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Close and Distant Reading in Translation Studies (a Case of Poetry)

Çeviri Araştırmalarında Yakın ve Uzak Okuma (Şiir Örneğinde)

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Abstract

The aim of this paper is to bridge close and distant reading methods within the field of translation studies. The paper examines how these methods can provide a deeper understanding of the translation process, particularly in capturing the cultural and linguistic features of the original text. The material includes Fazıl Hüsnü Dağlarca's poem "Havaya Çizilen Dünya" as a source text and its Russian translation as a target text. Close reading, using an onomasiological approach, is employed to identify the semantic and cultural layers within both texts. Distant reading, conducted through Voyant Tools, allows for the visualization of structural features and collocates, offering an objective perspective on the text's anatomy. The main results indicate that close reading reveals the implicit references in the texts and highlights the author's and the translator's creativity, while distant reading provides a data-driven understanding of the structural changes. This study suggests that combining these methods can enhance the objectivity of translation criticism, moving beyond error-focused approaches to consider the creative strategies of the author and the translator. The paper emphasizes the need to develop translation studies within the context of the digital humanities paradigm.

Öz

Bu çalışmanın amacı, yakın ve uzak okuma yöntemlerini çeviribilimde bir araya getirmektir. Makalede, bu yöntemlerin başta kaynak metnin kültürel ve dilsel özelliklerinin anlaşılması olmak üzere çeviri sürecinin kavratılması konusunda katkıları ele alınmaktadır. Çalışmanın materyali, kaynak metin olarak değerlendirilen Fazıl Hüsnü Dağlarca'nın "Havaya Çizilen Dünya" adlı şiiri ve hedef metin olarak ele alınan bu şiirin Rusça çevirisinden oluşmaktadır. Onomasyolojik yaklaşıma dayandırılan yakın okuma, metinlerin anlamsal ve kültürel katmanlarını belirlemek için uygulanırken, Voyant Tools ile gerçekleştirilen uzak okuma, metinlerin yapısal özelliklerinin ve eşdizimlerinin görselleştirilmesini sağlayarak metin anatomisine yönelik nesnel bir bakış açısı sunmaktadır. Elde edilen sonuçlar, yakın okumanın metinlerdeki örtük göndermeleri ortaya çıkararak yazarın ve çevirmenin yaratıcılığına ışık tuttuğunu, uzak okumanın ise verilere dayanılarak metinlerdeki yapısal değişimleri anlamaya olanak tanıdığını göstermektedir. Söz konusu yöntemlerin birleştirilmesinin, çeviri eleştirisinin nesnelliğini artırabileceği ve hata odaklı yaklaşımların ötesine geçerek yazarın ve çevirmenin yaratıcı stratejilerini değerlendirmeye olanak sağlayabileceği ileri sürülmektedir. Çeviri araştırmalarının, dijital beşeri bilimler paradigması bağlamında geliştirilmesi gerektiği fikri vurgulanmaktadır.

Keywords Translation · close reading · distant reading · Voyant Tools · poetry

Anahtar Kelimeler Çeviri · yakın okuma · uzak okuma · Voyant Tools, şiir

Introduction

Each text produced in a natural language constitutes a dynamic structure, comprised of various interacting elements. The dynamics of this structure are largely influenced by the cultural environment in which it is formed. That is to say, both material and spiritual cultures are key factors in the creation of texts of all kinds. Texts are created within a cultural space and reflect its characteristics at the linguistic level. In this regard, poetic texts are among the most concentrated expressions of culture, embodied in language, that is why translating such texts poses a significant challenge for translators. On the other hand, the analysis of these texts and their translations contributes to a deeper understanding of the nature of translation. This context raises several relevant questions: How does the translator approach the source text? Is there a systematic pre-translation analysis of the source text? What strategies are employed by the translator during the translation process? Is the translated text a replica of the source text or an adaptation? How should the translated text be evaluated within the scope of translation criticism?

Translation studies has traditionally focused on the practical and theoretical aspects of translating texts across languages and cultures. However, the approaches developed for a deeper understanding of both the source and translated texts tend to be subjective, as they reflect the perspective of the researcher, who is also a product of a specific linguistic and cultural environment. This raises the question of whether it is possible to establish an objective approach in translation studies that could substantiate the viewpoint of the researcher or translator. In this context, the method of distant reading, which is being developed within the paradigm of digital humanities, may offer significant potential. İntroduced by Franco Moretti, the concept of distant reading involves using computational tools to analyze large volumes of text, allowing scholars to uncover broad patterns and trends that are not visible through traditional close reading methods. While distant reading has sparked considerable debate in literary studies, its potential within translation studies remains underexplored.

This paper aims to bridge these two approaches within the realm of poetry translation, using the poem "Havaya Çizilen Dünya" by the renowned Turkish poet Fazıl Hüsnü Dağlarca and its Russian translation as a case study. By combining the detailed insights of close reading with the distant reading, we seek to develop a more comprehensive framework for the analysis and translation of poetry. In this study, we aim to address the following questions: What insights does the researcher gain through close reading of both the source and translated texts? Are the outcomes of close reading a subjective evaluation by the researcher? What can be uncovered through distant reading of the source and target texts? What does the comparison between close and distant reading outcomes reveal?

The study begins by exploring the theoretical underpinnings of close and distant reading in translation studies, emphasizing the lack of previous discussions on these methods within the field in the context of Türkiye. First, we will conduct a meticulous close reading of "Havaya Çizilen Dünya" and its translation into Russian based on the onomasiological approach. This in-depth analysis will focus on unraveling the underlying fragments of reality embedded within the language of both the source text and the translated version. Following the close reading, we will then utilize Voyant Tools to perform distant readings of both the source text and the translated version. By comparing the results of the distant readings between the source text and the translated text, we can gain valuable insights into how the translation process has impacted the linguistic features and overall structure of the poem. In addition to examining linguistic and structural aspects, this paper delves into how the translator's choices shape the cultural and literary image of Dağlarca in the target text. By addressing how linguistic elements contribute to the representation of the poet's identity, the study underscores the translator's role in mediating between cultures and shaping the reception of literary figures. This combined perspective not only reconciles subjective and objective

approaches but also enriches the theoretical discourse in translation studies, offering valuable insights into the connections between language, culture, and authorial identity in translations.

Through a comprehensive analysis of "Havaya Çizilen Dünya," employing both close and distant reading methodologies, this study aims to enhance the understanding of Dağlarca's work and contribute to the broader dialogue on poetry translation. The paper concludes that a combined approach, integrating close and distant reading, is essential for the field of translation studies. By analyzing text data and interpreting it within the framework of close reading, the study fosters a balance between subjective and objective perspectives in translation studies. This balance is crucial for developing comprehensive criteria in translation criticism, which often concentrates on detecting errors and inconsistencies, potentially neglecting the author's creative input. The research also emphasizes the significance of merging close and distant reading techniques in translation studies, particularly in the context of the evolving digital humanities paradigm.

Literature Review

Close reading is a method of literary analysis that emphasizes detailed examination of language, form, structure, and style. This technique involves deep engagement with the text to uncover layers of meaning that may not be immediately apparent. It has been a mainstay in literary research and has been referred to by various terms (Baldick, 2001, p. 90). Moreover, close reading is fundamental not only in literary research but also across the humanities (Janicke, Franzini, Cheema and Scheuermann, 2015). The dichotomy of close and distant reading was introduced by Franco Moretti (2000) within the context of studying "world literature" beyond national boundaries. Moretti highlighted the need to develop an abstract perspective on textual features that may remain invisible during close reading. He stated that "reading more is always a good thing, but not the solution" (Moretti, 2000), emphasizing the importance of adopting another perspective on texts, which sparked significant discussion in literary studies. Later, Moretti (2005) proposed a methodological approach to literary analysis using data visualization and further developed the concept of "distant reading," which focuses on computational tools and large text corpora (Moretti, 2013). This approach aligns with the digital humanities trend, transforming "distant reading" into computer-assisted analysis methods (Primorac, 2023). Translation Studies has only recently begun to adopt this trend. The first comprehensive work in the field of translation studies and computer-assisted translation was published in 2021 (Youdale, 2021). This book advocates for an interdisciplinary approach that combines traditional close reading with corpus-linguistic analysis and text visualization.

While the trend of digitalization in the humanities continues to spread in the English-speaking world, many methods and concepts remain unknown in local contexts for various reasons. Researchers have highlighted this problem, drawing attention to the unequal access to digitalization and digital tools between the non-Anglophone "peripheries" and the Anglophone "core" (Primorac, 2023). To assess the situation in Türkiye, we examined the database of Turkish academic papers at *dergipark.gov.tr* and the most popular book sites featuring works published in Türkiye. We found that the concept of "distant reading" was introduced in Turkish as "uzak okuma" in 2021 with the translation of Franco Moretti's book "Distant Reading." The search results at *dergipark* database showed two papers, applying distant reading methods. One of the papers focuses on statistical analysis of the Yeşilçam films style, aiming at defining correlations between stylistic features of the films and historical development of the film industry (Şavk, 2020). Another paper deals with statistical distribution of the texts written by the famous Turkish poet and thinker Sezai Karakoç, revealing the correlation between his literary and philosophical works (Çil, 2022). No research articles addressing the issue of close and distant reading in translation studies were found. However, there are some works on text analysis using Voyant Tools. These papers mainly focus on word statistics and frequency, presenting a descriptive approach to text analysis (Dalyan and Eberdes, 2020; Kazancı, 2024; Tutar and Özkan,

2023). We also found only two works using Voyant Tools in translation studies, both being a book chapter. One of the works introduces Voyant Tools with analysis results of the source text and its translations in Turkish and French, dealing with Jane Austen's "Pride and Prejudice" as a case study (Taşdan Doğan, 2021). Another research focuses on translation quality and web-localization of the texts in tourism industry. The author applies close and distant reading through Voyant Tools to assess the correlation between texts under the title "Turizm Etkinlikleri" on the website of the Directorate of Culture and Tourism in Samsun province and their English translations (Taşdan Doğan, 2021 (a)). We didn't find any research dealing with the problem and presenting data from language pairs other than English-Turkish.

A review of works using the keywords "distant reading," "Voyant Tools," and "translation studies" in the Russian academic database *elibrary.ru* indicates that the concept of distant reading was introduced through the Russian translation of Moretti's works in 2016 (Moretti, 2016). Scholars explore this concept in the context of digital philology and its future developments (Abramzon, 2018; Kedrova, 2022), noting that quantitative research methods have long been part of Russian academic tradition, particularly within the formalist school (Arsenyev, 2018). These approaches were described in details in Boris Yarkho's work on literary analysis (Lopatina, 2021). Recently, distant reading has gained more attention from researchers within the digital humanities field. These methods are primarily applied in historical studies (Garskova, 2019) and literary analysis (Antopolskiy et al., 2023; Petrov and Shcherbak, 2021). The analysis of *elibrary* database shows that Voyant Tools is mainly used in historical and literary studies. No research applying distant reading methods, including visualization with Voyant Tools, was found in translation studies for the Russian-Turkish language pair.

The literature review shows that there is a gap in research in local context of Türkiye and Russia. This paper attempts to introduce the problem of close and distant reading, dealing with Turkish-Russian language pair as a case. The research seeks to provide a roadmap on close and distant reading aiming at pre- and post-translation analysis that could be applied to different language pairs.

Theoretical Framework

The key concepts for this study are close reading and distant reading. Close reading (careful reading, thorough reading) is defined as the researcher's sensitive attention to every detail of the text, its various nuances in meaning, stylistic devices, and the overall structure and architecture of the work. Close reading involves a careful examination of the work as a self-contained object or "closed system," meaning the focus is on the text itself rather than external sources or reader responses. It also entails a comprehensive interpretation of each sentence, its figurative language, and symbolism (Mironova, 2021). This concept is also related to "deep or vertical reading" (Mironova, 2021 (a)), which has been proposed in contrast to superficial or horizontal reading (Lopatina, 2021).

In our study, close reading is interpreted as pre-translation analysis, involving detailed text examination. There are various approaches to defining pre-translation text analysis (Dicerto, 2018), reflecting the flexibility of the concept depending on translation tasks. In our work, we rely on a definition of pre-translation analysis that entails a detailed examination of the linguistic dimension of the text to extract information about the extralinguistic context described through the language (Poluyan, 2005). This approach involves analyzing units at different linguistic levels and visualizing the connections between the linguistic dimension and the fragment of reality. The fragment of reality is perceived through the five senses, and thus visual, auditory, olfactory, gustatory, and tactile images reconstructed in language are also part of the analysis. This approach aligns with the onomasiological approach (Kozan, 2020) to natural language, within which a fragment of reality is viewed as a situation with a specific structure expressed at the linguistic level through naming

patterns (Serebrennikov and Ufimtseva, 1977; Yartseva, 1990). Elements of the situation include the subject, action, state, attribute, object, time, and space (Jerebilo, 2016).

In the context of this study, the onomasiological approach to language has guided the roadmap for pre-translation analysis as a method of close reading. An algorithm for close reading based on onomasiological categories was proposed within the study. For distant reading, this research suggests the visualization of the text's linguistic dimension using Voyant Tools.

Methodology

The material for this study is the poem "Havaya Çizilen Dünya" by the renowned Turkish poet Fazıl Hüsnü Dağlarca (Dağlarca, 1960) and its Russian translation (Dağlarca, 1984). This poem was selected as the subject of analysis due to its rich variety of imagery. The source text, along with the Russian translation (target text) and a literal English translation, is presented in Table 1.

Table 1
Source Text and Target Text

SOURCE TEXT	TARGET TEXT
Yalnızlık, sabahların yaşadığı yalnızlık;	Та жалость, что приходит по утрам,
(Loneliness, the loneliness that mornings endure)[1]	*(That pity that comes in the morning)*
Suların içindeki ışıklar kadar ılık. (1)	Как желтый луч из-за оконных рам.(1)
(As warm as the light within the water)	*(Like a yellow ray through the window frames)*
Hüzün, o mısralardan dudakta kalan hüzün;	Печаль – печаль давно забытых строк,
(Sadness, the sadness left on the lips from those lines)	*(Sadness – the sadness of long-forgotten lines)*
İkindi üstlerinde aydınlığı gündüzün.(2)	Оставшийся в гортани холодок.(2)
(The brightness of the day upon the afternoon)	*(A chill left in the throat)*
Uykular, ilk gençliğin gündüz gibi uykusu,	Сны отрочества, голубые сны,
(Sleep, like afternoon sleep in early youth)	*(Dreams of adolescence, blue dreams)*
Vücudun balık olup içinde yüzdüğü su. (3)	Свет, выплывающий из глубины.(3)
(The water in which the body swims like a fish)	*(Light emerging from the depths)*
Sessizlik geceleyin yolcusuz sokaklarda;	Безлюдной, темной улицы покой,
(Silence at night at the streets without travelers)	*(The stillness of a desolate, dark street)*
Sükûn dalgalarının ortasındaki ada. (4)	Как дальний райский островок морской.(4)
(An island in the middle of calm waves)	*(Like a distant, heavenly island at sea)*
Ruha uzak bir şehir içinden gelen rüzgâr,	Шум ветра на углах и площадях,
(A wind from a distant city, reaching the soul)	*(The roar of the wind at corners and squares)*
Ayrılıktan önceler, ayrılıktan sonralar. (5)	Разлуки вкус на спекшихся губах.(5)
(Before farewell, after farewell)	*(The taste of farewell on parched lips)*
Müzelerde o ölü zaman, o gölgesizlik.	Музеев звук без звуков и теней –
(In museums, that dead time, that shadowlessness)	*(The sound of museums without sounds and shadows)*
Yüze değen eskilik, sonsuzluk, kimsesizlik.(6)	Отчаянья и смерти мавзолей.(6)
(The touch of antiquity, eternity, loneliness on the face)	*(A mausoleum of despair and death)*

SOURCE TEXT	TARGET TEXT
O kadar siliktir ki bir bayram günü şiir,	Стихи, написанные к торжеству,
(So faint is a poem on a holiday)	*(Poems written for a celebration)*
Uyurken akla gelen son hayaller gibidir. (7)	Как мысли – не во сне, не наяву. (7)
(Like the last dreams that come to mind while sleeping)	*(Like thoughts—neither in dreams nor in reality)*
Hayatın oyundaki sükûna değen sesi;	И голос жизни, что в игру проник-
(The sound of life touching the calm of a game)	*(And the voice of life that has entered the game)*
Çocuklukta her yeni sınıfın o ilk dersi.(8)	Такой урок не вычитать из книг. (8)
(The first lesson of each new class in childhood)	*(Such a lesson cannot be learned from books)*
Müzikten sonra içi dinlemek uzun uzun;	И плеск ручьев, и гул клавиатур,
(Listening to the inner self long after the music)	*(The splash of streams, the hum of keys on piano)*
Bir resimdeki davet, bir heykeldeki sükûn.(9)	Глаза портретов, разворот скульптур. (9)
(An invitation in a painting, calmness in a sculpture)	*(The eyes of portraits, the turn of sculptures)*
Öyle sevgililer ki bir kere görülmüştür,	Утраченное, что придет опять
(Such lovers that have been seen only once)	*(That which is lost and will come again)*
Hatıraları ömrün gecelerince yürür.(10)	Навек бессоницею нашей стать. (10)
(Memories of them walk through the nights life)	*(To become our eternal sleeplessness)*
Duyulan sılasıyla sezilen o beldeler,	Как паруса, мелькают города,
(Those places sensed with a feeling of longing)	*(Cities, like sails, flit by)*
Geçer yelkenler gibi enginden birer birer.(11)	В которых не бывал я никогда. (11)
(Pass one by one like sails from the horizon)	*(In which I have never been)*
Dudakların habersiz söylediği şarkılar;	Я чувствую весенний лад и строй,
(Songs unconsciously sung by the lips)	*(I feel the spring harmony and tune)*
Vücudun ağaçlardan önce duyduğu bahar.(12)	Как дерево – корнями и корой.(12)
(Spring felt by the body before the trees)	*(Like a tree—with roots and bark)*
Çiziyorum havaya dünyamı bir çiçekle	Цветком картину в воздухе черчу
(I draw my world in the air with a flower)	*(I draw a picture in the air with a flower)*
Ve hayran bakıyorum bu rüya gibi şekle.(13)	И вижу мир таким, каким хочу.(13)
(And admire this dream-like shape)	*(And see the world as I wish it to be)*

At the first stage of the research, we analyzed the source text using onomasiological categories: subject, action, state, object, time, and space. We believe that examining the distribution of onomasiological roles within the text can help reveal the "cognitive map" that the author relies on. This map may display unexpected and unconventional combinations, which can be assessed as manifestations of the author's creativity and a reflection of his divergent thinking (Guilford, 1967). Additionally, we identified linguistic images associated with the reconstruction of reality fragments through the five senses. The close reading method was also applied to the translated text, enabling a comparison of the two texts based on their onomasiological structure.

During the second stage, we turned to Voyant Tools and examined the visualization results. The source text and its translation were not lemmatized beforehand, as lemmatization can obscure relationships

between linguistic forms that may be important for comparing the source text with the target text. The texts were analyzed separately, with key units and their connections highlighted. The Summary, Cirrus, Links, and Contexts visualization tools were used. The Summary Tool provides general information about the corpus. Cirrus is a word cloud that visualizes the most frequent words in a corpus or document. Links (Collocates Graph) represents keywords and terms that occur in close proximity, displayed as a force-directed network graph. The Contexts (or Keywords in Context) tool shows each occurrence of a keyword along with some surrounding text (the context) (Voyant Tools, 2024). Subsequently, we compared the visualization results for both the source and target text.

At the third stage, we compared the results of close and distant reading, guided by the research questions posed in this study: What information does the translator extract through close reading of the original and the translation? Are the results of close reading a subjective assessment by the translator? What can a translator discern through distant reading of the source and target texts? What does the comparison of close and distant reading results reveal?

Findings

Close Reading: Source Text

The text consists of thirteen couplets, each of which is a complete unit where the final elements of the lines form a rhyme. Semantically, the text is rich in numerous images, which, from an onomasiological perspective, are namings of specific fragments of reality. Each couplet describes a distinct fragment of reality according to a uniform model: the first line formalizes the situation at the linguistic level by specifying an additional attribute that distinguishes it from other possible situations. For instance, the first line mentions "yalnızlık" (loneliness), which is specified by the attribute "sabahların yaşadığı yalnızlık" (the loneliness that mornings endure). The naming of the situation can appear at the beginning, as observed in couplets 1, 2, 3, 4, and 10, or the attribute may be foregrounded, as seen in couplets 5, 6, 7, 8, 9, 11, and 12. For example, in the line "Ruha uzak bir şehir içinden gelen rüzgâr" (A wind from a distant city, reaching the soul), the attribute of the situation is "Ruha uzak bir şehir içinden gelen," followed by its naming "rüzgar" (wind). The attribute may be expressed through participle constructions (sıfat-fiil grubu in Turkish), as in the example above, or in the first line of couplet 12, "Dudakların habersiz söylediği şarkılar" (Songs unconsciously sung by the lips). Additionally, the attribute is conveyed through linguistic forms that express spatial-temporal relationships, as seen in the initial lines of couplets 6 and 9. In "Müzelerde o ölü zaman, o gölgesizlik" (In museums, that dead time, that shadowlessness), the suffix "-de" indicates spatial relationships, while "Müzikten sonra içi dinlemek uzun uzun" (Listening to the inner self long after the music) features a temporal construction with the postposition "sonra" (after). The attribute is also conveyed using the intensifying particle "ki," as in the first lines of couplet 7: "O kadar siliktir ki bir bayram günü şiir" (So faint is a poem on a holiday).

The second line of each couplet contains an explicitly expressed comparison or a reference to another situation. Explicit comparisons are present in couplets 1, 7, and 11, indicated by the postpositions "kadar" (as much as) and "gibi" (like). In the remaining couplets (except the last one), the second line features a reference to another situation that overlays the situation described in the first line. By linking different segments of reality, the text's structure creates a semantic field that places a range of diverse images on an equal plane. The text evokes a stream-of-consciousness effect, where each unit encodes a specific human experience. Consequently, the semantic structure of this text can be represented as a series of interconnected images, illustrated by the model [Image1 ↔ Image2]. In this context, the interconnected images are: yalnızlık (loneliness) ↔ ışık (light) (1); hüzün (sadness; melancholy) ↔ aydınlık (brightness) (2); uyku (sleep) ↔ su (water) (3); sessizlik (silence) ↔ ada (island) (4); rüzgar (wind) ↔ ayrılıktan önceler/sonralar (before

farewell, after farewell) (5); zaman (time) ↔ eskilik, sonsuzluk, kimsesizlik (antiquity, eternity, loneliness) (6); şiir (poem) ↔ hayaller (dreams) (7); ses (sound) ↔ ders (lesson) (8); içi dinlemek (listening to the inner self) ↔ davet/sükûn (invitation/calmness) (9); sevgililer (lovers) ↔ hatıralar (memories) (10); beldeler (places) ↔ yelkenler (sails) (11); şarkılar (songs) ↔ bahar (spring) (12).

Since these images are elements of situations, they are interconnected not only with each other but also with other participants in these situations, forming a complex system of overlapping semantic layers. In other words, each image has informational value created through its relationships with other elements within the situation. For example, the image of yalnızlık (loneliness) in (1) is described as "sabahların yaşadığı yalnızlık" (the loneliness that mornings endure), while ışık (light) is depicted as "suların içindeki ışık" (light within the water) and ılık (warm). These connections enrich the image by specifying it and imbuing it with existential significance. In this context, yalnızlık and ışık function as active subjects of the situation, as new information is conveyed about them. These subjects possess attributes, which are linguistically formalized through various structures. In the first example, the temporal category ("sabah" or "morning") acts as a subject related to the action "yaşa(mak)" (to experience), but within the context, this connection forms an attribute of the main subject (yalnızlık or loneliness) and is expressed linguistically through the DIK-participle structure.

The analysis of the distribution of onomasiological roles in the original text revealed that onomasiological categories assume different functions. For instance, the temporal category sabah (morning) transforms into a subject category as seen in "sabahların yaşadığı yalnızlık" (the loneliness that mornings endure). Some categories acquire atypical qualities or states. For example, the phenomenon of yalnızlık (loneliness) is associated with the state of ılık (warm) in "yalnızlık (...) ılık" (loneliness (...) warm). Certain categories are related to actions and/or spaces that are not typically associated with them. For example, hüzün (sadness) is connected with dudakta kalmak (to linger on the lips) in "o mısralardan dudakta kalan hüzün" (the sadness lingering on the lips from those lines), vücut (body) with balık olmak (to become a fish) in "vücut balık olup içinde yüzdüğü su" (the body becoming a fish in the water it swims in), and eskilik/sonsuzluk (antiquity/eternity) with yüze değmek (to touch the face) in "Yüze değen eskilik, sonsuzluk, kimsesizlik" (the antiquity, eternity, and loneliness touching the face). Subjects or objects are placed in unexpected spaces, as in "sükûn dalgalarının ortasında ada" (an island in the midst of waves of calm). These patterns create an effect of surprise and slow down the reading process, prompting the reader to reflect and visualize the image. In this respect, they can be seen as reflections of the author's creativity.

The final couplet in the text differs from the others in both structural and semantic organization. Structurally, the first and second lines consist of two sentences with altered syntactic structures, connected by the conjunction "ve" (and). Both sentences begin with actions performed by an active subject ("çiziyorum" (draw) and "hayran bakıyorum" (admire)). This is the first instance in the text where the human subject is verbalized as "ben" (I). In terms of semantic structure, there are no comparisons or references to other images.

The analysis of images based on sensory classification reveals that the majority are visual and tactile images, with only a few auditory images present. No olfactory or gustatory images are included in the text.

Close Reading: Target Text

The translated text is composed of 13 couplets, each of which is a complete unit, as the final elements of the lines create rhymes. Like the original text, each couplet describes a distinct fragment of reality, expressed through various patterns. In most cases, the first line specifies the situation with an attribute, while the second line includes a comparison or reference to another situation. Typically, the attribute is presented after the situation is introduced. For instance, in the first line of the first couplet, "Та жалость,

что приходит по утрам" (That pity that comes in the morning), the situation "жалость" (pity) is named, followed by its attribute "что приходит по утрам" (that comes in the morning). This structure is followed in couplets 2, 3, 5, 7, 8, 9, and 10, with the exception of the first couplet. In couplets 4 and 6, the attribute of the situation is placed at the forefront, which is unusual in Russian but considered a stylistic device in poetry and prose. For example: "Безлюдной, темной улицы покой" (the stillness of a desolate, dark street) ← "покой безлюдной, темной улицы" (stillness of a desolate, dark street) (4); "музеев звук без звуков и теней" (the sound of museums without sounds and shadows) ← "звук музеев без звуков и теней" (the sound of museums without sounds and shadows) (6).

Attributes can be verbalized through various structures: subordinate clauses (couplets 1, 8, 10), incoordinate attributes (couplets 2, 3, 4, 5, 6, 8, 9), and coordinate attributes (couplets 3, 7). In some couplets, multiple attributes are layered. For instance, "та жалость" (that pity) is expanded to "та жалость, что приходит по утрам" (that pity that comes in the morning) in (1); "сны отрочества" (dreams of adolescence) becomes "сны отрочества, голубые сны" (dreams of adolescence, blue dreams) in (3); and "голос жизни" (voice of life) is elaborated as "голос жизни, что в игру проник" (voice of life that permeated into play) in (8).

Comparisons of situations using the conjunction "как" (as) are present in couplets 1, 4, 7, and 11. In most other couplets, different situations are introduced (couplets 2, 3, 5, 6, 8, 9, 10), which creates a "stream of consciousness" effect. Thus, the semantic structure of this text also aligns with the model [Image1 ↔ Image2]. In the translated text, the interconnected images are as follows: жалость (pity) ↔ луч (ray) (1); печаль (sadness) ↔ холодок (chill) (2); сны (dreams) ↔ свет (light) (3); покой (stillness) ↔ островок (island) (4); шум (roar) ↔ вкус (taste) (5); звук (sound) ↔ мавзолей (mausoleum) (6); стихи (poems) ↔ мысли (thoughts) (7); голос (voice) ↔ урок (lesson) (8); плеск (splash), гул (hum) ↔ глаза (eyes), разворот (turn) (9); утраченное (lost) ↔ бессонница (sleeplessness) (10).

We did not identify any changes in the roles of onomasiological categories in the target text. Only in a few instances there is an unusual attribution of some subjects, such as "вкус разлуки" (the taste of separation) and "мавзолей смерти" (the mausoleum of death). In this context, the translated text can be considered transparent to the reader.

In couplets 11, 12, and 13, the model for presenting situations differs. In couplet 11, a comparison ("как паруса" – as sails) is foregrounded, followed by a situation ("мелькают города" – cities flicker) which serves as an addition to another situation ("в которых не бывал я никогда" – in which I have never been). In couplets 11, 12, and 13, the active subject "я" (I) appears.

The analysis of imagery based on sensory classification reveals that the majority of images are visual and tactile. Auditory images are present in small quantities, and there is one image associated with taste. Olfactory images are absent.

Distant Reading: Source Text

The Summary tool revealed that the text comprises 141 words, of which 117 are unique, indicating a low frequency of reiterations. The average number of words per sentence is 10.8. The most frequently occurring words in the corpus, appearing twice, are yalnızlık (loneliness), vücut (body), uzun (long), sükun (calm), ilk (first), hüzün (sorrow), gelen (coming), değen (touching), birer (each), and ayrılık (separation). The results of the visualization using the Summary tool are presented in Figure 1.

Figure 1
Summary: Source Text
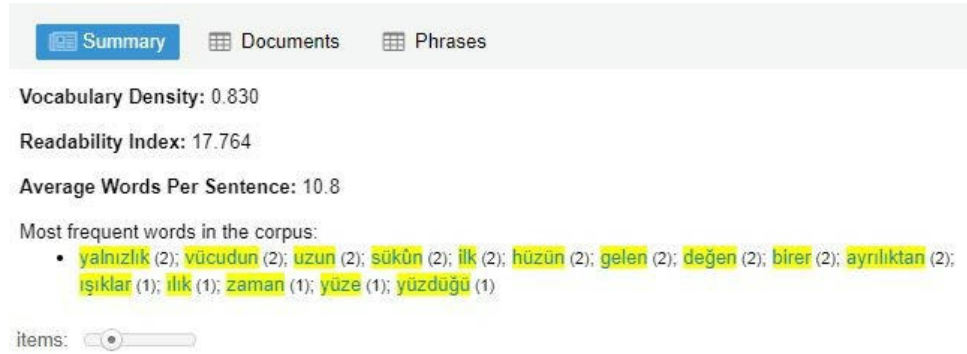
Four key terms represent abstract concepts expressed through nouns, which can be associated with the theme of emotions, specifically mental phenomena. The key term vücut (body) is a somatic image. The remaining key terms (uzun – long, ilk – first, gelen – coming, değen – touching, and birer – each) are descriptive units. Some of these reflect attributes (uzun, ilk, birer), while others are associated with actions (gelen, değen), which convey the semantics of movement.

During the analysis, it was observed that the key term uyku (sleep), used in couplet 3 in the forms uykular (plural) and uykusu (attribute), was not included among the key terms. The tool evaluated these two forms as separate words, indicating that the system does not recognize morphemes in Turkish. The concept encoded by uyku also pertains to mental phenomena and correlates with other key terms.

It is important to note that the quantitative approach to forms does not account for implicit categories. For example, in the final couplet, forms are present that include the self-reference of the subject "I" (çiziyorum – I draw, hayran bakıyorum – I admire). Since the subject in this text was not verbalized in the form of a personal pronoun, the system did not visualize it. Therefore, the list of frequent words includes: yalnızlık (loneliness), vücut (body), uzun (long), uyku (sleep), sükun (calm), ilk (first), hüzün (sorrow), gelen (coming), değen (touching), birer (each), and ayrılık (separation).

The Cirrus tool displayed the non-lemmatized text in the form of a word cloud, highlighting 10 frequent terms. This visualization is shown in Figure 2.

Figure 2
Cirrus: Source Text

The Cirrus tool visualized the quantitative data from the Summary as a word cloud, and while it does not provide new information for the researcher, it does offer some insights. Notably, the key term "vücut" appears in the form used in the text, specifically "vücudun," which is formed with the suffix –un. This suffix serves to emphasize the passive role of the subject within the context. The subject performs the action, but this situation is secondary to the broader context. For instance, in the sentence "Vücudun balık olup içinde yüzdüğü su" (The water in which the body swims like a fish) (3), the image of water is highlighted and further described through the linguistic structure Actor[IN] + Action[DIK]. Thus, Cirrus allows for the analysis of the distribution of active and passive subjects in the text.

The Links tool visualized the connections between words that are in close proximity to each other. By default, Links visualizes interrelated words based on the key terms highlighted by Cirrus according to their frequency. Figure 3 provides an example of the network of connections, with the main nodes being "yalnızlık" (loneliness), "vücudun" (related to body), and "uzun" (long).

Figure 3
Links (Collocates Graph): Source Text

The Links tool allows for the identification of connections for each unit in the text by entering the lexeme into the search bar. For the purposes of this study, we visualized not only the key terms identified by the system based on frequency but also the units highlighted by the author in each couplet. These units in the source text are: "yalnızlık" (loneliness) (1), "hüzün" (sadness) (2), "uykular" (sleep) (3), "sessizlik" (silence) (4), "rüzgar" (wind) (5), "zaman" (time) (6), "şiir" (poem) (7), "ses" (sound) (8), "dinlemek" (listening) (9), "sevgililer" (lovers) (10), "beldeler" (places) (11), and "şarkılar" (songs) (12). The final couplet (13) differs in structure from the others, with the focus in this context being on the naming of actions, specifically "çiziyorum" (I draw) and "bakıyorum" (I look) (13).

Analysis of the connections of key units in the source text using Links revealed that the tool identifies the closest collocates based on proximity. However, some words contextually related to the key unit are not reflected in the network of connections. For example, the network constructed for the unit "yalnızlık" (loneliness) shows connections with words such as "suların" (of the waters), "sabahların" (of the mornings),

"yaşadığı" (endured), "içindeki" (within), and "ışıklar" (lights). Nevertheless, the word "ılık" (warm), which correlates with "yalnızlık" and conveys information about a state, is not included in the network (see Figure 4).

Figure 4
Links: Collocates of "yalnızlık"

The absence of the word "ılık" (warm) in the network can be attributed to the quantitative limitations imposed by the tool on collocates it visualizes. Among the lexemes represented in the graph, "yalnızlık" (loneliness) and "ışıklar" (lights) are active (initial) forms that serve to name fragments of reality, specifically encoding information about the active subject of the situation. Other units can be interpreted as passive forms, conveying information about a secondary situation from the perspective of the context through suffixes. However, this interpretation is structural, as it focuses on the formal characteristics of the lexemes. Semantically, the graph reflects concepts that create a unified semantic space. In other words, "yalnızlık" is related not only to "ışıklar" but also to "su" (water) and "sabah" (morning). However, this semantic field is incomplete, as the original text indicates that "yalnızlık" is connected with the attribute "ılık," which is also an attribute for "ışıklar." These data can be further visualized using the Contexts tool. Figure 5 provides an example of the visualization for "yalnızlık" (loneliness).

Figure 5
Keywords in Context: "yalnızlık"

The Figure 5 displays the context surrounding the key term, providing insight into both structural elements and additional contextual units. The Contexts tool indicated that "yalnızlık" (loneliness) and

"ılık" (warm) belong to the same semantic unit, specifically within the same couplet. Consequently, we used the Links tool to visualize the connections between "yalnızlık" and "ılık." Figure 6 illustrates that these lexemes are interconnected through the shared collocate "ışık" (light).

Figure 6
Links: collocates of "yalnızlık" and "ılık"

Based on the initial visualization data from key contextual units via Links and the identification of contextual collocates using Keywords in Context, it is possible to infer a set of collocates that reflect specific relationships. In the source text, "yalnızlık" (loneliness) is associated with images such as "su" (water), "sabah" (morning), and "ışıklar" (lights), which links to "ılık" (warm). As previously mentioned, each element within the context possesses additional attributes that may be significant when comparing the source text with the translation. The illustration reveals that "yalnızlık" includes the lexeme "yaşadığı" (experienced), which denotes an action transformed into a descriptor through a morphological suffix (yaşa* → yaşadığı). Therefore, "yalnızlık" in the source text is connected with various onomasiological categories (subject, space, time, action) and images (visual, tactile). The set of collocates can be represented as follows: (1) Yalnızlık: su, sabah, ışık, ılık, yaşa-. We applied this visualization approach to all key units in each couplet.

For the key term "hüzün" (sadness) (2), the collocate "ışık" (light) appeared in the visualization, although it is structurally and semantically related to the first couplet. This discrepancy can be explained by the collocate detection algorithm, which is based on the proximity of elements. This aspect should be considered when identifying semantic collocates. Additionally, the term "üstlerinde" (on them) appears among the collocates but serves an auxiliary role in naming the situation. Consequently, the set of collocates for (2) Hüzün includes: dudak (lips), mısra (verse), aydınlık (brightness), and ikindi (afternoon).

For the key term "uyku" (sleep) (3), collocates that are not semantically related to the previous passage were visualized. It was also identified that "gençlik" (youth) serves as a connecting element between "uyku" and "su" (water). The set of collocates for (3) Uyku includes: gençlik (youth), gündüz (daytime), balık (fish), vücut (body), aydınlık (light), and su (water).

Regarding the key term "sessizlik" (silence) (4), the Links tool did not identify the term "ada" (island) within its collocational field. Furthermore, a search for collocates using "ada" did not reveal a connecting element. This can be attributed to the significant distance between "sessizlik" and "ada" in the original

text, which is a key factor for the tool in determining collocates. Based on the analysis from Links and Contexts, the set of collocates for (4) Sessizlik comprises: yolcusuz (without passengers), sokaklar (streets), and geceleyin (at night).

For the key term "rüzgar" (wind) (5), the Links tool did not display the collocate "ruh" (soul) within its collocational field, which may be attributed to the distance between the units. A search for collocates of "ruh" revealed that the connecting element between "rüzgar" and "ruh" is "şehir" (city). Based on the analysis of visualizations from Links and Contexts, the set of collocates for (5) "Rüzgar" includes: ayrılık (separation), şehir (city), and ruh (soul).

For the key term "zaman" (time) (6), the tool visualized three collocates: "yüz" (face), "müze" (museum), and "gölgesizlik" (shadowlessness). Contextually related terms such as "eskilik" (oldness), "sonsuzluk" (infinity), and "kimsesizlik" (loneliness) were not included in the visualization. A search for collocates of "eskilik" indicated that "yüz" and "gölgesizlik" serve as connecting elements. "Sonsuzluk" is related to "zaman" through "yüz," while "kimsesizlik" does not share common elements with "zaman," likely due to the distance between the units. Based on the visualizations from Links and Contexts, the set of collocates for (6) "Zaman" includes: müze (museum), gölgesizlik (shadowlessness), yüz (face), eskilik (oldness), sonsuzluk (infinity), and kimsesizlik (loneliness).

For the key term "şiir" (poetry) (7), the visualization revealed collocates such as "bayram" (holiday), "akla" (to mind), "gelen" (coming), and "uyurken" (while sleeping). Searches for the term "silik" indicated that "silik" and "şiir" are connected through "bayram," while "hayal" (dream) is linked to "şiir" through "akla" and "gelen." Thus, the set of collocates for (7) "Şiir" includes: bayram (holiday), akıl (mind), gel- (come), uyu- (sleep), silik (faint), and hayal (dream).

For the key term "ses" (sound) (8), the tool visualized collocates such as "sükûna" (to calmness), "çocuklukta" (in childhood), "oyundaki" (in the game), and "yeni" (new). Contextually related collocates like "sınıf" (class) and "ders" (lesson) were not included in the group. Searches for "ders" revealed no shared elements with "ses." Based on the Contexts analysis, the set of collocates for (8) "Ses" includes: sükûn (calm), çocukluk (childhood), oyun (game), and ses (sound).

For the key term "dinlemek" (to listen) (9), "uzun" (long), "sonra" (after), and "müzikten" (from music) were displayed. Contextually related collocates also include "davet" (invitation) and "sükûn" (calm). Searches indicated that "davet" is connected to "dinlemek" through "uzun," and "dinlemek" is linked to "sükûn" through "davet." Therefore, the primary set of collocates for (9) "Dinlemek" includes: uzun (long), müzik (music), davet (invitation), and sükûn (calm).

For the key term "sevgililer" (lovers) (10), Links visualized collocates from the previous couplet. The only contextual collocate visualized was "kere" (time). Searches for the contextual key term "hatıra" (memory) revealed a connection between "sevgililer" and "hatıra" through "kere." Consequently, the primary set of collocates for (10) "Sevgililer" includes: kere (time) and hatıra (memory).

For the key term "beldeler" (places) (11), the set of collocates was visualized as follows: yelkenler (sails), sıla (homeland), and sezilen (sensed).

For the key term "şarkılar" (songs) (12), Links visualized the collocates "habersiz" (unaware), "ağaç" (tree), "dudak" (lip), and "vücut" (body). The term "ağaç" connects "şarkılar" and "bahar" (spring). Thus, the set of collocates for (12) "Şarkılar" includes: habersiz (unaware), ağaç (tree), dudak (lip), vücut (body), and bahar (spring).

For the key term "çiziyorum" (I am drawing) (13), Links visualized the collocates "havaya" (into the air), "duyduğu" (heard), "dünyamı" (my world), and "önce" (before). For "bakıyorum" (I am looking), the collocates included "rüya" (dream) and "çiçekle" (with flower).

Distant Reading: Target Text

The Summary tool revealed that the text consists of 134 words, of which 108 are unique, indicating a low frequency of reiteration. The average number of words per sentence is 10.3. The most frequent words in the corpus, each appearing twice, are "сны" (with the semantics of "sleep") and "печаль" (sadness). The results of the visualization via Summary are shown in Figure 7.

Figure 7
Summary: Target Text
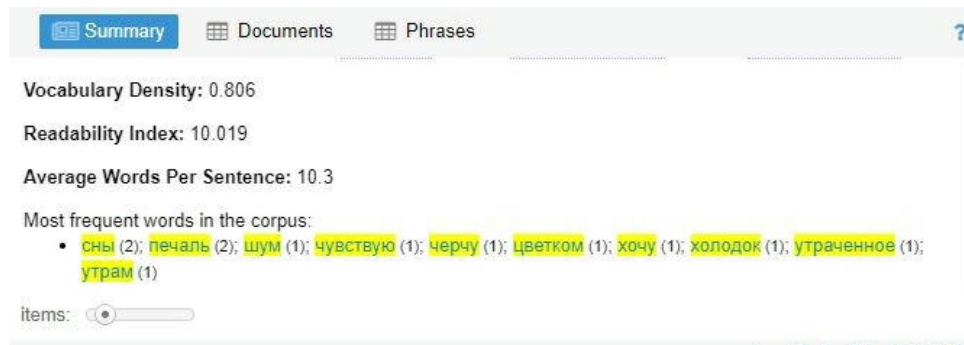
Two key terms represent abstract concepts expressed through nouns, which are associated with the theme of emotions, specifically psychological phenomena. Due to the text not being lemmatized, the tool distinguished between "сны" (with the semantics of "dream") in the third couplet and "сне" in the seventh couplet as separate units, which impacted the frequency count of words. The same issue occurred with the term "звук" (sound), which appeared in the text as both "звук" and "звуков" in the sixth couplet. Furthermore, the tool did not account for the frequency of the term "я" (I), which is represented explicitly (in couplets 11 and 12) and implicitly (in couplet 13) through verb forms. The exclusion of explicit "я" is attributed to personal pronouns being included in the default stopwords list. After modifying the stopwords list, the frequency was recalculated, resulting in the following list of frequent words: "сон" (dream) (3 occurrences), "я" (I) (2 occurrences), "печаль" (sadness) (2 occurrences), and "звук" (sound) (2 occurrences).

The Cirrus tool visualized the non-lemmatized text as a word cloud, highlighting three frequent terms. The visualization is displayed in Figure 8.

Figure 8
Cirrus: Target Text

Consistent with the analysis of the source text, we employed the Links and Contexts tools to identify and visualize collocates. We established the principal units within their contexts and mapped their associations. The sets of collocates for each couplet are as follows:

(1) Жалость (Pity): утро (morning), луч (ray). The term "утро" (morning) functions as a connecting element between "жалость" (pity) and "луч" (ray).

(2) Печаль (Sadness): рама (frame), строка (line), оставшийся (remaining), печаль (sadness). Similar to the source text, collocates are determined by their proximity to the key term, resulting in the inclusion of "рама" (frame) from the preceding couplet in the set for "печаль" (sadness). Analysis using Contexts indicated that "холодок" (chill) is a contextual collocate for "печаль" (sadness). The initial search did not reveal a correlation with "холодок" (chill) because the tool selected the first word in the context as the key term, which is relatively distant from "холодок" (chill). However, searching directly for "холодок" (chill) showed a correlation with "печаль" (sadness), indicating that the second word in the context, which is closer to "холодок" (chill), established the necessary connection. Thus, the refined set of collocates for Печаль (Sadness) is: строка (line), оставшийся (remaining), холодок (chill).

(3) Сны (Dreams): гортань (throat), выплывающий (emerging), отрочество (adolescence), сны (dreams). Excluding collocates from the previous couplet and searching with the contextual collocate "свет" (light), we found that "свет" (light) and "сны" (dreams) are connected through "сны" (dreams) and "отрочество" (adolescence). The final set of collocates for Сны (Dreams) is: отрочество (adolescence), выплывающий (emerging), свет (light).

(4) Покой (Rest): райский (heavenly), безлюдный (desolate), островок (isle). The tool visualized the connection between the two primary units "покой" (rest) and "островок" (isle).

(5) Шум (Noise): райский (heavenly), площади (squares), углы (corners). After excluding collocates from the previous couplet and searching with the contextual collocate "вкус" (taste), we found that "шум" (noise) and "вкус" (taste) are connected through "площади" (squares). The set of collocates for Шум (Noise) is: углы (corners), площади (squares), вкус (taste).

(6) Звук (Sound): отчаяние (despair), тени (shadows), мавзолей (mausoleum). The connecting elements for "звук" (sound) and "мавзолей" (mausoleum) are "тени" (shadows) and "отчаяние" (despair).

(7) Стихи (Verses): отчаянье (despair), тени (shadows), написанные (written), торжество (celebration). After excluding collocates from the previous couplet and searching with the contextual collocate "мысли" (thoughts), we found that "торжество" (celebration), "написанные" (written), and "мысли" (thoughts) are connected. The set of collocates for Стихи (Verses) is: торжество (celebration), написанные (written), мысли (thoughts).

(8) Голос (Voice): сон (dream), наяву (awake), игра (play). Among the contextual collocates, "игра" (play) is valid. Searching with another key collocate "урок" (lesson) did not reveal any connecting elements. Based on the context, the set for Голос (Voice) is: игра (play), урок (lesson).

(9) Плеск (Splash): гул (hum), глаза (eyes), клавиатура (keyboard), вычитать (learn), книга (book). After excluding collocates from the previous couplet, the set for Плеск (Splash) is: гул (hum), глаза (eyes), клавиатура (keyboard). If "гул" (hum) is considered the key term, collocates are defined as: скульптура (sculpture), разворот (turn), плеск (splash), ручей (stream).

(10) Утраченное (Lost): портрет (portrait), опять (again), бессонница (insomnia), разворот (turn), придет (will come). After excluding collocates from the previous couplet, the set for Утраченное (Lost) is: опять (again), бессонница (insomnia), прийти (to come).

(11) Города (Cities): я (I), паруса (sails), стать (to become). After excluding collocates from the previous couplet, the set for Города (Cities) is: я (I), паруса (sails).

(12) Я (I): чувствую (I feel), лад (harmony), строй (system), дерево (tree).

(13) Черчу (I draw): мир (world), такой (such), вижу (I see), цветком (with a flower). In the last two couplets, the tool visualized contextual collocates.

Discussion and Conclusion

The results of close reading suggest that the target text is structurally consistent with the source text, demonstrating that the translator has effectively preserved the original form. The target text adheres to the organizational model of the source text, wherein each couplet portrays a distinct fragment of reality. In the first line, a situation is articulated and specified through a particular characteristic, while the second line introduces a comparison or references another situation. There is a slight difference between the two texts in how the situation and its characteristic are structurally related. In the source text, the characteristic typically precedes the situation, whereas, in the target text, this relationship may deviate from the norm. This difference is likely due to the distinct ways in which information is structured in Turkish and Russian. In Turkish, the reader or listener is first immersed in the situational context, receiving an initial "data package" before the subject is revealed. For instance, in the phrase "Ruha uzak bir şehir içinden gelen rüzgâr" (the wind coming from a city far from the soul), "rüzgar" (wind) is the linguistic expression of a natural phenomenon, with the preceding structure specifying it according to Turkish syntactic patterns. While a similar model exists in Russian, it is more constrained by stylistic and syntactic norms. The target text follows the standard informational model of Russian, where the situation is first expressed, followed by its characteristic (e.g., "Жалость, что приходит по утрам" [Pity that comes in the morning], "голос жизни, что в игру проник" [the voice of life that entered the game]). It is important to note that variations in how information is organized within the text should not be considered a criterion for post-translation analysis, as they reflect inherent differences in linguistic systems.

Both texts also demonstrate consistency in how comparisons or references to other situations are structured in the second line of each couplet. In most cases, the source and target texts reference another situation, creating a stream-of-consciousness effect. However, a notable difference between the source and target texts lies in the imagery underlying the model [Image¹ ↔ Image²], where Image1 represents the situation in the first line, and Image² depicts a different situation in the second line. A detailed comparison of these images is presented in Table 2.

Table 2

Imagery in the Source and Target Texts

Couplet	Source Text	Target Text
1	yalnızlık (loneliness) ↔ ışık (light)	жалость (pity) ↔ луч (ray)
2	hüzün (sadness) ↔ aydınlık (brightness)	печаль (sadness) ↔ холодок (chill)
3	uyku (sleep) ↔ su (water)	сны (dreams) ↔ свет (light)
4	sessizlik (silence) ↔ ada (island)	покой (stillness) ↔ островок (island)
5	rüzgar (wind) ↔ ayrılıktan önceler/sonralar (before farewell, after farewell)	шум (roar) ↔ вкус (taste)
6	zaman (time) ↔ eskilik , sonsuzluk, kimsesizlik (antiquity, eternity, loneliness)	звук (sound) ↔ мавзолей (mausoleum)
7	şiir (poem) ↔ hayaller (dreams)	стихи (poems) ↔ мысли (thouhts)
8	ses (sound) ↔ders (lesson)	голос (voice) ↔ урок (lesson)

Couplet	Source Text	Target Text
9	içi dinlemek (listening to the inner self) ↔ davet/sükun (invitation/calmness)	плеск(splash), гул (hum) ↔ глаза (eyes), разворот (turn)
10	sevgililer (lovers) ↔ hatıraları (memories)	утраченное (lost) ↔ бессонница (sleeplessness)
11	beldeler (places) ↔ yelkenler (sails)	города (cities) ↔не бывать (have not been to)
12	şarkılar (songs) ↔ bahar (spring)	я/ чувствовать (İ/ feel) ↔ дерево (tree)
13	çizmek (draw) ↔ hayran bakmak (admire)	я/чертить (I/draw)↔ я/видеть (I/see)

Based on the data in Table 2, it is evident that the source and target texts differ in terms of imagery correlation. The target text introduces images, which are not present in the source text, such as "жалость" (pity), "холодок" (chill), "вкус" (taste), "мавзолей" (mausoleum), "плеск" (splash), "гул" (hum), "глаза" (eyes), "утраченное" (lost), "бессоница" (sleeplessness). Additionally, some images are replaced by others in the translation. For example, "su" (water) in the source text becomes "свет" (light) in the target text, and "zaman" (time) is transformed into "звук" (sound).

The texts also differ in how onomasiological categories interact within them. The source text is rich in non-standard transformations of onomasiological categories, making it potentially more implicit for the reader. This implicitness may contribute to a slower reading pace as the reader attempts to visualize the images and comprehend their connections. In contrast, the target text is more predictable in terms of the interaction between onomasiological categories.

The source text, which unfolds as a stream of consciousness or reflections intertwined with memories that evolve through imagery, acts as a celebration of life, a theme vividly captured in the final couplet ("hayran bakıyorum bu rüya gibi şekle"). The author plays with the semantics of images, offering their interpretation. Those images, which might carry a potentially negative connotation for the reader, are presented in a new perspective. For instance, "yalnızlık" (loneliness) is not just a painful solitude but also a moment when the morning enjoys its existence—a moment that is inherently bright, as confirmed by the image of light penetrating through water. The image of "ayrılık" (separation), which might be associated with sadness, is left undefined by the author. Instead, it is connected to the wind blowing from a distant city, a wind that carries this image away ("ayrılıktan önceler, ayrılıktan sonralar"). The image of "ölü zaman" (dead time), despite its negative connotations, is linked to the feeling one experiences when visiting a museum. In the museum, one can physically sense time—time that is, on one hand, infinite, and on the other, spares no one. This philosophical image does not instill fear but rather invites reflection on the nature of time. The image of lovers who have merged with eternity could evoke Tristan and Isolde, Romeo and Juliet, or Leyla and Mecnun. All these images shape the author's world, which is embraced with admiration in all its colors in the source text.

In the target text, many of the images have been transformed, which potentially affects the tonality of the text. The world created in the target text operates under different rules and has a different tone compared to the source text. The starting point in this new world is the sense of pity that a person experiences in the morning. In this context, the image of a beam of light penetrating through a window frame is introduced, replacing the image of light in the water. This leads to a sequence of images: a chill in the throat, the taste of separation, parched lips, a mausoleum of despair and death, loss, and insomnia. These images evoke internal tension due to their negative connotations. Additionally, the images created in the target text are more concrete and "objectified," whereas the source text relies on hints and allusions to situations. For instance, while the source text refers to separation and moments before and after it without specifying the associated emotions, the target text introduces the image of the taste of separation and parched lips, which evokes a sense of pain. The target text is rich in sounds (noise, hum, splash) and specific visual images,

whereas the source text provides only allusions that stimulate further imaginative thought in the reader. The source text is akin to "Müzikten sonra içi dinlemek uzun uzun," where one is left alone with oneself. In contrast, the target text presents a vivid auditory landscape: "And the splash of streams, and the hum of keyboards." The phrase "Bir resimdeki davet, bir heykeldeki sükûn" becomes a tangible image in the form of "Eyes of portraits, the turn of sculptures." The different approaches to the organization of imagery in both texts can be described using concepts related to painting. The source text resembles an impressionist painting, while the target text aligns more with realism.

The results of visualizing both texts using Voyant Tools further indicate a structural similarity between the source text and the target text. The higher word count in the source text can be attributed to repetitions that were not always preserved in the target text. Additionally, the replacement of images in the target text has affected the number of lexical units.

Visualization of key terms in both texts revealed differences in the frequency of words, despite a relative alignment of key units. The high number of frequent words in the source text is explained by repetitions, which were only partially recreated in the target text, specifically for "uyku" (sleep) and "hüzün" (sorrow). Conversely, the target text features the term "I" as a frequent lexical item, appearing in the source text only in the final couplet and in an implicit form (verb affix). In the target text, "I" is actively introduced by the translator in the 11th, 12th, and 13th couplets. The creation of an active subject through the pronoun "I" in the target text represents a deviation from the information presentation model established in the rest of the text.

The Links tool allowed for the visualization of collocates in both the source text and the target text. It is noteworthy that, in most cases, the tool visualized collocates based on the principle of distance. In other words, the set of collocates for a particular key term included not only the units from the same couplet but also those from preceding or subsequent couplets. The Contexts tool facilitated the identification of semantic collocates for each couplet. Comparative analysis of the collocates revealed that the source text and the target text differ in their collocate sets across the majority of couplets.

Close reading, based on an onomasiological approach, has revealed the semantic structure of both the source text and the target text. Comparing the results of the close reading of both texts leads to the conclusion that the source text conveys an optimistic tone, which can also be regarded as a hymn to life in all its manifestations. The source text resembles a stream of consciousness, featuring various images that seamlessly transition into one another. In this regard, the source text is more implicit and demands cognitive effort from the reader. In contrast, the target text differs in tone from the source text and is constructed around different images. Some of these images align with other fragments of reality, while others are more concrete than those in the source text. Thus, the target text can be described as a new narrative characterized by a sense of longing for the lost.

Distant reading has provided insights into the "anatomy" of both texts and facilitated their analysis based on objective data. It is important to emphasize that while distant reading results contribute to a more objective understanding of the text, they do not yield conclusive answers on their own. Tools for distant reading (in this study, Voyant Tools) enable the visualization of formal text metrics, such as structural collocates. However, uncovering semantic relationships within the text requires contextual analysis and interpretation by the researcher. In other words, distant reading tools become most effective when the researcher clearly defines the objectives and formulates research questions. In this study, distant reading functioned as a form of expert validation, supplementing the insights gained through close reading.

The integration of close and distant reading methodologies in translation studies offers a robust frame-work for a more objective analysis of translations, especially within the domain of translation criticism.

Traditional approaches often focus on identifying errors and evaluating translations as either "correct" or "incorrect." However, a more nuanced critique can be achieved by examining texts as systems of data rather than relying solely on subjective assessments. Evaluating a translation requires an in-depth examination of both the source and target texts, supported by objective data interpreted within the research's framework. Moreover, this approach highlights the importance of assessing the creative aspects of both the original text and its translation. Understanding how creativity is conveyed and transformed between languages can reveal cognitive patterns, contributing to the development of new models for text creation and translation. Establishing parallel corpora of source texts and their translations can further enhance this analysis, offering deeper insights into the translation process and its creative dimensions. Therefore, the synthesis of close and distant reading approaches is essential for advancing translation studies, particularly within the digital humanities paradigm.

This study goes beyond the boundaries of traditional linguistic analysis, delving into the ways in which a translator's decisions influence the construction of a poet's identity in the target text. By examining the interaction between linguistic features and the representation of cultural and literary identity, the research underscores the translator's active role as a mediator between cultures. The findings contribute to the ongoing evolution of theoretical frameworks in translation studies, providing fresh perspectives on the ways in which translated texts reshape and reinterpret the image of the original author. Looking forward, the research highlights the importance of expanding translation analysis beyond purely linguistic dimensions. Future studies should continue to explore the complex interplay between language, culture, and identity, particularly focusing on how translations influence the reception of literary figures across cultural contexts. Incorporating digital tools and innovative methodologies can further enhance our understanding of translation as both a creative and interpretative act. By doing so, the field can develop more comprehensive models for analyzing the multifaceted impacts of translation on literature and culture

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