



THE POSSIBILITY AND THE LIMITS OF TRANSLATING POEM VIA ARTIFICIAL INTELLIGENCE: AI GEMINI ANALYSIS¹

YAPAY ZEKÂ ARACILIĞIYLA ŞİİR ÇEVİRİSİNİN İMKÂN VE SINIRLARI: YZ GEMINI ANALİZİ

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ABSTRACT

ÖZ

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Çeviri Stratejileri,
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Today, technology has become an integral part of almost every aspect of human life. Since ChatGPT emerged in 2022, artificial intelligence has had an increasingly significant impact on numerous professions and academic disciplines, including translation and translation education. This research focuses on evaluating the performance of an AI tool, Gemini, in the context of literary translation. Specifically, the research aims to assess the effectiveness of Gemini in translating poetry, a genre known for its emotional depth, semantic richness, and rhythmic structure, which pose significant challenges for machine translation. The poem selected for analysis is “Çocuklar Gibi” by the Turkish author Sabahattin Ali. The theoretical framework of the study is based on André Lefevere’s translation strategies for poetry. The research consists of three stages. First, the selected poem is translated using Gemini with attention to both semantic and aesthetic dimensions. Second, the translation output is analysed according to Lefevere’s strategies. In the final stage, the translated poem is revised and its final version evaluated. The study employs descriptive and content analysis methods to examine the outcomes. The findings reveal that although AI has limitations in translating poetic texts, it can still produce meaningful outputs when guided by strategic translation approaches.

Günümüzde teknoloji neredeyse insan yaşamının her alanında etkin biçimde kullanılmaktadır. 2022 yılında ChatGPT’nin yaygınlaşmasıyla yapay zekâ, birçok meslek ve disiplin üzerinde etkisini hissettirmeye başlamıştır. Bu durumdan çeviri eğitimi ve çevirmenlik mesleği de payını almıştır. Bu çalışmada, yapay zekâ temelli bir araç olan Gemini’nin edebî çeviri alanındaki başarısı incelenmektedir. Araştırmanın temel odağı, Gemini’nin şiir çevirisindeki yeterliliğini değerlendirmektir. Bu amaçla, analiz metni olarak Sabahattin Ali’nin “Çocuklar Gibi” adlı Türkçe şiiri seçilmiştir. Her ne kadar makine çevirisi birçok metin türünde tatmin edici sonuçlar üretebilse de edebî metinlerin duygu yoğunluğu, anlam derinliği ve ritmik yapısı gibi özel nitelikleri, çeviri sürecinde önemli zorluklar yaratmaktadır. Araştırmanın teorik çerçevesini ise André Lefevere’in şiir çevirisi stratejileri oluşturmaktadır. Çalışma, üç aşamadan oluşmaktadır: İlk olarak seçilen şiir, Gemini kullanılarak estetik ve anlamsal açıdan çevrilmiştir. Ardından, elde edilen çeviri Lefevere’in stratejileri temelinde analiz edilmiştir. Son aşamada ise yapılan değerlendirmeler doğrultusunda şiirin nihai biçimi ortaya konulmuştur. Bu süreçte betimsel analiz ve içerik analizi yöntemlerinden yararlanılmıştır. Elde edilen bulgular, yapay zekânın özellikle şiir gibi sanatsal metinlerin çevirisinde sınırlılıklarının bulunduğunu göstermekte, ancak yine de belirli stratejik yaklaşımlarla anlamlı çıktılar sunabileceğini ortaya koymaktadır.

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Introduction

ChatGPT, which entered our lives in November 2022 and whose user count reached over 100 million as of January 2023, can be considered as the beginning of the word "artificial intelligence" for many of us. In fact, in the context of brand-product association, ChatGPT has become inevitable when artificial intelligence is mentioned. Of course, artificial intelligence is not just about ChatGPT. Human life is constantly open to change and development. Although their own personal needs, thoughts and lifestyles are effective in this change and development process, the contribution of external factors is just as great. It would not be wrong to say that the external factor that affects human life the fastest is technology and its products. Although technology often comes across with its advantages, it is also foreseen that it may have disadvantages in some places. Within the scope of the current research, the possibility of translating poetry with Gemini, which is among the most modern artificial intelligence software of technology and is produced by Google and offered to the service of users, has been questioned. While translating poetry with Gemini, it is questioned how effective and accurate a literary text type will be with the output of artificial intelligence software before there is a human touch.

With the introduction of artificial intelligence software into users' lives, one of the areas that has been talked about the most is literary translation. Negative news stories have started to be published about a publishing house that translates books using machine translation and artificial intelligence software and publishes and sells these translations. In the face of this situation, publishing house officials stated that what they were doing was a very natural process and that it was natural and normal to use it in book translation processes, as in many areas where translation exists. This situation has perhaps started to question many books that have been published to reach their target audience and are still on sale, and the publishing houses where they were published, among researchers and academics. What is really being questioned or should be questioned is whether literary translation can be done entirely with machine translation and/or artificial intelligence, or whether it is ethical to do such translations.

While the issue is exactly the combination of the concepts of literary translation and artificial intelligence under one roof, the subject addressed in the current research is the possibility of poetry translation, which is a sub-type of literary translation and requires human effort and care, being done with artificial intelligence. In this context, according to Frost (1969), the fundamental feature that distinguishes poetic discourse from ordinary discourse is that form and content cannot be separated in poetry. Content is limited by language, and this makes poetic translation more difficult than other types of translation. Frost believes that poetry is lost in translation (Frost, 1969; Dastjerdi et al., 2008, p.11), and in parallel with his thought, Roman Jakobson also emphasizes that it is not possible to translate poetry (Jakobson, 1959). When the year 2022 is accepted as the beginning of the introduction, discussion and use of the concept of artificial intelligence, especially the ChatGPT software, it is observed that academic research has begun and been encouraged in the last two years in the areas of how possible it is to translate different types of translation with artificial intelligence, software or program performance evaluations, translation output quality evaluations, etc. It is possible to examine the contributions of descriptive and experimental studies conducted in different language pairs and on different text types (Ayık Akça, 2022; Albiz, 2022; Aşkın, 2023; Tosun, 2023; Aslan, 2024) to the literature of Translation Studies and compare their contents. In addition, in a study examining the use of slang in novel sections, it was observed that Gemini, when compared to ChatGPT, detached itself from the context of the text in some places while translating literary text types and conveyed its translation by foreignizing by remaining source-oriented (Kasapoğlu, 2024, p. 430). This study examined whether this situation would be repeated in poetry translation. The literary texts are not written for scientific purposes and do not contain any scientific formulas or terminology; they generally lack argumentative structures and focus on emotional meanings, idiomatic expressions, and figurative and connotative language. When translating literary texts, some problems arise regarding the use of artistic language in the target texts, linguistics, cultural words and concepts, differences in time, and literary genres and techniques (Aksoy, 2002, p. 83). When the concepts of artificial intelligence and translation began to be discussed together, Mehmet Şahin defined artificial translation as "the computational transfer of a text from one language or sign to another language or sign using a sensory channel or means of communication without the need for human intervention" (Şahin, 2023, p. 13). In this context, it is questioned whether literary translation will remain as artificial translation when done through artificial intelligence software or to what extent it requires correction.

The difficulty of translating poetry is, of course, due to the aim of obtaining a rhythmic and rhyming literary work in line with aesthetic concerns while ensuring a linguistic transfer from the source language to the target language. Within the scope of the current research, it is investigated whether poetry translation, which is emphasized by many researchers and translators as difficult and sometimes impossible to transfer to the target language, can be done through artificial intelligence-supported software. The aim is to find answers to the research questions “To what extent is it possible to translate poetry using artificial intelligence tools?” and “To what extent do poetry translations made with artificial intelligence tools meet Lefevere’s poetry translation criteria?”. In this study, the poem *Çocuklar Gibi*, written by Sabahattin Ali, a Turkish writer and poet who contributed many works to Turkish literature, and composed and sung by famous artists as a song, will be examined. In the study to be conducted, the poetry translation strategies of Andre Lefevere were taken as the theoretical framework. As it is known, today many artificial intelligences can translate the texts. For the purposes of this research, Gemini was chosen as the AI system under examination. The decision to utilize the free version of Google’s open-source Gemini software was informed by its strong position as a leading competitor in the field, its extensive user base, and its methodological suitability for comparative analyses within contemporary artificial intelligence studies.

Methodology

The method of content analysis, which is a qualitative research method, was preferred within the scope of the research. Content analysis is “used to provide an objective, measurable and verifiable explanation of the explicit content of messages” (Fiske, 1996, p. 176; Metin & Ünal, 2022, p. 275). Content analysis can be defined as the analysis of texts, documents and themes selected by the researcher within the framework of objectivity. Within the scope of the research, a poem was translated from Turkish to English using the artificial intelligence tool Google Gemini. Here, the poem translation made by an artificial intelligence software was analysed based on the poetry translation strategies of Andre Lefevere. The research examines to what extent the translation of poetry from Turkish to English with Gemini meets Lefevere’s translation strategies. The research questions included in the scope of the research are as follows:

To what extent is it possible to translate poetry using artificial intelligence tools?

To what extent do poetry translations made with artificial intelligence tools meet Lefevere's poetry translation criteria?

The Techniques and Strategies of Poetry Translation

Translation of poetry is a delicate task that requires not only the transfer of words from one language to another, but also the preservation of the artistic and emotional values of the work. Therefore, there are many elements to consider when translating poetry between two languages: *Accuracy of Meaning*: The most important element of translation is to accurately convey the original meaning of the poem. For this, the translator must carefully understand each word and sentence and carefully select their equivalents in the target language. *Emotional Impact*: Poems not only carry meaning but also evoke emotions. The translator must ensure that these emotions are felt in the same way in the target language. To do this, he must try to preserve the atmosphere, tone and rhythm of the poem. *Aesthetic Value*: Poems are also aesthetically valuable works of art. The translator must strive to preserve the formal beauty of the poem. He must take care to preserve rhyme, meter and other poetic elements in the target language as much as possible. *Cultural Awareness*: Different languages also represent different cultures. The translator must understand the context of the culture in which the poem was written and the cultural elements in the poem. The translator can add the necessary explanations or additional information to the translation so that readers in the target language can also understand these elements. *Language Skills*: Poetry translation requires a high level of language skills in both the source and target languages. The translator must know the nuances of words and grammar rules in both languages and be able to use poetic language. *Creativity*: Poetry translation is not just about transferring words, but also about recreating them. The translator must think creatively and be able to come up with new solutions that can convey the spirit of the poem to the target language. *Patience and Meticulousness*: Poetry translation is a time-consuming and meticulous job. The translator must be patient and translate every word and sentence carefully. *Different Translation Approaches*: There is no single

correct method for poetry translation. The translator can use different translation approaches depending on the type of poem, its content, and the target audience. *Getting Feedback*: The translator should get feedback from others after completing the translation. This feedback can be used to evaluate the quality of the translation and make corrections if necessary. *Poetry Translation Resources*: There are many resources available to help with poetry translation. Translators can benefit from books, articles, and online resources written on poetry translation. In summary, translating poetry between two languages is a challenging task that requires both artistic and technical skills. Translators must make great efforts to preserve the meaning, emotional impact, aesthetic value, and cultural elements of the poem² (Demir, 1993, p. 93-95; Tellioglu, 2018, pp. 193-210).

Poetry translation is a delicate task that requires not only translating words from one language to another but also preserving the work's artistic and emotional values. Therefore, there are various techniques used in poetry translation. The most common poetry translation techniques are: *Word-for-Word Translation*: In this technique, each word in the source text is replaced with its closest equivalent in the target language. This technique can be used to preserve the poem's meaning, but it can compromise its flow and aesthetic value. *Syntax Translation*: In this technique, the source text is translated into the target language while preserving its word order. This technique can be used to preserve the poem's form, but it can distort its meaning or make it appear unnatural in the target language. *Semantic Translation*: In this technique, the source text is translated into the target language while preserving its meaning. This technique is most used to preserve the poem's overall message. *Adaptive Translation*: In this technique, the meaning and content of the source text are adapted to the cultural codes and audiences of the target language. This technique can be used to make the poem more meaningful to the target audience, but it can cause the poem to deviate significantly from the original text. *Creative Translation*: In this technique, the translator creates a new work inspired by the original text. This technique can be used to preserve the spirit and impact of the poem, but it is highly dependent on the translator's interpretation and skill. The technique used in poetry translation varies depending on the poem's genre, content, and target audience. The translator should strive to preserve the poem's meaning, emotional impact, aesthetic value, and cultural elements using various techniques (Demiral & Kaya, 2013, pp. 252-262; Tellioglu, 2018, pp. 193-210).

Peter Newmark (1981) emphasizes that "translation is a craft in which the translator tries to replace a written message in the source language with another written message in the target language" and adds that in the process of translation, the translator must consider several constraints such as context, syntactic rules of both languages, spelling rules and figurative meanings. In addition to all these, there are other important elements in the act of translation such as the translator's creativity, fidelity, word choices, form, content, etc. (Newmark, 1981; Kolahi & Shiraz, 2012, p. 451). According to many academics and researchers, all meanings and concepts can be translated and what is said in one language can be transferred to another language (Kolahi & Shiraz, 2012, p. 451). However, as Roman Jakobson puts it, "Poetry is by definition untranslatable and poetry translation requires a creative transfer." (Jakobson, 1959; Venuti, 2000, p. 118). In addition to Heidegger's (1957) evaluation of literary translation as a conceptual action different from other genres, Antony Pym (2020) argues that preserving the integrity of meaning in literary translation is not enough, and that the literary aspects of the text must also be conveyed. The difficulty of literary translations generally stems from the view that it is impossible to translate such elements. Benjamin, on the other hand, emphasizes that how it is said is more important than what is said in literary translation (Pym, 2020, p. 8). Literary translation is known as reader-oriented or target audience-oriented. Accordingly, Doğan emphasizes that some elements should be taken into consideration in target-oriented translations; these elements can be listed as follows: the reader's language, culture, rhetoric, place and time (Doğan, 2014, p. 88). The research article titled *Translator's Style and Machine's Style in Translation Studies*, which he conducted, was published as a TUBITAK project output. As a result of this study, the intertwined developments in the fields of translation studies and informatics reveal that the boundaries and intersections between individual and general styles in translation will become more apparent over time (Gürses, et al., 2024, p. 119). Perhaps when many researchers, students or translators are asked which type of translation is the most difficult, their answers may initially be taken for granted as legal or medical texts, but they may often focus on poetry translation. It is possible to translate any technical or specialized text using machine translation or artificial intelligence under today's conditions and then make final formatting and proofreading. It is of course possible to translate these types of texts meticulously with technological support and bring them to their new

² You can also review it from Turkish sources: https://yusuferadam.com/?page_id=674, accessed on: July, 5, 2024.

format in the target language with the final human touch. On the other hand, the main research question of the current study is whether literary translation, which requires rhyme, repeated words, rhythm and aesthetic touch as well as syntactic, linguistic and formal transfer, can be transferred to the target language by machine translation or artificial intelligence tools.

In the scope of the current study, Andre Lefevere's seven strategies for poetry translation were taken as the theoretical framework. It is possible to say that the poetry translation strategies, consisting of seven subheadings put forward by Lefevere, are comprehensive in terms of form and context (Kolahi & Shiraz, 2012, p. 460). While Lefevere evaluates poetry as related subjects that cannot be evaluated independently of each other in terms of form, content and aesthetics, he emphasizes that all subjects have their own value and are evaluated within the same context. In this context, he made the following classification (Lefevere, 1975):

1. *Phonemic Translation: Reproducing the source language sound in the target language.*
2. *Literal Translation: Translating word for word.*
3. *Metric Translation: Reproducing the source language meter.*
4. *Poetry to Prose Translation: Distorting the meaning, communicative values and syntax of the source text.*
5. *Rhyming Translation: Transferring the rhyme of the source poem to the target language.*
6. *Free verse translation: Finding exactly the right equivalents in the target language and obtaining an appropriate semantic result.*
7. *Interpretation: Version and imitation. Version occurs when the absence of the source language text is preserved and the form is changed, while imitation occurs when the translator produces his own poem.*

According to Frost (1969), the basic feature that distinguishes poetic discourse from ordinary discourse is that form and content in poetry cannot be separated. The content is quite limited by language, and this makes poetic translation of poetry more difficult than other types of translation. He believes that poetry is what is lost in translation. The scope of the research examining to what extent the translation of poetry from Turkish to English with Gemini meets Lefevere's translation strategies. If poetry is translated with only AI, without a human touch, which of these strategies will or can be met?

Artificial Intelligence Gemini

Gemini, the artificial intelligence software offered to users on February 5, 2024, is one of Google's products. Google Gemini defines itself as experimental artificial intelligence on its website. Google Gemini defines itself as an artificial intelligence that is multilingual, creative, informative, can learn, can translate into different languages, can scan information on many subjects, can create written content, can give homework to students and users and can check this homework. The paid Gemini Advanced version states the following: It is possible to enter codes consisting of different data types such as text, sound, and images. It has different features such as deep understanding, logical reasoning, code generation and comprehension, creative text production such as poetry and script writing, and multilingual communication and complex data analysis. It has announced that it has Gemini Nano (Mobile), Gemini Pro, Gemini Ultra versions (Google Gemini, access: 19.08.2024).

Google Gemini enables prompt input to be made to itself in all its versions with text, sound, and images/photos. In Gemini, as in ChatGPT and other similar artificial intelligence software, the more detailed and targeted the request is, the more sufficient and detailed information it provides. Another striking feature of Gemini is that it provides sources for the answers it gives to the questions posed to it. In other words, at the end of each answer it gives, it provides internet links to the sources it has accessed and whose information it has summarised and offers a detailed comparison or access to more information. These are open-access scientific articles, official websites, research reports and similar sources.

Poetry Translation and Analysis with Gemini

In this section, firstly, the poem *Çocuklar Gibi* written by Sabahattin Ali and its translation divided into stanzas by the artificial intelligence Gemini are given. When Gemini was asked to translate the poem, it was requested to translate the poem from Turkish to English by preserving its artistic and aesthetic values, paying attention to

the transfer of rhyme, repeated voice and rhythm, and aiming to capture emotional depth. The original poem and the translation made by Gemini are given in Table 1 below, divided into stanzas and facing each other. Then, the poem was analysed within the framework of the poetry translation strategies created by Andre Lefevere and how well and sufficiently the poem was translated.

Table 1. The Original Poem and the Translation by Gemini of “Çocuklar Gibi”

	The Original Poem “Çocuklar Gibi”	Translation of Gemini “Like Children”
1.	"Bende hiç tükenmez bir hayat vardı Kırlara yayılan ilkbahar gibi Kalbim hiç durmadan hızla çarpardı Göğsümün içinde ateş var gibi	I held a life that knew no end, A springtime spread across the land. My heart would race, a ceaseless friend, As though a fire within did brand.
2.	Bazı nur içinde, bazı sisteyim Bazı beni seven bir göğüsteyim Kâh el üstündeydim, kâh hapisteydim Her yere sokulan bir rüzgâr gibi	Sometimes in light, sometimes in mist, Sometimes in a loving chest, Exalted, then in chains, I'd twist, A wind that sought out every nest.
3.	Aşkı iki günlük iptilalardı Hayatım tükenmez maceralardı İçimde binlerce istekler vardı Bir şair yahut bir hükümdar gibi	My love, a fleeting, fragile dream, My life, a tale of endless scheme. A thousand wishes, it would seem, A poet, or a king supreme.
4.	Hissedince sana vurulduğumu Anladım ne kadar yorulduğumu Sakinleştiğimi, durulduğumu Denize dökülen bir pınar gibi	When I realized my heart was yours, I knew the weight my spirit bore. I calmed, I settled, as before, A spring that flowed into the shore.
5.	Şimdi şiir bence senin yüzündür Şimdi benim tahtım senin dizindir Sevgilim, saadet ikimizindir Göklerden gelen bir yadigâr gibi	Now, poetry is but your face, Your lap, my throne, my resting place. Our happiness, a sweet embrace, A relic from the heavens' grace.
6.	Sözün şiirlerin mükemmelidir Senden başkasını seven delidir Yüzün çiçeklerin en güzelidir Gözlerin bilinmez bir diyar gibi	Your words, your poems, pure and deep, A fool would seek another's keep. Your face, the fairest flower to reap, Your eyes, a mystery yet to steep.
7.	Başını göğsüme sakla sevgilim Güzel saçlarında dolaşsın elim Bir gün ağlayalım, bir gün gülelim Sevişen yaramaz çocuklar gibi".	So, rest your head upon my chest, Let my hand wander through your crest. Let's laugh and cry, among the best, Like playful children at their best.

Andre Lefevere Analysis in Terms of Poetry Translation Strategies

The poetry translation strategies developed by Andre Lefevere are classified as phonemic/phonemic translation, literal translation, word-for-word translation, metrical translation, poetry to prose translation, rhyming translation, free verse translation and interpretation. According to this classification, the poem and its translation were divided into stanzas and general analyses were made. Among these analyses, only the poetry to prose

translation was not examined. The reason for this is that when Gemini was asked to translate, she was asked to obtain a target text that was compatible in terms of rhyme, repeated voice and rhythm, considering formal and aesthetic concerns.

Stanza 1: Phonemic/Phonemic Translation: The sound structure of the source poem was not preserved one-to-one; however, an attempt was made to create a similar rhythmic structure in the translation. For example, while translating as "like spring" → "across the land", sound harmony remained in the background. Literal Translation: Since the priority was given to conveying meaning, a literal translation was not made. For example, " Bende hiç tükenmez bir hayat vardı " → was translated as "I held a life that knew no end" and the meaning was preserved. Metrical Translation: Instead of reflecting the meter of the source poem exactly, a natural flow is created in the target language. Rhyming Translation: The translation is made by preserving the rhyme scheme (ABAB): "end" and "friend", "land" and "brand." Free Poetry Translation: A natural and semantically rich translation is presented in the target language. Especially the translation "ateş var gibi" → "As though a fire within did brand" is creative. Interpretation: Instead of translating the text word for word, the translator preferred to convey the spirit of the poem by interpreting it.

Stanza 2: Phonemic Translation: The sound structure is not preserved verbatim, but similar sounds such as "light" and "mist," "twist" and "nest" are used. Literal Translation: Instead of a word-for-word translation, the emphasis is on conveying meaning. For example, "Bazı nur içinde" → is translated as "Sometimes in light." Metric Translation: The rhythmic structure is recreated in the target language. Rhyming Translation: The rhyme scheme is preserved: "mist" and "twist," "chest" and "nest." Free Verse Translation: The meaning of the poem is preserved and transferred naturally to the target language by using correct equivalents. Interpretation: The translation "Her yere sokulan bir rüzgar gibi" → "A wind that sought out every nest" is an interpretation that preserves the spirit of the expression in the source text.

Stanza 3: Phonemic Translation: Although the sound structure is not preserved verbatim, the musicality of the poem is preserved. For example, "dream" and "scheme," "seem" and "supreme." Literal Translation: "Aşkın iki günlük iptilalardı" → "My love, a fleeting, fragile dream" was translated, and the meaning was conveyed rather than literal translation. Metric Translation: The meter of the source text was not preserved, but a similar rhythm was provided. Rhyming Translation: The rhyme scheme in the source text was successfully reproduced in English. Free Verse Translation: The correct meaning and emotional tone were preserved. "Bir şair yahut bir hükümdar gibi" → "A poet, or a king supreme" successfully conveys the emotion of the poem in the target language. Interpretation: The translator has reinterpreted the original expressions while preserving the meaning of the poem.

Stanza 4: Phonemic Translation: Sound harmony is preserved: "yours" and "bore," "before" and "shore." Literal Translation: "Hissedince sana vurulduğumu" → "When I realized my heart was yours" is translated, conveying meaning rather than literal translation. Metric Translation: Rhythmic structure is preserved, but meter is not translated literal. Rhyme Translation: Rhyme scheme is successfully transferred to target language. Free Verse Translation: Emotional and aesthetic harmony is achieved. "Denize dökülen bir pınar gibi" → "A spring that flowed into the shore" reflects a beautiful re-creation. Interpretation: The translation has recreated the source text by interpreting it.

Stanza 5: Phonemic Translation: The sound structure of the original text is not preserved literal in the target language, but a poetic rhythm is created. For example, the rhyme structure of "face" and "grace" is harmonious. Literal Translation: Instead of a literal translation, the meaning is transferred by translating it as "Now, poetry is but your face". Metric Translation: The rhythmic structure is successfully recreated in the target language, and although the meter is not fully preserved, the poetic integrity is achieved. Rhyme Translation: The translation reflects the rhyme scheme (ABAB) in the source text in English. Free Verse Translation: The translator has transferred the meaning and emotion to the target language in an original way; "Göklerden gelen bir yadigar gibi" → "A relic from the heavens' grace" reflects both the aesthetic dimension and the emotion of the original text. Interpretation: The translator has created a poetic expression by interpreting the source text. The spirit of the original text is preserved.

Stanza 6: Phonemic Translation: The sound characteristics of the source text are not preserved literal, but the rhythm and harmony are created in the English translation: "deep" and "keep," "reap" and "steep." Literal Translation: "Sözün şiirlerin mükemmeldir" → "Your words, your poems, pure and deep" is translated in a way

where sense is retained rather than literal concurrence. Metric Translation: Meter is not translated literal, but poetic rhythm is preserved. Rhyming Translation: Rhyme scheme (ABAB) is successfully transferred in the translation. Free Verse Translation: Correct equivalents are found in the target language, and the aesthetic dimension of the poem is reflected. For example, "Gözlerin bilinmez bir diyar gibi" → "Your eyes, a mystery yet to steep" is a very creative translation. Interpretation: The translator has interpreted the original text and achieved an aesthetic integrity.

Stanza 7: Phonemic Translation: The sound structure of the original poem is not preserved verbatim, but a melodic structure is created in the target language: "chest" and "crest," "best" and "test." Literal Translation: "Başını göğsüme sakla sevgilim" → "So rest your head upon my chest" is translated, prioritizing the transfer of meaning rather than pertaining to literal alignment. Metric Translation: The original meter is not preserved, but a rhythmic structure is created in the target language. Rhyming Translation: The rhyme scheme in the source text is successfully transferred into English. Free Verse Translation: The translation aims to preserve the meaning and emotional depth. For example, "Sevişen yaramaz çocuklar gibi" → "Like playful children at their best" is a very natural translation. Interpretation: The translator has created a text that is aesthetically and semantically harmonious in the target language by interpreting the original text.

Conclusion

Translating poetry is quite challenging. There are several key reasons for this: multiple layers of meaning, aesthetics and form, cultural differences, creative balance, and translation options. Poems possess a complex layer of meaning that extends beyond words and includes emotions, images, and symbols. Preserving the nuances and emotional impact of the original text while translating these layers into a different language can be quite challenging. Poems not only convey meaning but also possess an aesthetic component. Rhyme, meter, rhythm, and other poetic elements significantly influence the reading experience and emotional impact of a poem. Preserving these elements in the target language depends on the translator's skill and creativity. Different languages also represent different cultures.

Poems may contain imagery, symbols, and allusions based on the context and values of the culture in which they were written. While these elements being conveyed to readers in the target language, it is necessary to consider cultural differences and make the necessary explanations.

Translating poetry is not just about conveying words; it is also about recreating them. The translator must adhere to the grammatical rules and aesthetic values of the target language while preserving the poem's spirit and impact. Achieving this balance depends on the translator's skill and creativity.

There is no single correct method for translating poetry. A translator can employ different translation approaches depending on the poem's genre, content, and target audience. Choosing between these options and considering the advantages and disadvantages of each approach can be challenging. In conclusion, poetry translation is a complex art requiring linguistic skills, cultural awareness, creativity, and aesthetic sensitivity. Due to these challenges, poetry translation may not always be flawless. However, a good translator can overcome these challenges and produce a work that is as close to the original text as possible and meaningful to readers in the target language.

As a result, Gemini, an artificial intelligence software, was asked to translate poetry from Turkish to English, and then this translation was examined within the framework of poetry translation strategies put forward by Andre Lefevere. During the examination, the elements that should be considered in a literary translation genre, such as emotional transfer, rhyme, repeated rhyme, rhythm transfers, word choices, translatable/untranslatable elements, were taken into consideration and exemplified through poetic stanzas. Of course, using artificial intelligence software is used because it is seen as advantageous by its users in terms of speed and time. In addition to speed and time criteria, quality criteria should also be taken into consideration. However, it is not recommended to accept all the answers provided by artificial intelligence without question. To obtain effective results, correct prompt entries should be created and the answers received should be evaluated by expert opinion. This approach will increase both the accuracy of the materials and the quality of the target texts obtained.

One point where Gemini can acquit itself is that it shares links to the sources it uses for the answers to these questions under the answers it gives to the interview-like questions. Gemini was asked both about having a translation done and about the type of translation it makes. As a result, the sharing of sources at the end of its answers can be interpreted as showing that it is a somewhat “transparent” formation. When the translations made by Gemini are examined in general, it is seen that free verse translation, rhymed translation and interpretation strategies are mostly preferred. In contrast, methods such as one-to-one translation and metric translation are rarely used; instead, meaning and aesthetic harmony are prioritized. As a result, texts that can be considered successful in terms of word transfer, rhythm and rhyme in the target language are obtained. However, is the emotional transfer fully conveyed? It is not possible to give a clear answer to this question. It should not be forgotten that Gemini, like ChatGPT and many other artificial intelligence software like it, is an open-source software. In short, it is also possible to think that these translations are taken from open access web pages or sources. Therefore, since aesthetic and artistic values can be evaluated relatively, the English poetry translation obtained through Gemini is open to criticism in terms of aesthetic, artistic, and emotional depth.

Suggestions

Future studies may include planning course flows for a class hour and a 14-week academic semester through Gemini or other artificial intelligence software and preparing curriculum development examples specifically for literary translation and poetry translation. In addition, it is aimed to determine the purposes for which artificial intelligence software is used on students receiving translation education and what kind of contributions it provides to them in terms of their profession. Therefore, it can be examined how artificial intelligence, which has an important place in the lives of students, teachers, educators, and academics receiving education in the field of translation, can play a role in the process of preparing educational materials.

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I hereby declare that the study has not unethical issues and that research and publication ethics have been observed carefully.

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GENİŞLETİLMİŞ ÖZET

Günümüzde yapay zekâ uygulamaları, bireysel ve mesleki yaşamın her alanında giderek daha fazla yer edinmektedir. 2022 yılında ChatGPT'nin ortaya çıkışıyla birlikte dikkatleri üzerine çeken yapay zekâ teknolojileri, çeviri eğitimi ve çevirmenlik mesleğini de dönüştürmeye başlamıştır. Bu bağlamda gerçekleştirilen bu araştırmanın amacı, Google Gemini adlı yapay zekâ tabanlı çeviri aracının edebî çeviri alanındaki performansını değerlendirmektir. Özellikle duygu yoğunluğu, anlam derinliği ve ritmik yapısı gibi özellikleriyle bilinen şiir türü üzerine odaklanılmış ve Sabahattin Ali'nin "Çocuklar Gibi" adlı şiiri çalışma nesnesi olarak seçilmiştir. *Çocuklar Gibi* şiiri yedi kıtadan oluşmaktadır. Araştırma içinde yer alan Tablo 1'de şiir yedi ayrı parça hâlinde çevirisiyle beraber sunulmuştur. Bu araştırma kapsamında, nitel araştırma yöntemlerinden biri olan içerik analizi tercih edilmiştir. Bu yöntemde, araştırmacı tarafından seçilen metin, belge ve temaların nesnellik çerçevesinde analizi olarak tanımlanabilir. Araştırma kapsamında, yapay zekâ aracı Google Gemini kullanılarak Türkçeden İngilizceye bir şiir çevrilmiştir. Burada, yapay zekâ yazılımı tarafından yapılan şiir çevirisi, Andre Lefevere'nin şiir çeviri stratejileri temel alınarak analiz edilmiştir. Araştırma kapsamındaki araştırma soruları şunlardır: "Yapay zekâ araçları kullanılarak şiir çevirisi ne ölçüde mümkündür? Yapay zekâ araçlarıyla yapılan şiir çevirileri, Lefevere'nin şiir çeviri kriterlerini ne ölçüde karşılamaktadır?". Gemini aracılığıyla şiir Türkçeden İngilizceye çevrilmiş; bu çeviri, André Lefevere'in (1975) şiir çeviri stratejileri temel alınarak analiz edilmiştir. Lefevere'in çeviri stratejileri arasında sesbilimsel (phonemic), sözcük-sözcüğe, harf harfine (literal), ölçüsel (metrical), düz yazıya, kafiye uyumuna (rhymed), serbest nazma dayalı (free verse) ve yoruma dayalı çeviri stratejileri yer almaktadır. Gemini tarafından yapılan çevirinin bu stratejilerle ne ölçüde örtüştüğü, şiirin her bir kıtası üzerinden incelenmiştir. Analizler sonucunda Gemini'nin çevirilerinde özellikle serbest nazım, kafiye uyumu ve yoruma dayalı çeviri yöntemlerini yoğun olarak kullandığı; buna karşın harf harfine veya ölçüsel çevirileri daha az tercih ettiği gözlemlenmiştir. İlk kıtada, Gemini orijinal metindeki ses yapısını tam olarak koruyamasa da hedef dilde benzer bir ritmik yapı oluşturmaya çalışmıştır. Anlamı ön planda tutarak, yaratıcı ve estetik yönü güçlü çeviriler sunduğu görülmüştür. Özellikle metaforik yapıları yorumlayarak yeniden üretmesi dikkat çekicidir. Diğer kıtalarda da benzer şekilde, anlam ve duygu bütünlüğü korunmuş; kafiye ve ritim stratejik olarak uygulanmıştır. Ancak bazı bölümlerde, şiirin derinlikli duygusal katmanlarının yeterince yansıtlamadığı da ifade edilmiştir. Örneğin, "ateş var gibi" ifadesinin "as though a fire within did brand" biçiminde aktarılması, yaratıcı bir dokunuşla yapılmış olsa da hedef dilde aynı duygusal yoğunluğu yakalamakta sınırlı kalmıştır. Sonuç bölümünde, şiir çevirisinin karmaşık bir süreç olduğu vurgulanmaktadır. Bir şiirin yalnızca kelimelerden ibaret olmadığı; duygular, imgeler ve kültürel referanslarla yüklü çok katmanlı bir yapı barındırdığı belirtilmiştir. Bu nedenle, şiir çevirisinin başarılı olabilmesi için yalnızca dilsel yeterlilik değil, aynı zamanda kültürel farkındalık, estetik duyarlılık ve yaratıcı yorum yetkinliği gerektirdiği ifade edilmiştir. Gemini'nin çevirilerinde zaman ve hız bakımından sağladığı avantajlar dikkat çekmekle birlikte, estetik ve duygusal derinlik açısından hâlâ sınırlılıklar taşıdığı sonucuna ulaşılmıştır. Ayrıca, Gemini'nin çeviri sürecinde kaynaklarını şeffaf biçimde paylaşması, sistemin kullanıcıya belirli bir düzeyde açıklık sunduğunu göstermektedir. Ancak, kullanılan verilerin açık kaynaklardan alınmış olması, estetik niteliklerin özgünlüğü konusunu tartışmaya açık hâle getirmektedir. Dolayısıyla, yapay zekâdan alınan çevirilerin doğrudan kabul edilmemesi; uzman değerlendirmesi ve bilinçli komutlarla yönlendirilmesi gerektiği vurgulanmaktadır. Gelecekte yapılacak çalışmalarda, Gemini veya diğer yapay zekâ yazılımları aracılığıyla bir ders saati ve 14 haftalık bir akademik dönem için ders akışlarının planlanması ve edebi çeviri ve şiir çevirisine özel müfredat geliştirme örneklerinin hazırlanması sağlanabilir. Ayrıca, yapay zekâ yazılımlarının çeviri eğitimi alan öğrenciler üzerinde hangi amaçlarla kullanıldığı ve mesleki açıdan onlara ne gibi katkılar sağladığının belirlenmesi hedeflenebilir. Bu nedenle, çeviri alanında eğitim alan öğrencilerin, öğretmenlerin, eğitimcilerin ve akademisyenlerin hayatlarında önemli bir yere sahip olan yapay zekânın, eğitim materyallerinin hazırlanması sürecinde nasıl bir rol oynayabileceği incelenebilir. Dolayısıyla, yapay zekâ destekli araçların çeviri eğitimi sürecinde nasıl kullanılabileceğine dair daha sistematik analizler yapılması önerilmektedir. Özellikle şiir çevirisi gibi estetik boyutu yüksek metin türleri için ders planları, eğitim materyalleri ve müfredat örneklerinin yapay zekâ aracılığıyla geliştirilip geliştirilemeyeceği incelenebilir. Ayrıca, akademik çeviri eğitimi alan öğrencilerin yapay zekâ kullanımına yönelik eğilimleri, bu araçların mesleki gelişimlerine katkısı ve yaratıcı düşünme becerileri üzerindeki etkileri gibi alanlar da araştırılmaya açıktır. Şiirler, yazıldıkları kültürün bağlamına ve değerlerine bağlı olarak imgeler, semboller ve göndermeler içerebilir. Bu unsurları hedef dilde okuyuculara aktarırken kültürel farklılıkları göz önünde bulundurmak ve gerekli açıklamaları yapmak gerekir.

Ŗir evirisi sadece kelimeleri aktarmakla ilgili deęildir; aynı zamanda onları yeniden yaratmakla da ilgilidir. evirmen, Ŗirin ruhunu ve etkisini korurken hedef dilin dil bilgisi kurallarına ve estetik deęerlerine baęlı kalmalıdır. Bu dengeyi saęlamak, evirmenin becerisine ve yaratıcılıęına baęlıdır.

Ŗir evirisi iin tek bir doęru yntem yoktur. Bir evirmen, Ŗirin trne, ierięine ve hedef kitlesine baęlı olarak farklı eviri yaklařımları kullanabilir. Dolayısıyla, Ŗir evirisi, dil becerileri, kltrel farkındalık, yaratıcılık ve estetik duyarlılık gerektiren karmařık bir sanattır. Bu zorluklar nedeniyle Ŗir evirisi her zaman kusursuz olmayabilir. Ancak iyi bir evirmen bu zorlukların stesinden gelebilir ve hedef dildeki okuyucular iin anlamlı ve orijinal metne mmkn olduęunca yakın bir alıřma ortaya koyabilir. Sonu olarak, yapay zek uygulamaları edebi eviri alanında belirli aılardan fayda saęlasa da zellikle Ŗir evirisi gibi sanatsal boyutu gl trlerde insan yaratıcılıęının ve estetik sezginin yerini tam anlamıyla dolduramamaktadır. Ancak, doęru yntemlerle kullanıldıęında eviri srelerini destekleyici bir ara olarak nemli katkılar sunabileceęi de bu alıřma ile ortaya konulmuřtur.