: 28, 65). The fact that Poe revised many of his poems and republished them even more than ten years later in some cases shows that Poe indeed works on his poems more than Elliot gave credit for. Maybe Poe first wrote the poem and then wrote “The Philosophy of Composition” as if he had thought all these details from the very beginning. However, it definitely reflects his idea that the poet does not work with pure inspiration (Ljungquist, 2002: 18). Considering all the issues just discussed, it would be best to consider it “revealing but not always reliable” (Kopley and Hayes, 2002: 192). Poe claims that he had even decided how many lines he was going to have in “The Raven” before he actually wrote it. He had around a hundred lines in mind and he managed to complete the poem in a hundred and eight (Poe, 1846). Four years later, he argued that there is no such thing as a long poem in “The Poetic Principle” because if a poem is too long it loses its effect (Poe, 1850). Compared to his many other poems, “The Raven” can be considered longer, but what he meant by a long poem was one that lasts for more than half an hour to read.

In “The Raven”, Poe tells the story of a man who is tortured by his constant grief for his beloved Lenore’s death. At the beginning, the tone of the poem is still filled with discomfort but it is not as intense as the later parts of the poem. At first, he tries to find comfort in old books but it does not work because he cannot help but think about Lenore. Then he hears a “tapping” on his chamber door. His grief, the winter wind and the rustling curtains make him more and more nervous and terrorized. When he opens the door, he hears nothing but the whisper of his beloved’s name, “Lenore”. Then, he hears another tapping this time at his window. Although he still feels frightened, he wants to find out what it is. When he opens the window, a raven flies into the room. Poe (1846) had initially parrot in mind, but as Adams also (1972) states that Poe chose this bird to give the narrator only bad news and despair because ravens can learn to speak, “have a reputation for following armies and relishing death”, and their dark color reflects melancholy and gloom. However, he continues, the bird is also associated with wisdom, deviousness, and messenger service. Considering all these, “the raven” is the perfect choice, and reflects Poe’s poetic genius. The man tries to talk to the bird. He asks him many questions hoping to find comfort in its answers but all he gets in return is the famous refrain of the poem: “Nevermore”. He “is, at first, seemingly amused by the raven’s precocity, then angered, and finally driven to despair” (Sova, 2007: 156), which is an example of Fisher’s (2008: 3)

statement that his fiction and poetry “often move very carefully from low-key to sensational endings”. Upon this, he gets frustrated and wants to chase the bird away along with his grief for Lenore but the effort is in vain. Neither the bird nor his grief leaves him alone. Also obvious from the summary given here, “The Raven” is a narrative poem, referred to as “Gothic story in verse” by Fisher (2002: 81). It is often interpreted as supernatural, but it could also be the non-supernatural rendering of the narrator’s disintegrating mind and hence a solid psychologic poem (Fisher, 2008: 28).

Poe is obsessed with beauty but apparently, he has a twisted understanding of it since he claims that death of a beautiful woman is the most beautiful subject (Poe, 1846). In the poem, the narrator “mourns his lost beloved and seems to enjoy perversely the pain of his loss” (Kopley and Hayes, 2002: 194).

Fame and popularity of “The Raven” reach beyond the limits of USA and the English language like his other poems and short stories. However, it is different from his other poems; while his complete poems have been translated into Turkish by numerous translators and published many times; there have also been attempts to translate “The Raven” separately, along with “Annabel Lee”, by not only translators but also poets and scholars. It was first translated into Turkish by Ziya Osman (Saba) in 1928, only five years after the proclamation of The Republic of Turkey. An interesting detail about this translation is that he translated “raven” as “karga” (crow). Many other translations followed it (the years below denote the publication of the translations):

- Üllkü Tamer (1988)², poet, translator with many award-winning drama translations, journalist, writer, and actor. The version used here is the one published in the selected poetry edited by Cansever Eyüboğlu (Eyüboğlu, 2013),
- Oğuz Cebeci (1992), professor at the Department of English Language and Literature at Yeditepe University. 5th edition printed in 2010 (Cebeci, 2010) was used here,
- Hande Taştekin (2000). The version used here was printed in 2012 (Taştekin, 2012)
- Oğuz Baykara (2011), translator, professor at the Department of Translation and Interpreting Studies at Boğaziçi University (Baykara, 2011),

² From now on, to give the readers an idea about the chronology of the translations, the years we give in parantheses for all the Turkish versions of “The Raven” are the years when the poems were first translated.

- Kutlukhan Kutlu (2011), translator (His rendering of “The Raven” was published as part of a comic book (Kutlu, 2011) with a selection of his short stories. Although the stories were adaptations, “The Raven” was a complete translation and therefore included in the present study.),
- Erdoğan Alkan (2012), journalist, poet, writer, and award-winning translator (Alkan, 2012),
- Osman Tuğlu (2017), medical doctor and poet. His translations of Poe’s poems along with detailed explanation of each poem by Mine Yazıcı were published in 2017 (Tuğlu, 2017).

2.5.2.2. Background Information on “Annabel Lee”

Published coincidentally on the day he died (Hammond, 1981: 38) in 1849, “Annabel Lee” is one of Poe’s latest and most famous poems. Unsurprisingly, it tells the sad story of a man whose loved one dies. In the first stanza, Poe introduces the beautiful maiden who lived in a kingdom by the sea, and who loved him very much and vice versa. In the second stanza, he starts with the line “I was a child and she was a child”. Mostly because of this line, it is claimed that this poem is about his wife Virginia Clemm, who died at the age of twenty-four (ibid.). Another claim is that “Annabel Lee” was inspired by Poe’s adolescent love, Sara Elmira Royster, whose father made her end the relationship with Poe probably because they were not old enough to marry; he intercepted their letters and Poe did not know about this until after she married an older and richer man (Fisher, 2008: 2). This claim has its basis in the similarity between some lines of one of Poe’s earliest poems, “Tamerlane” and those of “Annabel Lee”, as pointed out by Harry Lee Poe (2012: 38, 39) and shown in Table 2.5 below:

Table 2.5. Similarity between “Tamerlane” and “Annabel Lee”

Tamerlane (1827)	Annabel Lee (1849)
O, she was worthy of all love! Love-as in infancy was mine- Twas such as angel minds above Might envy; her young heart the shrine	With a love that the winged seraphs of Heaven Coveted her and me The angels, not half so happy in Heaven, Went envying her and me;

Both claims can be true considering “Poe’s habit of writing the same poem to his different feminine inspirations” (Quinn, 1998: 93). Therefore, it is not surprising that other woman “including Sarah Anna Lewis, Helen Whitman, and Sarah Elmira Royster, claimed that they had been immortalized in this poem” (Sova, 2007: 25). Although death of a woman and the grief felt by the narrator over this loss is a favorite subject for Poe, this time he really knows what he is telling because he himself felt the sorrow; however, this claim is only suggestive. He claims that their love was so strong and deep that seraphs, heavenly creatures, are jealous of their love. They were so jealous that they created a wind that chilled and killed Annabel. She died, so her family buried her in a grave by the sea. Even if Annabel Lee died, their souls cannot be separated, claims the narrator. The moon reminds him of her, and the stars shine like her eyes. The narrator goes to her grave and lies down by her side all night. As in most of Poe’s poems, the music comes to forth. Poe tells the story so gracefully that Fisher (2008: 45) describes the poem as “excellent minglings of sound and sense to chronicle the death of a beloved lady”. While praising Poe’s mastery of rhythm and meter, the following metaphor is used in an unsigned review in 1850 (Walker, 1986: 400) for Annabel Lee: “(it) goes dancing along, like a light boat on a summer sea”. It has also been performed as a song by a number of singers. Hammond (1981: 161) points out that the sea is constantly present in the poem and “the insistent, musical rhythm of the verses is akin to the endless sound of the waves on Sullivan’s Island and, in a deeper sense, is symbolic of the undying love of the narrator for the dead maiden”.

Halliburton (1973: 49) points to the fact that for the first time Poe uses “we”, instead of “I”, and “our” instead of “my”; he interprets this as a sign of mutuality, of being balanced, understood, and shared. McGann points out that Poe’s earlier poems where the narrators cannot deal with the loss of their beautiful beloved ladies “all begin in Illusion and end in Fear.” (2014: 183, 184). Another point that makes “Annabel Lee” different is that “Given the poem’s signature topic, the tone of “Annabel Lee” is strikingly untroubled” (ibid.). Compared to the poem “Lenore”, “those tense emotions are gone” (McGann, 186).

“Annabel Lee” may be even more well-known in Turkish than “The Raven” thanks to the widely appreciated translation by Melih Cevdet Anday in 1946. Many other translations followed it but Anday’s version is by far the most widely accepted one. Anday translated only “Annabel Lee”. Other translators of “Annabel Lee”, translated a complete set of Poe’s poems and therefore translated “Annabel Lee” as well. In this thesis, the following

translations will be studied: by Anday in 1946 (Eyüboğlu, 2013)³, Oğuz Cebeci in 1992 (Cebeci, 2010), Hande Taştekin in 2000 (Taştekin, 2012), Erdoğan Alkan (Alkan, 2012), and Osman Tuğlu (Tuğlu, 2017).

2.5.2.3. Background Information on “Eldorado”

“Eldorado” is one of Poe’s last poems. It was written in the form of a ballad with a hero on a quest, often with a “lover scorned and/or death” in the story, and in “Eldorado”, Poe “compresses the lifelong journey of the knight into four simple stanzas of six lines each” (Worley, 2013: 10). It was published in 1849 at a time when the newspapers were full of stories where people found gold (Pollin, 1972). Therefore, it has often been claimed to be inspired by the California gold rush. Unlike many of his poems, including “The Raven” and “Annabel Lee”, it is “more positive in theme and tone” (Fisher, 2008: 10). In the poem, a brave knight seeks for “Eldorado, a city of gold” (Sova, 2007: 61). Although the poem is often said to be inspired by the gold rush, Hammond argues that there is more to the poem than the literal sense; it can be seen “as a reflection of Poe’s lifelong search for intellectual and emotional fulfillment” (1981: 161). Similarly, Fisher (2008: 48) interprets it as a quest to find meaning, peace, and success of a person in his/her life journey. Eldorado is not actually a place but probably a state of mind and understanding and if we want to find meaning and that inner peace in life we must never give up searching for it, we must not passively let the time pass but live actively (ibid.). Similarly, it was stated that the lines “Over the mountains/Of the moon/Down the valley of the Shadow” implies beyond love and death (Kennedy, 2006: 398).

In this poem, the word “shadow” is used in every stanza, and in every stanza it has a different meaning. In the first stanza (In sunshine and in shadow/Had journeyed long), “shadow” refers to the harder part of the life journey. In the second stanza (And o’er his heart a shadow/Fell as he found), “shadow” symbolizes his grief, despair, and unease. In the third stanza, he confronts this “shadow” and questions it about how to find Eldorado. In the last stanza, “the shadow” tells him to ride his horse boldly “Down the Valley of the Shadow”. McGann (2014: 128, 129) stated that the “pilgrim shadow” is his “spiritual double” and it does not tell the narrator where to find but how to find Eldorado, so

³ From now on, to give the readers an idea about the chronology of the translations, the years given in parantheses for all the Turkish versions of “Annabel Lee” are the years when the poems were first translated.

Eldorado is not an actual place but a psychological state or a social condition. Hammond (1981: 163) argued that this biblical reference has connotations of death and it is a reminder of Poe's own fatal illness. Similarly, Pollin (1972) states that "shade" and "the Valley of the Shadow" could be representations of Poe's own ambitions, efforts, failures, and approaching death; however, he goes on with the argument that its songlike rhythm, its meter, and word choices do not suggest such serious attributions.

In this poem, the lines are noticeably short and the pace of the poem is quite fast, which symbolizes the fact that life is short and passes fast. This is a perfect example of the relationship between the sound and sense and of the fact that symbolism is not limited to single words or phrases, but the way a poem is organized can also be a symbol. These short and fast lines also "replicate a journey on horseback" (Sova, 2007: 60).

"Eldorado" has been translated into Turkish by many translators but it does not enjoy the reputation "The Raven" or "Annabel Lee" does. Unlike "The Raven" and "Annabel Lee", it has not been translated separately by a poet-translator, but translated as a part of "complete poems". Here translations by the following translators will be studied: Erdoğan Alkan (Alkan, 2012), Osman Tuğlu (Tuğlu, 2017), Hande Taştekin in 2000 (Taştekin, 2012)⁴, and Oğuz Cebeci in 1992 (Cebeci, 2010).

2.5.2.4. Background Information on "To Helen"

Poe wrote two poems with the title "To Helen". The first one was published for the first time in 1831 in his book *Poems* (Yazıcı, 2017: 176), and many times after that with some revisions (see the differences below). The second poem with the same title (To Helen) was written in 1848 and is claimed to be inspired by Sarah Helen Whitman, to whom he was on the verge of marrying (Fisher, 2008: 10). Here, the first one will be studied, which is claimed to be inspired by Jane Stanard, mother of one of Poe's friends (Fisher, 2008: 2). It is one of his very well-known poems, and as Hammond (1981: 9) claims, "universally acknowledged as one of his most beautiful and heartfelt compositions".

Like many of his poems, Poe made some alterations to "To Helen". Table 2.6 below provides a comparison of the versions published in 1830s and 1840s (Fletcher, 2018: 38).

⁴ From now on, to give the readers an idea about the chronology of the translations, the years given in parantheses for all the Turkish versions of "Eldorado" are the years when the poems were first translated.

Table 2.6. A comparison of the versions of “To Helen” published in 1830s and 1840s

Earlier versions (1830s)	Later versions (1840s)
To the beauty of fair Greece, And the grandeur of old Rome. ... In that little window niche ... The folded scroll within thy hand —	To the glory that was Greece, And the grandeur that was Rome. ... In yon brilliant window-niche ... The agate lamp within thy hand

In the first two lines, the reason for change must be to strengthen the “g” sound and the relatively weak preposition “of” to create a more sonorous and effective refrain (Fletcher, 2018: 38). Especially the first two lines above (lines nine and ten in the poem) are considered significant improvements to the original more than a decade later. These two revised lines are said to be quoted frequently (Hammond, 1981: 156). In this example, Poe’s obsession with improving and revising his work is witnessed once again.

Unlike Poe’s usual themes and situations, where an emotionally disturbed male speaker mourns the death of a beloved lady, “To Helen”, as well as “Eldorado”, has a more optimistic speaker (Fisher, 2008: 31). Beauty of a woman, and more often than not loss of that woman, very often found a place in Poe’s poems but this time beauty alone is the main theme. As Wilson (1926: 682) stated, the very title brings beauty to mind and each following word (Nicean barks, hyacinth hair, naiad air) forms a cloud of association (with ancient Greece) rather than logical meaning. Wilson continued in the same paragraph with the interpretation that as the poem proceeds, the beauty turns from physical and intellectual to spiritual beauty.

It goes without saying that, also considering the mention of Greece and Rome in the poem, Helen here is the Helen of Troy, the goddess of beauty, which fits perfectly since Poe cared extraordinarily about beauty both in women and poetry although it may also be inspired by a real-life woman. Here translations by the following translators of “To Helen” will be studied: İlhan Berk (Eyüboğlu, 2012)⁵, Oğuz Cebeci in 1992 (Cebeci, 2010)⁶, Erdoğan

⁵ It is not known if this is the year when the poem was first translated.

⁶ From now on, to give the readers an idea about the chronology of the translations, the years given in parantheses for all the Turkish versions of “To Helen” are the years when the poems were first translated.

Alkan (Alkan, 2012), Osman Tuğlu (Tuğlu, 2017), and Hande Taştekin in 2000 (Taştekin, 2012).

2.5.3. Poe in the Turkish Polysystem

For a comparative analysis of any translation, its context is extremely important. Therefore, in this section, an account of Poe's works in the Turkish literary system, their influence on Turkish poets and writers, motives for retranslation, and changing translation norms will be given.

A literature review about Poe in the Turkish polysystem reveals that the journey of his works dates back to the proclamation of the Turkish Republic, also marked as the beginning of a modernization project to build a new national identity (Demir-Atay, 2014: 131). Akbulut (2014: 300) reports that the first entrance of Poe's poetry into the Republican Turkish polysystem was in the 1940s; however, an earlier translation of "The Raven" was published in 1928 by Ziya Osman (Saba) in "Meşale", a journal published by "seven determined young people who thought that literature was in deadlock in 1928 first expressed their feelings in Servet-i Fünun and then published a joint book called *Meşale*" (Türk and Bulut, 2017). Hence, these seven (yedi) poets and writers have been called "Yedi Meşaleciler" (Yedi Mesale Society). They declared their principles as "sincerity, dynamism, and continuous novelty" (Önertoy, 1993). "Meşale" (torch) is a reference to the effort to enlighten the Turkish literature, which, they claimed, was at a standstill. They stated in their foreword that our literature was of no significance compared to the rest of the world literature (Önertoy, 1993). This statement can be interpreted as a signal that original works were going to be at the periphery in the Turkish polysystem, which means that translations were going to be at the center to form new norms. It can therefore be understood that the first translation of "The Raven" was part of this modernization efforts from the very beginning. Finally, a noteworthy detail of this particular translation by Ziya Osman (Saba) is that "raven" was translated as "karga" (crow) instead of "raven" (kuzgun).

Akbulut (2014: 300) states that the new paradigm of the Turkish Republic which was based on laicism and rationalism, and which rejected the traditional ideologies and religious attitudes brought about a cultural turn. Translation has become prestigious in the Turkish literary polysystem since it relied on translation to create the new cultural

repertoire of the new nation, and the establishment of the Translation Bureau, the purpose of which was the translation of western works into Turkish, was an example of this (ibid.). Recently, however, there has been a change of policy in the opposite direction, and the TEDA Program, which started in 2005, is an example of this. The program is funded and “run by the Republic of Turkey’s Ministry of Culture and Tourism” and it aims to promote “the translation and publication of Turkish literature as well as works about Turkish art and culture in languages other than Turkish” (see the web site at <http://www.tedaproject.gov.tr/EN-53638/whats-teda.html>).

In the same book, Demir-Atay (2014: 132) argues that in addition to reflecting the changes in the Turkish cultural and literary system, translations of Poe’s works also influenced the Turkish poets and writers. She states that Poe’s *Annabel Lee* was so influential that it inspired a whole novel, whose title was the Turkish translation of its first line (ibid., 139). She lists different translations of Poe’s works starting from 1889. She gives examples of how the language reform that aimed to purge Turkish from Arabic and Persian words, and the alphabet change influenced different translations of Poe’s works. Some translators who supported the reform, for example, avoided Persian and Arabic words and criticized the ones who did not (ibid., 138). As a result of the modernization and the westernization it brought along, new genres such as novels, short stories, and detective stories were introduced to the Turkish literary system through intellectuals who went to Europe for education, which also promoted the translations of Poe’s stories and affected the first examples of these genres written in Turkey (ibid., 132).

It is also aimed to answer here the question of why his works have been translated into Turkish so many times. The general motives for retranslation apply to Poe’s works as well. Gürçağlar (2009: 234, 235) lists these motives as changing social contexts and the evolution of translation norms, political views and ideologies (Demir-Atay provides plenty of such examples for translations of Poe’s works, where the language reform influenced the translator’s word choices), discovery of mistakes or misinterpretations in a translation, unawareness that there is already a translation. These are all common and valid reasons, but there are also commercial reasons. Edgar Allan Poe entered Turkish literary system so successfully that his works are still of great interest for Turkish readers. Thanks to this, Turkish readers could purchase any copy of his works regardless of the quality of the translation. As a matter of fact, few readers pay attention to the translator or the quality of

translation while buying a translated work. This respect for the author and his works guarantees the sale of their translations. This is a major incentive for publishers even if the retranslations are far from being improvements. A quick analysis of the translations of the selected poetry reveals that these motives are present for Poe as well as any canonical literature.

A comparative analysis of translations warrants the discussion of translation norms that prevail at the time of each translation. This will help us see the bigger picture and make valid interpretations. Akbulut (2014: 303) studied the translations of “The Raven” by Tamer (1988), Cebeci (1992), Taştekin (2000), and Baykara (2011), and she stated that the initial norms of the translations of “The Raven” shifted from target-oriented (following the structures and repertoires of the target culture) to source-oriented (adherence to source text patterns). She argued that early translators were anxious about introducing a novelty into the Turkish literary system, so they preferred domestication but in time, western tradition became more and more accepted and the translators felt safer about following the source traditions more closely (ibid.). This argument can be true for the translations of Tamer (target-oriented as claimed by Akbulut) and Cebeci and Taştekin (source-oriented as claimed by Akbulut). However, Baykara’s translation, which is more recent than Cebeci’s and Taşkın’s translation, is far different from their’s and more similar to Tamer’s in terms of its initial norms, i.e. target oriented. This claim regarding translation norms will be further discussed after the textual analyses. In the present study, three more translations of “The Raven” by Ziya Osman (Saba) (1928), Kutlukhan Kutlu (2011), Erdoğan Alkan (2012), and Osman Tuğlu (2017) are included, which will provide a wider perspective while discussing the changing translation norms.

Having analyzed all the poems and their Turkish translations done in different years, regarding the norms “governing” the translations, a different conclusion from that of Akbulut has been reached. Based on some “key terms”—all allusions to Greek mythology—she claimed that earlier translations were tended to domestication while the later were to foreignization, and this is the result of the governing translation norms in different years (Akbulut, 2014: 303). This may be true to a certain extent; however, Akbulut’s observation is contradictory. Although Baykara’s translation of “The Raven” is later (2011) than those of Cebeci (1992) and Taştekin (2000), domestication is more dominant in his renderings of the “key terms” (see table 2 on page 307 in the cited work).

A more comprehensive analysis of the poem, along with three more translations of “The Raven”, reveals that this contradiction becomes even more evident. Similar to Tamer (1988), Baykara (2011) employed a syllabic meter in his translation of “The Raven”. Similar to Tamer, Baykara attempted to preserve internal rhymes, alliterations etc. Similar to Tamer, Baykara turned to shifts of expression to preserve the overall affect and the homogeneity of style. Baykara’s translation does not seem to be “governed by the norms of his time” but his decisions and choices seem to be governed by the concern to recreate the style and overall effect of the original. If the four translators in Akbulut’s table (2014, 307) are categorized, Baykara (2011) and Tamer (1988) can be considered in the same group, while Cebeci (1992) and Taştekin (2000) in the same based on their approaches to poetry translation i.e. ‘stylistically concerned’ and ‘word-for-word’, not based on the years. The present study included later translations by Tuğlu (2017), Alkan (2012), and Kutlu (2011), and it has been observed that these translators more or less had the same concern to recreate the style of the original although they each achieved to variable degrees. Moreover, Akbulut studied only “The Raven” and “Annabel Lee”. To have a broader view, performed stylistic analysis on two more poems were performed here to have a larger data. In the translations of “Eldorado” and “To Helen”, there were obvious attempts by all the later translators, especially Alkan (2012), to recreate a version that is domesticated and can readily be accepted as a poem in its own right. Surprisingly, the same effort was observed in an earlier version by Cebeci (1992). Therefore, in a nutshell, the norm theory as mentioned by Akbulut (2014, 303) may affect translation processes, it cannot necessarily be claimed that they “govern” them. There may be other agents affecting translators’ choices such as their views on how a certain text type should be translated, especially in poetry, what can be sacrificed to preserve something else.

3. METHODOLOGY

3.1. Semantico-Stylistic Analysis as a Method of Translation Criticism

Models of translation process generally offer certain stages, and more often than not the first stage is about “reading”, “analyzing”, “understanding”, “interpreting” the source text. Huang (2011: 19) asks a critical question: “How do we know someone has a “thorough” understanding of the source text?” and she suggests that although a complete understanding is not possible, stylistic analysis presents a systematic way of investigating. The second stage is to transfer these stylistic features to the translated text, which is a complicated process since form and meaning are intertwined in poetry.

The following remarks by Levy quoted by Popovic (1970: 81) form the basis of the method used in the present study: “Every conception of translation of any real significance and consistency finds its principal manifestation in the shifts of expression, the choice of aesthetic means, and the semantic aspects of the work”. Firstly, regarding shifts of expression, how the translators’ word choices were affected by the target norms will be discussed. Secondly, concerning the choice of aesthetic means, the aesthetic features (mostly referred to as stylistic devices in the present study) of the original texts will be analyzed, and then how and to what extent the translators were able to transfer these features to the target text will be investigated. A quick glance at the relevant sections (Chapter 4.2) will reveal that the stylistic analyses provided here are based on how they affected the semantic content.

Another view of translation that supports the choice of criticism method used in this study, i.e. stylistic analysis, is that of Popovic’s view on style. He mentions two stylistic norms in the translated work. The first one is the norm of the original and the second one is the norm of the translation. He thinks that these norms should be identified within the stylistic unity of the translation, which requires identification of individual stylistic elements that form the norms in the context of both the literature and literary conventions of the original and translated work Popovic (1970: 82). He claims that the norm of the original text, i.e. its style, is “constant, unchangeable, and binding for the translator” while the norm of translation depends on “the subjective view and creative initiative of the translator” (Popovic 1970: 83). Popovic (1970: 84) refers to Miko, who aims to establish a link

between stylistic means (or “devices” as mostly used in this study) as the lowest component of the stylistic system and the following remarks by Popovic is the second major theoretical basis of the present study:

“To be able to know what actually takes place in the style of a work of art we must break it down and sort out the individual qualities of expression which together manifest a certain pattern. (...) The structural identification of each stylistic means in the two texts is an important step towards an evaluation of the nature of equivalence from the point of view of translation theory. A method of ordering the means of expression enables us to arrive at an accurate evaluation of the linguistic means in their context, that is to say, not in isolation, but in their relation to the entire system of expression. (...) Such a general evaluation of means within the framework of the individual categories and qualities of expression makes it possible for us to define more explicitly, precisely, and systematically the shifts of expression, that is to say, the relationship between the wording of the original work and that of the translation.”

(Popovic, 1970: 84, 85)

Popovic (1970: 85) argues that “identification of shifts of expression and their semantico-stylistic interpretation should be considered the most important aspects of translation analysis”, which is exactly what is done in the textual analysis part of this study.

Now that ‘style’ has been established as the basic unit of analysis, a proper definition of style is warranted. There is a consensus among scholars dealing with style about how challenging it is to define it. Anton Popovič defines style as the unique and standardized dynamic organization of the expressive features, represented by thematic and linguistic devices (Popovic, 1987: 7). Wales (2014: 397, 398) defines style as “the perceived distinctive manner of expression in writing or speaking” and states that “style can be seen as variation in language use”. This distinctiveness is due to “set or sum of linguistic features that seem to be characteristic”. Wales also addresses the relationship between style and content, which lies at the core of this thesis. She provides the following example:

“Pater passed away last summer.
My Dad kicked the bucket last summer”

Both sentences above have the same referential meaning. However, the manner they express it provides additional information about the person who utter them. For example,

the second utterance gives the message that this person does not feel sad or care to respect his father's death.

Although the common point of all these different views on style is that it is about language, there are many ways of describing and approaching to it. This makes "the issues that stylistic analysis is concerned with extremely wide ranging" (Huang 2011: 61). These aspects vary according to the literary form. As for poetry, some of these stylistic aspects are the poem's "physical shape (lines and spaces), its use of inventive language (patterns of sound and structure), its openness to different interpretations, metaphors, repetition, ambiguity" as quoted by Boase-Beier (2009: 195). Stylistic aspects mentioned by Jones (2011: 30) are rhythm (metre), alliteration, vowel rhyme, theme, parallelism, deviation from norms, ambiguous or multiple meanings, image and metaphor. Considering the scope of the present study, all the stylistic features identified in the selected poems (and in their Turkish translations) will be studied here.

3.2.1. Stylistic Features used as the Criteria of Analysis

The common advice is to read poetry more than once and to read it out loud. This advice has solid grounds because compared to most prose, even literary, poetry has more hidden meaning (and hence should be read more than once), and again its sound also has meaning; hence, it should be read out loud. In order to elaborate on what is meant by "hidden meaning", some stylistic devices must be discussed. In the present study, sound-related stylistic devices, such as rhyme, alliteration, assonance, consonance, rhythm and meter, and refrain, are addressed first. These are followed by an analysis of imagery, connotation, denotation, and word choice. Finally, figures of speech, such as metaphors, symbols, and allusions, are studied.

3.2.1.1. Rhyme

Perrine defines rhyme (or rime) as "the repetition of the accented vowel sound and all succeeding sounds." She explains different types of rhymes such as masculine, feminine, internal, end (also called external), and approximate. Masculine rhyme involves only one syllable such as *support* and *retort*. Feminine rhyme involves two syllables such as *spitefully* and *delightfully*. Internal rhyme occurs when one or both rhyming words are within the line and end (external) rhyme occurs when both rhyming words are at the ends

of lines. Lastly, she mentions approximate rhymes, where there are sound repetitions ranging from close to fairly remote, including alliteration, assonance, consonance, and half-rhyme (1969: 180). Kennedy and Gioia (2005: 871) mention exact rhyme, where sounds following the vowel sound are the same, and slant rhyme (also called near rhyme, off rhyme, or imperfect rhyme), where the final consonants are the same but the vowels are different as in *sun*, *bone*, *moon*, *rain*, etc.

3.2.1.2. Alliteration, Assonance, and Consonance

When one thinks of poetry, the first things that come to mind are that a poem consists of lines and stanzas, and more often than not these lines rhyme with each other. There is no doubt that sound, or sound repetitions to be more specific, is of primary importance in a poem. Rhyme may be the most commonly used and widely known form of sound repetition; however, as the comparative stylistic analyses here will also reveal in the following sections, it is not enough just to include rhymes in a translation and ignore the other types of sound repetitions such as alliteration, assonance, and consonance. As for the reason why, Kennedy and Gioia (2005: 866) explain that

“Listening to a symphony in which themes are repeated throughout each movement, we enjoy both their recurrence and their variation. We take similar pleasure in the repetition of a phrase or a single word. Something like this pleasure is afforded us frequently in poetry.”

In this subsection, these terms will be explained. Perrine (1969: 179) defines alliteration as “the repetition of initial consonant sounds” as in “silken **sad**” or “**D**oubting, **d**reaming **d**reams” from “The Raven”. In the same paragraph, she defines assonance as “the repetition of vowels” as in “all the **n**ight-tide, I **lie** down by the **s**ide”, “**b**right **e**yes”, or “my **br**ide” in “Annabel Lee”. Finally, Perrine (ibid.) describes **consonance** as “the repetition of final consonant sounds as in “**Thrilled** me—**filled**” or “chamber door” in “The Raven”. Kennedy and Gioia (2005: 867), on the other hand, do not define this as consonance but as “internal alliteration” or a “hidden alliteration”. They argue that **consonance** “occurs when the rimed⁷ words or phrases have the same beginning and ending consonant sounds, as in *chitter* and *chatter*” or as in “I **hold** within my **hand**” in “A Dream within a Dream”. For simplicity and for it is worth emphasizing the difference between “internal alliteration” and consonance, Kennedy and Gioia’s definitions of alliteration and consonance were adopted

⁷It is also spelled as “rhymed”.

here in the stylistic analyses. It is obvious to most readers but there is no harm in being cautious and reminding that sound repetitions, such as rhyme, alliteration, assonance, are about the sound, as the name suggests, not spelling. It will not be a problem for the Turkish translations anyway since, unlike English, spelling and pronunciation of words do not differ in Turkish.

3.2.1.3. Rhythm and Meter

The rhythm of a poem can be defined as “the stresses and pauses in it”; “a stress (or accent) is a greater amount of force given to one syllable in speaking than is given to another (Kennedy and Gioia, 2005: 884). Similar to Kennedy and Gioia, Perrine gives plenty of examples of how essential rhythm is and how it literally deeply flows within our veins. She argues that “it is related to the beat of our hearts, the pulse of our blood, the intake and outflow of air from our lungs. (...) Everything we do naturally and gracefully we do rhythmically”. The examples go on from the way we ride a horse to the sound of the wheels of a running train. She defines rhythm as “any wavelike recurrence of motion or sound”. As she defines meter, she states that there is rhythm in every language but some are weak so, we do not even recognize them but some are so strong that we want to tap our foot to it and meter is such kind of rhythm, where accents are arranged to appear at regular intervals (Perrine, 1969: 195).

Kennedy and Gioia (2005: 885) define meter as: “when stresses recur at fixed intervals, it is called meter”. Perrine (1969: 196) states that “meter comes from a word meaning ‘measure’ (...) for measuring time we use second, minute, and hour. For measuring verse, we use the foot, the line, and (sometimes) the stanza. Therefore, to discuss meter in poetry, we need to know what foot is. Kennedy and Gioia (2005: 894) define it as “usually a unit of two or three syllables that contains one strong stress”. They mention and illustrate four different types of meter: iambic, anapestic, trochaic, and dactylic, where iamb, anapest, trochee, and dactyl are names of feet, respectively. Perrine (1969: 197) mentions two more types of feet, i.e. spondee and monosyllabic foot. In iamb, a stressed syllable follows an unstressed one. Iambic meter is the most common meter in English poetry with the claim that it follows the natural rhythm of our speech (Kennedy and Gioia, 2005: 894). According to the table presented by Perrine (1969; 197), a trochee consists of an unstressed syllable followed by a stressed one. This is the foot used in “The Raven.” In anapest, two

unstressed syllables precede a stressed syllable. In dactyl, it is the other way around, i.e. a stressed syllable precedes two unstressed syllables. Spondee consists of two stressed syllables, and lastly, monosyllabic foot, as its name suggests, consists of one stressed syllable.

Measuring verse does not stop here; the line is also measured with the number of feet it contains; the following names are used to denote these numbers (Perrine, 1969: 197) (Table 3.1):

Table 3.1. Measuring lines: meter

Monometer: one foot	Tetrameter: four feet	Heptameter: seven feet
Dimeter: two feet	Pentameter: five feet	Octameter: eight feet
Trimeter: three feet	Hexameter: six feet	

Poe is said to use rhythm and meter extraordinarily skillfully in his verse. It was even claimed that in rhythm and meter, Poe has the finest ear and he is unrivalled in these regards (Walker, 1997: 400). Rhythm and meter will be studied separately for each poem in the relevant sections.

3.2.1.4. Refrain

Kennedy and Gioia (2005: 839) define refrains as “words, phrases, or lines repeated at intervals in a song or song-like poem”. They define different types of refrains such as terminal, incremental, and internal refrain. Terminal refrain follows immediately after a stanza. Incremental refrain occurs with slightly different words each time as in “The Raven”, which will be elaborated later. The last type of refrain Kennedy and Gioia mention is internal refrain, where the repetition is within a stanza with a fixed position.

3.2.1.5. Denotation, Connotation, Word Choice

Denotation and connotation affect word choices of both poets and translators. Kennedy and Gioia (2005: 776) define denotation as meaning in a dictionary but a word generally has many denotations. The word face, for example, has twelve different definitions only in the noun category: the surface of the front of the head; a person's countenance (a happy face), a contorted facial expression, outward appearance, value or standing in the eyes of others,

prestige (did their best to save face after they were shown to be wrong), impudence, the surface presented to view (the front), the right side, (as of fabric), etc. (Soukhanov, 1994: 2632). For a scientist, these multiple denotations may be a problem but for a poet, it is a gold mine.

In addition to denotations, a word also has connotations, i.e. “overtones or suggestions of meaning that it gains from all the contexts in which we have met in the past” (Kennedy and Gioia, 2005: 776). The word “raven”, for example, has dark, sinister, and ominous connotations. If one was asked to imagine the bird, the background that appears in mind would most probably be an eerie night with wind howling. Edgar Allan Poe picked raven for a reason. If he had wanted to tell about hope, joy, and love, he would have preferred a nightingale, or if he wanted to tell about a fragile woman or a naïve child, he would have preferred a sparrow. Perrine (1969: 39) states that connotation is very important to the poet because it is a tool by which he or she can enrich and concentrate meaning.

3.2.1.6. Imagery

Perrine (1969: 54) states that “experience comes to us through senses”. She goes on to explain this statement with a simple yet efficient example. She says that we have thoughts and feelings about spring, for instance, but we experience it through our senses. We see the blue sky and white clouds, she says, hear the robins and the bluebirds singing in the morning, smell the damp earth, and feel a fresh wind against our cheeks. Thus, she defines imagery as “the representation through language of sense experience” and lists types of imagery such as visual (a mental image), audial (sound), smell, tactile (hardness, wetness), an internal sensation—also called organic imagery (Ingram, 1972)—(hunger, thirst, nausea), or movement or tension in the muscles of joints, and the list is not limited to these but enough for the purposes of the present study. In her explanation of the significance of imagery in poetry, Perrine (1969: 7) quotes the poem “Winter” by Shakespeare and claims that

In the poem “Winter” Shakespeare is attempting to communicate the quality of winter life around sixteenth-century English country house. But instead of telling us flatly that winter in such surroundings is cold and in many respect unpleasant, though with some pleasant features too (the adjectives cold, unpleasant, and pleasant are not even used in the poem), he gives us a series of concrete homely details that suggests these qualities and enable us, imaginatively, to experience this winter life ourselves.

In the analyses of the poems, how Poe used imagery to communicate experience and how the translators handled them in their versions will be elucidated.

3.2.1.7. Symbols and Allusions

These two devices will be discussed under the same title since most of the symbols in the selected poems here are also allusions. Perrine (1969: 82) defines symbol as “something that means more than what it is”. In “The Raven”, for example, the raven flies into the room and perches on “the bust of Pallas”, Greek goddess of wisdom. This is a subtle symbol in the poem since the narrator seeks to get information from the raven. Therefore, the bust means more than what it is. Perrine (1969: 134, 135) defines allusion as “a reference to something in history or previous literature” and states that “allusions are a means of reinforcing the emotion or the ideas of one’s work with the emotion or ideas of another work or occasion”. The selected poems are full of mythological allusions such as “the balm of Gilead”, “Nepenthe”, “night’s Plutonian shore” in “The Raven”; “Seraphs” and “Sepulchre” in Annabel Lee; “Valley of the Shadow” in Eldorado; and “Naiad” and “Psyche” in “To Helen”. Poe probably used these allusions to enhance the feelings of a time and place far away from ours and the heavenly love, and the fairy-tale atmosphere.

3.2.1.8. Metaphor and Simile

These two stylistic devices “are both comparisons between things that are essentially unlike. The only distinction is that in a simile the comparison is *expressed*, by the use of some word or phrase such as *like*, *as*, *than*, *similar to*, or *resembles*. In a metaphor, the comparison is *implied*—that is the figurative term is *substituted* for or *identified with* the literal term.” (Perrine, 1969: 65). In “The Raven”, there are numerous examples of metaphors and only a couple of similes in the selected poems. In the line “And his eyes have all the seeming of a demon’s that is dreaming”, he compares the eyes of the raven to those of a demon, which is a strong way of stating that the raven is ominous. In “Annabel Lee”, the narrator compares their happiness to that of angels in the following line: “The angels, **not half so** happy in heaven”. Since he uses the phrase “not half so”, it can be said that this is an example of simile.

3.2.2. Shifts of Expression and Homogeneity of Style

Studying stylistic features of a poem separately may fail to provide a complete understanding because as Popovic (1970) argues, “In the stylistic structure of a literary translation there are a number of heterogeneous elements which if adequately organized join to produce its homogeneous character”. Therefore, the translator is not only expected to transfer the stylistic features individually, he or she is also expected to organize them in a way to achieve the homogeneity of style. The challenge is to identify “what actually represents this resultant value” and “what produces the homogeneity of style” (ibid.) Popovic (ibid.) claims that “system of expression identifies the proper substance of the style and its homogeneity, and (...) helps us to detect what actually has been shifted in the style of the translation”. This entails an investigation of “shifts of expression” i.e. translation shifts.

Bakker et al. (2009: 269) simply define shifts as “changes which occur or may occur in the process of translating” and state that “Translation involves the transfer of certain values of expression or content across a semiotic border; shifts are concomitant with this transfer” because “the relation between any two systems confronted in the process of translation is asymmetric”. Although it is widely accepted now that shifts are inevitable due to this asymmetric relation between languages and cultures, earlier they were perceived as corruptions and frowned upon (ibid.). Recently, shifts merely resulting from linguistic and cultural differences are considered indispensable, natural, and compulsory and are not even considered, by most scholars, in the category of translation shifts (ibid.). Thus, it can be confidently claimed that the trajectory of translation shifts, through the history of translation studies, gradually shifted from unacceptable to necessary.

In their account of translation shifts, Bakker et al. (2009: 269-273) mention various approaches by a number of scholars such as Toury, Steiner, Lefevere, Bassnett, van Leuven-Zwart, Vinay and Darbelnet, and Nida throughout the chapter. Some of the notions introduced by Toury and Nida are also closely relevant for the present study, but let us introduce Popovic’s groundbreaking concept of “shifts of expression” because it significantly overlaps with the aim and structure of the present study.

Also stated by Bakker et al. (2009: 272), in his 1970 conference paper (Popovic, 1970: 78-87), Popovic's main concern regarding translation shifts is literary translation, which is also the reason the present study was based on this work. He acknowledges that sometimes losses in translation are so significant that the very translatability of literary works is questioned, but he also claims that it could be the opposite, i.e. translations may even bring gains through certain shifts of intellectual and aesthetic values, and this can be verified empirically (as is the case for the present study). He states that "a translation involves an encounter of linguistic and literary norms and conventions" and the changes in a translated work are results of "differences between two languages, two authors, and two literary situations involved"; finally, these differences determine the structure of the translated work, which he calls "style" (ibid.). As mentioned above, he considers linguistic shifts insignificant and states that differing social and literary situations governs the differences between the translator and the author. Popovic (ibid., 86) criticizes Catford's definition of translation shifts for being merely linguistic; therefore, he names his own version "shifts of expression".

Popovic (ibid., 79) defends the translator, the traditore (!), claiming that the translator turns to changes not because he tries to underemphasize the semantic content but because he strives to preserve the "norm" and the semantic substance of the original despite the differences between the two systems, "to reproduce it as faithfully as possible and to grasp it in its totality, as an organic whole". Hence, he argues that the translator has the right to be independent on the condition that he uses this independence in his endeavors to make the translated work a living work. Further details of his views on style and "shifts of expression" is given in the section where the methodology is explained.

4. FINDINGS AND RESULTS

Our analyses of the poems start with an examination of sound elements, such as the rhyme scheme, alliteration, rhythm, and ends with the analysis of figures of speech, such as metaphors, symbols, imagery, and allusions. For some of the poems, a subsection titled “Word choice: connotation and denotation” is also included. This subsection is not included in all the poems is because the word choices are also discussed while studying various stylistic devices.

4.2.1. Stylistic Analysis of “The Raven” and its Translations

In this subsection, the stylistic features of the poem and its translations will be analyzed to obtain an insight as to how the translators treated the stylistic features, to what extent they were able to find equivalents for them, and how their strategies affected the overall style of the translation.

Here translations by the following translators are studied: Ülkü Tamer in 1988 (Eyüboğlu, 2013)⁸, Oğuz Cebeci in 1992 (Cebeci, 2010), Hande Taştekin in 2000 (Taştekin, 2012), Oğuz Baykara (Baykara, 2011), Kutlukhan Kutlu (Kutlu, 2011), Erdoğan Alkan (Alkan, 2012), Osman Tuğlu (Tuğlu, 2017).

4.2.1.1. Rhyme in “The Raven”

In this poem, there are plenty of examples of both internal and external rhyme. Internal rhyme is defined as rhyme “within a line (or other unit)” while external rhyme is a rhyme “between successive lines/units” (Baldick, 2001: 127)

For “The Raven”, rhyme is not only a form-related component as is the case for the refrain. Both internal and external rhyme contribute to the tension, mystery, melancholy, and the feeling of uncertainty whether it is hallucination or real. Yaşamalı and Peksoy (2014) address the importance of internal and external rhyme in “The Raven” in detail. They argue that what “makes “The Raven” quite a remarkable piece of dark literature is its

⁸ From now on, to give the readers an idea about the chronology of the translations, the years given in parantheses for all the Turkish versions of “The Raven” are the years when the poems were first translated.

highly musical and figurative language. (...) Poe skillfully combines them [internal rhyming] to create the musicality within a line.”

Once Poe decided upon what, how, and why his refrain (Nevermore) should be, he is convinced that he needs to reinforce its effect with auditory repetition through words such as “Lenore”, “chamber door”, “lore”, “nothing more”, “the floor”, “ever more”, “before”. He chooses to repeat this sound in the form of **external rhyming**. The choice of the sound to be repeated as rhyme is not random either. The same sound at the end of the refrain “Nevermore” and the most significant figure, the lost beloved’s name, “Lenore” is repeated. Having translated the refrain as “Hiçbir zaman”, Tamer repeats the “-an” sound, which serves the purpose of reinforcing the refrain. Similarly, Baykara designs his rendering to repeat the same sound as the refrain “Asla” (see Table 4.1 below).

Table 4.1. Demonstration of how Tamer and Baykara organized the ends of the lines to rhyme with the refrain

Ever yet was blessed with seeing bird above his chamber door — Bird or beast upon the sculptured bust above his chamber door , With such name as “Never more .”	
Kapısında böyle bir kuş kolay kolay görmez insan , Böyle heykelin üstünde kolay kolay görmez insan ; Adı "Hiçbir zaman" olan.	(Tamer, 1988)
Çıkmamıştır onu alan, benim gibi mekânına, Geldi tünedi kapımın, üstündeki Athena'ya, Böyle bir kuş var mı acep üstelik de adı "Asla!"	(Baykara, 2011)

Baykara’s use of external rhyme is not limited to the example given above. As mentioned earlier, another key element of the poem is the name “Lenore”, which also rhymes with “Nevermore” in addition to “chamber door”, “lore”, “nothing more”, “the floor”, “ever more”, “before”. Baykara accomplishes exactly the same sound repetition with the original through use of Turkish present continuous tense which requires the suffix “-yor”. Having achieved the same external rhyme with the poem’s two of the most important symbols “Lenore” and “Nevermore” contributes to Baykara’s translation in terms of stylistic equivalence. The following lines are two of many instances of this external rhyme.

Melekler koymuş adını, sevgilimin adı **Lenor**,
Ama şimdi meçhul oldu, ismi artık anılmıy**or**... (Baykara, 2011)

The internal rhyme in “The Raven” sometimes stretches to the next line (e.g., **c/c**, **c/b** as shown in the table below). The following is only one of many examples in the poem.

Nothing farther then he **uttered**—not a feather then he **fluttered**—
Till I scarcely more than **muttered** “Other friends have flown before—

The Turkish renderings of the lines above do not have internal rhyme. However, being aware of the internal rhyme scheme of the original, Baykara and Tamer utilize as many internal rhymes as they can in their translations. To be exact about the number, Baykara’s translation contains forty-four internally rhyming lines out of one hundred eight, and Tamer’s translation contains thirty-three internally rhyming lines. The following are only a few examples that show how masterfully these two translators recreated internal rhyme in their work.

“The Raven” consists of eighteen stanzas and Table 4.2 below shows the rhyme schemes of the first nine stanzas of the original poem and its three translations by Baykara, Tamer, and Tuğlu. It can be seen that the original poem follows a regular rhyme scheme (Letters separated with a slash indicate internal rhyme).

In the original poem, the first line of each stanza includes an internal rhyme (e.g., **a/a**). The third line of each stanza also contains an internal rhyme but this time it also extends to the first half of the next stanza (e.g., **c/c**, **c/b**). In addition, lines two, four, five, and six rhyme (externally). Tamer’s and Tuğlu’s translations follow this external rhyme scheme. As for internal rhyme, Tamer’s translation follows a more regular scheme (the first and third lines of each stanza contains internal rhyme) compared to those of Baykara and Tuğlu. In Baykara’s translation, some stanzas do not have any internal rhyme while some have four out of six lines containing internal rhyme (compare stanzas V and VI for example).

Table 4.2. Rhyme scheme of "The Raven" and its Turkish translations

Original	Baykara	Tamer	Tuğlu	Original	Baykara	Tamer	Tuğlu
Stanza I				Stanza II			
a/a	a	a/a	a/a	d/d	d/d	d/d	e/e
b	a/a	b	d	d/b	d	b	d
c/c	b/b	c/c	c	e/e	d	e/e	f/f
c/b	b	b	d	e/b	d	b	f/d
b	c	b	d	b	c	b	d
b	c	b	d	b	c	b	d

Original	Baykara	Tamer	Tuğlu	Original	Baykara	Tamer	Tuğlu
Stanza III				Stanza IV			
f/f	e	a/a	g	h/h	b/b	c/c	i
b	c	a/b	d	B	c	b	d
g/g	f	f/f	h	i/i	b/b	g/g	j
g/b	c	b	d	i/b	c	g/b	d
b	c	b	d	b	h/h	b	d
b	c	b	d	b	c	b	d

Original	Baykara	Tamer	Tuğlu	Original	Baykara	Tamer	Tuğlu
Stanza V				Stanza VI			
j/j	i/i	h/h	k/k	l/l	b	c/c	c/c
b	j/j	b	d	l/b	b	h/b	d
k/k	a/a	h/h	f/f	m	c	i	k
k/b	a/c	b	d	b	c	b	d
b	a/a	b	d	b	k	b	d
b	c	b	d	b	c	b	d

Original	Baykara	Tamer	Tuğlu	Original	Baykara	Tamer	Tuğlu
Stanza VII				Stanza VIII			
n/n	d	c/c	l	p/p	h	h/h	l
b	l	b	d	b	h	b	d
o/o	a/a	j/j	m	q/q	n/n	k	c
b	m/a	b	d	q/b	o	k/b	d
b	m/m	b	d	b	o/o	b	d
b	m/m	b	d	b	a/a	b	d

Original	Baykara	Tamer	Tuğlu
Stanza IX			
r/r	i/i	h/h	n
b	i	b	d
s/s	p	g/g	m
s/b	q	b	d
b	p	b	d
b	p	b	d

Baykara, however, compensates for the lack of internal rhyme in certain stanzas with the use of alliteration (see Table 4.3), also a sound repetition, which will be elucidated later in detail. His version of Stanza IV below is an example of this compensation. Besides, his overall use of internal rhyme is more in number than that of Tamer and Tuğlu as mentioned above. Tuğlu's translation follows the original rhyme scheme of the lines two, four, five, and six. The rhyming syllable in the original is "or" as in "lore", "door", and "more", which is an example of masculine rhyme, whereas in Tuğlu's translation the repeated sound is "k", which is an example of imperfect rhyme. Hence, this rhyme is rather weak compared to those in the original poem and the other two translations given in the table. His use of internal rhyme is rather limited, and this is not compensated by any other sound repetition.

Table 4.3. Examples of intensive use of alliteration by Baykara

And the silken, sad, uncertain rustling of each purple curtain	İpekli morperdelerin, üzgün mahzun hışirtısı,
Thrilled me— filled me with fantastic terrors neverfelt before;	Dehşetlere düşürerek, baktım beni ürkütüyor,
So that now, to still the beating of my heart, I stood repeating	Hızla çarparken yüreğim, tekrar ederek sürekli,
"'Tis some visitor entreating entrance at my chamber door—	Dedim bu misafir artık, içeri girmek istiyor
Some late visitor entreating entrance at my chamber door;—	Bu davetsiz yeni konuk, içeri girmek istiyor,
This it is and nothing more."	Evet, hepsi bu kadardı başka izah istemiyor.

Besides, to achieve these weak rhymes, Tuğlu sacrificed something bigger, the "naturalistic"⁹ language (see Table 4.4 below). "Sabah için yakardım göklere" is a literal translation that sounds too much like a translation. Baykara and Tamer translated the same expression respectively as "Ah bir sabah olsa derken" and "Işısın istedim şafak", both of which are great examples of "shift of expression". Inverted sentences have often some literary value but lines 4 and 5 strive to reach to the reader but unfortunately fail. This example once more emphasizes the fact that each stylistic feature has its own value and the

⁹ This is a reference to Levy quoted by Popovic (1970: 82): "only a "naturalistic" translator searches for corresponding expressions in the recipient language".

translator is supposed to decide which one is more important for the stylistic unity of the poem. The translator is to decide what can be sacrificed to gain something else. In the translation process, there is a bargain determining the gains and losses, and the final add up determines the overall value of the translated work. What matters the most is that losses do not surpass the gains so that the translated work is a “living work” that can exist as a poem itself in the target literary system. The other translations of the poem are not included in the table because they do not follow a rhyme scheme although they have examples of internal or external rhyme only when convenient. The earliest translation by Ziya Osman employed almost no rhyme at all in his version.

Table 4.4. Example of how naturalistic language is compromised for rhyme (Tuğlu’s translation, Stanza II, lines 3–6)

Original
Eagerly I wished the morrow ;—vainly I had sought to borrow From my books surcease of sorrow —sorrow for the lost Lenore — For the rare and radiant maiden whom the angels name Lenore — Nameless here for ever more .
Tuğlu
Sabah için yakardım gökl ere ; - acıya kitaplarda boş yere Aramıştım bir ç are - acısına Lenore'un, o yit ik , O meleklerin Lenore dedikleri kızın, o eşsiz, parlayanın ışı k ışı k , Adı burada söylenmeyenin art ık

See Table 4.5 below for examples of masterful use of internal rhyme by Tamer and Baykara (The lines are in mixed order).

Table 4.5. Examples of use of internal rhyme by Tamer and Baykara

Ülkü Tamer	Oğuz Baykara
Ah, hatırlıyorum ş imdi , bir Aralık gecesi ydi , Işı sın istedim şaf ak çaresini arayarak Gözlerimi karanlı ğa dikip başladım bakmaya Sessizlik durgundu a ma kıpırtı yoktu havada İnsaf bilmez felâket in kovaladığı sahib in Oturup düşündüm ö yle , söylemeden, tek söz b ile	Kurdum berbat feci düş ler , abuk subuk neler neler Dur sus dedim dinle medi kafasınca iler ledi , Hemen kapımın ü stüne , üstelik Pallas bü stüne , Oturup rahat yer ine , aldırma dı çevres ine ... Dedim: "Sayın Bay Kuzgun um , sizin için çok üzgün üm , Tüy dökülmü ş , ibik gitmiş, ama sen Anka gibis in ! Ötelerden gelmektes in , adın nedir söyler mis in ?"

4.2.1.2. Alliteration in “The Raven”

Colton states that “much of the melody of 'The Raven' arises from alliteration, and the studious use of similar sounds in unusual places” (Colton, 1997: 141). Alliteration, together with internal and external rhyme, effectively contributes to the lulling, incantatory quality of the language (Kopley and Hayes, 2002: 193). It is one of several devices directing the reader to the intended feelings of melancholy, mystery, and tension. Although alliteration is defined as the repetition of the first sound of each word, Yaşamalı and Peksoy (2014) define alliteration as “a series of words having the same first sounds or same sounds *within a word*”. Use of alliteration in “The Raven” starts right at the beginning. Examples of alliteration can be found in Lines 1 and 3 along with their corresponding lines in Turkish translations (see Table 4.6). Baykara and Tamer aims to use alliteration in their versions, even though the repeated sounds are within a word but not at the beginning. Although there were occasional and probably coincidental consonant repetitions, use of alliteration is not observed as much in the other translations. Table 4.6 below shows examples of alliteration in different translations of “The Raven”.

Table 4.6. Examples of use of alliteration by different translators

<i>Once upon a midnight dreary, while I pondered, weak and weary, While I nodded, nearly napping, suddenly there came a tapping,</i>	
Ortasında bir gecenin, düşünürken yorgun, bitkin Neredeyse uyuklarken, bir tıkırtı geldi birden,	(Tamer)
Yorgun argın oturmıştım, korkunç berbat bir geceydi Yavaş yavaş uyuklarken, kapımı çaldılar birden	(Baykara)
Kasvetli gece yarısının birinde, zayıf ve bitkin dalmıştım düşüncelere, Başım önüme düştüğünde, neredeyse uyuyacakken,	(Taştekin)
Bir zamanlar kasvetli bir gece yarısı unutulmuş eski bilgilerin, Uyumak üzereydim, neredeyse başım düşüyordu ki,	(Cebeci)
Bir vakitler gece yarısı sıkkın, düşünüyordum yorgun-argın. Başım öne eğik uyuklamak üzereyken bir tıkırtı oldu aniden.	(Tuğlu)
Bir gün, puslu bir gece yarısı, yorgun argın Bir tıkırtı oldu birden, sanki biri usulca	(Alkan)
Bir vakitler geceleyin, dalmışken mecalsiz, bitkin; Başım önüme düşmüştü ki bir tıkırtı geldi	(Kutlu)

4.2.1.3. Rhythm and Meter in “The Raven”

Poe (1846) explains the rhythm and meter in “The Raven” in “The Philosophy of Composition” as follows:

“Of course I pretend to no originality in either the rhythm or metre of the “Raven.” The former is trochaic--the latter is octametre acatalectic, alternating with heptametre catalectic repeated in the *refrain* of the fifth verse, and terminating with tetrametre catalectic. Less pedantically-- the feet employed throughout (trochees) consist of a long syllable followed by a short; the first line of the stanza consists of eight of these feet, the second of seven and a half (in effect two-thirds), the third of eight, the fourth of seven and a half, the fifth the same, the sixth three and a half.”

As defined in the previous section, trochaic octameter means that each line contains eight trochees, i.e. eight feet each of which consists of one stressed syllable followed by an unstressed syllable. In lines two and four, the last feet are monosyllabic; and the last line contains four feet, the last of which is also monosyllabic. The rhythm and meter of first stanza is as follows. Bold syllables are the stressed syllables and the others are the unstressed ones, and the slashes separate the feet:

Once u/**pon** a /**mid**night /**dreary**, /**while** I/**pon**dered/, **weak** and/**weary**,
Over/**many** a /**quaint** and /**curious** /**volume** /**of** for/**gotten**/**lore**—
While I /**nod**ded, /**near**ly /**napp**ing, /**sudden**/**ly** there/**came** a /**tapp**ing,
As of /**some**one /**gent**ly /**rapp**ing, /**rapp**ing /**at** my /**cham**ber /**door**.
“Tis some/**visi**/**tor**,” I /**mut**tered, / **“tapp**ing /**at** my /**cham**ber /**door**—
Only /**this** and/**nothing**/**more**.”

When the Turkish translations were studied in terms of meter, it was observed that only Baykara and Tamer followed a regular meter even though the rhythm and meter are not the same as Poe’s. In Baykara’s version, each line, including the last lines of each stanza, consists of sixteen syllables. Similarly, in Tamer’s version, each line consists of sixteen syllables, except the last one which is composed of eight syllables similar to the original which consisted of seven syllables. The following are the first stanzas of Tamer’s and Baykara’s translations, respectively:

Or/ta/sın/da /bir ge/ce/nin, /dü/şü/nür/ken /yor/gun, /bit/kin
 O a/ca/yıp ki/tap/la/rı, gün geç/tik/çe u/nu/tu/lan,
 Ne/re/dey/se u/yuk/lar/ken, bir tı/kır/tı gel/di bir/den,
 Çe/kin/gen bi/ri/ydi san/ki u/sul/ca ka/pı/yı ça/lan;
 "Bir zi/ya/ret/çi/dir" de/dim, "o/da ka/pı/sı/nı ça/lan,
 Baş/ka kim ge/lir bu za/man?"

(Tamer)

Yor/gun ar/gın o/tur/muş/tum, kor/kunç ber/bat bir ge/cey/di,
 O/ku/yor/dum es/ki/le/ri, ço/ğu za/ten ef/sa/ney/di,
 Ya/vaş ya/vaş u/yuk/lar/ken, ka/pı/mı çal/dı/lar bir/den,
 E/vet, or/da bi/ri var/dı, tam uy/ku/ya da/lı/yor/ken,

Ku/lak di/kip mı/rıl/dan/dım: "Kim/dir a/cep, ne o/lu/yor?"
 Baş/ka hiç/bir ses ge/lme/di, de/mek in cin top oy/nu/yor.

(Baykara)

The following remarks by Perrine emphasize the importance of rhythm and meter in poetry. She states that “our love of rhythm and meter is rooted even deeper in us than our love for musical repetition. It is related to the beat of our hearts, the pulse of our blood, the intake and outflow of the air from our lungs”. Similarly, without the rhythm and meter, “The Raven” cannot breath, it has no pulse, its heart does not beat. Without rhythm and meter, its translations cannot achieve the desired effect on the reader. Having claimed this, what Poe intended to make the reader feel need to be elucidated. With the rhythm and meter of “The Raven”, Poe wanted the reader to feel “the emotional disorder” of the narrator (See the quotation from Fisher below). Thanks to the particular rhythm and meter, we listen to the narrator as if we are listening to a crazy helpless person rocking back and forth. The following remarks by Fisher (2008: 45) confirm this interpretation and once again emphasize the relation between sound and meaning in poetry:

“Limited vocabulary, rhythm and rhymes may produce monotony, but the monotony betrays no limits upon Poe’s imaginative abilities. Rather, it suggests that the speaker’s fragile mind is manifest in the repetitions that may be symptomatic of emotional disorder.”

In brief, it can be said that, among many other things, although the patterns are different from that of the original, Tamer and Baykara undertook a highly challenging task trying to maintain a rhythm and meter pattern (8+8 syllabic meter) for “The Raven”. This syllabic meter is not common in Turkish poetry, where the syllabic meter generally consists of 4+3, 4+4, 5+3, 6+5, or 4+4+3. However, this is still a major contribution to the stylistic equivalence of their translations because this meter, when merged with the wording of the poem, also indicates a regular pattern imitating the “rocking back and forth” of the obsessed and emotionally disturbed narrator.

4.2.1.4. Refrain in “The Raven”

For the famous refrain of “The Raven”, Babler (1970: 198) argues that translating it properly is crucial and it is also where the challenge starts for the translator because he thinks that reproducing the onomatopoeic nature of the word “Nevermore”, which was designed to imitate the croaking of a raven, is absolutely necessary. He gives examples from other languages such as German, Swedish, French, Spanish, and Italian. He deems literal translations of “Nevermore” into these languages unacceptable because none of them contains “the long *o* as the most sonorous vowel, in connection with *r* as the most producible consonant”. Therefore, he argues that “the refrain “Nevermore” cannot be translated; it must be rendered, transposed, imitated”. He provides examples of how some translators transposed it:

“(…) translators have sometimes shown considerable skill and ingeniousness. One of the German translators came nearer to the sound of the final syllable of the refrain by rendering it “Nie, du Tor”, a Czech rendered it by “Vrätit cas” (Come back, Time) and a Slovak by “Neborak” (Pitiful one); and a little further on we shall quote the Czech version in which the refrain is given as “Marny blud” (Vain delusion). And then there is a German translation the author of which could see no better solution than to retain the original English.”

(Babler, 1970: 198)

In short, what Babler thinks necessary for the translation of the refrain “Nevermore” is a phonemic translation (a concept later introduced by Lefevere (1975: 19), where the exact sounds of the original is preserved, most of the time at a major semantic cost. None of the Turkish translators did this in their versions.

Another source that can be referred to is Poe’s “The Philosophy of Composition”, where he explains some of the above-mentioned stylistic devices he chose and elaborates on why and how he made use of them, and refrain is one of these devices. Poe claims that refrain is not just a form-related element in this poem; it has such a significant role in the poem’s construction that Poe establishes it as “some pivot upon which the whole structure might turn” (Poe, 1846). As he clearly expressed, the refrain “Nevermore” was not a random choice. He decides that it is best to use “a single word as the best refrain” (Poe, 1846). Table 4.7 below shows how different translators translated the refrain.

Table 4.7. Translations of the refrain “Nevermore” by different translators

<i>Quoth the Raven “Nevermore.”</i> (Poe, 1845)	
Dedi Kuzgun: "Hiçbir zaman."	(Tamer, 1988)
Baktım kuzgun dile geldi, cevap verdi, "Asla" dedi.	(Baykara, 2011)
Sonra kuş dedi ki; "Bir daha asla,"	(Taştekin, 2012)
Kuzgun dedi ki "Bir daha asla"	(Cebeci, 2017)
Kuzgun dedi ki "Bir daha olmayacak"	(Tuğlu, 2017)
Yanıtladı kuzgun "Asla" .	(Alkan, 2012)

Tamer translated the refrain as “Hiçbir zaman” and Taştekin and Cebeci as “Bir daha asla” while Baykara, just like Poe, preferred a single word, “Asla”. However, Baykara’s version does not have the “r” sound. Baykara translated a part of Poe’s “The Philosophy of Composition” and published it along with his translation, which suggest that he was aware that Poe preferred the “r” sound for a reason but he did not prefer a phonemic translation. Moreover, the way other translators used the sound “r” is not as sonorous as in “Nevermore”. Regarding the translation of refrain, it can be said that none of the translators did a phonemic translation. What matters for homogeneity of style here is that Tamer and Baykara chose their rhymes so that they repeat the sound used in their translations of the refrain, which has already been discussed above.

4.2.1.5. Imagery in “The Raven”

For someone who engages in an analysis of “The Raven”, it must be quite obvious by now that Poe arranged every little detail in his poem to arouse a specific feeling in his readers. He states this explicitly in his essay by saying that “no one point in its [The Raven’s] composition is referable either to accident or intuition--that the work proceeded step by step, to its completion with the precision and rigid consequence of a mathematical problem” (Poe, The Philosophy of Composition, 1846).

The use of imagery is one of the steps carrying Poe’s work to the precision he aims. As emphasized a couple of times before in this study, a poem is effective to the extent it can make its reader experience what it tells. And as Perrine (1969: 54) states “experience

comes to us through senses”. And in a poem, senses are stimulated through imagery. Imagery helps us see, hear, smell, and feel. It can be said that, for example, in “The Raven”, the tension, mystery, and melancholy are experienced through the “silken sad uncertain rustling of each purple curtain”.

“The Raven” is known mostly for its musicality, and auditory imagery is the primary type of imagery used in this poem. Onomatopoeia is an auditory imagery device that can be described “as an attempt to represent a thing or action by a word that imitates the sound associated with: zoom, whiz, crash, bang...” (Kennedy and Gioia, 2005: 864). Poe turns to onomatopoeia so that his readers can “hear” (i.e. audially experience) what is happening, imagine how the setting is and therefore feel the tone and tension in the poem more intensely. The following are examples of onomatopoeia in “The Raven” and how the Turkish translators dealt with them.

The first instance of onomatopoeia is “tapping” in the first stanza. It was translated as “tıkırtı”, which is also an onomatopoeic word in Turkish, by three translators while Tamer preferred “vuruş”, which is not an onomatopoeic word (see Table 4.8 below).

Table 4.8. Example of onomatopoeia (tapping) in “The Raven” and its Turkish translations

<i>Soon again I heard a tapping somewhat louder than before</i>	
Duymaz mıyım bir tıkırtı , birincisi geçti derken	(Baykara, 2011)
Duydum vuruşu yeniden, daha hızlı eskisinden	(Tamer, 1988)
Aynı tıkırtıyı işittim yine ilkinden biraz daha kuvvetlice	(Cebeci, 2017)
Biraz sonra öncekinden daha yüksek bir tıkırtı duydum yine	(Taştekin, 2012)
Bir tıkırtı oldu birden, sanki biri usulca	(Alkan, 2012)
Odamın kapısını kibarca pek biri vuruyordu sanki tık tık	(Tuğlu, 2017)

Another example of onomatopoeia is “muttered”. Three of the translators translated it as onomatopoeia, “mırıldandım”, “homurdandım” while the other two preferred non-onomatopoeic words “söylendim” and “dedim” (see Table 4.9 below).

Table 4.9. Example of onomatopoeia (muttered) in “The Raven” and its Turkish translations

“‘Tis some visitor,” I muttered , “tapping at my chamber door—	
"Bir ziyaretçidir" dedim , "oda kapısını çalan,	(Tamer, 1988)
Kulak dikip mırıldandım : "Kimdir acep, ne oluyor?"	(Baykara, 2011)
"Odamın kapısını tıklatan" diye söylendim	(Cebeci, 2017)
“Bu bir ziyaretçi,” diye homurdandım	(Taştekin, 2012)
Mırıldandım : “Kuşkusuz bir konuk bu-	(Alkan, 2012)
“Bu”, diye söylendim , ‘olmalı odamın kapısını çalan bir konuk,	(Tuğlu, 2017)

“Croak” is another example of onomatopoeia used in “The Raven”. Baykara and Cebeci translated it into Turkish using an onomatopoeic word “gaklamak” while Taştekin prefers the Turkish counterpart of the word “say”. Tamer, on the other hand, translates “croak” not as a verb but as an adverb, “Çatlak çatlak”, which is even a stronger stimulator of auditory imagery than the onomatopoeic “gaklamak”. This set of examples is significant in that sticking to the same literary device does not always mean achieving stylistic equivalence. The same thing applies to the examples above (renderings of “muttered”). Even though Taştekin also translated “muttered” into Turkish using an onomatopoeic word and Baykara did not, it cannot be argued that Taştekin achieved stylistic equivalence and Baykara did not because Baykara achieved stylistic equivalence in many other more significant aspects of poetry. This is another example for the argument that each stylistic value contributes to the overall homogeneity of style at different levels (see Table 4.10 below).

Table 4.10. Example of onomatopoeia (*croak*) in “The Raven” and its Turkish translations

Meant in croaking “Nevermore.”	
Çatlak çatlak : "Hiçbir zaman."	(Tamer, 1988)
'asla!' diye gaklıyorken neydi acaba maksadı?	(Baykara, 2011)
Ne anlatmak istedi diyerek “Bir daha asla.”	(Taştekin, 2012)
Ne demek istemişti gaklayarak "Bir daha asla "diye?	(Cebeci, 2017)
“Bir daha olmayacak” diye gaklayarak .	(Tuğlu, 2017)
Deyip dururken “Asla”.	(Alkan, 2012)

Other instances of onomatopoeia are “rustling” (Stanza III) and “rapping” (Stanza IV). All the translators, including Ziya Osman, translated it as “hışırtı/hışırdamak”, which is an onomatopoeic word in Turkish. As for “rapping”, Baykara translated it as “çaldınız” (not an onomatopoeic word), and Tamer, Kutlu, and Tuğlu translated as “vurdunuz” (not an onomatopoeic word), Cebeci translated it as “tıkırtı” (an onomatopoeic word), Ziya Osman translated it as “dokundunuz” (you touched), Alkan translated it as “tıklattınız” (an onomatopoeic word).

Poe used other types of imagery in “The Raven” such as (Ingram, 1972):

Visual imagery: the raven “perched upon a bust of Pallas”/ ebony bird

Bodily sensations (also called organic imagery): “once I wondered **weak** and **weary**”

Kinesthetic Imagery: “Open here I flung the shutter, when, with many a flirt and flutter.”

Poe calls the bird “ebony” because it is black and the literal Turkish translation of it is “abanoz”, a black tree. In American English, the word “ebony” is used to denote a pitch-black color and most people do not even know that it is a tree. In Turkish, it is not used as a color and few people know about the tree. That is probably why Tamer and Baykara translated it as “kara” and “simsiyah”, which mean “black” and “pitch-black”, respectively. Alkan, Taştekin, and Cebeci translated it as “abanoz”, which rendered the image of a pitch-black bird ineffective for the aforementioned reason. Tuğlu and Kutlu translated it as completely different things, i.e. “hantal” and “garip”, which can be backtranslated as “heavy, clumsy” and “weird”, respectively. These two translations do not create the intended image either. The blackness of the bird, however, symbolizes night, death, grief, and mystery and therefore has an important place in the poem.

There is no issue regarding the translations of the organic imagery “weak and weary” because all of its translations denote the same bodily sensations. The same can be said for the translations of the example of kinesthetic imagery given above. All the translations, by nature, convey a movement.

4.2.1.6. Repetition in “The Raven”

As stated many times here, repetition is at the core of “The Raven”’s structure and it plays an essential role in creating the feelings aimed by Poe. Most of the literary devices addressed above (internal/external rhyme, alliteration) are about sound repetition. In this

section, repetition of whole words (individual words or word groups) will be addressed. The lines from the original are quoted from Yaşamalı and Peksoy (2014) and presented here along with their Turkish translations (see Table 4.11 below).

Table 4.11. Examples of repetition in “The Raven”

“Tis some visitor entreating entrance at my chamber door - Some late visitor entreating entrance at my chamber door ; - (L-16,17)	
Bir ziyaretçidir mutlak usulca kapıyı çalan , Gecikmiş bir ziyaretçi usulca kapıyı çalan	(Tamer, 1988)
Dedim bu misafir artık, içeri girmek istiyor Bu davetsiz yeni konuk, içeri girmek istiyor	(Baykara, 2011)
Bu bir ziyaretçi ve izin istiyor girmek için odamın kapısından Geç saatte gelen ziyaretçinin biri izin istiyor girmek için odamın kapısından	(Taştekin, 2012)
Oda kapımdan girme izni isteyen bir konuk bu- Oda kapımdan girme izni isteyen geç bir konuk	(Cebeci, 2017)

It can be seen in the examples above that all four translators preserved the repetition when it is group of words. When the repetition is an individual word, however, Taştekin preserved four repetitions out of five examples below, and Cebeci two out of five. Nevertheless, this does not mean that Taştekin and Cebeci are closer to stylistic equivalence than Baykara and Tamer because when Taştekin’s and Cebeci’s general tendency to follow the source text word for word is considered, it can be concluded that preserving these repetitions are not a result of careful consideration of the stylistic feature (repetition) but a natural result of strictly following the source text.

4.2.1.7. Symbols and Allusions in “The Raven”

Rahman identifies the symbols in “The Raven” as Lenore, Midnight, December, the Raven, The Bust of Pallas, Night's Plutonian Shore, and Nepenthe (Rahman, 2015). For the purposes of this article, “Night's Plutonian Shore”, “Nepenthe”, and “balm in Gilead” and their translations will be dealt with. Symbols and allusions are given under the same title because the symbols discussed here are also allusions.

Night's Plutonian Shore

Pluto being the God of the underworld, “Night's Plutonian Shore” has connotations of death, hell, darkness, and grief. There are two occurrences of this symbol in the poem. The tables¹⁰ below provide backtranslations of each rendering of “Night's Plutonian Shore” for the first occurrence.

In both occurrences Taştekin preserves the word “Pluto” and explains it with a footnote. Cebeci preserves the word “Plutonian” without even translating the English “-ian” suffix into Turkish. These two translators persist in their strict adherence to the source language. Tamer and Baykara follow a different strategy. Since this biblical allusion “Night's

Table 4.12. Comparison of different translations of the allusion “Night's Plutonian shore” along with their back translations in quotation marks.

<i>Tell me what thy lordly name is on the Night's Plutonian shore! (L-47)</i>		
Söyle, nasıl çağırırlar seni Ölüm kıyısından?	(Tamer)	
“Death shore”		
Ötelerden gelmekte sin, adın nedir söyler misin?	(Baykara)	
“Far away”		
Söyle bana asıl ismin nedir Pluto'nun karanlık sahilinde (Taştekin, 2012)“Pluto's dark coast”		
suratsız ve yaşlı kuzgun- Gecenin Plutonian kıyısındaki	(Cebeci)	
“Night's Plutonian Shore”		
Soylu ismin nedir Gece'nin o Plutonik kıyısında söyle çabuk!	(Tuğlu)	
“Night's Plutonian Shore”		
Gecenin katılaştırmış lavlarla örtülü sahilinde senin asalet unvanın nedir? (Ziya Osman)		
“Night's shore which was covered by toughened lava”		
Gecenin Pluton sahilindeki lordluk unvanın nedir?	(Alkan)	
“Night's Pluton shore”		
O cehennemî kıyıdaki adını söyle bana!	(Kutlu)	
“hellish shore”		
<i>Get thee back into the tempest and the Night's Plutonian shore! (L-98)</i>		
Senin elin kanat çırpır, yolun cehenneme kadar! (Baykara)	“Hell”	

¹⁰ The second table contains only Baykara's translation since the other translators translated “Night's Plutonian Shore” in the same way in both lines.

Plutonian shore”, is not as familiar to the Turkish reader as it is to the American readers, Tamer replaces it with the Turkish equivalent of “Death”. In the first occurrence of “Night's Plutonian Shore”, Baykara replaces “Plutonian” with Turkish equivalents of “Far away”, which lacks the connotations of the underworld and death. In the second instance, however, he uses the Turkish equivalence for “Hell” which perfectly represents the underworld (see Table 4.12 below).

Balm in Gilead

Another allusion in “The Raven” is “balm in Gilead”, a biblical reference from Jeremiah 8:22, which reads as follows:

“Is there no balm in Gilead; is there no physician there?

Why then is not the health of the daughter of my people recovered?”

Baykara, Tamer, Ziya Osman, and Tuğlu translated it as different Turkish versions of the word “remedy”; Cebeci and Alkan omitted this line in their versions; and Taştekin and Tuğlu kept Gilead. Taştekin provided a footnote explaining what Gilead refers to. “Balm in Gilead”, which is obviously a remedy, is naturally familiar to readers who are parts of a Christian culture but will make no sense to Turkish readers unless they look it up. This does not mean that the translators who preferred to use “Gilead” made a wrong choice, it means that they preferred foreignization while the others preferred domestication (see Table 4.13 below).

Table 4.13. Comparison of different translations of the allusion “balm in Gilead”

Is there—is there balm in Gilead ?—tell me—tell me, I implore!”	
Acılarımın ilâcı oralarda mı, anlatsan...	Tamer
Hasret canıma tak etti, aşk derdine var mı deva ?	Baykara
Şifa var mıdır Gilead merheminde söyle bana	Taştekin
--- <i>Cebeci omits this line in his translation</i>	
Derdim için şifa bulunur mu? Söyle, sana yalvarıyorum!	
Ziya Osman	
Derman var mı oralarda? Yalvarırım söyle bana!	Kutlu
Şifalı otlardan bir merhem var mı Gilead’da (...)	Tuğlu
--- <i>Alkan omits the stanza containing this line</i>	

Nepenthe

Nepenthe is “an allusion to the mythological drug used to forget” (Martínez, 2013). It is even more unfamiliar to the Turkish reader than “Pluto”. Therefore, as can be seen in the table below, all the translators replaced “Nepenthe” with a word or two which are familiar to the Turkish reader and have similar connotations about forgetting (see Table 4.14 below).

Table 4.14. Comparison of different translations of the allusion “nepenthe” along with their back translations in quotation marks

<i>Quaff, oh quaff this kind nepenthe and forget this lost Lenore!” (L-83)</i>		
İç bu iksiri de unut, kurtul artık o anıdan	(Tamer)	“potion”
Dik kafana şu ilacı , giden gelmez unut onu	(Baykara)	“medicine”
Kana kana iç, ah, kana kana iç şu unutkanlık iksirini ve	(Taştekin)	“forgetfulness potion”
İç,ah,iç bu arındırıcı ilacı ve unut bu yitik Lenore'u	(Cebeci)	“purifying medicine”
İç, kana kana iç, bu acı dindirici iksiri ve o yitik Lenore'u geride bırak	(Tuğlu)	“pain-relieving potion”
İçine çek bu kokuyu , Lenor'u unut artık.	(Alkan)	“smell”
İç! Oh, bu avutucu mayiden iç ve kaybolan Lenor'u unut	(Ziya Osman)	“consoling liquid”
Kana kana iç ilacı , veda et yitik Lenore'a .	(Kutlu)	“medicine”

4.2.1.8. Metaphors in “The Raven”

There are a number of figurative elements in “The Raven”, one of which is metaphor; in the poem, the narrator compares the raven to a prophet in stanzas 15 and 16:

“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!—

The word “prophet” has two meanings. The first one is “someone who is able to tell the future”; the source of his/her seeing may be divine or evil. The second meaning is “messenger of the God”, which is by nature a divine person and cannot be evil. It is obvious in the following stanzas that the narrator does not consider him “a messenger of

God” because he says “Whether Tempter sent, or whether tempest tossed thee here ashore,(...)/ Get thee back into the tempest and the Night’s Plutonian shore!”. It goes without saying that “Tempter” here is the devil and “Plutonian” is about hell. As for the Turkish translations of “Prophet”; Baykara, Cebeci, Taştekin, and Tuğlu translated it as “kâhin” (the first meaning mentioned above), Kutlu as “elçi” (messenger), all of which are suitable for the context. Ziya Osman and Alkan, on the other hand, translated it as “peygamber” (messenger of God) and Tamer as “kutsal yaratık” (holy creature). Being the opposite of “evil”, these translations can be regarded as misinterpretations of the metaphor.

There is another metaphor in stanza 17:

“Take thy beak from out my heart, and take thy form from off my door!”

It is a metaphor comparing the pain caused by the raven’s silence and constant answer “Nevermore” to a raven stabbing its beak into the narrator’s heart or feeding on his heart. It is a perfect example of what Perrine (1969: 71) describes figures of speech “as a way of bringing additional imagery into verse, of making the abstract concrete, of making poetry more sensuous” and “a way of adding emotional intensity”. Therefore, it can also be regarded as visual imagery. All the translators except Baykara and Taştekin translated it literally as “çek/çıkarak gaganı”. Baykara and Taştekin translated “beak” as “pençe” (claw/paw) (“çek pençeni yüreğimden” and “pençeni kalbimden çıkar”, respectively). “Pençe” (claw) is a more common metaphor in Turkish for this context; therefore, this translation makes the metaphor stronger. There are many other examples of metaphors in the poem but they are not discussed here since their translations do not cause any controversy.

4.2.2. Stylistic Analysis of “Annabel Lee” and its Translations

In the analysis of “Annabel Lee”, the same order as in “The Raven” is followed. Here translations by the following translators will be studied: Anday in 1946 (Eyüboğlu,

2013)¹¹, Oğuz Cebeci in 1992 (Cebeci, 2010), Hande Taştekin in 2000 (Taştekin, 2012), Erdoğan Alkan (Alkan, 2012), and Osman Tuğlu (Tuğlu, 2017).

4.2.2.1. Rhyme in “Annabel Lee”

The rhyme schemes of Annabel Lee and its translations are shown in Table 4.15 below. Words rhyming with “Lee” and “sea” alternate with other sounds; in other words, this sound (marked with the letter b) occurs every other line. Unlike “The Raven”, “Annabel Lee” does not have a regular rhyme scheme nor is full of internal rhymes. The common point, on the other hand, is that the regularly rhyming sound is the last syllable of a woman’s name in both poems: Lenore and Annabel Lee. These are dead women passionately loved by the narrators. In “The Raven”, Lenore was the late woman whom the author loved and was mourning and many lines rhymed with “Lenore”. In “Annabel Lee”, as the name suggests, Annabel Lee is the late woman whom the narrator passionately loved and is now mourning after. Similarly, most of the lines rhyme with the name Annabel Lee. Moreover, it is the backbone of rhyming in the poem. As mentioned above, her name echoes in every other line. Since Annabel Lee is a private name, translators have to find words rhyming with it. Therefore, the same ‘echo’ can naturally be expected in the translations. Translation of another echoing word “sea”, however, does not occur in the rhyme. Complete rhyme schemes of all the translations are presented below in Table 4.15. As also can be seen from the table, in the translations by Cebeci, Alkan, and Taştekin, there is no regular rhyme scheme but they seem to have tried to have end rhyme where convenient. In Anday’s translation, the same sound occurs as often as it does in the original although not exactly in the same lines.

In Tuğlu’s translation, the same sound (rhyming with Lee and marked with the letter b) occurs at the end of each line as in the original. Both translations seem to have achieved rhyme to a similar extent but, for some reason, Anday’s translation sounds more beautiful and magic. The starting point of the present study was to achieve a translation criticism beyond value judgements such as good/bad and beautiful/ugly. Therefore, these questions must be asked: “How does Anday’s translation differ from Tuğlu’s or any other translation? What makes it sound so ‘beautiful’ if not rhyme alone?” One of the answers is

¹¹ From now on, to give the readers an idea about the chronology of the translations, the years given in parantheses for all the Turkish versions of “Annabel Lee” are the years when the poems were first translated.

Table 4.15. Rhyme scheme of “Annabel Lee” and its Turkish translations

Original	Anday	Tuğlu	Cebeci	Taştekin	Alkan	Original	Anday	Tuğlu	Cebeci	Taştekin	Alkan
Stanza I						Stanza II					
a	a	a	a	a	a	d	c	e	d	c	a
b	b	b	b	b	b	b	a	b	a	b	b
a	c	c	c	c	c	e	e	e	d	d	d
b	a	b	b	d	b	b	a	b	a	f	b
c	d	d	a	e	d	f	b	f	e	a	e
b	a	b	b	b	b	b	a	b	a	d	b
Stanza III						Stanza IV					
a	a	a	f	a	a	f	d	g	f	i	e
b	b	b	a	b	b	b	a	b	a	b	b
g	f	g	d	g	f	a	g	i	a	c	d
b	a	b	a	d	b	b	a	b	a	b	b
h	b	h	g	d	g	j	h	g	e	a	h
b	a	b	g	h	b	b	a	b	a	d	b
i	a	i	b	c	d						e
b	b	b	b	b	b						b
											b
											e
											b
											i
Original	Anday	Tuğlu	Cebeci	Taştekin	Alkan	Original	Anday	Tuğlu	Cebeci	Taştekin	Alkan
Stanza V						Stanza VI					
e	f	d	h	j	a	l	j	k	g	m	n/a
b	a	b	i	k	b	b	a	b	e	n	n/a
b	a	b	i	i	d	m	j	g	g	f	n/a
e	i	j	f	l	b	b	a	b	e	m	n/a
b	a	b	e	l	j	n	k	a	a	m	n/a
k	d	g	h	i	b	n	k	a	j	m	n/a
b	a	b	e	m		b	a	b	b	m	n/a
						b	a	b	a	b	n/a

that, generally, rhyme is a major part of a poem but it is not enough. There are other stylistic devices that matter that affect the homogeneity of style such as word choice, meter, and alliteration. Also, Anday preserved the internal rhyme in the sixth stanza, where three lines out of eight have internal rhyme. Anday is the only translator who masterfully preserved internal rhyme in his translation (see Table 4.16 below).

Table 4.16. Anday’s version of the last stanza of “Annabel Lee”, where he preserves all the internal rhymes

Original	Anday's translation
For the moon never beams without bringing me dreams	Ay gelir ışır , hayalin erişir
Of the beautiful Annabel Lee;	Güzelim Annabell Lee,
And the stars never rise , but I feel the bright eyes	Bu yıldız lar gözlerin gibi par lar
Of the beautiful Annabel Lee;	Güzelim Annabel Lee,
And so, all the night- tide , I lie down by the side	Orda gecel erim , uzanır bek lerim
Of my darling—my darling—my life and my bride,	Sevgilim, sevgil im , hayatım, gelin im
In her sepulchre there by the sea—	O azgın sahildeki,
In her tomb by the sounding sea.	Yattığın yerde seni.

4.2.2.2. Alliteration, Assonance, and Consonance in “Annabel Lee”

In this subsection, examples of what Perrine calls “approximate rime”, i.e. alliteration, assonance, and consonance in “Annabel Lee” will be studied. It must be clear to the reader familiar to at least a couple of his poems by now that music and sound is of primary significance to Poe in a poem. Therefore, unsurprisingly, Poe used alliteration and assonance profusely in Annabel Lee (see Table 4.17 for examples).

The lines below are examples of **alliteration** in the poem and its Turkish translations (Stanza I, Lines 1 and 2). There are some word repetitions in the original and alliterations in these words are marked only when the sounds are also repeated in another word. For example, “n” and “c” sounds were marked in “**Senel**erce **senel**erce” in Anday’s translation because the sounds are also repeated in “**ön**ceydi”. For the same reason, for example, “s”, “l”, and “r” sounds in “Senelerce senelerce” were not marked. The reason for Anday to

Table 4.17. Examples of alliteration and assonance in “Annabel Lee”

Examples of alliteration	Examples of assonance
Chilling and killing my Annabel Lee And the stars never rise, but I feel the bright eyes Can ever dissever my soul from the soul Nor the demons down under the sea The angels, not half so happy in Heaven, In her tomb by the sounding sea. Yes!—that was the reason (as all men know,	Chilling and killing my Annabel Lee And the stars never rise, but I feel the bright eyes Can ever dissever my soul from the soul And so, all the night-tide, I lie down by the side A wind blew out of a cloud, chilling

translate “year” as “sene” instead of “yıl” is most probably because he wanted to create alliteration with the word “önce”. All the other translators preferred “yıl” but only Cebeci’s line has alliteration of “n” and “y” sounds. To repeat the “n” sound, he did not repeat word but he used the word “uzun (long)” instead. As for the second line, Anday translated “kingdom (krallık)” as “ülke (country)”. This translation choice may be criticized, as is the case in the present study in the section on word choice, claiming that “krallık” has fairy tale connotations, which is more appropriate for the atmosphere of the poem. In addition, other translations where “kingdom” is translated as “krallık” also has alliteration. However, this is a perfect example to show that there are many sides to a poem. Anday may have lost this connotation by preferring “ülke (country)” but he probably did that to preserve both alliteration and meter at the same time (rhythm and meter will be discussed in a separate section). All the translations have alliteration to some extent but the example below is significant in that it shows that multiple stylistic devices need to be considered together. In this case, these multiple stylistic features are alliteration and assonance. Another reason why Anday preferred “sene” instead of “yıl” may be assonance; in his translation, “e” and “i” sounds are repeated in both lines (see Table 4.18 below).

Table 4.18. Examples of alliteration in Anday’s translation of “Annabel Lee”

Original	Anday
It was many and many a year ago, In a king dom by the sea,	Senelerce senelerce önceydi Bir deniz ülkesinde
Tuğlu	Cebeci
Yıllar yıllar önce, Bir krallıkta deniz kıyısındaki ,	Uzun yıllar önceydi Deniz kıyısındaki birkrallıkta
Alkan	Taştekin
Yıllar önceydi, yıllar yıllar önce, Deniz kıyısındaki	Çok çok uzun yıllar önce, Deniz kıyısında bir kırallıkta

In the example below, Anday omits the word “winged (kanatlı)” and “With a love (bir aşkla)” (an example of “shift of expression”) achieves both alliteration and assonance with the repetitions of “e”, “k”, “l”, “r” sounds. The vowel repetitions are not always in the same lines as the original, an effort towards vowel repetition is clearly observed only in Anday’s translation (see Table 4.19 below for comparison of the different translations).

Table 4.19. Example of “shift of expression” (through omission) for the sake of alliteration and assonance

Original	Anday
With a love that the winged seraphs of Heaven Coveted her and me.	Göklerde uçan melekler bile Kıskanırlardı bizi.
Tuğlu	Cebeci
Bir aşkla meleklerin bile kıskandığı Onu ve beni	Öyle bir aşk ki kanatlı Seraphları göklerin Kıskanmıştı onu ve beni
Alkan	Taştekin
Bir sevda ki gökte uçan melekler Kıskanırlardı bizi	Öyle bir aşkı ki bu, cennetteki melekler bile Kıskanırdı onu ve beni

In this poem, there is no example of consonance as described by the Kennedy and Gioia (2005: 867), i.e. “rimed words or phrases (which) have the same beginning and ending consonant sounds, as in *chitter* and *chatter*”.

4.2.2.3. Rhythm and Meter in “Annabel Lee”

For the rhythm of Annabel Lee, Hammond (1981: 161) states that “It bears all the hallmarks of careful revision (from a purely rhythmical standpoint it is perhaps the most perfect of all his poems) and critics are unanimous in praise of its symmetry and charm”. Hammond (ibid.) also claims that “The insistent, musical rhythm of the verses is akin to the endless sound of the waves”. Unlike his other poems, the lines indeed alternate between short and long ones; the long ones representing the strong waves rushing towards the shore and the short ones representing a relatively calm retreating of each wave. This is another perfect example of how sound and meaning can be intermingled in poetry. This is a subconscious attempt to put the poem’s reader in a mood where he or she feels the rhythm of the waves.

Another view supporting the relation between the rhythm and meaning in “Annabel Lee” comes from Bundrick, who claims that “the distinctive—some might say overly artificial—rhythm (which is a sort of loose anapest trimeter [[trimeter]] and tetrameter)”. It may be overly artificial but as Bundric (2011) claims, “Poe uses meter and rhyme to highlight the obsessive character of his speakers, and to examine the ways that these obsessions alter their perceptions of the world they inhabit”. Therefore, rhythm and meter of “Annabel Lee” is expected to be taken into consideration in the translations for the overall effect of the poem.

Anapest trimeter means that two unstressed syllables are followed by a stressed one. Poe mainly uses this but not regularly; it is alternated by iambs, where an unstressed syllable is followed by a stressed one. The irregularity is not limited to the meter; the lengths of the lines also vary. Studniarz (2015) explains and interprets these irregularities as follows:

Despite the much-emphasized “incantatory repetition,” or perhaps to counteract the oppressive force of the lexical and syntactic monotony, the poem’s construction displays a considerable irregularity. It is divided into six stanzas of unequal length, consisting of six, seven, or eight lines, and the length of a line varies, too, ranging from six to thirteen syllables. But the lines fall neatly into two distinct types: long ones, which contain four strong syllables, and short ones, which include three strong syllables. The alternation of the long and short lines and the presence of rhyme in the short, even-numbered lines undoubtedly point to the ballad stanza (...)

For a detailed analysis of meter, see the work by Studniarz cited above. For the purposes of the present study, it is sufficient to simply note that the rhythm and meter imitate the sound of waves and also represent the obsession of the narrator. Although the meter and rhythm is irregular, there is one thing that does not change, i.e. long lines alternated by the short ones. This alternation is present only in Anday's translation. The other translators do not seem to have taken this detail into consideration. Similarly, Anday is the only translator who tried to follow a syllabic meter. In Anday's version, the long lines consist of ± 11 syllables while the short ones consist of ± 7 syllables.

4.2.2.4. Refrain in "Annabel Lee"

In "Annabel Lee" there are two refrains: "in a/this kingdom by the sea" and various lines ending with the name "Annabel Lee" such as "By the name Annabel Lee", "I and my Annabel Lee", "My beautiful Annabel Lee". The first refrain (in a/this kingdom by the sea) occurs in the second lines of the first three stanzas and also occurs in the last line of the third stanza and the fourth line of the fourth stanza, which is not very common because a refrain is usually expected to occur at the same place in every stanza. However, the rhyme with the refrain is preserved in the following stanzas, so the refrain is not missed much. The second refrain, containing Annabel Lee, generally occurs in the fourth lines but, similar to the first refrain, this changes in the last two stanzas. The first refrain keeps the imagery of the seaside alive throughout the poem and therefore sustains the fairy tale-like atmosphere. And the second refrain, containing Annabel Lee, turns her name into an echo especially in the last stanza.

In brief, it can be said that there are two refrains in "Annabel Lee". The first one is "in a/this kingdom by the sea" and the second one is various lines ending with the words "Annabel Lee". For the use of refrain in the Turkish translations, it can be said that Anday preserved both refrains masterfully. Tuğlu followed the refrain pattern for "in a/this kingdom by the sea", but regarding the refrain lines containing the words "Annabel Lee", he added suffixes, moved "Annabel Lee" to the beginning or middle of the lines, and changed the order the refrain line (Stanza V). Alkan omitted the refrain "In this kingdom by the sea" in the second stanza. Until the last stanza, he followed the refrain pattern of the original but in the last stanza, where the refrains occur even more frequently than in the other stanzas like an echo or a cry, Alkan preserved only one of them. Cebeci preserved

“In a/this kingdom by the sea” in the same lines (except for stanza IV). He also added various suffixes to the words “Annabel Lee”. Similarly, Taştekin preserved “In a/this kingdom by the sea”, but she added various suffixes to the words “Annabel Lee”.

4.2.2.5. Word Choice: Connotation and Denotation in “Annabel Lee”

Similar to “The Raven”, “Annabel Lee” has a fairy tale-like start: “It was a many and many a year ago/In a kingdom by the sea,”. In addition to the first line which is kind of a paraphrase of “Once upon a time...”, “the kingdom by the sea” is a visual imagery that supports this fairy tale atmosphere. Anday translated “kingdom” as “ülke (country)” instead of “krallık (kingdom)”. Özdemir, who studied Anday’s version, argues that this decision of Anday causes a meaning loss because the word “krallık (kingdom)” has connotations that can take the reader to medieval ages but “ülke (country)” does not have such a connotation (Özdemir, 2014). However, one of the reasons for this choice may be the tendency of earlier translators towards domestication as also is the case for “The Raven”. However, he may have preferred “ülke” instead of “krallık” for the reasons of rhyme and alliteration. Tuğlu, Cebeci, and Taştekin translated it as “krallık (kingdom)” while Alkan preferred “diyar”. “Diyar” also means “country” but it has literary connotations mostly used in fairy tales, poems, and songs. Similar to “diyar”, “krallık” has more fairy tale connotations than “ülke” because in Turkish culture, most fairy tales are translated from other cultures and they very often involve kingdoms and princesses. Therefore, in this context, “krallık” and “diyar” are word choices that support the fairy tale atmosphere.

The second word that will be discussed here in terms of word choice of the translator is “maiden” in lines three and five; it means unmarried and virgin young lady. Anday and Taştekin translated it as “kız (girl, lady)”, Tuğlu and Alkan translated it as “genç kız (young lady)” whereas Cebeci also translated it as “kız (girl/lady)” in line three but preferred “kızoğlankız (virgin)” in line five, where the word occurs the second time. It is true that “Maiden” contains the meaning of virgin in it; however, “kızoğlankız” puts an extra emphasis on virginity, which does not seem to fit the narration of this heavenly love.

In line nine, the narrator says “But we loved with a love which was more than love”. All the translators but Anday provided a word-for-word translation for it. Anday translated it

as “Sevdalı değil karasevdalıydık”, which can be roughly backtranslated as “We weren’t just in love, we were passionately in love”. “Karasevda” is a strong and passionate but often hopeless love, a love where things go wrong, a love where the lovers are or will be separated. There is nothing wrong with the other translations but this is worth pointing out because it is an example of “creative transposition” Jakobson (1959: 118) suggests for poetry translation.

In the third and fourth stanzas, Poe uses organic imagery, i.e. “chilling/chilling and killing”. The first occurrence of it does not suggest that Annabel Lee died because of this cold, which is also the case for its translations. All the translators but Alkan preferred different versions of “üşümek (to get cold)”; Alkan translated it as “dondu (to be frozen)”. His version is closer to suggest death. As for the second occurrence, all the translators but Anday and Alkan followed a source-oriented approach and translated “chilling and killing” as “üşütüp öldürdü, üşüten ve öldüren, üşüterek öldürdü” (Tuğlu, Cebeci, Alkan, respectively). Alkan moved the translation of “chilling (dondurucu)” to the previous line to precede the word “wind”: “dondurucu rüzgar (chilling wind)”. Anday translated “chilling and killing” as “üşüdü gitti (got cold and left/went away/is gone)” (see the relevant lines in Table 4.20 below).

Table 4.20. Translations of “chilling and killing” by Anday and Alkan

Original	
That the wind came out of the cloud by night, Chilling and killing my Annabel Lee.	
Anday	Alkan
Bir gece bulutunun rüzgarından Üşüdü gitti Annabel Lee.	Bu yüzden esti gece o dondurucu rüzgar Böyle öldü Annabel Lee

4.2.2.6. Imagery in “Annabel Lee”

The first imagery in “Annabel Lee” is a visual one, “a kingdom by the sea”. This image suggests a time and place far away from ours (Shmoop Editorial Team, 2008), which makes their love a legendary one. Their love is so deep and strong that he dreams of his Annabel Lee every night (“For the moon never beams without bringing me dreams”;

example of visual imagery). Their love was such a love that even the “winged seraphs” (another example of visual imagery) were jealous of them. They were so jealous that “a wind blew out of a cloud” (example of kinesthetic imagery), a doing of angels he claims, “chilling” (example of tactile or organic imagery) his Annabel Lee. There are many other examples of visual imagery such as putting Annabel Lee in a sepulchre and her lying in it, or stars never rising. The last example of imagery is “the sounding sea” in the last line, which is an example of auditory imagery. This last line reads as “In her tomb by the sounding sea”, while in some versions it is “In her tomb by the side of the sea”.

As for the translations, Anday and Alkan omitted the word “winged”, which is a component of the original visual imagery “winged Seraphs” and translated this visual imagery as “göklerde/gökte uçan melekler” (the angels flying in the sky)”. With this translation, they weakened the visual imagery but added a kinesthetic one (uçan/flying). Tuğlu and Taştekin also omitted the word “winged” while Cebeci preferred a literal translation as usual “kanatlı Seraphları göklerin”. Turkish readers will not probably know what “Seraph” means and the imagery will be weak. All the other translators preferred “melek (angel)” so that it will be familiar to the reader.

Another example of imagery was a kinesthetic one; “a wind blew out of a cloud”. All the translators but Anday preserved this imagery but this was most probably because they all adopted a more source-oriented approach and ignored other stylistic features while preserving this kinesthetic imagery. As mentioned above, the poem also contains organic imagery, i.e. imagery appealing to bodily sensations, such as “chilling”. All the translations, by nature, convey this bodily sensation but their word choices are discussed in the relevant subsection.

4.2.2.7. Symbols and Allusions in “Annabel Lee”

Used repetitively in the poem and also addressed in the subsection “Imagery”, “the kingdom” is also a symbol of tyranny and cruelty because powerful “highborn” people can come and take everything they want without asking (Shmoop Editorial Team, 2008). This is suggested by the lines where Annabel Lee dies, her highborn kinsmen come and take her, leaving the narrator alone. This contributes to the idea that their love endures extreme difficulties; even the angels, universal representatives of good and light, are evil and do

harm to the lovers. The word choice of translators for “kingdom” is discussed under the title of “Connotation, Denotation, Word Choice”, so it will not be repeated here.

Another symbol is “the sea”, which mostly appears in the poem together with “the kingdom”. At first, the sea is just a part of the setting but in the fifth stanza it symbolizes an unknown twisted world where demons live. This is probably why Anday translated the “sounding” as “azgın (wild)”. Anday translated “the sea” as “sahil (seaside)”, he omitted the words “sepulchre” and “tomb” in his translation. Anday may be criticized in that he omitted major symbols including “the sea”. However, a wider perspective reminds that stylistic features should not be considered “in isolation, but in their relation to the entire system of expression” (Popovic, 1970). Therefore, it can be argued that Anday turned to this “shift of expression”, i.e. the aforementioned omissions because, unlike other translators, he followed a regular meter, which restricted the number of syllables he can use in a line (see Table 4.21 below for the final version of lines by Anday). Cebeci, Tuğlu, Taştekin, and Alkan translated “sounding” as the variations of “uğuldamak”, such as “uğuldayan/uğultulu”, which are not as strong as “azgın (wild)” and do not collocate with “deniz (sea)” in Turkish.

Table 4.21. Anday’s version of the last two lines of “Annabel Lee”

Original	Anday
In her sepulchre there by the sea In her tomb by the sounding sea	O azgın sahildeki Yattığın yerde seni

Allusion was previously defined as “a reference to something in history or previous literature” (Perrine, 1969: 134, 135) above. In this poem, Poe refers to seraphs and sepulchre. Seraph is defined as “an angel of the highest rank” (Cambridge Dictionary, 2019). Poe preferred “seraphs” over simply “angels” most probably because “seraph” is not an ordinary but an angel of the highest rank. Besides, an angel enemy of the highest rank means that his love was extremely great and significant. This subtle detail is lost in all the Turkish translators. All the translators but Cebeci translated it as “melekler (angel)”; Cebeci translated it as “Seraphları”; the problem is that it does not mean anything to the Turkish reader. Therefore, translating it as “Seraphları” into Turkish weakens the suggestion that their love was so great that even the angels were jealous.

The second allusion is “sepulchre”, which is a tomb-like grave defined as “a small room or building in which the bodies of dead people were put” (Rundell, 1995: 1294). Annabel Lee was too important and high-born to be buried in an ordinary grave, so Poe preferred this word over “grave” for the same reason as “seraph”. In the second line, he repeats the same thing but this time, he uses “tomb” instead. Tuğlu translated it as “mezar odası (burial chamber)”. This communicates the idea of “tomb”. This time even Cebeci translated it as “mezar/kabir (grave)”, not as “sepulchre” because it will not mean anything to the Turkish reader just like “seraph”. Anday does not even use any word to mean “grave”; he translated it as “yattığın yerde (where you lie)”. These two examples show that preserving a detail in the translation does not always add to the overall effect of a poem.

4.2.2.8. Metaphors and similes in “Annabel Lee”

In “Annabel Lee”, the line “And the stars never rise but I see the bright eyes” contains a metaphor; the narrator compares Annabel Lee’s eyes to the stars. Her eyes are (were) so bright even in his dreams that he does not need to see the stars; her eyes are enough for him. In the Turkish translations, there is, by nature, a relationship between the stars and Annabel Lee’s bright eyes; however, some translators, i.e. Anday, Alkan, and Tuğlu, interpreted the line quite differently (see the translations together with their backtranslations below given in Table 4.22).

There is also an example of simile in this poem in the line “The angels, not half so happy in heaven”. All the translators but Alkan translated it as similes. Anday paraphrased it as “We were happier than the angels”. Alkan’s translation is “Pek hoşnut değillerdi sanki gökte melekler (The angels did not look happy in the sky)”, which looks like a misinterpretation of the original.

Table 4.22. Comparison of translations of the metaphor “bright eyes”.

Original	Anday
And the stars never rise but I feel the bright eyes	Bu yıldızlar gözlerin gibi parlar (These stars shine like your eyes)

Alkan	Tuğlu
Gece yıldızlar doğar gözleri ışığında (The stars rise at night under the light of her eyes)	ve asla doğmaz yıldızlar anımsatmadan (and the stars never rise without reminding)

Taştekin	Cebeci
Ve yıldızlar çıkmaz asla, ama ben hissedirim (And the stars never rise but I feel)	Ve yıldızlar çıkmaz ama parlak gözlerini hissederim ben (And the stars never rise but I feel the bright eyes)

4.2.3. Stylistic analysis of “Eldorado” and its Turkish Translations

In “Eldorado”, metaphors, symbols, and allusions are intertwined. It should be noted that some allusions are also symbols and also metaphors. Here translations by the following translators will be studied: Erdoğan Alkan (Alkan, 2012), Osman Tuğlu (Tuğlu, 2017), Hande Taştekin in 2000 (Taştekin, 2012)¹², and Oğuz Cebeci in 1992 (Cebeci, 2010).

4.2.3.1. Rhyme in “Eldorado”

For the rhyme of “Eldorado”, McGann (2014: 127) comments as follows:

“A poem like “Eldorado,” for example, shows how much can be made by pressing a single rhyme on the poem’s title and then running that rhyme through a series of attendant rhymes. The complex rhyming cluster keeps returning the reader to the poem’s keyword, each time slightly shifting our angle of attention. This move argues (procedurally) that the word is what it appears to be, but that its appearances need careful attention. For a double historical meaning shadows the title word.”

“Eldorado” follows the rhyme scheme of AABCCB except for the last stanza where the first two lines do not rhyme. Table 4.23 below shows the rhyme scheme of “Eldorado” and those of its Turkish translations.

¹² From now on, to give the readers an idea about the chronology of the translations, the years given in parantheses for all the Turkish versions of “Eldorado” are the years when the poems were first translated.

Table 4.23. Rhyme scheme of "Eldorado" and its Turkish translations

Original	Alkan	Tuğlu	Cebeci	Taştekin	Original	Alkan	Tuğlu	Cebeci	Taştekin
Stanza I					Stanza III				
a	a	a	a	a	f	a	h	g	b
a	a	a	a	b	f	a	h	a	b
b	b	b	b	b	b	e	i	a	g
c	c	c	c	a	g	f	a	h	h
c	c	c	a	c	g	f	a	f	i
b	b	b	d	c	b	e	i	a	
Stanza II					Stanza IV				
d	b	d	e	d	h	g	j	h	b
d	b	d	a	b	i	g	k	i	j
b	a	e	a	b	b	e	l	a	k
e	d	f	f	e	j	h	m	f	b
e	d	f	d	f	j	h	m	a	l
b	a	g			b	e	l	d	

It is clearly seen from the table that Alkan and Tuğlu attempted to follow a similar rhyme scheme to that of the original. It is also seen that in Cebeci and Taştekin's translations, some stanzas consist of five lines instead of six.

4.2.3.2. Alliteration, Assonance, Consonance in "Eldorado"

The repetition is chiefly maintained through rhyming in this poem but there are also some examples of alliteration, which are as follows:

"Gaily bedight/a **g**allant knight",
 "In sun**sh**ine and in **sh**adow",
 "Singing a **s**ong"
 "Over the **m**ountains/of the **M**oon"
 "O'er **h**is **h**ear"
 "Fell as he **f**ound"

The first three examples above are from the first stanza. Similarly, Alkan's use of alliteration (the first three) is also mainly in the first stanza. The following lines contain examples of alliteration by Alkan:

"Cıvılcıvıl giysisiyle"
 "Yiğit, yılmaz bir şövalye"
 "Bir şarkı **d**udaklarında/ **D**olaşıp bütün **d**ünyada"

“Sür atını **dolu dizgin**”
 “Cesur şövalye **yaşlandı**”

In the first two lines, Alkan translated “gaily” as “cıvıl cıvıl” (“sparkly” or “colorful” in this context) and “gallant” as “yiğit, yılmaz” (“brave”, “unyielding”) both of which are reduplications. Reduplications are frequently used in Turkish and in this case, Alkan uses them masterfully to preserve both the rhythm and alliteration. He also avoids literal translation for the sake of alliteration in the fourth line (fifth line in his version) by translating “Had journeyed long” as “**Dolaşıp bütün dünyada**” (wandering all over the world). Similarly, he turns to reduplication again in the last stanza, line four (line two in his version), where he translates “**Ride, boldly ride**” as “Sür atını **dolu dizgin**” (Ride your horse at full speed). Instead of repeating the verb (ride) as in the original, Alkan repeats the adverb “dolu dizgin” is also commonly used in the phrase “hayatı doludizgin yaşamak” (live life to the fullest). This also fits perfectly to the underlying meaning of the poem, where “riding boldly” actually means “living to the fullest”. If translation is considered as a sum of losses and gains, this translation decision is definitely a gain. In the last example of alliteration by Alkan, a close analysis reveals that he actually semantically merged lines one and two of the second stanza and added a line of his own (see Table 4.24 below).

Table 4.24. Example of “shift of expression” for the sake of alliteration

Original	Alkan
But he grew old— This night so bold—	Ömür geçti, zaman aktı (Life has been spent, time flew) Cesur şövalye yaşlandı (The bold knight grew old)

As mentioned earlier, in this poem sound repetition is made mainly through rhymes and there are even less examples of assonance within lines such as “This knight **so bold**”. In Alkan’s translation, on the other hand, there are more examples of assonance than in the original:

As for Tuğlu’s translation, there is only one example of alliteration, where he translated “singing a song” as “bir şarkı şakıyarak”. “Şarkı şakımak” is a rare use in Turkish; the actual collocation is to “şarkı söylemek”, so Tuğlu’s effort to maintain the alliteration exactly in the same line (unlike Alkan) is quite obvious here.

In Cebeci's translation, there are two examples of alliteration; he translated "Gaily bedight" as "**K**uşanmış **k**eyifle" (dressed with joy) and "He met a pilgrim shadow" as "Rastladı bir **g**ezgin **g**ölgeye". As for Taştekin's translation, as in her other translations, she prefers a literal translation where there is no example of alliteration, assonance, or consonance.

In "Eldorado", neither Poe nor the Turkish translators except Alkan used consonance in the sense defined in this study. The following is the incidence of consonance in Alkan's translation, where the consonants "g", "z", and "l" are repeated in the words "güzel (beautiful)" and "gazel (autumn leaf)" and the vowels in these two words are different (see Table 4.25 below).

Table 4.25. Example of alliteration by Alkan

Original (Stanza II, lines 3–6)	Alkan	Back translation
And o'er his heart a shadow Fell as he found No spot of ground That looked like Eldorado	Bir gölgeyle yüreğinde Yollar tepip yaprak gazel Eldorado denen güzel Yeri bulamadı diye.	With a shadow over his heart Rode a long way in <i>spring and autumn</i> * Because he couldn't find Eldorado, the beautiful place

As can be seen in the back translation below, Alkan added the second line himself ("Yollar tepip yaprak gazel"). "Yaprak gazel" is a reduplication which literally means "leaf, autumn leaf" and it indicates a long journey extending over many springs and autumn under various conditions. This addition is a translation shift that can be considered a gain.

4.2.3.3. Rhythm and meter in "Eldorado"

For "Eldorado", Frank and Magistrle (1997: 113) say that it is "a four-stanza ballad with each stanza containing six staccato lines perfectly accenting a journey on horseback" as does the knight in the poem. Staccato is a musical term to denote "when the notes are cut short and do not follow smoothly" (Rundell, 1995: 1393). As for the poetic description of the rhythm in poetic terms, it is a mix of "dimeter and trimeter verses" (Pollin, 1972) i.e. there are either two or three feet in each verse.

For the rhythm of “Eldorado”, Fisher (2008: 48) argues that “The swift pace of this song suggests that life often passes rapidly before death is realistically faced, and the swift rhythm simultaneously hints that life should be alive and vital instead of mere passive passage through conscious existence”. This is also another perfect example of how sound and meaning is intermingled in poetry to create the targeted effect on the reader. This cooperation between the sound and meaning helps the reader not only hear the galloping of the knight’s horse, but it also helps him or her keep in mind the idea that time is passing as fast as a horse running at full speed, which is the main concern of the knight looking for Eldorado. For “Annabel Lee”, it was the alternating of long and short lines imitating the waves. Hence, it can be said that Poe was very well aware of this relationship between sound and meaning and he used it ingeniously in these two poems.

Having emphasized the importance of the rhythm to the overall meaning of the poem, a deliberate effort is observed in terms of rhythm and meter in Alkan’s translation, where he adopted the Turkish 8 syllabic meter.

4.2.3.4. Refrain in “Eldorado”

For the refrain in “Eldorado”, Worley (2013: 11) states that it is typical of a ballad; “in every stanza, the refrains “shadow” and “Eldorado” are repeated in accordance with the song-like quality of the poem. In this poem, Poe repeats the word shadow in the third line of each stanza and the word “Eldorado” in the sixth. Worley (2013: 12) also argues that the refrain of this poem reflects the aging of the knight to the point of his death. When the refrains and the flow of the narration are closely analyzed, it can be seen that she is right. In the first stanza, the knight rides his horse day and night (in sunshine and in shadow). Here, shadow has no negative connotation; it is more like part of the natural cycle. In the second stanza, however, “shadow” is a trouble, uneasiness now that he grew old and still found no sign of Eldorado. In the third stanza, “shadow” is a ghost, his inner voice of failure. And finally, in the last stanza “the Valley of Shadow”, it is the path to the unknown and, more likely, to death.

It is also worth to note in this poem that Poe keeps the words “shadow” and “Eldorado” but other words in the lines are not exactly the same in different stanzas (Worley, 2013: 12). See Table 4.26 below for the lines that form the refrain of “Eldorado” below.

Table 4.26. Lines containin refrain in “Eldorado”

	Shadow	Eldorado
Stanza I	In sunshine and in shadow	In search of Eldorado
Stanza II	And o'er his heart a shadow	That looked like Eldorado
Stanza III	He met a pilgrim shadow	This land of Eldorado?
Stanza IV	Down the Valley of the Shadow	If you seek for Eldorado

Above is a brief overlook of the refrain in the original. None of the translators made an effort to preserve the location of the refrain words (“shadow” at the end of the third lines and “Eldorado” at the end of sixth). The reason for this seems to be mostly their concern with rhyme, which is more obvious in Tuğlu’s and Alkan’s translations (see the examples in Table 4.27).

Table 4.27. Location of the refrain words in Tuğlu’s and Alkan’s translations

	Tuğlu	Alkan
Stanza I Lines 3 and 6	Gölgede ve altında güneşin Eldorado'yu bulmak için	Güneş gölge aldırmadı Eldrado'yu aradı
Stanza II Lines 3 and 6	Ve bir gölge düştü yüreğine onun yeryüzünde Eldorado'nun	Bir gölgeyle yüreğinde Yeri bulamadı diye
Stanza III Lines 3 and 6	gezgin bir gölgeye rastladı o bu Eldorado	Bir başka gezginin ruhu Diye o gölgeye sordu
Stanza IV Lines 3 and 6	Gölge vadisinden aşağı doğru Arıyorsan eğer Eldorado'yu	Gölgeler vadisine doğru Bulursun Eldorado'yu

In other translations by Taştekin and Cebeci, the lines containing the refrains were translated randomly.

4.2.3.5. Imagery in “Eldorado”

The first major image in “Eldorado” is “shadow”. As mentioned earlier, shadow has a different meaning in each stanza; therefore, the image changes accordingly in each stanza. All the translators translated it as “gölge (shadow)” in all instances. “Gölge” more or less has similar connotations in Turkish but it does not have as strong ominous connotations as

“shadow” in the example of “Valley of Shadow”. The only creative transposition attempt is by Alkan in the third stanza. He also translated “shadow” as “gölge”, but a close examination of the back translation of his version reveals that he merged the first two lines and split the third line such that the words “pilgrim” and “shadow” are in separate lines now. In the original, “pilgrim” is used as an adjective while in Alkan’s translation it is a noun. In the original, the possibility that “shadow” is a ghost or spirit is not explicitly stated, but Alkan explains it in the third line: “spirit of another pilgrim” (Table 4.28). This line definitely strengthens the imagery but this translation gain comes at a price; some may justifiably argue that the literary/poetic value is in the fact that it is not explicitly stated and it is not the translator’s place to explain what the poet/writer chose to keep implicit.

Table 4.28. Shift of expression explaining the imagery in Alkan’s translation

Original	Alkan	Back translation
And as his strength Failed him at length He met a pilgrim shadow	Bütün gücü bittiğinde Bir gölge çıktı önüne Bir başka gezginin ruhu	When all his strenght failed him A shadow came his way Spirit of another pilgrim

The second major imagery is the young “gaily bedight gallant knight” getting old with diminishing strength as the poem proceeds. All the translators used different words for “gaily bedight” such as “cıvıl cıvıl giysisiyle” (Alkan), “parlak giysisiyle” (Tuğlu), “neşe ile kuşanmış” (Taştekin), and “kuşanmış keyifle” (see Table 4.29). As already mentioned above, word choices of Alkan and Cebeci seem to be affected by rhyme and alliteration concerns.

Table 4.29. Different translations of the visual imagery of “gaily bedight” in “Eldorado”

Original	Cebeci	Taştekin
Gaily bedight A gallant knight	Kuşanmış keyifle Yiğit bir şövalye	Neşe ile kuşanmış Yürekli bir şövalye

Alkan	Tuğlu
Cıvıl cıvıl giysisiyle Yiğit, yılmaz bir şövalye	Parlak giysisiyle, Cesur bir şövalye

As for the word choices of translators for “gaily”, “bedight”, and “gallant”. Taştekin and Cebeci translated “bedight” as “kuşanmış” (verb) while Alkan and Tuğlu translated it as “giysisiyle” (noun). “Kuşanmak” is an older word for “giyinmek” (to get dressed), which is similar to “bedight”, an archaic word for “to dress”. The reason for Poe’s choice of archaic words here is to support the imagery of glorious knighthood.

The second word that will be discussed in this imagery is “gaily”. There are three different definitions for “gaily”, two of which are “in a happy cheerful way” and “having bright cheerful colors” (Rundell, 1995: 579). A closer look at the translations reveals that Cebeci and Taştekin interpreted it as the first definition (in a happy cheerful way) and they translated it as “keyifle” and “neşe ile”, respectively. As for Alkan and Tuğlu, they interpreted it as the second definition (having bright cheerful colors) and translated it as “cıvıl cıvıl” and “parlak”, respectively.

The last component of the imagery is the adjective “gallant”. Cebeci, Alkan, Taştekin, and Tuğlu translated it as “yiğit”, “yiğit, yılmaz”, “yürekli”, and “cesur”, all of which have more or less the same meaning “brave”, but “yiğit” and “yürekli” have a little bit more heroic connotations compared to “cesur”. It is also worth to note that Alkan translated it as two words, “yiğit, yılmaz” (brave, unyielding) probably for reasons of alliteration and rhythm.

4.2.3.6. Symbols and Allusions in “Eldorado”

As mentioned several times before, “shadow” has different meanings and functions in each stanza, and earlier. Symbol had previously been defined as “something that means more than what it is” (Perrine, 1969: 82). In the first stanza, “sunshine and shadow” is something more than just “sunshine and shadow”. For example, it is a symbol for “day and night” to suggest that the knight’s journey was constant. It is also a symbol that means he had this journey “under different conditions (good or bad)”¹³. All the translators but Alkan

¹³ One cannot help but think of “the long journey” of our local “knight”, the great poet Aşık Veysel, because the resemblance of symbolism and metaphors of “day and night” and “a long narrow road” in his “Uzun İnce bir Yoldayım” with those in “Eldorado” is worth to note. In Aşık Veysel’s “Uzun İnce bir Yoldayım”, “gündüz gece” is also a symbol for the constant cycle, the ticking clock, and good and bad moments in life, and as often claimed, it is also a symbol for the fact that Aşık Veysel is actually blind and his day is no different from night. And the “uzun ince yol (a long narrow road)” he has no choice but walk without a break is a metaphor for life similar to “the long journey” of the knight in “Eldorado”.

translated it literally; Alkan translated the line as “Güneş gölge aldırmađı”, which can be back translated as “He did not mind whether it is sunshine or shadow”, which is definitely one of the implications, but this implication was not that explicit in the original. It emphasized the “even under tough conditions” interpretation more than the “ceaselessly” one.

The second and probably the most important symbol in the poem is Eldorado. As mentioned earlier, the poem is often claimed to be inspired by the California gold rush. However, it is clear that Eldorado is a symbol for “Poe’s lifelong search for intellectual and emotional fulfillment” (Hammond, 1981: 161). All the translators kept the word “Eldorado” as is. Regarding the translations of the word “Eldorado”, there are two details worth to note. The first one is that Taştekin added a translator’s note that can be translated as “Eldorado is an imaginary place where life is good and everything is abundant. It is a country though to exist in South Africa”. The second detail is that Alkan added “güzel” (beautiful) in his translation in the last line of the second stanza although the original does not have such an adjective. With this addition, which is an example of translation shift, Alkan created rhyme and consonance. See the last three lines of the second stanza and Alkan’s translation of them below in Table 4.30.

Table 4.30. Translation of the symbol “Eldorado” by Alkan

Original	Alkan
Fell as he found No spot of ground That looked like Eldorado	Yollar tepip yaprak gazel Eldorado denen güzel Yeri bulamadı diye.

Another difference regarding the word “Eldorado” in this poem is in the last line of the third stanza. Since Eldorado is an imaginary place, some call it a “city”, some call it a “country”, and some “land”. The aforementioned line and its Turkish translations are presented below. Cebeci, Taştekin, and Alkan translated it as “ülke (country)”, “diyar (land)”, and “place”, respectively, while Tuğlu omitted it in his translation (Table 4.31).

Table 4.31. Comparison of how different translators interpreted the symbol “Eldorado”.

Original	Cebeci	Taştekin
This land of Eldorado?	Bu Eldorado denilen ülke?	Bu Eldorado diyarı?

Tuğlu	Alkan
bu Eldorado?	Eldorado denen bir yer

Another major translation shift in Alkan’s translation is about the symbol of Eldorado. In the original poem, the knight asks the shadow where to find Eldorado. In Alkan’s translation, the knight also asks whether it exists or not? This addition also seems to be for rhyme reasons. See the relevant lines below in Table 4.32.

Table 4.32. Shift of expression (through adding a new line) by Alkan regarding the symbol “Eldorado”

Original	Alkan	Back translation
"Shadow" said he, "Where can it be This land of Eldorado	"Eldorado denen bir yer Var mı? Nerde, varsa eğer? Diye o gölgeye sordu	A place called "Eldorado" Does it exist? If it does, where is it? He asked that shadow

The last symbol in “Eldorado” is “the Valley of the Shadow”, which is also an allusion to the bible: “Even though I walk through the valley of the shadow of death, I will fear no evil” (Psalm: 23, 4). All the translators translated it similarly as “gölge/gölgeler vadisi”. This allusion may be more familiar to the mostly Christian readers of Poe compared to the Turkish readers.

4.2.3.7. Metaphors in “Eldorado”

In the second stanza, “O’er his heart a shadow/Fell as he found” the “shadow” is a metaphor for the knight’s despair for not being able to find Eldorado despite his long search and old age. Although not as strong, “Gölge (shadow)” has a similar connotation as in the phrase “mutluluğuna gölge düşürmek”, which can be back translated as “to cast a shadow over one’s happiness” in Turkish. All the translators translated it similarly, but it is worth to note that unlike other translators who translated “heart” as “yürek” Taştekin preferred “kalp”; “yürek” is used more often than “kalp” in heroic narrations.

4.2.4. Stylistic Analysis of “To Helen” and its Translations

In this section, a stylistic analysis of the poem “To Helen” (1831) and its Turkish translations by İlhan Berk (Eyüboğlu, 2012)¹⁴, Oğuz Cebeci in 1992 (Cebeci, 2010)¹⁵, Erdoğan Alkan (Alkan, 2012), Osman Tuğlu (Tuğlu, 2017), and Hande Taştekin in 2000 (Taştekin, 2012) will be conducted.

4.2.4.1. Rhyme in “To Helen”

As can be seen in Table 4.33 below, the original rhyme scheme of “To Helen” is different for each stanza. The rhyme schemes of translations were organized starting with the closest to the original.

Table 4.33. Rhyme scheme of “To Helen” and its Turkish translations

Original	Alkan	Tuğlu	Berk	Cebeci	Taştekin
Stanza I					
a	a	a	a	a	a
b	b	b	b	a	b
a	a	a	c	b	a
b	b	b	b	c	c
b	b	a	c	a	d
Stanza II					
c	c	c	c	d	a
d	d	d	d	e	g
c	c	c	d	f	h
d	d	d	c	f	h
c	c	c	d	f	c
Stanza III					
e	e	e	c	f	a
f	f	f	e	g	g
f	f	f	c	b	h
e	e	e	e	f	h
f	f	f	c		c

Similar to his other translations in the same book, Tuğlu’s rhyme scheme is almost the same as Poe’s; the only difference is in the last line of the first stanza. To achieve such a similar rhyme scheme, Tuğlu turned to some translation shifts. For example, in the first

¹⁴ It is not known if this is the year when the poem was first translated.

¹⁵ From now on, the years given in parentheses for all the Turkish versions of “To Helen” are the years when the poems were first translated to give the readers an idea about the chronology of the translations.

stanza, he moved the word “gently” in the third line to the second line in his translation. Similarly, in the second stanza he switched the order of the last two lines for the sake of rhyme (Table 4.34). He also preferred the word “sima” for “face” instead of “yüz” so that it rhymes with “Roma” (see Table 4.34 below).

Table 4.34. Example of shift of expression through reorganizing the order of lines for the sake of rhyme by Tuğlu

Original	Tuğlu
On desperate seas long wont to roam, Thy hyacinth hair, thy classic face, Thy Naiad airs have brought me home To the glory that was Greece, And the grandeur that was Rome.	Umutsuz denizler gezmeye alışkın çoktan O sümbül saç, o klasik sima. Götürdü beni eve o su perisi havan, O ihtişama ki oydu Roma, (Rome) O şana ki oydu eski Yunan. (Greece)

Similarly, Alkan switched the order of “hyacinth hair” (sümbül saçların) and “classic face” (eskil yüzün) within the second line of the second stanza (see Table 4.35 for the relevant lines).

Table 4.35. Example of shift of expression through changing the order of expressions within the line by Alkan

Original	Alkan
Thy hyacinth <u>hair</u> , thy classic <u>face</u> , The Naiad airs have brought me home The glory that was Greece,	O eskil <u>yüzün</u> ve sümbül <u>saçların</u> Peri türkülerin getirdi beni evime Sahillerine utkulu Yunanistan' ın

Another detail worth to note regarding rhyme is that Alkan and Cebeci preserved the internal rhyme in the first line (see Table 4.36).

Table 4.36. Examples of internal rhyme in “To Helen” and its translations

Original	Alkan	Cebeci
Helen, thy beauty is to me	Helen, güzelliğ in benim iç in	Helen, sen in güzelliğ in

4.2.4.2. Alliteration in “To Helen”

The most prominent alliteration in this poem is “the weary, way-worn wanderer” in the fourth line of the first stanza. Tuğlu’s effort to provide a similar alliteration is the most obvious. See the original line and the Turkish translations below (Table 4.37).

Table 4.37. Examples of alliteration in “To Helen” and its Turkish translations

Original	Tuğlu	Alkan
The w earry, w ay- w orn w anderer	O y orgun, y ıpranmış y olcuyu taşır	Y orgun, bezgin y olcuyu ağır ağır
Cebeci	Taştekin	Berk
O y ol y orgunu g ezgini taşır	Bitkin, yıpranmış g ezgin yol alır	Bir g ezegeni yavaşça, ezik, bitkin

The next occurrence of alliteration is in the second line of the second stanza, “thy **h**yacinth **h**air”. Its literal translation is coincidentally also alliteration: “sümbül saç”, so the translators did not have to make an extra effort here. It bears repeating that these sound devices do not necessarily need to be exactly in the same place in the translation. Other examples of alliteration are “Thy Naiad airs **h**ave brought me **h**ome” and “How statue-like I see thee stand”; however, Turkish versions do not have notable instances of alliteration.

4.2.4.3. Rhythm and meter in “To Helen”

For the meter of “To Helen”, Wilson (1926: 682) stated that it was iambic, but Poe violated one of the rules he himself laid down, “that the first foot must give the key to the metrical movement. This poem is iambic: therefore, the first foot must be an iambic. “Helen” (the first word of the poem) is a trochaic foot.” The reason for this, he claimed, was that the word “Helen” was such an effective symbol of beauty that Poe broke his rule of meter for the sake of a greater beauty. For the Turkish translations, no attempt at a syllabic meter was observed as opposed to the translations of the first three poems. Nevertheless, it can be said that Alkan tried to keep the number of syllables in the lines balanced.

4.2.4.4. Imagery in “To Helen”

“To Helen” is the shortest of the four poems selected for this study, but it is also the poem where the word choices of translators differ the most. For example, in the first stanza, the

following lines have two types of imagery, visual and smell, and five translators used four different words for “bark” (“kalyon”, “kadirga”, “yelkenli”, and “gemi”), and all the translators chose different words for “perfumed sea” (“kokulu”, “hoş kokulu”, “esans kokulu”, “mis gibi”, “burcu burcu kokan”). These two examples could have also been studied in the section about the word choices, but these are also examples affecting the imagery in the poem. It should also be noted that these imageries are part of a simile where Helen’s beauty is compared to them.

Helen, thy beauty is to me
Like those Nicéan barks of yore,
That gently, o’er a perfumed sea

To study the first example, i.e. the translations of “bark”, let us define it first. It is defined as a “sailing ship” or “a small vessel that is propelled by oars or sails” (Soukhanov, 1994: 658). Hence, the imagery is historical ships sailing gently. As for the Turkish translations, “kadirga” and “kalyon” (Alkan’s and Alkan’s and Berk’s translations, respectively) have almost the same meaning: both are the names given to war ships which had sails and oar (Türk Dil Kurumu, 2019). Considering the current technology of war ships and context of the poem, it is obvious that these are “historical” war ships and Poe must have preferred “bark” over simply “ship” for a reason, which is his endeavor to draw an ancient Greek imagery throughout “To Helen”. Cebeci and Taştekin translated it as “Yelkenli” (sailboat), which obviously also has sails, but they are not big historical ships. As for the last translation, i.e. “gemi” (ship) by Tuğlu, it is not an “incorrect” translation because “barks” are ships indeed but the detail is lost, which weakens the imagery.

As for the second imagery, “perfumed sea”, Cebeci translated “perfumed” as “kokulu” (with a smell). It does not specify whether it is a good or bad smell. Tuğlu translated it as “esans kokulu” (with perfume smell) and Taştekin as “hoş kokulu” (with nice smell) while Berk and Alkan translated it as “mis gibi” and “burcu burcu” (both mean “fragrant”), respectively. The difference here is that the latter are more local expressions compared to the first, which means that Alkan’s and Berk’s versions are more target-oriented, which may be argued to have strengthened the imagery.

4.2.4.5. Word choice in “To Helen”

The last two lines of the second stanza contain the words Greece and Rome. It must be clear by now that this poem is filled with references to ancient Greece and Rome from top to toe, and Greece is not the present-day country Greece and Rome is not the capital-of-Italy Rome; they refer to ancient Greece and Rome. However, Cebeci, Taştekin, and Alkan translated it as “Yunanistan”, which is the name of the present-day country in Turkish.

Next, the translations of the word “wanderer” in the fourth line of the first stanza and “native shores” in the following line will be discussed. Cebeci and Taştekin translated “wanderer” as “gezgin” (traveller), Tuğlu and Alkan as “yolcu” (“passenger”), and Berk as “gezegen” (“planet”?). The first one (“gezgin”) implies that the person wandered a lot while the second (“yolcu”) does not. This detail seems to matter because the first line in the following stanza reads as “On desperate seas long wont to roam”. Alkan and Tuğlu, on the other hand, must have preferred “yolcu” over “gezgin” for the reasons of alliteration. “Gezgin” would also alliterate with “bezgin” (weary) in Alkan’s translation but it would probably be too much repetition. See the relevant lines below in Table 4.38.

The other word choice, in the same sentence, that will be discussed is the translation of “native”. Alkan, Tuğlu, and Berk translated it as “doğduğu” (where he was born), Cebeci as “memleketinin” (his home town), and Taştekin as “kendine ait” (which belongs to himself). As is clear also in the third line of the second stanza (Thy Naiad airs have brought me **home**), the narrator is referring to his home town. Hence, Taştekin’s translation makes little sense. Interestingly, all the translators but Berk translated “home”

Table 4.38. Comparison and discussion of word choices for “wanderer” and “native”

Original	Alkan
The weary, way-worn wanderer bore To his own native shore	Yorgun, bezgin yolcuyu ağır ağır Doğduğu kıyılara taşır
Tuğlu	Cebeci
O yorgun yıpranmış yolcuyu taşır Doğduğu sahillere	O yol yorgunu gezgini taşır Kıyısına kendi memleketinin
Berk	Taştekin
Bir gezegeni yavaşça, ezik, bitkin O doğduğu sahillere	Bitkin, yıpranmış gezgin yol alır Kendine ait kıyıya doğru

(in the second stanza, just mentioned) literally as “ev”. In English, home may mean native country or city, but in Turkish “ev” is the limited space people live in that is surrounded with walls. In Turkish, it could be translated as “yurduma” (as Alkan did), or as “memleketime” or “doğduğu” as most of the translators did with the translation of “native”.

Another difference of word choice is in the translation of the following line by Cebeci. All the other translators translated “desperate” as “umutsuz” (desperate) and “wont” as “alışkın” (used to, accustomed), whereas Cebeci translated “desperate” as “yapayalnız” (lonely) and wont as “özler” (misses). Both actually seem to be misinterpretations rather than different word choices (Table 4.39).

Table 4.39. Example of misinterpretation in the Turkish translation of “To Helen”

Original	Cebeci
On desperate seas long wont to roam,	Gezmeyi özler yapayalnız denizlerin üstünde

Another major difference in word choices is in the translations of “classic face”. Since it is not very clear what a “classic face” is, the translators seemed to have felt free to interpret it as they wished. See all the versions below. “Eskil” (antique) is defined as “related to Greek-Latin history and civilizations” (Türk Dil Kurumu, 1974). It may be an exact counterpart of “classic” in this context but the problem is that the word is not familiar to most of the Turkish readers. They will either skip it and only guess what it may mean based on its similarity with the word “eski (old)”, or if they take the time to look it up, their reading will be interrupted. Back translations of the other versions are “immortal”, “noble”, “Greek”, and “classic” (Table 4.40).

Table 4.40. Comparison and discussion of word choices for “classic” by different translators

Original	Alkan
Thy hyacinth hair, thy classic face,	Eskil yüzün ve sümbül saçların
Berk	Taştekin
Ölümsüz yüzün, sümbül saçların	Sümbül saçların, asil yüzün
Cebeci	Tuğlu
Yunanlı yüzün, sümbül saçların	O sümbül saç, o klasik sima

Finally, it is worth to note that Alkan's word choices, such as "burcu burcu" and "peri türküleri", noticeably suggest a tendency to domestication.

4.2.4.6. Symbols and Allusions in "To Helen"

This relatively short poem is full of symbols, which are mostly historical allusions to ancient Rome and Greece.

"(...) it is indisputable that "To Helen" contains strong symbolic overtones. Helen's beauty is associated with "Nicéan barks of yore", with "the glory that was Greece", "the grandeur that was Rome", with "regions" that was "Holy-Land". All these images convey strong pictorial connections associated with eternity, bridging the gulf between the ancient past and the immediate present, and with religious concerns."

(Fletcher, 2018: 37)

The very title and the addressee of the poem is an allusion to the Greek goddess, Helen. It is no secret that Poe loved writing about the beauty of women and he felt free to exaggerate their beauty as much as he could. This time, he has a strong head start since Helen is already known to be the most beautiful woman in the world. Since it is a private name, the Turkish translators did not have much of a choice, but Berk translated it as "Helena", used more often in Greek drama in Turkish, while the others kept the English "Helen". In addition, he changed the title of the poem as "Helena" (Helen) instead of "Helena'ya" (To Helen).

The second allusion in the poem is in the second line, "the Nicéan barks of Yore". "Nicéa" (Nicaea or Nicea) was an ancient city "in what is now northwest Turkey" (Stead, 1973: 85), İzmit. Most of the translators kept the original; Cebeci and Tuğlu made no change except removing the accent over the letter "é". They even kept the English suffix "-an" which means "of/belonging to" while Alkan removed the suffix in his version: "Nicea". Since the Turkish version of the ancient city is "Nikea", it would be better to change the letter "c" to "k". What is more interesting is the translations by Berk and Taştekin. Berk preferred the present name of the town, İzmit. It is true that İzmit and Nicéa refer to the same geographical location but the problem here is that the poem is full of ancient Greek allusions and "Nicéa", whose connotations are significantly different from "İzmit", is one of them. If anything, "İzmit" is associated with the Ottoman Empire which was established centuries after the ancient time Poe was referring to. İzmit was even the capital of the

Ottoman Empire for a short time, and vastly and primarily known for its pottery art today. As for Taştekin's translation, she clearly misunderstood the place because in her footnote she explains that "Nice is a city by the seaside in France"¹⁶.

The next allusion is Naiad, "a female spirit who, according to ancient Greek stories, lived in a lake, stream, or river" (Rundell, 1995: 940). It was the "general name given to the fresh water nymphs"; they were "thought to have prophetic or oracle power, and to inspire men with the same, and to give them the gift of poetry" (Smith, 1849a: 1216). Table 4.41 below shows how different translators chose to render this allusion into Turkish. While Berk kept it the same, Tuğlu and Taştekin rendered it as "su perisi" (water fairy/nymph). Interestingly, Cebeci omitted the word and his version of the line is "Senin havaların getirmişti beni eve", which can be back translated as "Your airs brought me home". Finally, Alkan simply translated it as "Peri" (fairy) without even specifying that it was a "water nymph" kind of fairy. Translating "Naiad" as "su perisi" has an advantage and a disadvantage. The advantage is that the readers will be familiar to "su perisi" compared to "Naiad". The disadvantage is that allusion to Greek mythology is lost.

There are also major differences in the translations of "airs" part of the "Naiad airs". See the original line and its Turkish versions below, ordered from the most literal to the least. Berk, Tuğlu, and Cebeci translated "airs" literally as "havalının/havan"; there is no problem in their translations since the meaning range of "hava" is as wide as its English

Table 4.41. Comparison and discussion of word choices for "Naiad airs" by different translators

Original	Berk
Thy Naiad airs have brought me home	Çekti yurduma Naiadehavalının
Tuğlu	Cebeci
Götürdü beni eve o su perisi havan	Senin havaların getirmişti beni eve
Taştekin	Alkan
Su perisi edaların götürdü beni evime	Peri türkülerin getirdi beni evime

counterpart "air"; it can mean any of the possible interpretations. The major differences mentioned above are in the translations by Taştekin and Alkan. Taştekin interpreted "airs" as "manner" while Alkan interpreted it as "song", to be more specific "folk song" (türkü).

¹⁶ This is our translation; the original footnote reads as "Nice, Fransa'da, deniz kıyısında bir şehirdir. (ç.n.)".

A reasonable explanation for Alkan's interpretation is that he confused "naiads" with "sirens", "mythical beings who were believed to have the power of enchanting and charming, by their song, anyone who heard them" (Smith, 1849b: 840), again in Greek mythology. These more specific interpretations draw a more clear imagery while, on the other hand, narrow the polysemy of the original.

The last allusion in the poem is "Psyche" in the last three lines of the last stanza. The beauty in "To Helen" starts from a physical one toward a spiritual one. Psyche, "breath" or "the soul," occurs in the later times of antiquity, as a personification of the human soul, which is purified by passions and misfortunes, and is thus prepared for the enjoyment of true and pure happiness" (Smith, 1849b: 564).

The agate lamp within thy hand
Ah, Psyche, from the regions which
Are Holy-land.

And the agate lamp in Psyche's hand is a reference to the allegoric story of Psyche, Amor, and Venus in Greek mythology¹⁷. We have already mentioned that Poe had revised the line and changed "The folded scroll within thy hand" to "The agate lamp within thy hand".

Considering the story behind the lamp, this change seems to be a fine improvement.

Psyche is a relatively known element of Greek mythology, so the translators kept it as is in their versions.

¹⁷ Psyche is so beautiful that Venus gets jealous of her. She tells another god, Amor, to curse Psyche with a bad man, but seeing her beauty, Amor falls in love with Psyche. He moves Psyche to a secret place where Venus cannot find her. He visits Psyche every night but they always meet in darkness and Amor leaves every morning before dawn. Psyche's jealous sisters urge her to see Amor's face and one night curiosity gets better of Psyche and while Amor is sleeping, she approaches him with a lamp in her hand. Upon seeing how handsome he is, she drops hot oil on Amor's shoulder. He wakes up, and offended by her mistrust, he stops visiting Psyche. Venus finds Psyche, she uses her at very hard and disgusting labors. Psyche suffers a lot. Amor, still secretly in love with Psyche, helps her with her labors. With Amor's help, Psyche overcomes Venus's jealousy and becomes immortal. She and Amor live together happily ever after (Smith, 1849b: 564).

5. CONCLUSION

In this work, Turkish translations of the selected poetry of Poe were studied. Both textual and extratextual analyses of these poems were provided. The main research question was to explore to what extent a poem's stylistic features account for the preservation of the expressive and aesthetic functions of a poem. Therefore, semantico-stylistic analysis was performed on four poems by Poe where form and meaning were highly intertwined to see to what extent stylistic equivalence and the desired effect on the reader were achieved by the Turkish translators. Individual stylistic elements of the source text and the target text were investigated along with their relation to the entire system of expression. Shifts of expression and their semantico-stylistic interpretation are identified as part of the textual analysis. In other words, considering the shifts of expression, this study investigated how the transfer process of stylistic features affected the semantic content and the overall effect of the poems on the reader.

The issue of text types was one of the key elements determining the methodology adopted in this study. Therefore, a brief discussion of poetry and poetry translation is given followed by a literature review of related works. The present study is different from the other studies on the translations of Poe's poetry in that 1) It includes all available translations of the selected poems, 2) The textual analysis is more comprehensive, 3) In addition to the most popular and widely translated poems, i.e. "The Raven" and "Annabel Lee", two more poems, "Eldorado" and "To Helen", where form and meaning is highly intertwined were included in the study to provide a larger data.

In addition to text types, language functions and equivalence were also the key elements determining the methodology. Therefore, they were briefly discussed as theoretical background for the methodology. An account of semantico-stylistic analysis was then provided along with the definitions of stylistic features used as criteria and the concept of shifts of expression. Semantico-stylistic analyses of the poems were followed by an extratextual analysis that sheds light on Poe's life, his works, his views on art, and the journey of his works in the Turkish literary polysystem.

In this study, three subquestions were posed in Introduction. Here these questions will be restated and the answers will be provided:

- 1) *What are the aspects that characterize poetry as a literary form and what do they imply for poetry translation?*

Text types have always been relevant in translation, both in theory and practice. Poetry, however, has been the most controversial of all text types. To understand why poetry translation has been so controversial, what poetry is should be discussed in detail first. A detailed definition and discussion are provided in Chapter 2. Here it can be summarized that poetry is a form of literature, a language where form i.e. style is at the forefront. In poetry, a lot is said with few words, so most of the meaning is hidden in the form. The primary purpose of poetry is to make the reader feel what it wants to tell rather than stating it explicitly. To achieve this goal, the poet turns to various aesthetic and stylistic devices such as rhythm, meter, rhyme, alliteration, repetition, metaphors, and symbols. These form-related features contain semantic loads in them. For example, in *Eldorado*, the short and fast lines aim to enhance the feeling that time passes really fast as the knight's life passes fast. Similarly, in *Annabel Lee*, where the setting is the seaside, the long and short lines alternating imitate the waves hitting the shore and fading away, which makes the reader feel the atmosphere without even realizing. These definitions and examples support that form and meaning are intertwined in poetry, which is the starting point of the present study.

As for poetry translation, it is often argued that it cannot be translated and therefore only a literal translation can be provided for the reader who does not speak the original language so that he or she can appreciate the poem. The reason behind this objection is understandable considering the complicated relationship between the form and meaning in poetry. However, to argue that literal translation of a poem given side by side with the original is sufficient to understand and appreciate a poem only suggests a superficial understanding of poetry as a literary form and does not do justice to the complicated nature and dynamics of a poem. Besides, poetry has been translated since time immemorial, and some translations are appreciated even more than the original and they withstand for decades. The opposite view argues that poetry can be translated, but the resulting text should be a poem in its own right. What is lost and gained in the process and to what extent a stylistic equivalence is achieved falls within the scope of translation criticism.

2) *How is stylistics relevant to translation and can stylistic analysis be used as a method of translation criticism?*

Originally a field of literature, stylistics is also related to translation studies. As discussed above, form and meaning is intermingled in poetry, and form is mainly related to style. Translation of any type of text requires first understanding the source text as a whole, its intratextual and extratextual dynamics, context etc. The first step in translating poetry, as in any text, is to understand it, and stylistic analysis offers a systematic means for that. The second stage is to transfer these stylistic features to the translated text, which is a complicated process since form and meaning are intertwined in poetry. The challenge in poetry translation is to handle this complex relationship. Stylistic analysis, or semantico-stylistic analysis to be more precise, provides criteria for evaluating the equivalence and exploring the translator's strategies. More importantly, semantico-stylistic analysis is a method of empirically verifying that there can be gains in a translation as well as losses, which revolutionized the understanding of translation and translation criticism. This issue is discussed in detail in Chapter 3.1 and this discussion reveals that semantico-stylistic analysis can be an effective method for evaluating poetry translation especially when form is as prominent as in the selected poems by Poe. However, it cannot be argued that semantico-stylistic analysis is the most effective and the appropriate method for every type of poetry. For example, rhyme, rhythm, and alliteration are of significant importance in the selected poetry but it may not be the case for modern free-verse poems. The second limitation of this method is that although the main purpose was to provide objective criteria, the investigation of the stylistic features and their semantic implications, by nature, involves subjective interpretation. Therefore, every individual attempt on the same poems is valuable in that each provides different perspectives.

3) *How did the Turkish translators handle the stylistic features of the poems?*

In this study, a detailed analysis was conducted on the stylistic devices used by Poe and how these individual devices affected the semantic content, or more simply the meaning, of the poems. Following the analysis of the original poems, multiple Turkish translations of each poem were investigated with the following questions in mind:

- To what extent did the Turkish translators of the poems take the stylistic features of the original poems into consideration while translating?
- What kinds of strategies did they employ while transferring the stylistic features? What is lost and gained in this process, i.e. what kinds of translation shifts are present in their versions? In other words, how did their choices affected the meaning hidden in the stylistic features in their transfer process?

The first poem analyzed here was “The Raven”. It has been translated into Turkish since 1928, shortly after the declaration of the Turkish republic. In this study, all available translations of “The Raven”, by eight different translators, were included. Of these eight translations, it was observed that Tamer and Baykara paid the most attention to the style of the original and made the most effort to make their renderings able to stand alone as poems themselves. Similar to Poe, they followed a regular rhyme scheme wherever possible. Unlike the other translators, they also employed internal rhymes. Another important feature in “The Raven” was rhythm. As already explained above, Poe employed a regular rhythm and his use of rhythm had semantic implications in his poems. As for the translations, Tamer and Baykara adopted 8+8 syllabic meter. In the Turkish literature, meter types such as iambs or anapests, or feet like pentameters or hexameters consisting of stressed and unstressed syllables are not present. There are two main types of meter in Turkish literature: aruz prosody and syllabic meter. Aruz prosody was abandoned with the modernization movement after the declaration of the Turkish Republic and syllabic meter was adopted instead. Although modern Turkish literature favors free verse rather than the syllabic meter, it would be the best choice to achieve a similar effect with rhythm and meter. None of the other translators followed a pattern of rhythm in their translations. They also transferred other stylistic features such as alliterations, metaphors. There may be losses in their translations too, but overall, it has been concluded that they achieved the stylistic equivalence and created an independent poem which can create an equivalent effect on the reader. Baykara and Tamer were able to establish “homogeneity of style”. There were attempts to transfer some of the stylistic features in other translators’ versions too but they seem to have failed to achieve this “homogeneity of style” as a whole.

For “Annabel Lee”, the second poem studied here, it was observed that Anday achieved the stylistic equivalence and homogeneity of style. He preserved the refrain and rhymes (both internal and external). Similar to what Tamer and Baykara did in the translation of

“The Raven”, he employed a regular syllabic meter unlike the other translators. It should also be noted that his word choices were closer to “domestication” in the scale of “foreignization” vs. “domestication”. For example, he used the word “Karasevda” for “a love that was more than love”, or he translated “(...) who were older than we—/ Of many far wiser than we” as “yaşça başça ileri”. When the overall effect of the poem is considered, these word choices and many others suggest that Anday, also a poet himself, did a masterful job and created a translation that can withstand for decades.

The third poem studied here was “Eldorado”. For the translations of this poem, Erdoğan Alkan was the translator who paid the most attention to stylistic features. He preserved the internal and external rhymes. Similar to what Tamer, Baykara, and Anday did, he also adopted syllabic meter to imitate the galloping of a horse and time passing fast. Similar to what Anday did in “Annabel Lee”, he preferred words that would appear in an epic poem in Turkish, such as “kuşanmış”, “yiğit”, “yılmaz”, that is he adopted a “domesticating” approach, which contributed to the overall effect of the poem. Thus, it has been concluded that his rendering was the most successful in achieving a stylistic equivalence, homogeneity of style, and an equivalent effect on the reader.

The last poem studied here was “To Helen”. Taking the rhyme, imagery, word choices, and organization of the lines into consideration, Alkan’s translation is the most successful in terms of homogeneity of style. His rendering is closest to standing alone as a poem in Turkish. There are even some misinterpretations in Taştekin’s translation, for example, where she thought Nicea was Nice (France), although it is “Nikea”, an ancient Greek city in Anatolia.

Having answered the subquestions, it is of primary importance here to note that the stylistic devices are used as tools helping the interpretation the translators’ choices and the resultant gains and losses. We, by no means, claim that transferring a stylistic device of a poem to the translated version necessarily means that the translation will be “successful” in achieving stylistic equivalence and standing alone as a poem with a similar effect on the reader. The dynamics of a poem are definitely way too complicated to allow for such a claim because of the intertwined relations of the stylistic devices, cultural background, differences in connotations of individual words, and so on. Thus, it has been concluded that a translator is successful to the extent that he or she can play with these dynamics and

balance the gains and losses. Such a task may render the translator more visible than most people will feel comfortable, but in the case of poetry, the text type requires this kind of visibility, a mediator (i.e. the translator) to strike the balance between the “form” and the “content”, or in other words, between the “sound” and “meaning”, and finally between the “losses” and “gains”.

This study aimed at elucidating the translators’ strategies in their attempts to transfer the stylistic features to their version, as detailed as possible. In light of the answers to the four subquestions above, it has been concluded that poetry translation is a journey of endless possibilities. There is no single ideal translation of a poem and there can be more than one stylistically equivalent translations of a poem. It is worth repeating here that semantico-stylistic analysis can be an effective method for evaluating poetry translation especially when form is as prominent as in the selected poems by Poe. However, it cannot be argued that semantico-stylistic analysis is the most effective and the appropriate method for every type of poetry. Further studies can be conducted on different types of poetry, using different methods and criteria.

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APPENDIX

Full Text of “The Raven” and its Turkish translations

The Raven

By Edgar Allan Poe (1845)

(Retrieved from

<https://www.poetryfoundation.org/poems/48860/the-raven>)

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—

While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door.
“’Tis some visitor,” I muttered, “tapping at my chamber door—
Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost
Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless here for evermore.

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
“’Tis some visitor entreating entrance at my chamber door—
Some late visitor entreating entrance at my chamber door;—
This it is and nothing more.”

Presently my soul grew stronger; hesitating then no longer,
“Sir,” said I, “or Madam, truly your forgiveness I implore;

But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you”—here I opened wide the
door;—

Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering,
fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word,
“Lenore?”

This I whispered, and an echo murmured back the word,
“Lenore!”—

Merely this and nothing more.

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
“Surely,” said I, “surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore—
Let my heart be still a moment and this mystery explore;—
’Tis the wind and nothing more!”

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore;
Not the least obeisance made he; not a minute stopped or stayed
he;
But, with mien of lord or lady, perched above my chamber
door—

Perched upon a bust of Pallas just above my chamber door—
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
“Though thy crest be shorn and shaven, thou,” I said, “art sure no
craven,
Ghastly grim and ancient Raven wandering from the Nightly
shore—
Tell me what thy lordly name is on the Night’s Plutonian shore!”
Quoth the Raven “Nevermore.”

Much I marvelled this ungainly fowl to hear discourse so
plainly,
Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber door—
Bird or beast upon the sculptured bust above his chamber door,
With such name as “Nevermore.”

But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing farther then he uttered—not a feather then he
fluttered—
Till I scarcely more than muttered “Other friends have flown
before—
On the morrow he will leave me, as my Hopes have flown before.”
Then the bird said “Nevermore.”

Startled at the stillness broken by reply so aptly spoken,
“Doubtless,” said I, “what it utters is its only stock and store

Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden
bore—
Till the dirges of his Hope that melancholy burden bore
Of ‘Never—nevermore’.”

But the Raven still beguiling all my fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust and
door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore—
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
Meant in croaking “Nevermore.”

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom’s core;
This and more I sat divining, with my head at ease reclining
On the cushion’s velvet lining that the lamp-light gloated o’er,
But whose velvet-violet lining with the lamp-light gloating o’er,
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen
censer
Swung by Seraphim whose foot-falls tinkled on the tufted floor.
“Wretch,” I cried, “thy God hath lent thee—by these angels he
hath sent thee
Respite—respite and nepenthe from thy memories of Lenore;
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!”
Quoth the Raven “Nevermore.”

“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted—
On this home by Horror haunted—tell me truly, I implore—
Is there—is there balm in Gilead?—tell me—tell me, I implore!”
Quoth the Raven “Nevermore.”

“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore.”
Quoth the Raven “Nevermore.”

“Be that word our sign of parting, bird or fiend!” I shrieked,
upstarting—
“Get thee back into the tempest and the Night’s Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my
door!”
Quoth the Raven “Nevermore.”

And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon’s that is dreaming,
And the lamp-light o’er him streaming throws his shadow on the
floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!

Kuzgun

By Ülkü Tamer (1988)¹⁸

Ortasında bir gecenin, düşünürken yorgun, bitkin
O acayip kitapları, gün geçtikçe unutilan,
Neredeyse uyuklarken, bir tıkırtı geldi birden,
Çekingen biriydi sanki usulca kapıyı çalan;
“Bir ziyaretçidir” dedim, “oda kapısını çalan,
Başka kim gelir bu zaman?”

Ah, hatırlıyorum şimdi, bir Aralık gecesiydi,
Örüyordu döşemeye hayalini kül ve duman,
Işıksın istedim şafak çaresini arayarak
Bana kalan o acının kaybolup gitmiş Lenore’dan,
Meleklerin çağırdığı eşsiz, sevgili Lenore’dan,
Adı artık anılmayan.

Çpekli, kararsız, hazin hışırtısı mor perdenin
Korkulara saldı beni, daha önce duyulmayan;
Yatışsın diye yüreğim ayağa kalkarak dedim:
“Bir ziyaretçidir mutlak usulca kapıyı çalan,
Gecikmiş bir ziyaretçi usulca kapıyı çalan;
Başka kim olur bu zaman?”

Kan geldi yüzüme birden daha fazla çekinmeden
“Özür diliyorum” dedim, “kimseniz, Bay ya da Bayan
Dalmış, rüyadaydım sanki, öyle yavaş vurdunuz ki,
Öyle yavaş çaldınız ki kalıverdim anlamadan.”
Yalnız karanlığı gördüm uzanıp da anlamadan

¹⁸ All the years here denote the years when the poems were first translated.
See the bibliography for the editions from which the poems were taken.

Kapıyı açtığım zaman.

Gözlerimi karanlığa dikip başladım bakmaya,
Şaşkınlık ve korku yüklü rüyalar geçti aklımdan;
Sessizlik durgundu ama, kıpırtı yoktu havada,
Fısıltıyla bir kelime, “Lenore” geldi uzaklardan,
Sonra yankıdı fısıltım, geri döndü uzaklardan;
Yalnız bu sözdü duyulan.

Duydum vuruşu yeniden, daha hızlı eskisinden,
İçimde yanan ruhumla odama döndüğüm zaman.
İrkilip dedim: “Muhakkak pancurda bir şey olacak;
Gidip bakmalı bir kere, nedir hızlı hızlı vuran;
Yatışsın da şu yüreğim anlayayım nedir vuran;
Başkası değil rüzgârdan...”

Çırpınarak girdi birden o eski kutsal günlerden
Bugüne kalmış bir Kuzgun pancuru açtığım zaman.
Bana aldırmadı bile, pek ince bir hareketle
Süzüldü kapıya doğru hızla uçarak yanımdan,
Kondu Pallas’ın büstüne hızla geçerek yanımdan,
Kaldı orda oynamadan.

Gururlu, sert havasına kara kuşun alışınca
Hiçbir belirti kalmadı o hazin şaşkınlığımdan;
“Gerçi yolunmuş sorgucun” dedim, “ama korkmuyorsun
Gelmekten, kocamış Kuzgun, Gecelerin kıyısından;
Söyle, nasıl çağırırlar seni Ölüm kıyısından?”
Dedi Kuzgun: “Hiçbir zaman.”

Sözümü anlamasına bu kuşun şaşırdım ama
Hiçbir şey çıkaramadım bana verdiği cevaptan,
İlgisiz bir cevap sanki; şunu kabul etmeli ki
Kapısında böyle bir kuş kolay kolay görmez insan,

Böyle heykelin üstünde kolay kolay görmez insan;
Adı “Hiçbir zaman” olan.

Durgun büstte otururken içini dökmüştü birden
O kelimeleri değil, abanoz kanatlı hayvan.
Sözü bu kadarla kaldı, yerinden kıpırdamadı,
Sustu, sonra ben konuştum: “Dostlarım kaçtı yanımdan
Umutlarım gibi yarın sen de kaçarsın yanımdan.”
Dedi Kuzgun: “Hiçbir zaman.”

Birdenbire irkilip de o bozulan sessizlikte
“Anlaşıyor ki” dedim, “bu sözler aklında kalan;
İnsaf bilmez felâketin kovaladığı sahibin
Sana bunları bırakmış, tekrarlıyorsun durmadan.
Umutlarına yakılmış bir ağıt gibi durmadan:
Hiç -ama hiç- hiçbir zaman.”

Çekip gitti beni o gün yaşlı kılan garip hüznü;
Bir koltuk çektim kapıya, karşımdaydı artık hayvan,
Sonra gömüldüm mindere, sonra daldım hayallere,
Sonra Kuzgun’u düşündüm, geçmiş yüzyıllardan kalan
Ne demek istediğini böyle kulağımda kalan.
Çatlak çatlak: “Hiçbir zaman.”

Oturup düşündüm öyle, söylemeden, tek söz bile
Ateşli gözleri şimdi göğsümün içini yakan
Durup o Kuzgun’a baktım, mindere gömüldü başım,
Kadife kaplı mindere, üzerine ışık vuran,
Elleri Lenore’un artık mor mindere, ışık vuran,
Değmeyecek hiçbir zaman!
Sanki ağırlaştı hava, çınlayan adımlarıyla
Melek geçti, ellerinde görünmeyen bir buhurdan.
“Aptal,” dedim, “dön hayata; Tanrın sana acımış da

Meleklerini yollamış kurtul diye o anıdan;
İç bu iksiri de unut, kurtul artık o anıdan.”
Dedi Kuzgun: “Hiçbir zaman.”

“Geldin bir kere nasılsa, cehennemlerden mi yoksa?
Ey kutsal yaratık” dedim, “uğursuz kuş ya da şeytan!
Bu çorak ülkede teksin, yine de çıkıyor sesin,
Korkuların hortladığı evimde, n’olur anlatsan
Acılarımın ilâcı oralarda mı, anlatsan...”
Dedi Kuzgun: “Hiçbir zaman.”

“Şu yukarda dönen gökle Tanrı’yı seversen söyle;
Ey kutsal yaratık” dedim, “uğursuz kuş ya da şeytan!
Azalt biraz kederimi, söyle ruhum cennette mi
Buluşacak o Lenore’la, adı meleklerce konan,
O sevgili, eşsiz kızla, adı meleklerce konan?”
Dedi Kuzgun: “Hiçbir zaman.”

Kalkıp haykırdım: “Getirsin ayrılışı bu sözlerin!
Rüzgârlara dön yeniden, ölüm kıyısına uzan!
Hatıra bırakma sakın, bir tüyün bile kalmasın!
Dağıtma yalnızlığımı! Bırak beni, git kapımdan!
Yüreğimden çek gaganı, çıkar artık, git kapımdan!”
Dedi Kuzgun: “Hiçbir zaman.”

Oda kapımın üstünde, Pallas’ın solgun büstünde
Oturmakta, oturmakta Kuzgun hiç kıpırdamadan;
Hayal kuran bir iblisin gözleriyle derin derin
Bakarken yansıyor koyu gölgesi o tahtalardan,
O gölgede yüzen ruhum kurtulup da tahtalardan
Kalkmayacak - hiçbir zaman!

Kuzgun

Oğuz BAYKARA (2011)

Yorgun argın oturmuştum, korkunç berbat bir geceydi,
Okuyordum eskileri, çoğu zaten efsaneydi,
Yavaş yavaş uyuklarken, kapımı çaldılar birden,
Evet, orda biri vardı, tam uykuya dalıyorken,
Kulak dikip mırıldandım: "Kimdir acep, ne oluyor?"
Başka hiçbir ses gelmedi, demek in cin top oynuyor.

Kasvetli bir aralıktı, mevsim artık kara kıştı,
Sönen korlar bir hayalet olmuş tek tek odamdaydı,
Ah bir sabah olsa derken, içim içime sığmadı,
Kitap belki deva ama benim aklım Lenor'daydı,
Melekler koymuş adını, sevgilimin adı Lenor,
Ama şimdi meçhul oldu, ismi artık anılmıyor...

İpekli mor perdeklerin, üzgün mahzun hışırtısı,
Dehşetlere düşürerek, baktım beni ürkütüyor,
Hızla çarparken yüreğim, tekrar ederek sürekli,
Dedim bu misafir artık, içeri girmek istiyor

Bu davetsiz yeni konuk, içeri girmek istiyor,
Evet, hepsi bu kadardı başka izah istemiyor.

Ruhum güçlendi aniden, artık tereddüt etmeden
Dedim:"Geldim önünüze, dilim sizden af diliyor.
Tam uykuya dalıyorken, kapımı çaldınız birden,
Baktım dışarıda gürültü, bir yerlerden yükseliyor,

İçime sinmese bile, işte kapım açık size!"
Açtım baktım ki karanlık, kimsecikler görünmüyor.

Baktım meşum karanlığa korkudan titreyip hâlâ
Kurdum berbat feci düşler, abuk subuk neler neler,
Ama sükût süreklidydi, sessizlik hep devam etti,
Sonra bir fısıltı geldi, bu hecenin adı Lenor,

Ben anınca bu heceyi karanlıklar cevap verdi,
Yankılandı boşluklarda yüce bir ses Lenor, Lenor!

Bütüm ruhum yanıyordu döndüğümde odama ben,
duymaz mıyım bir tıkırtı, birincisi geçir derken,
Evet, camda birisi var, bu tak tak ordan geliyor,
Gidip bakmak lazım dedim, bu sır bir çözüm bekliyor,

Yüreğimi serin tutup penereye ilerledim,
Dik dur, sakın korkma dedim, başka nedir, yel esiyor!

Camı açınca gördüm ki, kanat çırpın bir kuş vardı,
Kadim çağdan uçup gelen bu kuş aslında bir kuzgun,
Dur sus dedim dinlemedi kafasınca ilerledi,
Adam sanki asilzade uçtu odama tünedi,

Hemen kapımın üstüne, üstelik Pallas büstüne,
Oturup rahat yerine, aldırmadı çevresine...

Bu kuzguni simsiyah kuş, yüzündeki ifadeyle,
İçimdeki kasvetimi döndürmüştü tebessüme,
Dedim: "Sayın Bay Kuzgunum, sizin için çok üzgünüm,
Tüy dökülmüş, ibik gitmiş, ama sen Anka gibisin!

Ötelerden gelmektesin, adın nedir söyler misin?"
Baktım kuzgun dile geldi, cevap verdi, "Asla" dedi.

Hayret ettim tuhaf kuşa, böyle berrak konuşunca,
Sözcükleri bir sır küpü, cevabı eksik olsa da,
Nasip olmadı kimseye böyle bir kuş kabul etmek,
Çıkmamıştır onu alan, benim gibi mekânına,

Geldi tünedi kapımın, üstündeki Athena'ya,
Böyle bir kuş var mı acep üstelik de adı "Asla!"

Oturdu büstün üstüne, o tek kelaından sonra,
Sanki kısa sözcüğüyle, döküvermişti içini,
Kımıltısız sakın sakın, duruyordu oracıkta
Dedim "Dostlar uçup gitti bıraktılar tek başıma,

Yarın sende terk edersin yitik umutlarım gibi!"
Beni duyup dile geldi, cevap verdi, "Asla" dedi.

Ürktüm sessizliği boazan, açık sözlü bu yanıtın,
Dedim 'Kuzgun kurnaz çıktı, ezberlemiş nakaratı,
Herhalde bir sahibi var, her gün bir belaya uğrar,
Adam feleğe pes etti, 'Ben bu dertten onmam!' dedi

İflah olmam 'Asla' deyip, belki de kestirip attı.
Demek kuş ondan öğrendi, 'Asla' denen nakaratı.

Hayran olup gülümsedim, 'Her işte bir hayır!' dedim,
Hemen bir sandalye çekip kuşun önüne tünedim,
Yerleşerek minderime gömülmüşümtüm hayallere:
Bu uğursuz iğrenç kuşun, deri-kemikten her yanı,

Kadim çağdan uçup gelip, nasıl kapımı tıkladı?
'asla!' diye gaklıyorken neydi acaba maksadı?
Bir kelime söylemeden, oturdum düşündüm nedir,
O ateşli bakışları yüreğimi delmektedir,

Ölçüp biçip hayal ettim başımı yastığa ittim,
Işık nefis parlıyordu kadife kumas üstünde,
Mor kadife burda ama Lenor'um yok ortalıkta,
Karanlıktan ses gelse de, dokunamam ona asla!

Derken hava ağırlaştı esrarrengiz mis kokuyla,
Melekler çıktı halıya, ellerinde buhurdanlık,
'Zavallı' dedim kedime, 'İşte Tanrı'dan bir deva,
Arın artık anılardan, hem derdinden hem Lenor'dan

Dik kafana şu ilacı, giden gelmez unut onu!
O an kuzgun dile geldi, cevap verdi, 'Asla!' dedi.

'Ey kuş!' dedim, 'Kâhin misin? Yoksa bela mısın nesen?
Seni şeytan mı gönderdi, yel mi attı buralara?
Tek başına korkusuzca nasıl geldin bu diyara?
Hayaletler gezer burada. N'olur şimdi söyle bana,

Hasret canıma tak etti, aşk derdine var mı deva?
O an kuzgun dile geldi, cevap verdi, 'Asla!' dedi.

'Ey kuş!' dedim, 'acayipsin, ya bir iblis ya kâhinsin,
Üstte Tanrı altta insan, hepimiz taparız ona,
Söyle bu kederli ruha, var mı ikinci bir vuslat,
Melek gibi Lenor'umu kucaklar mıyım acaba?

Sarar mıyım onu şöyle, yine mazideki gibi?
O an kuzgun dile geldi, cevap verdi, 'Asla!' dedi.

Feryad ettim: Ey iğrenç kuş! Pis sözüne lanet olsun!
Senin elin kanat çırpır, yolun cehenneme kadar!

Sözlerinin hepsi yalan, haydi şimdi git buradan!
Beni derlerimle bırak, bir kara tüy bırakmadan!

Çek pençeni yüreğimden, gelme artık buralara!
O an kuzgun dile geldi, cevap verdi, 'Asla!' dedi.

Bir an olsun ayrılmadı, orda oturuyor hâlâ,
Kapının üstünde büstte, Athena'nın tepesinde,
Gözlerinde rastlıyorum, şeytanların izlerine,
İşte simsiyah gölgesi, vuruyor şimdi zemine,

Onun kara gölgesinde ruhum döndü bir zindana,
Bu can tenden çıkmadıkça, iflah olamam ben asla!

Kuzgun

Kutlukhan Kutlu (2011)

Bir vakitler geceleyin, dalmışken mecalsiz, bitkin;
Ciltler dolusu tuhaf, unutulmuş ilim irfana...
Başım önüme düşmüştü ki bir tıkırtı geldi,
Biri usulca vurur gibi odamın kapısına.
Ziyaretçidir, vuran odamın kapısına-
Ziyaretçidir ancak, kim olacak başka.
Dün gibi aklımda, soğuk bir aralık gecesiydi,
Can veren her kor tayfını bırakıyordu ardında.
Gözün yarındaydı; kitaplarım son verememişti ıstırabıma.
Lenore’u yitirme ıstırabına...
Meleklerin Lenore dediği o ıslıl ıslıl kıza.
Adı hiç anılmıyor artık burada.
Mor perde hışırdarken, ipeksi, mahzun, tereddütlü;
Kapıldım bir heyecana, tanımadık korkulara.
Durup tekrar ettim bitmez çarpıntısına kalbimin...
Bir ziyaretçi olsa gerek, bekleyen dış kapımda...
Bir gece ziyaretçisidir, bekleyen dış kapımda...
Bir ziyaretçidir ancak, ne olacak başka.
Ruhum güçlendi; attım üzerimden ürkekliğimi...
Beyefendi, ya da hanfendi, sığınırım affınıza; dalmışım açıkçası;
siz de gelip öyle hafifçe, öyle usulca vurdunuz ki odamın kapısına;
duyduğumdan emin olamadım...
Açtım kapıyı sonra...
Sadece karanlık vardı dışarıda.
Karanlığa diktim gözlerimi, bir merak, bir korku, bir kuşkuyla;
cüretkar hayaller üşüştü kafama.
Ancak sessizlik mutlaktı, karanlıksa bir muamma;
Sonra “Lenore!” diye bir fısıltı geldiği kulağıma.

Benim fısıltımdı, yankılandı karanlıkta.
Lenore... Tek kelime duyulmadı bundan başka.
Odama döndüm, içimde ruhum yanıp tutuşarak;
Yine bir ses çıktı, daha şiddetli bir tıkırdama.
Kesin bir şey var pencere kafesimde; bakayım bir o halde, ışık
tutayım bu esrara...
Bir an yatışsın kalbim de ışık tutsun bu esrara...
Rüzgardır olsa olsa, ne olacak başka?
Kepengi açtığımda, epey çırpıntı eşliğinde,
Eskilerden kalma bir kuzgun adım attı odama.
Bana hiç aldırmadan; bir an dönüp bakmadan;
Pek asil bir edayla, tünedi kapı pervazına...
Kapının üzerindeki Pallas büstünün başına...
Tünedi kaldı orada...
Kara kuş hüznümü ayartıp döndürdü tebessüme, takındığı o ciddi,
vakur çehrenin adabıyla.
Olmasa da sorgucun, korkak değilsin kesin, nemrut kuzgun;
madem aitsin gecenin kıyısına...
O cehennemi kıyıdaki adını söyle bana!
Ve konuştu kuzgun...
Bir daha asla.
Garip kuşun konuşması hayrete düşürdü beni, verdiği cevap anlam
ve alaka taşımasa da...
Kabul edelim ki hiç kimseye nasip olmamıştır böyle bir kuşu
görmek oda kapısı pervazında...
Ya da başka hayvanı, o Pallas büstünün başında. Hele ki böyle bir
adla: “Birdahaasla”.
Ancak büstün üstünde öylece duran kuzgun sadece tek kelime
söylemişti, ruhunu açmışçasına...
Başka çıtı çıkmamıştı – Tek tüyüoynamamıştı...

Uçup gelmişti önceden, başka dostlarım da. Ysrın gider, nasıl uçtuysa diğer umutlarım da.
 O zaman kuş dedi ki...
 Bir daha asla.
 Böyle bir cevapla bozulunca sessizlik, irkildim...
 Hiç şüphesiz, haznesinde kelime yok başka. Besbelli ki eski bir sahip, bahtsızlıktan mustarip, tüm şarkıları toplamış tek bir acı nakaratta.
 Umudunun cenazesi bu hüznü nakaratta: “Bir daha asla”da.
 Kederli ruhum hala ayartılırken tebessüme, bir koltuk çektim kuşun, büstün, kapının karşısına;
 Gömülürken mindere, dalıp gittim düşüncelere. Ne kastetmişti bu meşum kadim kuş konuştuğunda...
 Bu nemrut, garip, korkunç ve sıska kuş konuştuğunda, o çatlak sesiyle: “Bir daha asla.”
 Tahmin etmeye çalıştım, tek kelime söylemeden, alev alev gözleri bağrımı yakıp geçen kuşa;
 Gayba daldım gittim, kafamı arkaya yaslayarak lamba ışığının bezediği kadife yastığa.
 Ki ışığın bezediği o kadife mor yastığa başını yaslamayacak o, bir daha asla!
 Hava ağırlaştı sanki, görünmez bir buhurluktan melekler tarafından bir koku salınmışçasına.
 Sefil, tanrın sana yollamış bu melekleri, bir ilaç göndermiş Lenore’a dair anılarına!
 Kana kana iç ilacı, veda et yitik Lenore’a .
 Dedi ki kuzgun...
 Bir daha asla.
 Elçi! Musibet! Kuş ya da iblis, elçisin yine de!
 Şeytan eliyle de, rüzgarla da varsan bu kıyıya; yapayalnız ama yılmaz, bu ıssız meftun diyara, korku esiri bu yere...

Yalvarırım, söyle bana...
 Derman var mı oralarda? Yalvarırım söyle bana!
 Dedi ki kuzgun: bir daha asla.
 Elçi! Musibet! Kuş ya da iblis, elçisin yine de!
 Yukarıdaki cennet, taptığımız tanrı adına, söyle şu kederli ruha, uzaktaki o cennet’te sarılabilecek mi, Lenore adlı o kutsal kıza...
 Adı meleklerce verilmiş o ıslıl ıslıl kıza?
 Dedi ki kuzgun...
 Bir daha asla.
 Veda edelim bu sözlerle, kuş ya da iblis!
 Dön rüzgara, dön gecenin cehennemini kıyısına!
 Bırakma bir tüy bile, o yalanı hatırlatacak!
 Dokunma yalnızlığıma! –İn kapımdan aşağıya!
 Kıpırdamadan oturuyor orada hala kuzgun...
 O pallas büstünün üstünde, kapımın pervazında...
 Düş gören bir zebani ifadesi var gözlerinde...
 Gölgesi vuruyor zemine, lambanın ışığında...
 Hapsolu kaldı ruhum o gölgenin karanlığında...
 Günyüzü görmeyecek...
 Bir daha asla.

Karga

Ziya Osman (1928)

Sıkıntılı bir gece yarısında, unutulmuş ilmin meraklı ve garip bir yığın cildi üzerine yorgun ve takatsiz eğilmiş, kendimden geçerken, ve başım yarım bir uyku arasında önüme düşerken, ansızın, birisi odamın kapısını vuruyormuş gibi bir tıkırtı oldu. Yalnız bu, ve başka hiçbir şey

Ah! Soğuk kanun-ı evvel ayında olduğunu iyice hatırlıyorum: ayrı ayrı can çekişen her odun parçası aksini yere işliyor, ve ben sabah olmasını şiddetle arzu ediyordum. kaybolan “Lenor”un ıstırabını, -orada meleklerin “Lenor” diye çağırdıkları, ve burada, ismi, bundan sonra asla tekrar edilmeyecek olan o güzel ve bir tanecik kızın ıstırabını –muvakkaten olsun, dindirebilmek ümidiyle kitaplarımda boş boşuna aranmışım.

Kırmızı benekli perdelerin hazin ve mübhem ipek hışırtıları Beni o zamana kadar hissedilmemiş bir takım vehimli korkularla dolduruyordu. O kadar ki, kalbimin çarpıntısını teskin için, şimdi ayağa kalkmış: “O, içeri girmek için odamın kapısında yalvaran bir ziyaretçidir” diye tekrar söyleniyordum O, içeri girmek için, odamın kapısında yalvaran bir ziyaretçiden başka bir şey değildir; yalnız bu ve başka hiçbir şey.

Ruhuma birdenbire cesaret geldi, ve fazla tereddüt etmeyerek “Mösyö dedim, yahud madam, cidden affınızı rica ederim;

lakin ben uyukluyordum ve siz kapına o kadar sessiz, o kadar yavaş, odamın kapısına o kadar yavaş dokundunuz ki ancak iştebildim.” Ve sözümü bitirmeden kapıyı ardına kadar açtım: Karanlıklar ve başka hiçbir şey. Hayret ve şüphe içinde, bu karanlıkları, gözlerimle derinden derine araştırarak, ve şimdiye kadar hiçbir faninin muhayyelisinde yaşatmaya cesaret edemediği rü'yalan düşünerek, uzun müddet bekledim. Lakin her yer yine sessizdi ve orada söylenen yegane kelime "Lenor" oldu. O ismi fısıldayan bendim ve, bir aksi sada onu tekrar etti: "Lenor !" yalnız bu, ve başka hiçbir şey.

Bütün ruhum tutuşmuş, odama dönerken, bu sefer ilkinden bir parça daha kuvvetli bir tıkırtı duydum. "Mutlaka, dedim, mutlaka penceremin panjurlarında bir şey Olacak... Ne var? Bu sırrı keşfedelim.. Bir parça kalbimin heyecanı geçsin ve bu sırrı keşfedelim.” Rüzgâr, ve başka hiçbir şey. Pencere kanatlarını sonuna kadar açtım, ve bir kanat gürültüsüyle Beraber, eski zamanın mukaddes günlerinden kalma muhteşem bir karga içeri girdi. Hafif bir selam bile vermedi, ne bir saniye durdu ve ne de tereddüt etti: Lakin, bir "Lord" yahut bir "Leydi" tavrıyla oda kapımın üzerine kondu tam oda kapımın tepesindeki "Pallas" büstünün üzerine kondu.. kondu.. Yerleşti ve başka hiçbir şey. O zaman, bu abanozdan kuş, duruşunun ve bakışlarının ciddiyetiyle, benim mahzun hayalimi gülmeye mecbur etti:

"Her ne kadar başındaki sorguç düşmüş ve tüylerin dökülmüşse de dedim, eminim sen korkak değilsin, ölü suratlı, çirkin ve ihtiyar karga, karanlık kıyılardan hız alan yolcu! Gecenin katılaşmış lavlarla örtülü sahilllerinde senin asalet unvanın nedir? Karga cevap verdi:
Bundan sonra asla.
Cevabı pek manalı, ve pek de yerinde olmadığı halde bu sevimsiz kuşun bu kadar kolaylıkla konuşabilmesine şaşım. Zira şimdiye kadar hiçbir insanın oda kapısının üzerine konmuş
bir kuş görmediği -oda kapısının üzerindeki bir büstün tepesine yerleşmiş "Bundan sonra asla" isminde bir kuş veya herhangi bir hayvan görmediği
-inkar kabul etmez bir hakikattir.
Lakin karga, hareketsiz
büstün üzerinde bir başına tünemiş
ve bütün ruhumu o tek kelimeyle
hülasa ediyormuş gibi, yalnız
o kelimeyi mırıldandı. Ben,
başka hiçbir şey söylemiyordum:
O kanadını bile oynatmadı.
Artık bu sükuttan bıkarak,
gayet hafif bir sesle kendi
kendime mırıldandım: "Diğer
dostlarım çoktan kayboldular,
yarın o da elbette, eski ümitlerim
gibi, beni terk edecek."

O zaman karga cevap verdi:
Bundan sonra asla.
Bu kadar yerinde verilmiş bir

Cevaptan birdenbire irkilerek:
"Şüphesiz, dedim; bu tek kelime,
Onun, bedbaht bir sahibin
Ağzından kapılmış yegane malumattır.
Bu tek kelime, insafsız felaketin
Yakından takip ettiği -şar-
kılarının, ümidinin, mersiyelerinin
son nakaratı "Asla, bundan
sonra asla" oluncaya kadar-
yakından takip ettiği bedbaht
bir sahibin ağzından kapılmış
yegane malumattır.

Lakin karga, kederli
ruhumu yine ölmeye mecbur
ediyordu bu sefer yastıklı bir koltuğu, kuşun ve büstün
ve kapının tam karşısına çektim, sonra kadifeye gömülerek
ve fikirlerimi birdenbire zincirleyerek bu eski zamandan kalma
büyücü
kuşunun- bu mağmum, çirkin, uğursuz, ve sıska
büyücü kuşunun – "Bundan sonra asla" diye söylenmekle
anlatmak istediğini düşünmeye başladım.

Şimdi, ateşten gözleri
Ta bağrımın içinde yanan kuşa
Bir kelime bile söylemeden oturmuş;
kafam, lamba ışığının okşadığı
kadife yastığa dayalı- "O"nun
başının asla; ah, bundan sonra
asla temas etmeyeceği o kadife
yastığa rahatça dayalı- düşünmeye

başladım.

O zaman odanın ağırlaşan havası, bana, ayakları halıya hafifçe dokunan meleklerin salladıkları görünmeyen bir buhurdanla tütüleniyor gibi geldi. Kendime: "Sefil! diye bağırdım, işte Allah'ın sana acıdı: "Lenor"un ızdırabını dindirecek ilacı melekleriyle gönderiyor.

İç! Oh, bu avutucu mayiden iç ve kaybolan Lenor'u unut!" Karga bu sırada mırıldandı: Bundan sonra asla

"Ey Peygamber, dedim, ey şer aleti! Kuş veya iblis olsan da daima Peygamber. İster seni bir sihirbaz yollamış olsun, ve ister bu harap sahile, bu korkusuz ve gayri mesktın toprağa, yalnız korkunun uğradığı bu eve seni bir fırtına atmış olsun; işte sana yalvanyorum, bana açıkça söyle: Derdim için şifa bulunur mu? Söyle, sana yalvarıyorum!" Karga cevap verdi: Bundan sonra asla.

"Ey peygamber, dedim, ey şer aleti! Kuş veya iblis Olsan da daima peygamber.. Başlarımızın üstüne gerilen aynı sema ikimizin de tanıdığı aynı Allah aşkına kederden taşan bir ruha söyle! Bu ruh, uzak cennetlerde meleklerin "Lenor!" diye çağırdıkları mukaddes bir kızı kucaklayabilecek mi? Meleklerin "Lenor!" diye çağırdıkları güzel ve bir tanecik kızı kucaklayabilecek mi?" Karga cevap verdi: Bundan sonra asla. Birden doğrularak: "Ey kuş veya iblis, diye haykırdım, bu son kelime ayrılığımızın nişânesi olsun, yine fırtınaya karış ve gecenin sertleşmiş lavlarla örtülü sahiline dön!"

Ruhunun söylediği yalanı hatırlatacak bir siyah tüy bile düşürmeden buradan ayrıl! Beni yalnız bırak! "Kapının üzerindeki büstten çekil, gaganı kalbimden çıkar, ve uğursuz kalıbını kapımdan çok uzağa fırlat!"

Karga mırıldandı: Bundan sonra asla.

Ve karga, hiç hareketsiz, hâlâ oturuyor.. Kapımın tam üzerindeki "Palas" büstünün tepesinde hâlâ oturuyor ve gözlerinde, düşünen bir şeytanın bakışlarındaki parlaklık var, ve lambanın ışığı onun üzerinden akarak gölgesini döşemeye aksettiriyor: ve benim ruhum, yerde titreyerek yatan bu gölgeden, asla... Bundan sonra asla!...

Kuzgun

Osman Tuğlu (2017)

Bir vakitler gece yarısı sikkın, düşünüyordum yorgun-argın,
Unutulmuş eski ilimlerin kitapları üzerine, o garip ve antik-
Başım öne eğik uyuklamak üzereyken bir tıkırtı oldu aniden,
Odamın kapısını kibarca pek biri vuruyordu sanki tık tık.
"Bu", diye söylendim, odamın kapısını çalan bir konuk,
Başka ne olacak."

II

Ah, anımsıyorum kesin, Aralık ayındaydık, rüzgârlı, hazin;
Ölen her köz parçası ruhunu yer döşemesine işliyordu
yansıyarak.
--Sabah için yakardım göklere; - acıya kitaplarda boş yere
Ararıştım bir çare- acısına Lenore'un, o yitik,
O meleklerin Lenore dedikleri kızın, o eşsizin, parlayanın ışıık
ışık,
Adı burada söylenmeyenin artık.

III

Ve titretiyordu beni mor perdelerin ipeksi, kederli, hafif
hışırtısı-
dolduruyordu fantastik korkularla hiç duyulmadık;
Bir an bastırnak için kalp çarpıntımı tekrarladım ayağa kalkıp
"Olmalı girmek için kapıya vuran bir konuk-
Sadece ısrarcı geç kalmış bir konuk;-
Başka bir şey yok."

IV

Çok geçmeden topladım cesaretimi, yendim tereddütümü
"Sör ya da Madam, özür diliyorum çok açık
Gerçek şu maalesef, uyukluyordum ben, öyle zayıf

Gelip vurdunuz kapma, öyle hafif tıklattınız ki tık tık
Emin olamadım işittigimden.'- derken açtım kapıyı ardına dek:

-

Karanlık vardı dışarıda bir tek.

Dikkatle seyrettim o karanlık derinliği, orada durdum, ilgi,
Korku, kuşkuyla, uzun süre hiç bir faninin cesaret edemediği
düşler kurarak;

Bozulmadı sessizlik ne çare, karanlık vermedi tek emare,
Ve fısıldanan "Lenore?" sözcüğüydü söylenen tek sözcük-
Fısıldadıgım "Lenore!" ydi, yankıyla geri dönen sözcük-
Buydu bir tek.

Odama döndüğümde ben, ruhum tutulmuştu tamamen,
Çok geçmeden tekrar bir tıkırtı işittim öncekinden daha yüksek.
"Eminim," dedim, "orada, tuhaf bir şey var panjurda;
Neymiş bakayım, bir dur da bu sırrı edeyim açık-
Açık edeyim bu sırı, sakın ol kalbim birazcık:-
Rüzgarmış başka şey yok!"

VII

Panjuru açınca, o an girdi oradan içeri uça uça,
Haşmetli bir kuzgun, günlerinden gelme, geçmişin mübarek;
En ufak saygı göstermedi, bir parça durmadı, dinlenmedi
Lord veya leydi edasıyla tünedi oda kapımın üstüne konarak-
Tünedi oda kapımın üstündeki Pallas büstüne konarak-
Tünedi ve oturdu, dahası yok.

VIII

Kederli hayallerimi sonra tebessüme çevirdi bir anda
Bu abanoz kuşun takındığı sert bakış ve ağırbaşlılık,
"Korkak değilsin sen" dedim, "tepeliğinin kırılmış olmasına
rağmen," Gece'nin kıyısından gelen, korkunç, amansız ve antik
yaratık-

Soylu ismin nedir Gece'nin o Plutonik kıyısında söyle çabuk!"
Kuzgun dedi ki, "Bir Daha Olmayacak."

IX

Şaşırdım bu kadar düzgün anlamasına konuşmamı bu hamal kuşun, Cevabının anlamı, alakası zayıf olsa da çok;
Yaşamak bunun gibi bir olay, olmamıştır kimsenin nasibi
Odasındayken böyle kapı üstünde bir kuş görmek, şimdiye dek-
Oda kapısı üstündeki yontu büstte, "Bir Daha Olmayacak"
Adında bir kuş ya da hayvan görmek.

Fakat o sabit büstün üstünde bir başına oturdu, söyledi sadece
O bir tek sözcüğü, dökercesine içini o sözcükle bir tek.
Bir daha ne bir tüyünü oynattı, ne yeni bir şey anlattı- Ben
"Diğer dostlar uçup gitti çoktan" diye mırıldanana dek-
"Uçup giden umutlarım gibi çoktan, edecek beni yarın o da
terk." O zaman kuş dedi ki "Bir daha olmayacak."

XI

İçinde şaşkın halde verdiği uygun cevapla bozulan
durgunluğunun, Söylendim "Bir üstaddan öğrenmiş bu sözü,
kuşku yok,

Bu ona kalan tek sermaye, acımasız felaketin gittiyse her
nereye

İzini sürdüğü bir üstattan," diye, "şarkıları tek nakarata
dönüşene dek-Ümit duaları melankolik bir nakarata dönüşene
dek,

Bir daha diyen, bir daha olmayacak."

XII

Fakat hala sevk ediyordu üzgün ruhumu gülümsemeye kuzgun,
Bir iskemleyi kuşun büstün ve kapının önüne çektim direk.
Sonra çıktım kadife mindere, bıraktım kendimi düşlere Ne
dedi geçmiş devre ait bu uğursuz kuş diye düşünerek-

Neydi bu katı kaba korkunç kuru kuşun dediği diye düşünerek,
"Bir daha olmayacak" diye gaklayarak.

XIII

Bunu anlamaya çalışarak oturdum, tek hece söylemeden
durdum Göğsümün özünde gözleri yanmakta olan kuşa çakmak
çakmak. Düşünerek bunu ve daha fazla şeyi oturdum, başımın
altında Zevkle lamba ışığının baktığı mor kadife kaplı yastık.
Fakat artık o, ışığın zevkle baktığı mor kadife yastığa
yaslanamayacak, Ah bu bir daha olmayacak.

XIV

Derken, sanki hava ağırlaştı, görünmez bir buhurdandan
esanslar saçtı

Tüylü zeminde ayak sesleri çingırdayan melek.

Kendime "Zavallı" dedim, "Tanrı tarafından gönderildi sana bu
Serapim Çek—çek ve Lenore'un vahim anılarından kurtul artık;
İç, kana kana iç, bu acı dindirici iksiri ve o yitik Lenore'u
geride bırak!"

Kuzgun dedi ki "Bir daha olmayacak."

xv

"Kahin" dedim "seni melun!- Iblis de olsan kuş da kâhinsin
işte! Fırtına mı attı bu yakaya seni, gönderdi mi yoksa Yoldan
Çıkarıcı erk~ Yalnız başınasın ama cesursun yine de bu
efsunlu çöllerde-

Dehşet ini bu evin üstünde -var mı, yalvarırım- söyle neyse
gerçek-Şifalı otlardan bir merhem var mı Gilead'da -
yalvarırım- söyle açık açık." Kuzgun dedi ki "Bir daha
olmayacak."

XVI

"Kâhin!" dedim, "seni melun! - Iblis de olsan kuş da kahinsin
işte! Aden Cennetinde bu gamlı ruh, üzerimizdeki gök

İkimizin de tapındığı Rab adına söyle, kavuşacak mı o genç kadına Meleklerin kendine Lenore dedikleri o aydınlık azizeye, o ışık ışık-Meleklerin Lenore dedikleri o eşsiz o kıza, o biricik." Kuzgun dedi ki "Bir daha olmayacak."

XVII

Haykırdım "kuş ya da iblis!" diye, "ayrılığımızın işareti olsun o söz Gece'nin Plutonik kıyısına geri dön, fırtınaya karışarak. Söylediğin yalanlara şahit kara bir tüy bile bırakmadan burayı terk et Beni yalnızlığım ile bırak git! Kapımın üstündeki büstten kalk!

Gaganı kalbimden çıkar, suretini kapımdan çek!"

Kuzgun dedi ki "Bir daha olmayacak."

XVIII

Ve oturuyor kıpırdamaksızın, hala oturuyor kuzgun
Oda kapımın hemen üstündeki soluk Pallas büstünde dimdik;
Ve gözleri aynen bir iblise benziyor düş gören,
Geçerek üzerinden gölgesini zemine düşürüyor ışık;
Ve ruhum zeminde dalgalanan bu gölgenin altından
çıkamayacak-
Bu bir daha olmayacak!

Kuzgun

Oğuz Cebeci (1992)

Bir zamanlar kasvetli bir geceyarısı, unutulmuş eski bilgilerin,
Tuhaf ve antika ciltleri üzerine düşünüyordum,
Yorgun ve sıkıntılı-
Uyumak üzereydim, neredeyse başım düşüyordu ki,
Bir tıkırtı geldi birden, sanki kibarca
Oda kapımı çalan-çalan birisi gibi.
"Odamın kapısını tıklatan" diye söylendim "bir konuk-başka
birşey değil, yalnızca bu."
Ah iyice anımsıyorum ki o hazine Aralığı;
Ve zemine vuruyordu sönen her bir közün yansıması.
Sabahı istiyorum şevkle;-Boş yere
Aramıştım
Ödünç bir avuntuyu kederden-
Yitik Lenore'un kederinden-
O eşsiz ve pırl pırl kızın, meleklerin Lenore diye andığı-
Buralarda anılmayacak artık adı.
Ve mor perdelerin belirsiz, hüznü, ipeksi hışırtısı
Önceden hiç duyulmamış tuhaf kokularla dolduruyor-
Tir tir titretiyordu beni;
Öyle ki, çarpıntımı bastırmak için tekrarladım,
"Oda kapımdan girme izni isteyen bir konuk bu-
Oda kapımdan girme izni isteyen geç bir konuk-
Başka birşey değildir bu."
O sıra cesaretimi toplayıp; daha fazla oyalanmadan,
"Sir" dedim "yada madam affınızı dilerim ama
gerçek şu ki dalıyordum ve siz öylesine yumuşak
bir tıkırtıyla geldiniz ve öylesine hafifçe tıklattınız-tıklattınız

Oda kapımı ki duyduğumdan pek emin değilim sizi"
 Diyerek kapıyı açtım burada;karanlıktan başka birşey
 yoktu orada.
 Orada durdum,korku ve merakla karanlığın içine baktım uzun
 süre,
 Kuşkuyla,kurarak hiçbir ölümünün cüret edemediği hayalleri;
 Ama sükunet bozulmadı ve sessizlik bir ipucu vermedi,
 Ve fısıltıyla söylenen tek sözdü orada "Lenore?"
 Buydu fısıldadığım,mırıltılı bir yankıyla geri gelen
 O söz "Lenore".Başka birşey değil yalnızca bu.
 Odama dönerken alev alev yanark ruhum,
 Aynı tıktırtıyı işittim yine ilkenden biraz daha kuvvetlice
 "Kesinlikle"dedim."Kesinlikle birşey var pencere
 kafesinde;
 Öyleyse neymiş bakalım ve bu esrarı çözelim-
 Rüzgardır,başka birşey değil bu.
 Açıverince kepengi,eski devirden kalma
 Azametli bir kuzgun,kanat çırpıp sallanarak adım attı içeriye,
 Ne bir selam verdi ne bir an durdu yada oturdu;
 Ama bir Lady'nin yada Lord'un edasıyla tünedi kapımın üstüne-
 Oda kapımın üstünde bir Pallas büstüne kondu-
 Konup oturdu hepsi bu.
 Derken ciddi ve haşın suratıyla bu abanoz kuş,
 Kederimi gülümsemeye dönüştürdü,
 "Sorgucun kırılmışsa da hiç kuşkusuz"dedim
 "Korkak değilsin sen,gecenin kıyısından gelen
 suratsız ve yaşlı kuzgun-Gecenin Plutonian kıyısındaki
 saygıdeğer adın nedir,söyle bana"
 Kuzgun dedi ki"Bir daha asla"
 Çok şaşırımtım bu çirkin kuşun konuştuğunu duyup
 Böylesine açıkça;

Pek alakalı olmasa-yanıtı pek anlamlı olmasa da;
 Çünkü kabul etmeliyiz ki yaşayan kimse henüz mazhar olmadı;
 Oda kapısının üstünde bir kuş-
 Kuş yada hayvan görmeye oda kapısının üstündeki büste
 Bir isimle "bir daha asla" diye.
 Ama kuzgun,sessiz büstün üstünde tek başına yalnızca bu sözü
 söyledi,sanki bu tek sözle içini dökmüş gibi.
 Sonra başka birşey söylemedi-ne de bir tüyünü oynattı-
 Ben mırıldanana dek,"Önceden uçtu diğer dostları-
 Sabahleyin beni terk edecek,umutlarımın önceden
 uçup gittiği gibi..O zaman kuş " Bir daha asla" dedi.
 Sessizlikten ürküp böylesine uygun bir yanıtla bozulmuş
 "Kuşkusuz" dedim,"Söylediği şey bütün sermayesi
 Mutsuz bir sahipten kapılmış,zalim bir
 Belanın soluk vermeden izlediği ve izlediği ta ki
 Şarkılarının nakaratı olana dek-
 Umutlarına ağıt yaktığı
 "Asla-Bir daha asla" nakaratı.
 Ama kuzgun hayallerimi tebessüme çevirirken hala,
 Minderli bir iskemleyi sürdüm kuşun,kapının ve büstün önüne;
 Sonra,çökerek kadife yastığın üstüne,kendimi hayalden hayale
 Geçmeye verdim,düşünerek bu eskinin meşum kuşu-
 Bu suratsız,çirkin,korkunç,sıska ve uğursuz,eski zaman kuşu
 Ne demek istemişti gıklayarak "Bir daha asla "diye?
 Oturdum bunu bulmaya çalışarak,ama tek söz etmeden
 Ateşli gözleri şimdi göğsümün içinde yanan kuşa;
 Bunları bulmayı düşünerek oturdum,başım hafifçe eğilirken
 Kadife yastığın,lamba ışığının üstünde göz gezdirdiği kumaşa,
 O,oturmayacak,ah,bir daha asla.
 Derken,bana öyle geldi ki,görünmez bir buhurdanla
 Tütsülenip yoğunlaştı hava

Sallanan,adımları tüylü zeminde tıpırdayan meleklerce.
 "Zavallı" diye bağırdım "Tanrım emanet etti-
 Bu meleklerle gönderdi seni
 Unut-unut ve arın anısından Lenore'un;
 İç,ah,iç bu arındırıcı ilacı ve unut bu yitik Lenore'u"
 Kuzgun dedi ki"Bir daha asla"
 "Kahin"dedim,"Kötülüğün işi-yine de kahin,şeytan yada kuş
 olsa da-
 İster ayartıcı göndermiş olsun,ister fırtına fırlatmış olsun
 Seni bu kıyıya,İssız ama korkusuz,bu büyülu ama terkedilmiş
 toprağa
 Bu eve dehşetin uğradığı-söyle bana dosdoğru yalvarırım"
 Dedi ki kuzgun "Bir daha asla"
 "Kahin"dedim,"Kötülüğün işi-yine de kahin,şeytan yada kuş olsa
 da-
 Üstümüzde çevrenen Gök adına-ikimizin de tapındığı tanrı
 adına-
 Söyler kederle yüklü bir ruha,uzak Aden'de var mı
 Kutlu bir kız meleklerin Lenore diye andığı?
 Var mı eşsiz ve pırıl pırıl bir kız meleklerin Lenore diye andığı?
 Dedi ki kuzgun "Bir daha asla"
 "Ayrılık sözümüz olsun bu"diye bağırdım fırlayarak
 "Kuş yada şeytan-"
 "Geri git fırtınaya ve gece Plutonian kıyısına,
 Bırakma kara tüylerini bir nişanı gibi o yalanın
 Ruhunun söylediği,
 Yalnızlığımı bozma-bırak kapımın üstündeki büstü.
 Çek gaganı yüreğimden ve kapımdan çekip git"
 Dedi ki kuzgun "Bir daha asla"
 Ve kuzgun asla kıpırdamadan hala oturuyor,oturuyor hala
 Sessiz Pallas büstünün üzerinde tam kapımın yukarısında;

Ve gözleri düş kuran bir şeytanın gözleri gibi,
 Ve üstünden akan lamba ışığı zemine düşürüyor gölgesini,
 Ve ruhum zeminde dalgalanan bu gölgeden
 Bir daha asla alamayacak kendisini.....

Kuzgun

Erdoğan Alkan (2012)

Bir gün, puslu bir gece yarısı, yorgun argın
 başım önümde, uykulu
 O nice tuhaf ama ender eski kitapları
 düşünüyordum —
 Bir tıkırtı oldu birden, sanki biri usulca
 Kapımı, odama kapısını vuruyordu —
 Mırıldandım: "Kuşkusuz bir konuk bu —
 Odur ancak başka şey değil asla."

Hiç unutmam soğuk bir Aralık ayıydı;
 Her köz kendi ölüsünü nakşediyordu yere
 Sabah bir olsa diyordum — sığınıp kitaplara
 Ertelemek için ölüm acısını, o ışıklı
 güzel kızın—

Melekler ve insanlar Lenore diyordu ona —
 Artık denmeyecek asla.
 Garip, hazin hışırtısı ipek al perdelerin
 İşliyordu içime, ürkütüyordu beni;
 Yürek çarpıntılarını bastırmak için
 Yineliyordum sürekli: "Bir konuktur bu

Odama girmek isteyen gecikmiş bir konuk —
 Odur ancak, başka şey değil asla."
 Cesaretlendim birden, bırakıp oyalanmayı
 "Bayım, Bayan her kimsemiz, gerçekten
 Özür dilerim sizden, uyukluyordum; zaten
 Çok yavaş çaldınız, çok yavaş tıkladınız
 odamm kapısını
 Güçlkle duydum sizi", deyip ardına dek
 açtım kapıyı —
 Karanlık — başka bir şey yok asla.

Gözüm karanlıkta, kuşkulu, ürkek, kalakaldım
 Kimsenin düşünmeyeceği şeyler düşündüm;
 Tık yok, sürüp gitti sessizlik, devinimsizlik,
 Tek bir sözcük duyuldu, fısıldanan o sözcük
 Lenore muydu?
 Ben söylemişim onu, dönüp gelen bir yankıydı
 bu Lenore!
 Başka şey değil asla.

Yüreğim alev alev geri döndüm odama
 Öncekilerden yüksekçe yeni bir tıkırtı duydum
 Söylendim kendi kendime. "Pancurlarda bir şey var,
 Gidip bakalım neymiş, araştıralım bu gizi —
 Bakalım da yüreğimin telaşı bir an dinsin; —
 Rüzgardır bu, başka şey değil asla."

İtince pancurları haşmetli kanat vuruşlarıyla
 Sofu çağlardan kalma bir Kuzgun hazretleri
 daldı odaya;
 Selam sabah yok, bir dakika durmak yok, şaşkınlık yok

Bir lord ya da bir leydi edasıyla kapının
 üzerindeki
 Oda kapısının üzerindeki Pallas büstüne
 kondu, kuruldu
 Oraya, başka yere değil asla.

Abanoz kuş, ciddi hali, pek ciddi davranışıyla
 Unutturdu acımı, güldürdü beni, ona
 Dedim ki: "Sorgucun yoksa da ödleğ değilisin, belli
 Gecenin sahilinden gelen çirkin, kart Kuzgun
 Gecenin Pluton sahilindeki lordluk unvanın nedir?"
 Yanıtladı Kuzgun "Asla."

Şaşıp kaldım çirkin kuşun sözlerimi kolayca
 duymasına,
 Yanıtının pek anlamı, ilgisi olmasa da,
 Şunu bilmeliyiz ki, kapının üzerine
 Kapının üzerindeki yontunun tepesine
 Bir kuşun, uçan bir hayvanın konduğunu görmek
 Her canlıya nasip değil, herkesin harcı değil
 Adı gibi Kuzgun'un "Asla"

Dingin büstün üstüne sıkıca kurulan Kuzgun
 Tek bir sözcük söyledi, başka bir şey demedi,
 Tüyü kıpırdamadı, sanki o tek sözcükle
 Ruhunu sergiliyordu, mırıldandım usulca:
 "Tüm dostlar uçup gitti — uçan umutlarım gibi
 O da bırakacak beni." Kuş konuştu o zaman;
 "Asla"
 Yerinde bir sözcükle kuşun verdiği yanıt

Tüyerimi ürpertti, dedim ki kendi kendime: "Şarkıları,
Umudunun duası tek nakarat

Yanıtladı "Kuzgun" "Asla"

Odamın kapısının tam üzerindeki solgun
Pallas büstünde hep durdu, kıpırdamadan durdu
Gözleri düş kuran bir iblisin korkunç gözleri
gibiydi,
Gölgesi bol ışıklı döşemede dalgalanıyordu —
O gölgenin dışına artık çıkamaz ruhum
Çıkamaz artık asla.

Kuzgun

Hande Taştekin (2000)

Kasvetli gece yarısının birinde, zayıf ve bitkin
dalmıştım düşüncelere,
Unutulmuş çekici ve garip eski inançların kitapları üzerinde.
Başım önüme düştüğünde, neredeyse uyuyacakken,
bir tıkırtı duydum,
Sanki biri yavaşça vuruyordu, vuruyordu odamın kapısına "Bu
bir ziyaretçi," diye homurdandım,
"tıkırdıyor odamın kapısında."
İşte hepsi bu kadar
Ah, çok iyi hatırlıyorum; bir Aralık günüydü,
soğuk ve kasvetli
Ve her bir sönen göz parçası işliyordu yere hayaletini
Diledim yarından hevesle, çalıştım kitaplardan elde etmeye
Kayıp Lenore için çektiğim acıyı dindirecek ilâcı, nafile
Meleklerin Lenore dediği o nadide ve ışıltılı bakire

İsimsizdir burada sonsuza kadar
Ve ipeksi, hüznü, belirsiz hışırtısı her bir mor perdenin
Korkutuyordu beni, içimi dolduruyordu, garip bir dehşetle
daha önce hiç hissetmediğim
Kalbimin sürekli çarpmasına rağmen tekrarlamaya
devam ettim
"Bu bir ziyaretçi ve izin istiyor girmek için
odamın kapısından
Geç saatte gelen ziyaretçinin biri izin istiyor girmek için
odamın kapısından"
Sadece bu kadar

Artık daha fazla tereddüt etmeden ruhum,
"Bayım," dedim, "ya da bayan, affınıza sığınıyorum,
Çünkü uyumak üzereydim ve siz o kadar hafif tıkırdadınız
Ve o kadar belli belirsiz vurdunuz,
vurdunuz ki odamın kapısına,
Neredeyse duyamıyordum sizi, "açtım kapıyı ardına dek
Karanlık vardı, hepsi bu kadar.

Karanlığın derinliklerine dikkatle bakarak dikildim kaldım
uzun süre, merak ve korku içinde.
Daha önce hiçbir ölümünün aklına getirmeye cesaret
edemediği şeyleri düşünerek şüpheyle
Ama sessizlik bozulmadı, durgunluk hiçbir işaret vermedi
Tek bir söz bile edilmedi, sadece şu fısıldandı; "Lenore"
Bu sözü fısıldayan bendim ve tekrar etti yankı, "Lenore"
Yalnızca bu kadar

Odama döndüğümde, ruhum alevler içinde

Biraz sonra öncekinden dahayüksek bir tıkırtı duydum yine
 "Eminim," dedim, "eminim ki bir şey var
 pencereimin parmaklıklarında
 Bir bakayım, oradaki herneyse bu esrarı araştırayım
 Şu kalbim sakinleşsin de bu esran araştırayım,"
 Rüzgar vardı, hepsi bu kadar
 Açtığımda hışımla kepenkleri, kutsal, eski günlerden kalma
 Görkemli bir Kuzgun girdi içeri, kanat çırpı çırpı
 Ne saygıyla eğildi ne de durup dinlendi
 Ama bir leydi ya da lord edasıyla tünedi
 odamın kapısının üstüne
 Tünedi Pallas'ın' büstüne, tam odamın kapısının üstüne
 Tüneyip oturdu, hepsi bu kadar

Sonra bu abanoz renkli kuş endişelerimi çevirdi tebessüme
 Takındığı o ciddi, acımasız surat ifadesiyle
 "Tependeki tüylerin kesilip, kırılmış olsa da, sen," dedim
 "eminim ki korkağın teki değildir
 Dehşet verici, merhametsiz ve eski zamanların Kuzgunu
 sen ki; gezinen karanlık sahilde
 Söyle bana asıl ismin nedir Pluto'nun karanlık sahilinde
 Kuzgun dedi ki; "Bir daha asla."

Hayrete düştüm bu hamal kuşun söylediklerini duyunca
 Verdiği cevabın pek argası ve anlamı olmasa da
 Hepimiz kabul etmeliyiz ki; hiçbir canlı sahip olmamıştır
 Odasının kapısı üstünde bir kuş görmek gibi bir şansa
 Kuş ya da canavar, yontulmuş büstün üstünde,
 odamın kapısında
 Üstelik adı da "Bir daha asla."

Ama huzur veren büstün üstünde oturan kuzgun
 Tek bir söz söyledi, sanki tek kelimeyle döküyordu içini
 Başka ne bir şey söyledi ne de kımıldadı yerinden
 Mırıldandım zorlukla;
 "Diğer arkadaşları
 uçmuş olmalı ondan önce
 Sabaha o da terkedecek beni, uçup giden
 bütün umutlarım gibi"
 Sonra kuş dedi ki; "Bir daha asla,"

Sarsıldım sessizliği bozan bu çok yerinde söylenmiş sözle
 "Şüphesiz," dedim, "onun kelime dağarcığı sadece bir kelime,
 Onu da mutsuz sahibinden öğrenmiştir, amansız bir hastalık
 Yakasını bırakmamıştır adamın ta ki; şarkıları
 tek nakarat olunca,
 Ta ki; umutlannın ağıdı kederli bir nakarada olunca; "Asla-bir
 daha asla"

Ama kuzgun hâlâ üzgün ruhumun
 gülümsemesini sağlıyordu
 Hemen minderli bir sandalye çektim kuş,
 büst ve kapının önüne
 Orada kadife kumaşın üstünde otururken başladım
 ardarda gitmeye
 Bir hayâlden diğerine, düşünerek eski zamanların
 bu uğursuz kuşu,
 Merhametsiz, kaba, solgun, perişan ve
 eski zamanların bu uğursuz kuşu
 Ne anlatmak istedi diyerek "Bir daha asla."

Oturdum tahmin etmeye çalışarak,

tek bir söz bile söylemedim ama
 Gözleri yüreğimin derinliklerinde alev alev yanan kuşa
 Başımı yasladım arkaya böyle kehanetlerde bulunarak
 rahatlıkla
 Lâmbanın ışığının şeytant gülümsemeyle
 düştüğü minderin kadife kumaşının üstüne
 Ama lambânın ışığının şeytant gülümsemeyle düştüğü mor
 kadife kumaşının üstüne
 Sevgilim oturamayacak ah, bir daha asla!

Sonra odanın havası yoğunlaşmış gibi geldi bana,
 güçsüz ayak sesleri parçalanmış döşemede
 tıkırdayan melekler
 Tarafından taşınmış görünmez bir şişeden
 parfüm yayılıyordu sanki
 "Zavallı," diye haykırdım,
 "Tarmn seni bu işe karıştırdı o meleklerle seni buraya yolladı
 Vazgeç-vazgeç ve unut Lenore'la anılarını!
 Kana kana iç, ah, kana kana iç şu unutkanlık iksirini ve
 unut kayıp Lenore'u."
 Kuzgun dedi ki; "Bir daha asla."

"Kâhin!" dedim "uğursuz yaratık! sessiz kâhin,
 kuş ya da şeytan!
 Kadere meydan okuyan kim yolladıysa seni,
 ya da hangi fırtınayla vurdunsa karaya
 Yapayalnız ama cesur, bu büyü çölde
 Korkunun lânetlediği bu evde, bana doğruyu söyle
 yalvarıyorum
 Şifa var mıdır Gilead merheminde söyle bana,
 söyle bana yalvarıyorum!

Kuzgun dedi ki; "Bir daha asla."

"Kâhin!" dedim "uğursuz yaratık!, sessiz kâhin,
 kuş ya da şeytan!
 Üzerimizdeki cennet adına, ikimizin de inandığı
 Tanrı adına
 Bu ızdırapla yüklü ruha söyle, o uzak Cennette
 Var mı meleklerin Lenore dediği kutsal bir bakire
 Varsa kucakla meleklerin
 Lenore dediği o nadide ve ışıltılı bakireyi
 Kuzgun dedi ki;
 "Bir daha asla."

"Bu söz aynılığımızın işaretidir, kuş ya da iblis!"
 diye bağırdım, ayağa kalkarak
 Geri dön fırtınana ve Pluto'nun karanlık sahiline!
 Geride ruhunun söylediği yalanların işareti tek bir
 kara tüy bile bırakma!
 Beni yalnızlığım ile bırak!
 Terket kapımın üstündeki büstü!
 Pençeni kalbimden çıkar ve suretini al, çık git kapımdan!
 Kuzgun dedi ki;
 "Bir daha asla."

Ve kuzgun, kıpırdamadan, hâlâ oturuyordu, hâlâ oturuyordu
 Kapımın üstündeki Pallas'ın huzur veren büstünün üzerinde
 Ve gözleri sanki hayâl kuran bir iblise aitti
 Ve lâmba üzerine şeytani bir gülümsemeyle düşüp,
 dalgalanıyordu yerdeki gölgesini
 Ve o gölgeyle ruhum yerde uzanıyordu boylu boyunca
 Ve kalkamayacak, bir daha asla

Full Text of “Annabel Lee” and its Turkish translations

Edgar Allan Poe

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and *she* was a child,
In this kingdom by the sea,
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

The angels, not half so happy in Heaven,
Went envying her and me—
Yes!—that was the reason (as all men know,
In this kingdom by the sea)

That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
Of those who were older than we—
Of many far wiser than we—
And neither the angels in Heaven above
Nor the demons down under the sea
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee;

For the moon never beams, without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my bride,
In her sepulchre there by the sea—
In her tomb by the sounding sea.

Annabel Lee

Melih Cevdet Anday (1946)

Senelerce senelerce önceydi
Bir deniz ülkesinde
Yaşayan bir kız vardı, bileceksiniz
Adı Annabell Lee;
Hiçbir şey düşünmezdi sevimlikten
Sevmekten başka beni.

O çocuk ben çocuk, memleketimiz
 O deniz ülkesiydi,
 Sevdalı değil karasevdalıydık
 Ben ve Annabell Lee;
 Göklerde uçan melekler bile
 Kıskanırlardı bizi.
 Bir gün işte bu yüzden göze geldi
 O deniz ülkesinde,
 Üşüdü rüzgârından bir bulutun
 Güzelim Annabel Lee;
 Götürdüler el üstünde
 Koyup gittiler beni,
 Mezarı ordadır şimdi,
 O deniz ülkesinde.
 Biz daha bahtiyardık meleklerden
 Onlar kıskandı bizi, –
 Evet. – Bu yüzden (şahidimdir herkes
 Ve o deniz ülkesi)
 Bir gece bulutunun rüzgârından
 Üşüdü gitti Annabell Lee.
 Sevdadan yana, kim olursa olsun,
 Yaşça başca ileri
 Geçemezlerdi ki bizi,
 Ne yedi kat göklerdeki melekler
 Ne deniz dibi cinleri
 Hiçbiri ayıramaz beni senden
 Güzelim Annabell Lee.

Ay gelip ıştır, hayalin erişir
 Güzelim Annabell Lee,
 Bu yıldızlar gözlerin gibi parlar

Güzelim Annabel Lee,
 Orda gecelerim, uzanır beklerim
 Sevgilim, sevgilim, hayatım, gelinim
 O azgın sahildeki,
 Yattığın yerde seni.

Annabel Lee

Osman Tuğlu (2017)

Yıllar yıllar önce,
 bir krallıkta deniz kıyısındaki,
 bir genç kız yaşardı bileceksiniz
 ismi ANNABEL LEE;
 bir düşüncesi yoktu sevmemizden başka
 benim onu onun beni.

II

Ben çocuktum o çocuk,
 bu krallıkta deniz kıyısındaki;
 fakat aşktan üstün bir aşkla sevdik
 ben ve Annabel Lee;
 bir aşkla meleklerin bile kıskandığı
 onu ve beni.

III

Ve işte bu yüzden, çok yıllar önce,
 bu krallıkta deniz kıyısındaki,
 bir rüzgar esti bir buluttan
 üşüttü güzel Annabel Lee'mi;
 ve akrabaları gelip aldılar
 onsuz bıraktılar beni,
 götürdüler gömmek için bir mezara

bu krallıkta deniz kıyısındaki.

IV

Yarımız kadar mutlu olamayan melekler kıskandılar onu ve beni.

Evet! buydu neden (bunu herkes bilir bu krallıkta deniz kıyısındaki) k geceleyin bir rüzgar esti bir buluttan, üşütüp öldürdü Annabel Lee'mi.

Daha güçlüydü aşkımız ama olanların aşkından yaşça bizden ileri, nicelerinin aşkından akılca bizden ileri, ne göklerdeki melekler ne de cinler deniz dibindeki, güzel Annabel Lee'nin ruhundan ayırabilirler beni.

Vi

Asla çünkü ışımaz ay getirmeden güzel Annabel Lee'nin hayalini; ve asla doğmaz yıldızlar anımsatmadan ışıyan gözleriyle güzel Annabel Lee yatarım yanma her gece sevgilim, hayatım, gelimin öylece, kabrinde deniz kıyısındaki, mezar odasında uğuldayan denizin kıyısındaki.

Annabel Lee

Erdoğan Alkan (2012)

Yıllar önceydi, yıllar yıllar önce, Deniz kıyısındaki O diyarda bir genç kız yaşıyordu Bilirsiniz adını, ANNABEL LEE; - Düşünmezdi hiçbir şey benim olmaktan başka Sevmekten başka beni.

Ben çocuknum o çocuk o deniz ülkesinde Sevdik birbirimizi Aştan büyük daha özge bir aşkla Ben ve canım Annabel Lee - Bir sevda ki gölde uçan melekler Kıskanırlardı bizi

Ve bu yüzden yıllar ve yıllar önce

Deniz kıyısındaki O divarda soğuk bir rüzgar esti buluttan Dondu camın Annabel Lee Hanedandan biri gelip götürdü, Bırakıp gitti beni Bir mezara gömdüler o diyarda Deniz kıyısındaki.

Pek hoşnut değillerdi sanki gökte melekler, Kıskanmışlar mıydı onu ve beni; - Evet! Buydu nedeni (herkes bilir yaşayan o diyarda. Deniz kıyısındaki)

Bu yüzden esti gece o dondurucu rüzgar Böyle öldü Annabel Lee. Aşkımız uzak aşktan güçlüydü, ötekiler Bizden yaşça ileri -

Bizden başca ileri -
 Niceleri ne gökteki melekleri Ne deniz dibi cinleri
 Ruhunu ruhundan ayıramadı onun
 Benimdi hep Annabel Lee; -

Ay ıştır hep onunla düşler taşır, düşlerimde
 Güzelim Annabel Lee;
 Gece yıldızlar doğa- gözleri ışığında
 Güzelim Annabel Lee;
 Böyle bütün geceler uzanıp dinlenirim
 Sevgilimin: eşimi,, bir tanemin yanında
 Mezarının yanında deniz kıyısındaki –
 Uğuldayan denizin kıyısındaki

Annabel Lee

Oğuz Cebeci (1992)

Uzun yıllar önceydi
 Deniz kıyısındaki bir krallıkta
 Belki bilirsiniz, bir kız yaşardı
 ANNABEL LEE adıyla
 Ve bu kızoğlankız hiçbir şey düşünmezdi
 Bence sevilme ve beni sevmekten başka.

O da ben de çocuktuk
 Bu krallıkta deniz kıyısındaki
 Ama aşktan da öte bir aşkla sevdik
 Ben ve ANNABEL LEE
 Öyle bir aşk ki kanadı Seraphları göklerin
 Kiskanmıştı onu ve beni.

Ve bu yüzden uzun zaman önce
 Bu krallıkta deniz kıyısındaki
 Bir rüzgâr esti bir bulunan, üşüterek
 Güzel ANNABEL LEE'mi,
 Öyle ki soylu yakmları geldi bu yüzden
 Ve alıp götürdüler onu benden
 Bir mezara kapatmaya
 Bu krallıkta deniz kıyısındaki,

Melekler yarımız kadar mutlu olmayan gökte
 Kıskanıp durdu onu ve beni
 Evet-neden buydu (bu deniz kıyısındaki
 Krallıkta herkesin bildiği gibi)
 Ki o rüzgâr esti buluttan geceleyin
 Üşüten ve öldüren ANNABEL LEE'mi

Ama çok daha güçlüydü aşkımız aşklarından
 Bizden daha büyük olanların
 Bizden daha bilge olanların
 Ve ne melekler yukardaki göklerde
 Ne de şeytanlar altında denizin
 Ayırabilir ruhumu ruhundan
 Güzel ANNABEL LEE'nin.
 Çünkü ay doğmaz asla hayalini getirmeden
 Güzel ANNABEL LEE'nin.
 Ve yıldızlar çıkmazlar ama parlak gözlerini hissedirim ben
 Güzel ANNABEL LEE'nin
 Ve öylece uzarımın yanı sıra bütün gece vakti
 Sevgilimin-sevgilim-hayatım ve gelinim
 O deniz kıyısındaki mezarda
 Onun mezarında, uğuldayan denizin kıyısındaki

Annabel Lee

Hande Taştekin (2000)

Çok çok uzun yıllar önce,
Deniz kıyısında bir kırallıkta
Bir kız yaşamış, belki tanırırsınız onu,
Adı ANNABEL LEE.
Ve kız başka hiçbir şey düşünmemiş
Beni sevmek ve benim onu sevmemden başka.

Ben bir çocuktum ve o da bir çocuktu,
Deniz kıyısındaki bu kırallıkta
Aştan da öte bir sevgiyle sevdik birbirimizi
Ben ve benim ANNABEL LEE'm,
Öyle bir aşktı ki bu, cennetteki melekler bile
Kıskanırdı onu ve beni.

Bu nedenle, uzun zaman önce
Deniz kıyısındaki bu kırallıkta
Bir rüzgar esti bir bulunan, üşüterek
Benim güzel ANNABEL LEE'mi,
Sonra soylu akrabaları geldi
Benden ayınp,
Bir kabre hapsettiler onu,
Deniz kıyısındaki bu kırallıkta.

Cennette, yanımız kadar bile mutlu olmayan
Melekler devam eni bizi kıskanmaya.
Evet! Sebep buydu
(Herkes bilir bunu Deniz kıyısındaki bu kırallıkta)

Rüzgar çıkageldi bir buluttan gece,
Üşüterek öldürdü ANNABEL LEE'mi.

Ama bizim aşkımız çok daha güçlüydü
Bizden daha büyük olanların,
Bizden daha bilge olanların aşklarından
Ne yukarıda, Cennetteki melekler
Ne de denizin altındaki iblisler
Kopanp alamazlar ruhumu, ruhundan
Güzel ANNABEL LEE'nin.

Ay parlamaz asla, güzel ANNABEL LEE'min
Hayalini getirmeden.
Ve yıldızlar çıkmaz asla, ama ben hissederim
Parlak gözlerini güzel ANNABEL LEE'min
Ve bu yüzden, her gece vakti, uzanırım sevgilimin,
Sevgilimin, hayatım ve gelinimin
Deniz kıyısındaki kabrinin,
Uğultulu denizdeki mezanım yanına.

Full Text of “Eldorado” and its Turkish translations

Eldorado

Edgar Allan Poe

Gaily bedight,
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,

In search of Eldorado.

But he grew old,
This knight so bold,
And o'er his heart a shadow
Fell as he found
No spot of ground
That looked like Eldorado.

And, as his strength
Failed him at length,
He met a pilgrim shadow;
"Shadow," said he,
"Where can it be,
This land of Eldorado?"

Eldorado

Erdoğan Alkan

Cıvıl cıvıl giysisiyle
Yiğit, yılmaz bir şövalye
Güneş, gölge aldırmadı
Bir şarkı dudaklarında
Dolaşıp bütün dünyada
Eldorado'yu aradı.

Ömür geçti, zaman aktı
Cesur şövalye yaşlandı
Bir gölgeyle yüreğinde.
Yollar tepip yaprak gazel

Eldorado denen güzel
Yeri bulamadı diye.

Bütün gücü bittiğinde
Bir gölge çıktı önüne
Bir başka gezginin ruhu,
"Eldorado denen bir yer
Var mı? Nerde, varsa eğer?"

"Ardından Ay tepelerinin
Sür atını dolu dizgin
Gölgeler vadisine doğru
Sür atını, yiğitçe sür
Karanlıklar içine gir
Bulursun Eldorado'yu.

Eldorado

Osman Tuğlu (2017)

Parlak giysisiyle,
cesur bir şövalye,
gölgede ve altında güneşin,
bir şarkı şakıyarak,
dolaşmıştı hayli çok,
Eldorado'yu bulmak için.

II

Fakat yaşlandı.
o şövalye ne kahramandı.
Ve bir gölge düştü yüreğine onun
bulamayınca benzeri

bir yeri
yeryüzünde Eldorado'nun.

III

Ve en nihayeti
terk ederken gücü kuvveti,
gezgin bir gölgeye rastladı
Dedi "Gölge,
acaba nerede
bu Eldorado?"

IV

Gölge, "-Üzerinden
Ay Dağları'nın,
Gölge Vadisi'nden aşağı doğru
sür atını yiğitçe sür,
arıyorsan eğer"
dedi "Eldorado'

Eldorado

Hande Taştekin (2000)

Neşe ile kuşanmış
Yürekli bir şövalye
Gün ışığı ve gölgede
Çok yol almış
Bir şarkı söyleyerek,
Eldorado'yu arayarak.

Ama yaşlanmıştı
Bu cesur şövalye
Ve bir gölge düştü kalbine

Bulamayınca hiçbir yer
Eldorado'ya benzeyen

Ve sonunda gücü tükenince
Rastladı bir gezgin gölgeye
"Gölge," dedi
"Nerede olabilir
Bu Eldorado diyarı?"

"Ayın dağlarının ötesine,
Gölge vadisinden aşağıya
Sür atını, cesurca sür atını,"
Diye cevap verdi gölge
"Eğer Eldorado'yu anyorsan..."

Eldorado

Oğuz Cebeci (1992)

Kuşanmış keyifle
Yiğit bir şövalye,
Gün ışığında ve gölgede,
Bir şarkı söylerek,
Yol almıştı epeyce,
Arayarak Eldorado'yu.
Ama yaşlandı-
Bu korkusuz şövalye
Ve bir gölge düştü yüreğine
Bulamayınca hiçbir yer
Anımsatan Eldorado'yu.
Ve en sonunda

Gücü tükendiğinde,
 Rastladı bir gezgin gölgeye-
 "Gölge" dedi,
 "Nerede olabilir-
 Bu Eldorado denilen ülke?"
 "Sür atını Aydaki
 Dağların üzerinden,
 Aşağıya Gölgeler Vadisine,
 Korkmadan sür"
 Diye yanıtladı gölge-
 "Arıyorsan eğer Eldorado'yu"

Full Text of “To Helen” and its Turkish translations

To Helen

Edgar Allan Poe

Helen, thy beauty is to me
 Like those Nicéan barks of yore,
 That gently, o'er a perfumed sea,
 The weary, way-worn wanderer bore
 To his own native shore.

On desperate seas long wont to roam,
 Thy hyacinth hair, thy classic face,
 Thy Naiad airs have brought me home
 To the glory that was Greece,
 And the grandeur that was Rome.

Lo! in yon brilliant window-niche
 How statue-like I see thee stand,
 The agate lamp within thy hand!
 Ah, Psyche, from the regions which
 Are Holy-Land!

Helen'e

Osman Tuğlu (2017)

Senin güzelliğin, Helen, bana göre
 Geçmişin Nicean gemileridir ki ağır ağır,
 Esans kokan denizler üzre,
 O yorgun, yıpranmış yolcuyu taşır
 Doğduğu sahillere.

II

Umutsuz denizler gezmeye alışkın çoktan
 O sümbül saç, o klasik sima.
 Götürdü beni eve o su perisi havan,
 O ihtişama ki oydu
 O şana ki oydu eski Yunan.

III

Bakıyorum ışıklı bir nişe,
 Farksızsın ayakta duran heykelden
 Avucunda akik lambayla sen.
 Bakıyorum ah, o bölgelerden Psyche
 O kutsal ülkelerden.

Helena

İlhan Berk

Güzelliğin benim için Helena,
İznik kalyonlarıdır geçmişin,
Taşırlar mis gibi bir denizde
Bir gezegeni yavaşça, ezik, bitkin
O doğduğu sahillere.

Alışık dolaşmaya umutsuz denizlerde,
Ölümsüz yüzün, sümbül saçların
Çekti yurduma Naiade havaların,
O eski Yunan görkemine
Ve yüceliğine Roma'nın.

Görüyorum o alımlı pencerede
Seni bir heykel gibi dururken
Akik lâmban elinde,
Sen, ey! o kutsal ülkelerden
Gelen Psykhe, sen!

Helen'e

Erdoğan Alkan (2012)

Helen, güzelliğin benim için
Eski çağın Nicea kadırgalarıdır,
Üstünde burcu burcu kokan bir denizin.
Yorgun, bezgin yokuyu ağır ağır

Doğduğu kıyılara taşır.

Ben, sonsuz gezgin umutsuzluk denizlerinde!
Eskil yüzün ve sümbül saçların
Peri türkülerin getirdi beni evime,
Sahillerine utkulu Yunanistan'ın
Onlar taşıdı beni Romanın büyüklüğüne.

Bir yontu gibisin, görüyorum seni
Pencerenin parlak nişinde, orda,
Elinde akik rengi bir lamba!
Oy Psykhe görüyorum yükseldiğini
O Kutsal Topraklarda!

Helen'e

Hande Taştekin

HELEN, senin güzelliğin bence
Nice'in o eski yelkenlilerine benzer
Hoş kokulu bir denizde, zarifçe
Bitkin, yıpranmış gezgin yol alır
Kendine ait kıyıya doğru

Çoktan alışmış umutsuz denizlerde dolaşmaya
Sümbül saçların, asil yüzün
Su perisi edaların götürdü beni evime;
Yunanistan'ın görkemine,
Roma'nın ihtişamı.

İşte! O ötedeki muhteşem pencerenin önünde
Gördüm durduğunu bir heykel gibi
Akik bir lâmbaydı elindeki Ah!
Sen, uzak diyarlardan gelen ruh,
O diyarlarm adı Kutsal Topraklardır!

To Helen

Oğuz Cebeci (1992)

Helen, senin güzelliğin
Eskinin Nicean yelkenlileri gibidir, benim için
Usulca, kokulu denizin üzerinden
O yol yorgunu gezgini taşır
Kıyısına kendi memleketinin.

Gezmeyi izler yapayalnız denizlerin üstünde
Yunanlı yüzün, sümbül saçların
Senin havaların getirmişti beni eve
Yunanistan görkemine ve
Roma yüceliğine.

İşte, oradaki parıltılı pencere nişinde
Nasıl da bir heykel gibi, görürüm dinlediğini
Ah, Psyche, kutlu topraklar olan bölgelerden
Akik lamba elinde.

ÖZGEÇMİŞ

Kişisel Bilgiler

Soyadı, adı: ERDEN, Yasemin

Uyruğu: T.C.

Doğum tarihi ve yeri: 04.12.1988 Niğde

Medeni hali: Evli

Telefon: 0554 597 47 30

e-posta: yasemin.savur@gmail.com



Eğitim Derecesi	Okul/Program	Mezuniyet Yılı
Yüksek lisans	Gazi Üniversitesi/Çeviri ve Kültürel Çalışmalar	Devam ediyor
Lisans	Boğaziçi Üniversitesi/Çeviribilim	2012
Lise	Niğde Anadolu Öğretmen Lisesi/Yabancı Dil	2007

İş Deneyimi, Yıl	Çalıştığı Yer	Görev
2018-devam ediyor	TÜBİTAK	Redaktör
2014-2018	Milli Eğitim Bakanlığı	İngilizce Öğretmeni
2012-2014	SDL Çeviri Hizmetleri	Çevirmen

Yabancı Dili

İngilizce

Yayınlar

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GAZİLİ OLMAK AYRICALIKTIR..

