

Uncovering the farthest reaches of the meaning universe of a short story and its translations through semiotics of translation¹

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Abstract

Literary works, which are fictitious and entangled with signs and symbols, require the support of the reader in the quest for meaning. To scrutinize the narrative and the semiotic universe of a text, translators as readers need to cooperate with the text. Semiotics can help have safe walks in the imaginary forest of literary texts. Accordingly, the cooperation of semiotics and translation can be suggested to pave the way for future research in translation studies. To confirm this connection, the goal of this study is to perform a case study based on a short story and its Turkish translations by two translators. The corpus of the research is *The Tell-Tale Heart* by Edgar Allan Poe and the Turkish translation *Gammaz Yürek* by Celal Üster and Dost Körpe. *The Model of Original Text Reading and Analysis* originated from Umberto Eco's *Levels of Textual Cooperation Scheme* has bridged over the semiotic review of the original text. The model has three main sections: *Structure of Discourse and Narration*, *Structure of Acts and Functions* and *Structure of Ideology*. In the *Structure of Discourse and Narration*, the segments, the narrator(s), the discursive tense and the narrative tense, the nature of speech acts of the narrator(s), the perspective(s) of the narrator(s), the codes, the state of the reality, the titles and subtitles, the symbols, the isotopies, the intertextual relations and paratextual details are specified. It is deliberated in the *Structure of Acts and Functions* how actantial roles and narrative functions of *Fabula* and *Intreccio* levels develop in the text. Lastly, the place of the reader in the narration is ascertained in the section of *the Structure of Ideology*. Upon finding out the universe of meaning in the original text, Turkish translations are examined and compared to the original text in the light of *The Reviewing Model of Competent Translator*, which consists of *Losses and Gains*, *Translation and Reference*, *To See Things and Text* sections. At the end of the research, some striking points related to the original and the translated texts are brought to light and correspondingly, it is asserted that the substantiality of the semiotics of translation provides a fundamental contribution to translation studies.

Keywords: The semiotics of translation, the model of original text reading and analysis, the reviewing model of competent translator, *Fabula*, *Intreccio*.

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Çeviri göstergebilimi ile bir kısa öykü ve çevirilerindeki anlam evreninin gizlerini çözmek

Öz

Göstergelerle donanmış yazınsal eserlerin anlam evrenini keşfetmek için okurun işbirliği kaçınılmaz bir gerekliliktir. Göstergebilim, bu işbirliğinin sağlanmasında ve yazınsal metinlerin hayali ormanlarında gezintiler yapılmasına yardımcı olmaktadır. Bu nedenle, göstergebilim ve çeviri işbirliğinin, çeviribilim ile ilgili gelecekteki araştırmaların önünü açmasında etkisi ve rolü azımsanmayacak kadar çoktur. Bu makalenin amacı da, göstergebilim-çeviri işbirliğini özgün metin olarak bir kısa hikaye ve bu hikayenin iki Türkçe çevirisi üzerinde göstermektir. Bu amaç doğrultusunda, Edgar Allan Poe'nun *The Tell-Tale Heart* başlıklı eseri ile Celal Üster ve Dost Körpe'nin *Gammaz Yürek* başlığıyla Türkçe'ye ayrı ayrı yaptıkları çeviriler ele alınacaktır. Orijinal metnin göstergebilimsel incelemesi Umberto Eco'nun *Metinsel İşbirliği Düzeyleri*'nden hareketle derlenmiş *Söylem ve Anlatı Yapısı*, *Eylem ve İşlev Yapısı* ve *İdeolojik Yapı* olarak üç sınıftan oluşan *Özgün Metin Okuma ve Çözümleme Modeli* çerçevesinde gerçekleştirilecektir. *Söylem ve Anlatı Yapısında*, *Fabula* ve *Intreccio* düzlemlerine göre metnin anlamlı küçük parçalara ayrılması, anlatıcı/anlatıcıların ve söyleyenlerin belirlenmesi, söylem dönemi ve öykü döneminin belirlenmesi, anlatıcının kullandığı dil özelliklerinin saptanması, anlatıcı/anlatıcıların bakış açılarının belirlenmesi, metnin hangi kodlarla okunabilir olduğunun saptanması (çoğul okuma kodları), gerçeklik durumu, gizli durumlar ve anlaşmaların ortaya çıkarılması, başlıkların ve alt başlıkların belirlenmesi, semboller, yerdeşlikler, metin dışı öğeler ve metinlerarası ilişkiler açıklanmaktadır. *Fabula* ve *Intreccio* düzeylerinin eylemsel roller ve anlatsal işlevleri, *Eylem ve İşlev Yapısı* sınıfında tartışılmaktadır. Son adımda, *İdeolojik Yapı*da, okuyucunun anlatıdaki yeri belirlenmektedir. Özgün metnin anlam evrenini keşfedildikten sonra Türkçe çevirileri *Yetkin Çevirmen İnceleme Modeli* ışığı altında üç ana sınıf içerisinde incelenecektir: *Çeviride Kayıplar/Kazançlar*, *Çevirideki Göndergeler* ve *Metni Görebilme*. Özgün metnin çözümlenmesinden sonra Türkçe çevirileri bu modele göre incelenmekte, özgün metin ile karşılaştırılmakta ve çevirilere dair bir değerlendirme yapılmaktadır. Araştırma sonunda, özgün ve çeviri metinlerin anlam evrenleriyle ilgili dikkat çekici hususlar gün ışığına çıkarılmakta ve buna bağlı olarak, çeviri göstergebiliminin çeviri çalışmalarına uygulanmasının çeviribilime önemli derecede katkı sağladığı ve gelecekte yapılacak çalışmalar için bir yöntem sunduğu belirtilmektedir.

Anahtar kelimeler: Çeviri göstergebilimi, özgün metin okuma ve çözümleme modeli, yetkin çevirmen değerlendirme modeli, *Fabula*, *Intreccio*.

1. Semiotics of translation

Semiotics, which first emerged as a field that examines the symptoms of diseases in the field of medicine, has extended its research area to military service in time. Semiotics, which is a system of all kinds of meaning, has been applied to the field of language with the contributions of Ferdinand de Saussure and Charles Sanders Peirce. In the same period, unaware of each other, de Saussure and Peirce, who produced similar ideas on semiology in Europe and America respectively, emphasized the concept of sign and expressed parallel views.

Semiotics, which examines, describes and classifies everything that makes sense for people, focuses on the phenomenon of meaning. In detail, in his work *Cours de Linguistique Générale* (General Linguistic

Courses), Saussure claims that there would be a need for a new branch of science, which deals with the functions of signs in the social life, and this branch would be called semiotics, as an umbrella term (2001: 46).

In Europe, under the leadership of Paris School of Semiotics, semiotics became the centre of literary works and a focal point with Greimas's work *Sémantique Structurale* (1983). Greimas had made the definition of semiotics many times in his studies, pointed out different aspects of this field and defined "semiotics as a methodological approach that presents his methods and examination samples to the other human sciences". In *Semiotique: Dictionnaire de la théorie du langage* (1979), which he put down on paper with Joseph Courtés, he added a different dimension to the definition of semiotics and emphasized the necessity of "the emergence of semiotics as a theory of signification".

The semiotics of Greimas frequently goes through literary texts. Greimas and Courtés inquired the narrative nuances of literary texts, in which Umberto Eco availed himself of the semiotics of Greimas. Eco contributes significantly to the semiotics of text with his work entitled *Lector in Fabula* in which he has revealed the notion of the model reader. In his book, he also accentuates that literary texts, which are lazy machines, can only be operated by the reader. In this context, in addition to the semiotics of Greimas, it is appreciated that Eco utilized the semiotic approach of Peirce and laid the foundation of the semiotics of text, as well.

Although Dinda L. Gorfée is one of the first researchers to focus on the relationship between translation and semiotics, she has not used this term overtly; instead preferred the term "semiotics and translation" (1994: 10). Peeter Torop considers the concepts of translation and semiotics as a unique research field and he first suggests a particular term for the domain as "semiotics of translation". According to Torop, semiotics of translation is a constituent for translation and semiotics (2000: 597). He states that semiotics cannot be separated from the translation by no means and in fact, the semiotic analysis is a part of the translation process.

Additionally, Alexander Ludskanov (1975), a Bulgarian mathematician and machine translation expert accounts semiotics of translation as a research topic. He mentions that semiotics can be of help to translators. Susan Petrilli (2007), who is inspired by Peirce and Eco's thoughts on semiotics, also investigates the relationship between translation and semiotics and gathers that both domains are nourished from each other in her study *Interpretative Trajectories in Translation*. Evangelos Kourdis (2017, 2018a, 2018b), a member of the Greek Semiotics Association, has carried many kinds of profound research on the semiotics of translation and affirms that semiotics is a benefit for the domain of translation studies.

Sündüz Öztürk Kasar (2001, 2009a, 2009b, 2017a, 2017b), who has conducted research on the semiotics of translation highlights that semiotics and translation are inseparable, not only to the theoretical extent of semiotics of translation but also in the practical range such as the process of reading, analysing and translating the source texts. Ultimately, *Çeviri Göstergebilimi Çerçevesinde Yazınsal Çeviri İçin Bir Metin Çözümleme ve Karşılaştırma Modeli* composed by Didem Tuna and Mesut Kuleli (2017) is both a current theoretical and a practical study in the realm of the semiotics of translation in Turkey.

As would be seen, semiotics of translation has rapidly been on the rise among translation and semiotics scholars. This branch is thought to be more prevalent not only among academics but also among translators, students and writers through forthcoming studies.

2. Method

Data Collection

In this study, to carry out a semiological analysis, the short story *The Tell-Tale Heart*, written by Edgar Allan Poe and published in *The Pioneer: A Literary and Critical Magazine* in 1843, is utilised as the original text. To examine the Turkish translations, *Gammaz Yürek*, translated by Dost Körpe and published by İthaki Publishing in *Edgar Allan Poe Bütün Hikayeleri* in 2002 is put to use as the translated text. The other translated text, which is put account to compare with the original and translated texts, is translated by Celal Üster with the same Turkish title and published by Türkiye İş Bankası Kültür Publishing in *İngiliz ve Amerikan Edebiyatında Kısa Öykünün Büyük Ustaları* in 2016. Although there are various Turkish translations of *The Tell-Tale Heart*, in this study, only these two translations are analysed as they are thought to be in demand.

Data Analysis

To explore the universe of meaning of the original text, semiological analysis is effectuated with the guidance of The Model of Original Text Reading and Analysis (Can Rençberler, 2019a; 2019b), which has been developed from The Levels of Textual Cooperation. The translated texts are compared to the original one through The Reviewing Model of Competent Translator (Öztürk Kasar and Can, 2017a; 2017b).

The Model of Original Text Reading and Analysis

The Model of Original Text Reading and Analysis is adopted to analyse the original texts to facilitate the readers and the translators to comprehend the intention of the literary texts and to have the intelligible knowledge of the universe of meaning which is to be transferred to the target culture. The model is compiled from The Levels of Textual Cooperation which illustrates the reading process of a model reader. Although The Levels of Textual Cooperation is not hierarchical, The Model of Original Text Reading and Analysis (Can Rençberler, 2019a) is conceived orderly to expedite the analysis of the original text as shown below.

1. Structure of Discourse and Narration

- Segmenting the text into Fabula and Intreccio levels and identifying the macropropositions
- The narrator(s)
- The discursive tense and the narrative tense
- The nature of speech acts of the narrator(s)
- The perspective(s) of the narrator(s)
- The codes through which the text can be read (codes of polyreading)
- The state of the reality, the secrets and covenants
- Titles and subtitles
- Symbols
- Isotopies
- Intertextual relations and paratextual items

2. Structure of Acts and Functions

- Actantial roles in Fabula and Intreccio levels

- Narrative Functions in Fabula and Intreccio Levels

3. Structure of Ideology

- Identifying the place of the reader in the narration

The Reviewing Model of Competent Translator

The Reviewing Model of Competent Translator is composed of the categorization of the translation experiences mentioned by Eco in his book *Mouse or Rat: Translation as Negotiation* (2004). The model is used to compare and contrast the translated texts with the original text. Eco, as an editor, a translator and a translated author, tries to identify his translation experiences and classifies translation situations giving examples from the translators who have translated his works into other languages and cultures. According to Eco, as the act of translation is a negotiation between the original text and the translator, Can (2017) has suggested negotiation classes and negotiation strategies in *The Reviewing Model of Competent Translator* to depict the level of negotiation in the translated texts as shown below.

Negotiation Classes	Negotiation Strategies
Losses and Gains	Censorship by Mutual Consent Compensations Adding and Improving Effect Partial rewriting
Translation and Reference	Referential Equivalence Surface and Deep Stories Radical Rewriting
To See Things and Text	Intertextual Allusion

Table 1: The Reviewing Model of Competent Translator

3. Findings

In this part, the analysis of the original text and the Turkish translations will be investigated under two categories to comprehend the universe of meaning: *Original Text Reading and Analysis* and *Analysis of Turkish Translations*. Before analysing the original and the translated texts, some brief information will be given about the writer and the translators.

The Writer and the Translators

According to *The Poe Museum*, Edgar Allan Poe, is an American short-story writer, poet, critic, and editor. Poe was born to performers in Boston in 1809; however, he lost parents in three years and was adopted by a tobacco merchant John Allan and his wife Frances Valentine Allan in Richmond in Virginia. Other families took his siblings. Mr. Allan wanted Poe to be a businessman, yet Poe preferred writing short stories and poems. In 1826, Poe attended to the University of Virginia. During his first year, he was in a debt and had to go back to home. Mr. Allan withdrew his financial support and Poe left home. He was at the age of 18 when he published his first book *Tamerlane*. Life was getting harder for him and he decided entered the United States Military Academy, which lasted in eight months. He wrote stories and books reviews to *Messenger* and made his living by writing stories. Poe was suffering from bad habits, alcohol and gambling, which made him have a tough life. He is renowned for his tale *The Murders in the Rue Morgue* (1841), which is the first example of modern detective story and his poem *The Raven* (1845). *The Black Cat* (1843), *The Cask of Amontillado* (1846), *Annabel Lee* (1849) and *The Tell-Tale Heart* (1843) are some his famous works.

The translators of *The Tell-Tale Heart*, Dost Körpe and Celal Üster have almost the same background. Dost Körpe was born in Istanbul in 1972 and studied English Language and Literature at Istanbul University. He is a writer and translator. He generally translates from Robert Louis Stevenson, Paulo Coelho, Juan Rulfo, John Berger, Virginia Woolf and George Orwell.

Celal Üster was born in Istanbul in 1947 and studied English Language and Literature at Istanbul University. He is a writer, translator and a poet. He generally translates from Sylvia Plath, Howard Phillips Lovecraft, Henry James, J. K. Rowling and many other writers for more than fifty years.

Original Text Reading and Analysis

- Structure of Discourse and Narration

Being the first level of *The Model of Original Text Reading and Analysis, Structure of Discourse and Narration* (Can Rençberler, 2019a) includes Segmenting the text into *Fabula* and *Intreccio* levels and identifying the macro propositions, the narrator(s), the discursive tense and the narrative tense, the disposition of speech acts of the narrator(s), the perspective(s) of the narrator(s), the codes through which the text can be read, the state of the reality, the secrets and covenants, titles and subtitles, symbols, isotopies and lastly intertextual relations and paratextual items.

Segmenting the text into Fabula and Intreccio levels and identifying the macro propositions

MAIN SEGMENT	SUB-SEGMENT	CRITERION OF SEGMENT CHANGE	SUMMARY		STATE MENT
			FABULA	INTRECCIO	
EAR	Being nervous but not mad	Beginning of the story	The narrator states that he is always nervous.		1-3
	Sharpening the sense of hearing.	Change in topic		The narrator describes the ability to hear everything around him.	4-9
EYE	The idea	The first sub-segment of the main segment	An idea enters his brain without any motivation.		10-13
	The old man	Change of character	The narrator decides to kill the old man, not because of his money but his eye.	The eye of the old man is getting on the narrator's nerves.	14-21
LANTERN	Being wise	The first sub-segment of the main segment		The narrator describes his wisdom to kill the man.	22-27

	The old man's room	Change of time and place	During seven nights, the narrator opens the door holding a lantern and tries to see the Evil Eye but he found it always closed. In the mornings, as if nothing had happened, he enters the room of the old man and speaks to him in a friendly way.	The narrator describes how slow his actions were while opening the old man's door. He describes his extreme attention using the lantern.	28-39
DEATH WATCHES AND COMES	Opening the door	The first sub-segment of the main segment		The narrator is on the doorsill, describes the cautious movements for opening the door and old man.	40-52
	Waking him up	Change of character	The narrator's thumb slips upon the tin fastening and the old man wakes up.	The narrator describes the old man listening in the dark.	53-74
	Seeing the eye, hearing the heart	Change of character		The narrator describes his own feelings, the eye and the heartbeats of the old man.	75-97
	Killing the man	Change of action	The narrator smothers him to death.	The narrator describes his actions, how he killed the man.	98-111
	Dismembering the corpse	Change of action	The narrator cuts the body into pieces and hides them under planks.	The narrator describes how hastily but in silence he works during dismembering the body and hiding the parts.	112-121
INVESTIGATION	Knock on the door	The first sub-segment of the main segment	The narrator hears the knocking on the door.		122-123
	Officers of the police	Change of character	Three men enter and introduce themselves and explain the reason for their visit.		124-132
	Locus	Change of place	The narrator takes them to the old man's room, where he killed him.	The narrator says that he is relaxed and confident as the officers are examining the house.	133-138
	The ringing	Change of character	The narrator does not feel comfortable as the officers do not leave. He thinks that he hears the	The narrator tells about his frame of mind, psychology and how he behaved as he is	139-169

			heartbeat of the old man under the planks louder and louder.	accompanying the officers.	
CONFESSION	Admitting guilt	Change in the state of mind	The narrator does not hide the truth and admits his guilt. He wants them to tear up the planks to see the beating heart.		170-174

Table 2: Segments of *The Tell-Tale Heart*

To determine the segments of the text according to shifts in narrator, point of view, time and space, characters and feelings makes it more straightforward to analyse the narration. Eco (2015: 103), benefits from the two important concepts of Russian formalists: *Fabula* and *Intreccio*. According to Eco, *Fabula* is a narrative structure, while *Intreccio* provides micro propositions in the discursive structures necessary to reach the macro propositions which make up the narrative structures. At this point, the reader makes a cross-section of the story according to the *Fabula* and *Intreccio* levels and divides the text into small pieces that have meaning in itself. Table 2 illustrates the segments, sub-segments, *Fabula* and *Intreccio* levels obtained from the story.

The narrator(s)

The next point which is to be investigated on the original text is to question the narrator(s). The author has created a character whose voice is heard by the reader during the narration. The character is the main narrator of the story and uses the first person singular pronoun while describing his actions during the narration. The old man and the officers do not have a chance to express themselves in the flow of the story as they are designed and described by the narrator.

The discursive tense and the narrative tense

In the story, the narrative and discursive tenses are past tense. The narrator, first, tells about the reason for the murder and then he gives details about it. Before killing the old man, during seven nights, he opens his door, watches him but does not kill him, as he cannot see his vulture eye. The narrator does not give details of his watching during seven nights yet describes them in a couple of sentences. On the other hand, he describes the events of the last night in detail delineating every action he does such as opening the door, waiting nearly an hour, switching the lantern on, killing him, examining and dismembering the corpse, putting the pieces under the planks, welcoming the officers, describing and admitting the insult. At this point, it is apparent that the narrative tense is ere the discursive tense. However, the discursive tense is ahead of or concurrent to the narrative tense when the narrator speaks to the reader as in the sentences below.

...why will you say that I am mad? and Hearken! And observe how healthily how calmly I can tell you the whole story.

Now this is the point. You fancy me mad But you should have seen me.

Oh, you would have laughed to see how cunningly I thrust it in!

So you see he would have been a very profound old man...

Now you may think that I drew back.

--do you mark me well I have told you that I am nervous.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body.

The disposition of speech acts of the narrator(s)

To gain insight into the tone of the story the disposition of speech acts of the narrator can be gone through. In the story, the narrator starts his narration abruptly and frenetically. Besides, he arrogantly gives defensive responses to the reader and tries to prove that he is not insane but very smart. The narrator's use of abrupt beginning, repetition of some certain words and the efforts to convey his reasonableness for the murder with examples are traces of his insanity or hysterical personality. Apart from this, he addresses the reader, whom he thinks that the narrator is mentally ill, in his narration and makes an endeavour to convince him that he is very purposeful and wise in his murder.

The perspective(s) of the narrator(s)

Throughout the story, the perspective of the narrator, which is the first person singular, is presented to highlight the psychological processes and there is no focus on different perspectives or shifts of focus in the text since there is only a certain dominant point of view of the narrator. By doing so, the author may be aiming at getting the reader inside the head of an insane man who tries to justify an irrational murder.

The codes through which the text can be read

The text seems suitable for more than one reading code: crime fiction and psychological fiction. The readers can interpret the story as crime fiction as the narrator renders his plot of murder step by step and imparts why and how he would kill the old man, how he would cut and hide the body throughout his narration. It can be read as psychological fiction because of revealing the unreasonable motivation of the murder, as well.

The state of the reality, the secrets and covenants

In the story, there is no secret as the narrator reveals without hesitation that there will be a murder and there are no traps and the reader is not misguided. However, the perception of the reality of the narrator and the reader is not the same. The narrator emphasizes and repeats that he is not mad and aims to endeavour to convince the reader of his sanity describing the murder scene as his proofs. He thinks that his proofs are the signs of his wisdom in his world; however, they are contrary to law and the sense of decency in the real world.

Titles and subtitles

The title of narration is the first meeting point for the reader with the universe of meaning in the text. In the story, the title *The Tell-Tale Heart* gives the reader some clue about a revelation as *tell-tale* means telling, revealing and allowing a secret become known according to *Cambridge Dictionary* and revealing, indicating, or betraying something according to *Oxford Dictionary*.

Symbols

The symbols in the story are the *evil eye/I*, *the heartbeat*, *the lantern* and *the watch*. The old man's eye (the evil eye or vulture eye) is blue with a film over it and frightens the old man's mad caretaker. He

thinks that *the eye* is baleful and he feels he should get rid of it. In this context, the eye is the motivation of the murder. Apart from this, *the evil eye* gives the reader phonetically *evil I* pronunciation which counts as a clue about the narrator's diabolical character. The narrator describes the eye of the old man as vulture-like. Vultures are scavengers that feed themselves with the carcass of dead animals for whom they wait until they die. Equally, the narrator feels that the eye of the old man is always watching and frightens him that his eye sees the deepest fears and unmerciful plans of the madman.

As the second symbol of the narration, *the heartbeat* mirrors the guilt the madman felt when he killed the old man. While the policemen are examining the house of the old man, the madman begins to feel guilty and uneasy. The narrator tries to imply that the guiltier and more anxious he feels, the faster and louder his heart pounds. This situation informs on the lunatic, madman. The narrator's own guilt deceives him and he ends up confessing the murder. He is already a captive in his mind before he concedes his crime. His mind holds him like a prisoner because of his guilt building up inside of his head. He is the his-own foe who reports the crime. The intensity of the heartbeats rises as the narrator's sense of guilt heightens.

The lantern, which the mad keeper carries with him for seven nights, can be perceived as a symbol in the story, as well. He utilises the lantern to see simply the old man's pale eye for seven nights. On the last night, the old man catches the sound coming from the tin of the lantern, arouses and the madman points the lantern at the old man's eye. Briefly, the lantern is a trigger to let the mad caretaker kill the old man.

The last symbol is the word *watch*, which has variable significance such as time and peeping. Firstly, the man violates the privacy of the old man's room standing and watching him silently for seven nights. On the last night, like a hunter, he waits for and kills his victim. At this point, *watch* represents peeping. Besides, the watch symbolizes a type of beetle (deathwatch beetle) that is thought to forecast death. Lastly, the narrator compares himself to a watch as he gazes the old man while he is sleeping and the madman states that he moves slower than a watch's minute hand.

Isotopies

Isotopies in a text are achieved through repetitive elements with mutual meaning features. In the short story, there are isotopies such as insanity, guilt and macabre.

The first isotopy of the narration is insanity. From the very beginning until the end, the narrator tries to convince the reader that he is not insane but he has sharp senses. Throughout the narration, the madman repeatedly provides the reader with evidence that he is absolutely wise and obliged to kill the old man for so-called justifiable reasons. Actually, while he is trying to prove his sanity, he unwittingly expresses that he is a psychopath.

The isotopy of guilt is very dominant in the story. The narrator, who is a madman, after killing an old man for no significant reason, hears perpetual heartbeats and reveals his overwhelming sense of guilt by bursting out his confession to the police.

The last isotopy of the story is macabre which is the feature of having a gloomy or ghastly setting. Macabre is reflected and emphasized by using the symbols of death and describing the dreary atmosphere throughout the story.

Intertextual relations and paratextual items

The literary texts can correlate and may be rewritten by different texts. The references of the texts to social, cultural, economic, historical and other literary elements and the intertextuality relations can provide crucial information to the reader and thus may contribute to translation. In the story, there are no explicit intertextual elements but there is an epigraph in stanza form from *A Psalm of Life* by Henry Wadsworth.

Art is long and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

Considering the stanza, the poem stresses the temporality of life and the continuity of art. These lines emphasize the short lives of human beings on earth. While art can go beyond time, the human body cannot. What is important is to leave something pleasant behind.

Apart from this analysis, concerning the story, it is remarkable that Longfellow uses time, heart and beating words in his poem and Poe employs the same symbols on purpose to invite his readers to contribute to establish meaning and make sense out of his story.

Within the text, it can be thought that there is a caretaker, who is mentally ill, and an old man. The caretaker states *...He had never wronged me. He had never given me insult. For his gold I had no desire...* In these expressions of the mad caretaker, it is apparent that there is a householder-housekeeper relationship between each other. Apart from this, *The Tell-Tale Heart*, which Poe wrote in 1843, may present the depressive experience of the 19th-century American culture and society, in which the people were struggling against illness and poverty.

Paratextual items are the elements such as preface and epilogue written by the author or editor, drawings and the cover design. *The Pioneer*, in which *The Tell-Tale Heart* is published between the pages 29-31, is a monthly magazine. Before the poems, short stories sonnets and critics, it begins with *Prospectus of the Pioneer*, which includes the information on the magazine, the publication ethics, the fee and the contact details. There are some drawings, as well, in the magazine. Following this, in *Information* part, there is an article on literature and the power of literary works. In the last part of the magazine, there are *Literary Notices*, in which the readers can find information about newly published novels and literary works. The cover design of the magazine is plain without drawing and it states the name of the editor, month, year and place of publishing, mailing address and the fee. On every volume and number there is the citation of Lord Bacon "Reform, therefore, without bravery or scandal of former times and persons; but yet set it down to thyself as well to create good precedents as to follow them."

- Structure of Acts and Functions

As a single actantial role can be assumed by more than one character and characters can change their own actantial role because of events they experience, actantial roles (subject, object, sender, receiver, opponent and helper) and narrative functions (empowering, finalising and honouring tests).

Actantial roles in the Story

In the narration, *the sender* is the narrator's desire to prove to the readers that he is not insane. *The receiver* is the heartbeat as it stops when the madman kills the old man and gains the victory. However, it starts again during the officers' stay in the old man's room. Lastly, the madman cannot endure, confesses the crime and reveals himself. In the story, *the object* is the vulture-eye which *the subject*, the madman wants to get. *The helper* is the lantern because the subject, the madman, uses it to attain his goal, to see the vulture-eye. *The opponent* is the old man yet, he is unaware of being the opponent as he sleeps and hinders the madman as he cannot see his vulture-eye.

Narrative Functions in the Story

To fulfil his aim in the story, the madman as the subject has to complete an empowering test. This is his visit during seven nights to the old man's room, which teaches him to be patient and consistent. Following this, to reach the object, the vulture-eye, the madman needs to kill the old man. It means he has to complete the duty, which is the finalising test. When the madman succeeds to kill the old man he reaches his object, wins the victory and passes the honouring test. On the other hand, he is exposed to the punitive test as he ends up by revealing his crime to the officers

- Structure of Ideology

In this level, questions such as "Does the reader take part in the text?", "Have the reader been asked questions?" and "Where is the reader, as the receiving subject, in the narrative process,?" are asked and answers are sought to comprehend the relationship between the reader and the text.

Identifying the place of the reader in the narration

The narrator includes the reader in the story. The narrator tells about all the actions of the murder step by step. By doing so, he wants to disprove his insanity and give details of each event. The reader is a listener and the subject who needs to be convinced by the narrator that he is a wise man.

Analysis of Turkish translations

The Reviewing Model of Competent Translator

Negotiation Classes	Source Text	Target Text	Back Translation	Negotiation Strategies
Losses and Gains	It is impossible to say how first the idea entered my brain.	C.Ü: Bu fikrin aklıma nereden geldiğini söylemek olanaksız.		Effect
		D. K: O fikir aklıma nereden girdi bilmiyorum.	T: I don't know from where that idea came into my mind.	No Negotiation
	..., I put in a dark lantern, all closed, closed that no light shone out, ...	C.Ü: ..., ışık vurmasını diye kapakları tümünden kapatılmış bir hırsız fenerini odadan içeri uzattım.	T: ..., I put in a dark lantern, all the lids are completely closed , closed that no light shone out, ...	Compensation

		D.K: ..., içeri ... ışık saçmasın diye üstü kara bir örtüyle örtülü bir feneri ... sokuyordum.	T: ..., I was putting in a lantern which was covered with a black cloth so that no light shone out,...	No Negotiation
...I put in a <u>dark lantern</u> , all closed, closed that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust <u>it</u> in!	C.Ü: ..., ışık vurmasın diye kapakları tümünden kapatılmış bir hırsız fenerini odadan içeri uzattım, ardından da kafamı içeri uzattım. Ah, kafamı kapının aralığından içeriye ne kadar büyük bir maharetle soktuğumu görseniz gülmekten kırılırdınız!		T: ..., I put in a dark lantern, all the lids are completely closed, closed that no light shone out, and then I thrust in my head. Oh, you would have fainted with laughter to see how skilfully I thrust it in.	Adding and Improving
	D.K: ..., içeri önce ışık saçmasın diye üstü kara bir örtüyle örtülü bir feneri, sonar da başımı sokuyordum. Ah, bu feneri içeri nasıl usulca soktuğumu görseniz gülerdiniz!		T: first, I was putting in a lantern which was covered with a black cloth so that no light shone out and then thrusting in my head. Oh, you' would have laughed if you saw how gently I put this lantern in!	No Negotiation

Table 3: Losses and Gains

In the category of losses and gains, the translators should be aware that no matter how competent they are, they will undergo some loss and gain in the translated text to negotiate with the author, original text, target reader and the structure of two languages and encyclopaedias of two cultures. In the first example, *It is impossible to say how first the idea entered my brain*, it is apparent that C.Ü. is successful in maintaining the *effect* in his translated text. Yet, D.K. prefers using the expression *I don't know from where that idea came into my mind* which gives a different message to the reader and could not maintain negotiation with the text.

In the second example, the original text *I put in a dark lantern, all closed, closed that no light shone out*, is translated in Turkish by C.Ü. without any loss by adding the sentence all the lids are completely closed, although it is not written in the original text. Notwithstanding, this part does not destroy the overall meaning of the text and the flow of the narration. The other translator, D.K adds a part into his translation, as well. He says *I was putting in a lantern which was covered with a black cloth so that no light shone out*. In the original text, there is no cloth to cover the lantern, yet, the translator, as a result of overinterpretation, adds expression and spoils the meaning.

In the last example, *I put in a dark lantern, all closed, closed that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in!*, C.Ü prefers translating as *I put in a dark lantern, all the lids are completely closed, closed that no light shone out, and then I thrust in my head. Oh, you would have fainted with laughter to see how skilfully I thrust it in*. He translates the verb *to laugh* in the original text as *to be fainted with laughter* and by doing so, he adds, improves and negotiates with the translated text without giving harm to the original text. The second

translator, D.K translates this part *as first, I was putting in a lantern which was covered with a black cloth so that no light shone out and then thrusting in my head. Oh, you' would have laughed if you saw how gently I put this lantern in!* In his translation, there is no problem with the verb laugh. Yet, in the original text, the narrator says he first **puts in a dark lantern, then his head**. This part is translated as the narrator first puts in his head and then the dark lantern. In conclusion, the translator fails to transfer the order of the actions of the narrator.

Negotiation Classes	Source Text	Target Text	Back Translation	Negotiation Strategies
Translation and Reference	--just as I have done, night after night, hearkening to the death-watches in the wall.	C.Ü: --tıpkı benim geceler boyunca duvardaki ölüm bekçilerine ¹ kulak verirken yaptığım gibi. (¹ death watch beetle)	T: bekçi: watchman	Surface and Deep Stories
		D.K: tıpkı benim geceler boyunca, ölüm saatlerinin duvardan gelen seslerini dinlediğim gibi.	T: saat: watch (homonymous), clock	No Negotiation
	I had been too wary for that.	C.Ü: İnce eleyip sık dokumuştum.	T: I had gone over the matter with a fine-toothed comb	Referential Equivalence
		D.K: Bunu yapmak beni çok yorardı.	T: I would have been too tired to do that.	No Negotiation
	There was nothing to wash out – no stain of any kind – no blood-spot whatever.... A tub had caught all.	C.Ü: Silinip temizlenecek hiçbir şey kalmamıştı – ne bir leke ne de bir kan izi... Bir leğen yetmişti hepsine.	T: There was nothing left to be cleaned -- neither a stain nor a trace of blood. A basin was enough for them all.	No Negotiation
		D.K: Silinecek hiçbir şey –kan izleri ya da herhangi bir leke yoktu... Cesedi banyo küvetinde parçalamıştım.	T: There was nothing to delete - no bloodstains or stains... I dismembered the body in the bathtub.	No Negotiation

Table 4: Translation and Reference

The category of translation and reference indicates that, for a translation, referential equivalence has a very vital role. It deals with the connotative force in the original text and maintaining the same force in the translated text. It also tries to manage to disregard the literal sense of the text to preserve what the author supposes to be the ‘deep’ in the original text and to neglect the semantic equivalence to take the target reader into the game that the author played with the original text. In the structure, *just as I have done, night after night, hearkening to the death-watches in the wall*, the death-watches is a sort of wood-boring beetle which lives in the old trees and timbers of buildings and gives serious damages to furniture and trees. According to *Encyclopædia Britannica*, it makes a ticking or clicking sound by bumping its head or jaws against the sides of the tunnels as it bores in old furniture and wood. By the superstition, the sound is a mating call which was believed to forecast an approaching death (Retrieved on 22/10-2019). Moreover, it is thought that “its name is derived from the credence that it was often heard by the people “on watch” with an ill person on the verge of death” (*Encyclopædia Britannica*,

Retrieved on 22/10-2019). When estimated in the context of *The Tell-Tale Heart*, the use of the death-watches has a deep meaning for the story in which it is explicit that there would be the murder. The expression, *the death-watches*, is translated into Turkish as **bekçi (watchman)** by C.Ü. He also gives detailed information about *death-watches* and its cultural connotation through notes. In short, it is apparent that C.Ü. disregards the literal sense of *the death-watches* to preserve what the author considers to be the ‘deep’ one in his text and C.Ü. translates not in the sense of words but in terms of the meaning and prominence it carries in the deep structure of the narrative. On the contrary, the second translator D.K. prefers translating *the death-watches* as **ölüm saatleri (death clock/watch)**. He believes mistakenly that *the death-watches* represent the actual watch on the wall and fails to discern the deep meaning of the structure. The second structure, which is translated differently by the translators, is *I had been too wary for that*. While it is translated as *İnce eleyip sık dokumuştum* by C.Ü maintaining Referential Equivalence, D.K translates it as **Bunu yapmak beni çok yorardı** meaning **I would have been too tired to do that**. From this data, it can be assumed that D.K translated the structure wrongfully and fell through to transfer the equivalence.

The ultimate example of Translation and Reference category is the expression of *There was nothing to wash out – no stain of any kind – no blood-spot whatever.... A tub had caught all*, which is translated delinquently by both translators. C.Ü. transfers this structure into Turkish as *Silinip temizlenecek hiçbir şey kalmamıştı – ne bir leke ne de bir kan izi... Bir leğen yetmişti hepsine* meaning *There was nothing left to be cleaned -- neither a stain nor a trace of blood. A basin was enough for them all*. In the original text, the author uses the word *tub*, yet C.Ü. prefers *basin*, which gives the reader a different meaning. D. K. translates the expression into Turkish as *Silinecek hiçbir şey –kan izleri ya da herhangi bir leke yoktu... Cesedi banyo küvetinde parçalamıştım* meaning *There was nothing to delete - no bloodstains or stains... I dismembered the body in the bathtub*. D.K. modifies the sentence ascribing a different meaning to his translation. Briefly, one can infer that both translators fail to construct a negotiation with the original text and their translations incur losses.

Negotiation Classes	Source Text	Target Text	Back Translation	Negotiation Strategies
To See Things and Text	Art is long and Time is fleeting, And our hearts, though stout and brave. Still, like muffled drums, are beating, Funeral marches to the grave.	C.Ü: -	-	No Negotiation
		D.K: -	-	No Negotiation
	Evil Eye	C.Ü: Kem Göz		Intertextual Allusion
		D.K: Kem Göz		Intertextual Allusion

Table 5: To See Things and Text

To See Things and Text is defined through naive readers and competent readers. Naive readers are not able to detect the references and intertextual features, yet competent readers can understand the quotations and intertextual references. What is important for a reader and translator in this category is the extent of their encyclopedia, which empowers them to read texts. In the original text, the first notion to be considered an intertextual element is the stanza from Henry Wadsworth. Allan Poe puts the stanza, which includes similar symbols evoking death, at the beginning of his story as an implicature. Due to this reason, it becomes more of an issue and contributes to the universe of the meaning of the story. Yet, in the translated texts, the translators do not include the stanza by no means, neither in Turkish nor in English.

The following example, which has an intertextual feature, is *Evil Eye*. The expression appears in Turkish translated texts as *Kem Göz*, which is perceived as bad luck and misfortune. When identified and analyzed respective of the negotiation point, this expression maintains its intertextual allusion in the translated texts.

4. Concluding remarks

In this study, to evaluate Edgar Allan Poe's *The Tell-Tale Heart* with its two Turkish translations, the original text is first analyzed according to *The Model of Original Text Reading and Analysis* (Can Rençberler, 2019a) probing into the *Structure of Discourse and Narration*, which includes respectively segmenting the text into Fabula and Intreccio levels and identifying the macro propositions, the narrator(s), the discursive tense and the narrative tense, the nature of speech acts of the narrator(s), the perspective(s) of the narrator(s), the codes through which the text can be read (codes of poly reading), the state of the reality, the secrets and covenants, titles and subtitles, symbols, isotopies, intertextual relations and paratextual items, *Structure of Acts and Functions* examining actantial roles in Fabula and Intreccio levels and narrative functions in Fabula and Intreccio levels and lastly, *Structure of Ideology* for Identifying the place of the reader in the narration.

Upon specifying the most crucial signs and features that lead to the purpose of the original text, the translations are investigated under the light of *The Reviewing Model of Competent Translator* (Öztürk Kasar, Can, 2017a, 2017b), which is composed of the levels of *Losses and Gains Translation and Reference To See Things and Text*, to discern whether these signs are preserved in translations and to what extent the translators negotiate with the original and their translated text. As a consequence of the examination of translations, there are several remarkable and essential points which need contemplation.

Firstly and most importantly, being a competent translator demands being a model reader. As the structure of literary texts is complicated and many words tend to be used with their connotations, the translators should be the model readers, by making use of their background knowledge, vocabulary and *encyclopedia*, to get the gist of the original texts, make inferences and decide on their translation strategies.

Secondly, acquiring cultural knowledge is as vital as having a good command of language. As the world develops rapidly, cultures inevitably become more and more diverse. However, this may not be a hinder for translation. Kuleli (2019, 1119) have the opinion that "the gap between two cultures should not be viewed as a nightmare that translators cannot get rid of, but rather as a barrier that could be overcome through a thorough application of translation procedures".

Accordingly, as the third result of the research, to do away with culture-bound problems, translator trainers who lecture on translation can enhance their teaching approaches and supplies through integrating semiotics of translation into their curriculum. Employing such integration, a new rising generation of translators, who make their own decision, apply the appropriate strategy for their translation.

The following inference drawn from this study is about the original text. It is assumed from the translated text that translators were not able to attain the very original text as they did not translate the epigraph which gives significant hints related to the text; instead, they can have translated from

succeeding publications. On the contrary, to find the original text is requisite for the accuracy of the translated text. To achieve this, translators should make an effort until they make certain of the original text.

In a literary text, the meaning is not provided to the reader explicitly. Since the actions, descriptions, symbols and secrets of the narration are hidden in the original text, the translator must be in search of precise meaning. Reading and analyzing the original text means that the translator, as a model reader, has mastered the universe of meaning by considering the possible meanings deduced from the text without falling into the traps of the text and target culture. Considering all the points, conventional translation practices can help to maintain an accurate translation process. Unfortunately, it may not be satisfactory by itself. To gain cultural competence is as significant as translation competence. Therefore, semiotics of translation can be of exceptional aid to translators and translator trainers. Undoubtedly, there is a mutually nurturing and enriching bond between semiotics and translation studies, and with each study, it can be further developed and new horizons for literary translators can be widened.

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