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TRANSLATING POE IN DIFFERENT CENTURIES: A CRITICAL APPROACH TO TWO TURKISH TRANSLATIONS OF *ANNABEL LEE*

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ABSTRACT

This study analyses two Turkish translations of the famous poem *Annabel Lee* by Edgar Allan Poe, using Raymond van den Broeck's translation criticism approach. The translations selected for the corpus of the study are the first Turkish translation of *Annabel Lee* by Melih Cevdet Anday and a more recent one by Osman Tuğlu. Within the framework of the analysis, the study aims to determine the translational decisions taken by both translators from a comparative and descriptive point of view according to the model in question. Bearing in mind the analytic functions of the translations, it also aims to provide an objective translation criticism. The article is divided into three parts. The first part introduces the translation criticism model suggested by van den Broeck as the method of the current study. The model bases itself on a systemic description of translational shifts, as suggested by Anton Popovič, to reveal the norms of the target culture in translating poetry. The second part provides background information on both the source and the target texts. First, it introduces the source text and its poet along with his style. Secondly, it provides information about the translators of both target texts along with their sense of poetry and translating poetry. The third part analyses the examples selected for the corpus of the study in their respective categories. By doing so, this part aims to reveal recurrent translational decisions taken along with their reasons. The results of the analysis suggest that the translators' approaches differ from one another in line with their understanding of translating poetry in terms of source and target-orientedness, proving that translation traditions have changed considerably in the target culture.

Keywords: Translation criticism, *Annabel Lee*, Shift of expression, Retranslation, Descriptive approach

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POE'YU FARKLI YÜZYILLARDA ÇEVİRMEK: ANNABEL LEE ŞİİRİNİN İKİ TÜRKÇE ÇEVİRİSİNE ELEŞTİREL BİR YAKLAŞIM

Gözde Begüm AKÜZÜM²

ÖZ

Bu çalışmada, Edgar Allan Poe'nun *Annabel Lee* adlı ünlü şiirinin iki Türkçe çevirisi, Raymond van den Broeck'in çeviri eleştirisi yaklaşımı kullanılarak incelenmektedir. Çalışmanın bütüncesi için seçilen çeviriler, Melih Cevdet Anday tarafından yapılan ilk *Annabel Lee* çevirisi ile Osman Tuğlu'nun yakın zamanda yayımladığı çevirisidir. Bu inceleme çerçevesinde çalışmanın amacı, söz konusu modele göre her iki çevirmenin aldığı çeviri kararlarını karşılaştırmalı ve betimleyici bir bakış açısıyla tespit etmektir. Çalışma ayrıca, çevirilerin analitik işlevlerini göz önünde bulundurarak nesnel bir çeviri eleştirisi yapmayı da amaçlamaktadır. Makale üç bölümden oluşmaktadır. Birinci bölümde, mevcut çalışmanın da yöntemi olan, van den Broeck'in önerdiği çeviri eleştirisi modeli tanıtılmaktadır. Söz konusu model, Anton Popovič'in kaydırma tanımını temel alarak, çevirideki kaydırmaları sistematik bir şekilde betimlerken şiir çevirisi açısından erek kültürün normlarını ortaya çıkarmayı hedeflemektedir. İkinci bölümde, kaynak ve erek metinler hakkında arka plan bilgisi verilmektedir. Burada ilk olarak kaynak metin, şairi ve üslubu tanıtılmaktadır. İkinci olarak, her iki erek metnin çevirmenleri ile çevirmenlerin şiir ve şiir çevirisi üzerine görüşleriyle ilgili bilgi verilmektedir. Üçüncü bölüm, çalışmanın bütüncesi için seçilen örneklerin sınıflandırılarak incelendiği bölümdür. İncelemede, tekrar arz eden çeviri kararlarının gerekçeleriyle birlikte ortaya konulması amaçlanmaktadır. İncelemenin sonuçları, kaynak ve erek odaklılık açısından çevirmenlerin yaklaşımlarının şiir çevirisi anlayışlarıyla da koşut olarak farklılaştığını ve erek kültürdeki çeviri geleneklerinin önemli ölçüde değiştiğini göz önüne sermektedir.

Anahtar Kelimeler: Çeviri eleştirisi, *Annabel Lee*, Değiş kaydırma, Yeniden çeviri, Betimleyici yaklaşım

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Introduction

Translation as an activity, a process, and a product had long been approached and studied by scholars from other fields before James S. Holmes, in his phenomenal paper in 1972,³ declared Translation Studies as an autonomous field of study. Although there were many fields dealing with translation, one of them was closely concerned with the product in their comparative studies; namely, Linguistics.⁴ It also made contributions to Translation Studies in forming and shaping its terminology. Although the contributions made by other fields should not be underestimated, as a result of the inadequate solutions or answers to the questions related to translation, a new field was born, the scientific study of which is translation.

In his paper, James S. Holmes divides the field into two: “pure” and “applied”. Under pure translation studies, there are “theoretical” and “descriptive” branches. Along with the applied branch, theoretical and descriptive branches have reciprocal relations. In other words, they both benefit from and contribute to one another (Holmes, 1972, pp. 175, 181, 182). The same applies to the subfields as well. Since translation criticism is classified under the applied branch, it constitutes a solid connection between translation theory and its practice (cf. Newmark, 1988). It is also important to note that views on how to evaluate translations and how these views can be scientifically presented or proven depend on the dominant theoretical approaches of the time (Yaman, 2018, pp. 431-432). However, descriptive approaches in research can provide scholars with insightful data to a considerable extent (cf. Holmes, 1972; Toury, 1995). Moreover, even today, these studies still prove their effectiveness on the way to scientific research (Uyanık, 2022, p. 226). That is why this paper makes use of a descriptive translation criticism model.

The study is divided into three sections. In the first section, the methodology will be introduced. Translation scholar Raymond van den Broeck’s model for translation criticism, which focuses on the analytic function of translations, has been chosen for the present study. The rationale for selecting this model is twofold: 1) it is a comparative as well as a descriptive model, 2) it is useful in and applicable to the criticisms of translated poetry. Moreover, Broeck’s model does not disregard the norms and the system of the texts produced within the target culture, as the model’s emphasis lies on its analytic function. While translational shifts may be regarded as linguistic constructs, Broeck’s application of these shifts as instruments to highlight the analytic perspective of the textemes holds considerable significance in this sense. That is why, Broeck’s model will be presented in conjunction with Anton Popovič’s *shift of expression* approach, which is employed by Broeck in his framework. However, translation critics may fall into the trap of “error-hunting” when employing this model, as they might encounter shifts that are merely linguistic phenomena. This could stem from the critic's prevailing linguistic perspective and/or the inherent nature of the model, as it is essentially comparative.⁵ Consequently, the conclusions drawn or how the corpus is analysed may vary, even when the

³ Holmes, J. S. (1972): The name and nature of translation studies. Lawrence Venuti (Ed.), *The translation studies reader* (2000), (pp. 172-185). Routledge.

⁴ See. Kurultay, 2005 for a detailed discussion on the linguistic point of view on translation.

⁵ The nature of translation necessitates changes in a target text. These changes may be interpreted as “faults” or “errors” by critics; however, this is unfair to the translator (İnce, 2019 p. 66). Since comparative models are essentially source-oriented and seek differences between the two texts, criticism can easily become error-hunting if the critic does not consider the dynamics and realities of the target culture.

same corpus is examined. This study seeks to examine the often-neglected aspect –the analytic function– of the shifts and their underlying reasons.

In the second section, background information on the source text and the target texts selected as the corpus of the study will be given. Two Turkish translations of Edgar Allan Poe’s famous poem *Annabel Lee* are selected as the corpus of the study. Having first met Turkish readers in the late 19th century,⁶ Poe is one of the remarkable writers of gothic-grotesque literature and the American Renaissance movement. The first target text selected for this paper is the first *Annabel Lee* translation by Melih Cevdet Anday published in *Tercüme* Journal, one of whose objectives was contributing to the construction of the Turkish language within the scope of the language reform. This translation dates back to 1946 and is “deemed to be a ‘legendary poem’ with its influential lyric voice” (Üster, 2002, as cited in Demir-Atay, 2014, p. 140). The second target text is a relatively recent one by Osman Tuğlu, and dates back to 2017; in other words, seven decades later. Although there have been several *Annabel Lee* translations by different poems in the Turkish literary polysystem, the reason for the selection of this translation is twofold: 1) it is one of the recent translations; thus, it is believed that it will shed light on the current translational norms in Türkiye along with the current understanding of poetry of Turkish readers, 2) this translation is in a book comprising of Poe’s complete works in poetry, with commentaries on the works and their translations by a translation studies scholar;⁷ thus, it differs from other translations in this sense. The study also claims that translational approaches in the target culture differ significantly due to changes in the readership profile. Translators’ views on poetry will also be provided in the study, in the sense that these views may have effects on their translations; thus, they would be helpful in pursuing translational decisions within the Turkish context.

The third section is translation criticism, where the basis of the study is presented under several categories. The examples selected for analysis will be interpreted in this section. A comparative and descriptive analysis will be conducted in accordance with the model selected for the study. Thus, the presence or the non-presence of recurrent translational decisions taken by both translators will be specified. Data obtained in this section will help trace the translation processes and show the patterns along with the reasons. Finally, the findings will be presented, and conclusions will be drawn in the conclusion. All in all, the paper seeks to achieve an objective translation criticism and tries to reveal the understanding of translating poetry in different periods.

Methodology

Scholars from different fields had dealt with translation and the translation process using their methods and models, and they looked for answers to their questions for a long time before the birth of Translation Studies. When these methods and models no longer worked or provided the necessary answers, this led to a search for new ones as well as new channels for communication among scholars. As is well-known, James S. Holmes, in his phenomenal paper in 1972, emphasized that Translation Studies had reached a point where it separated from other fields; thus, creating its own models, methods and communication channels in academia

⁶ See. Demir-Atay, 2014 for a detailed information on the first Poe translations written in three alphabets since Ottoman Empire.

⁷ Professor Emerita Mine Yazıcı, İstanbul University, Department of Translation Studies, Division of English Translation and Interpreting.

(Holmes, 1972). Finally, he named the field after discussing other scholars' approaches on this matter.

In the development of the field, the contributions of scholars from Linguistics should not be underestimated. Even today, one can benefit from the approaches stemming from Linguistics with a translational approach. Additionally, Translation Studies made use of linguistic terms in creating its terminology. One linguistic approach used in a translation criticism model is the *shift of expression*. Suggested by Anton Popovič in 1970, this approach concerns determining translational shifts, intrinsic to the nature of translation, in a target text or target texts. Popovič is aware of the fact that the differences in translation stem from differences between two languages, two writers and two literary situations. Since the differences in languages are unavoidable, he does not consider such differences as errors. Being aware of the different developmental stages of linguistic traditions, he defines translational shifts as “[a]ll that appears as new with respect to the original, or fails to appear where it might have been expected” (Popovič, 1970, p. 79). He claims that translators resort to translational shifts because they try to convey the semantic substance of the original and preserve the norm of the original despite these differences. He is aware that both the writers of the original texts and the translators are governed by differing social and literary situations –norms– (Popovič, 1970, pp. 79-80), and he allows the translators the freedom to be independent as long as they endeavour to produce a faithful living work. According to Anton Popovič, the unavoidable shifts in translation are twofold: “obligatory” and “optional”. *Obligatory shifts* are bound to the norms of the source culture, while *optional shifts* are bound to those of the target culture and the translator.

Translation scholar Raymond van den Broeck (1985) suggests a model of translation criticism by taking into consideration its analytic function. He takes Popovič's definition of *shift of expression* in his model as a means of achieving an objective translation criticism. He believes that “translation criticism, despite the subjective element inherent in value judgements, can be an objective account if it is based, at least implicitly, on systematic description” (van den Broeck, 1985, p. 56). The description in this model primarily involves a comparative analysis of the source and the target texts. He takes this analysis as the basis for the model's descriptive phase:

Furthermore, a thorough description demands that not only text structures but also systems of texts be involved in the comparison. [...] [Then, the critic's] evaluation should take account not only of the translator's poetics but also of the translational method adopted by the translator in view of the specific target audience envisaged, and of the options and policies followed in order to attain his purpose. The final outcome of this confrontation will be the reviewer's critical account. (van den Broeck, 1985, p. 56)

The critic's judgement shall bear with the norms, which are the decisive elements in the translational process, within the target culture. The comparison in Broeck's model is also a source-oriented one, for target texts derive from source texts. He views adequate translation as invariant and hypothetical in nature, for adequate translation serves as a *tertium comparationis*, not an actual text. It is “a hypothetical reconstruction of the textual relations and functions of the source text” and can be regarded as “the optimum (or maximum) reconstruction of all the ST elements possessing textual functions” (van den Broeck, 1985, p. 57); i.e. “textemes” (cf. Even-Zohar, 1978). Raymond van den Broeck, in his model, attaches importance to both the

occurrence and the non-occurrence of the shifts, for they can serve as an indication of translational norms (cf. Toury, 1978/1995). The comparison of a target text with its source involves three stages: 1) a textemic analysis of the source text i.e. specification of the ST in terms of textemes, 2) a comparison of the target text elements corresponding to these textemes by taking into account the various shifts or deviations with respect to the source text, 3) a generalizing description of the differences between the *tertium comparationis* (adequate translation) and the actual TT/ST⁸ equivalence. Finally, these three stages will provide data on the factual degree or the type of equivalence between the source and the target texts (van den Broeck, 1985, pp. 57-58). This translation description is not primarily interested in whether a translation is “adequate” or “acceptable”. Rather, it seeks to deal with and provide answers to the questions of “hows” and “whys”. In the end, it aims to detect the translational norms under which the translator works.

Raymond van den Broeck’s model has been chosen as the methodology for the present paper, for it still holds sound grounds in translation criticism. Descriptive approaches seek objectivity in their very nature, and so does Broeck’s model. The starting point of the translational research involves translated texts as observable facts, for the translational process is not open to direct observation (Bengi Öner, 1999, pp. 117-118). Although it is a source-oriented one, Broeck’s model inherently takes into account the norms and the systems of the texts created in the target culture and foregrounds the realities of translation therein. That is why, it remains a prevailing model in the Turkish context of Translation Studies. In the following sections, after providing background information about the corpus, all three stages of Broeck’s model will be touched upon and the examples chosen will be presented accordingly.

Background Information on the Source Text and the Target Texts

In this section of the study, after providing background information on Edgar Allan Poe and *Annabel Lee*, information on both translators, along with their sense of poetry and translating poetry, will be provided. Since translation “is not merely about transferring content from one language to another but involves a process of rebirth, where the translated material transcends its origins” (Sağlam, 2024, p. 1207), the translators’ views on poetry and translating poetry are believed to offer significant insights on their translational decisions.

Source Text: Edgar Allan Poe and *Annabel Lee*

Edgar Allan Poe (1809-1849), also known as Edgar A. Perry, is a renowned American short-story writer, poet, critic and editor, who is regarded as one of the pioneers and writers of gothic-grotesque literature and the American Renaissance movement. *The Murders in the Rue Morgue* (1841), considered the first modern detective story, and *The Raven* (1845), which is one of the best-known poems in American literature, are among the most well-known works of Poe. The atmosphere Poe creates in his tales of horror is seen as “unrivaled in American fiction” (Barzun et al., 2024, para. 1). In many anthologies, Poe is mentioned as the *architect* of the modern short story. He is also regarded as “a forerunner to the ‘art for art’s sake’ movement”, for he especially focuses on the importance of style and structure in a literary work (Academy of American Poets, 2022, para. 4). Due to his multifaceted role in literature, it will not be wrong

⁸ Target Text / Source Text

to say that Poe has significant influence on American literature. His works have been translated into many languages; thus, they exceed beyond the limits and influence other literatures as well. In Turkish polysystem, *The Raven* (Kuzgun), *A Dream Within a Dream* (Düş İçinde Düş) and *Annabel Lee* (Annabel Lee) are the most well-known works of this poet.

Annabel Lee is a lyric and the last complete poem written by Edgar Allan Poe. It was published in 1849 in the *New York Tribune* two days after Poe died. This lyric poem is about the death of a beautiful young woman, which is a theme used recurrently in Poe's poems. Although there has been debate over the inspiration for *Annabel Lee*, it is believed to be written in the loving memory of his deceased wife Virginia Clemm (Encyclopaedia Britannica, 2017, para. 1), whom he married at a very young age, and who passed away in 1847. The narrator in the poem stresses a love that extends beyond the death of *Annabel Lee*, and he also speaks of the reason for the death of this maiden as an illness striking her. All these leads make Virginia Clemm the most probable candidate for the inspiration of the persona in the poem. Although it is not technically a ballad to our current understanding and definition, Poe himself referred to it as one (Quinn, 1941: 604). However, this poem has some characteristics of a ballad, in that, a mournful effect is created by the repetition of words and phrases and the use of enjambment. The poem comprises six stanzas and forty-one lines. Each stanza has a different number of lines. The first, second and fourth stanzas are comprised of six lines. The fifth stanza is a seven-line stanza, while the third and sixth stanzas have eight lines. The poem does not adhere to a regular meter. It can be described as a rhyming poem rather than free verse, for the lines throughout the poem rhyme one another; thus, creating lyrical poetry. Rhymes are provided mostly with the /e/ sound at the end of the lines in the poem so as to create this harmony. The use of literary devices in *Annabel Lee* helps establish a mystical atmosphere through the poem. It is interesting to mention that "The Edgar Allan Poe Society of Baltimore, Maryland has identified 11 versions of *Annabel Lee* that were published between 1849 and 1850." (Wikimedia Foundation, n.d., para. 6). The presence of such unauthorized editorial changes could be rationalized as Poe's passing away before the publication of his poem. In addition to the individual translations of *Annabel Lee* or his other poems, Poe's complete poetry has been translated into Turkish several times.⁹

Target Texts

Two target texts have been selected for the analysis of the present study: the first *Annabel Lee* translation by Melih Cevdet Anday, published in *Tercüme* Journal, and one of the most recent translations by Osman Tuğlu, featured in a complete poetry book.

Melih Cevdet Anday and His Sense of Poetry and Translating Poetry

Melih Cevdet Anday (1915-2002) is a writer, poet, translator and journalist whose fame as a poet comes from the *Garip Movement* (1941), which is based on challenging the structures intrinsic to the sense of poetry at the time in the Turkish literary system. Since he is regarded as one of the significant figures in changing the face of poetry at his time with Orhan Veli and Oktay Rifat, it is important to mention his style and sense of poetry before dealing with his views on translating poetry. Anday's sense of poetry; thus, his poetic style has changed over

⁹ See. Akbulut, 2014 for more information.

the years. Although he is well-known for being a prominent poet in the *Garip Movement*, it would be wrong to define him only by his works under the influence of this movement. His first poem *Ukde*, which was published in 1936 in *Varlık* Journal, is regarded as being in compliance with the poetry tradition of the time along with his other poems published between 1936-1938 in the same journal (Yıldırım, 2004, p. 131). 1938 marks the year when Anday's style started to change, in that, he was no longer conforming to the pre-settled poetic structures. 1941 is a milestone in Anday's literary life when *Garip Movement* was introduced through a joint manifesto by Orhan Veli, Melih Cevdet Anday and Oktay Rifat together with their poems. Some novelties this movement brings about the poetry are as follows: 1) They desire to naturalize poetry. 2) They object to the rhyme and meter in poetry, alleging that rhythm in poetry could be achieved despite rhyme and meter. 3) They object to rhetorics and similes, and they assert that this kind of sense of poetry has deviations in itself. 4) They object to poetry's getting intertwined with other arts. 5) They aim to compose poems for lay people through daily language. This new taste in poetry is achieved by new means. 6) Therefore, they object to the traditions of the time (Veli, 1941/2023, pp. 9-20).¹⁰

Before *Garip Movement*, a specific form, language and theme were used. Poems at the time having different forms, languages and themes were not considered poems. This movement marks a shift in poetic style, as it is nonconformist and disruptive. Although the three poets share common approaches to poetry, "it is seen that they are not in consensus with one another all the time." (Armağan, 2016, p. 14). Hence, they part ways in 1945 with respect to the topics they deal with. Anday turns towards socialist poetry, while the others deal with folk poetry. Anday and Oktay Rifat regard *Garip Movement* as a step in their poetic development, unlike Orhan Veli (Armağan, 2016, p. 19). As a matter of fact, in an interview conducted in *Hürriyet Gösteri* Journal in 1984, stating that "Poetry is a testing field, it does not bear repetition, change is needed." (Fuat, 1984/2016, p. 73), Melih Cevdet Anday shows his poetry has always been bound to change in its journey. Hence, with his poem *Tohum* dated 1948, Anday proves moving away from *Garip Movement* for it involves rhyme and meter intensively.

Melih Cevdet Anday's *Annabel Lee* translation dates back to 1946,¹¹ the time frame of which coincides with *Garip* influence. Moreover, the fact that its topic is "love" and that it does not have a syllabic meter bears resemblance to *Garip* poems. However, it has a mystical side enriched by means of metaphors and rhymes. Therefore, Anday's views of translating poetry matter at this point to determine whether the poet drives forward his style that of the original work or not. In his article, Ali Algül (2018) compiles and scrutinizes Anday's views on translating poetry. Notable points include as follows: 1) Translation of a poem is only possible if it is universal. 2) If a [translated] poem is felt like a poem, only then it is regarded as a good translation and even a good poem. In this case, a translator wipes oneself out to some extent. 3) A translated poem should not be heavily felt like a translation; however, readers should be aware of its foreignness. 4) Translating poetry should be done by poets. Therefore, they would find a chance to think over their native language and to move away from their own traditions.

¹⁰ *Garip Movement* manifest was first published in 1941 by Resimli Ay Matbaası. The book used in this article is not a facsimile of the first edition in question. However, it is indexed by YKY and adopted in accordance with their page layout. Moreover, only misspellings have been fixed. (See. Preface of the 9th edition, referenced at the end of the article)

¹¹ *Annabel Lee* was first introduced to Turkish readers with Melih Cevdet Anday's translation of 1946. This poem was published along with the original text in *Tercüme* Journal Special Issue on Poetry (1946, pp. 314-317).

5) The form of a poem should be preserved in the translation as well. 6) Original [source] texts should be provided to the reader along with their translations. This is important especially if they belong to a language family other than the translated language. Therefore, bilingual readers would have the chance to make their own comments,¹² and the problem of faithfulness to the original text would disappear (Algül, 2018, pp. 1-17). Moreover, Anday undertakes a cultural mission, in that, thanks to the language-purification movements of the time initiated by Translation Bureau by means of *Tercüme* Journal, the re-creation of translations especially in the target language is considered for the first time. Therefore, translators working for *Tercüme* Journal would serve to construct the Turkish language.

Osman Tuğlu and His Sense of Poetry and Translating Poetry

Osman Tuğlu (1960-) is a physician, poet and translator whose sense of poetry is defined as the “meaning of life” by those around him (Kabalcı Yayınları, 2024, para. 1). He is a long-term reader of poetry who believes “everything about poetry is acquired through reading and studying poems.” (Unutmaz, 2019, para. 4). Tuğlu’s sense of translating poetry is mentioned in an interview by Hakan Unutmaz in December 2019. Translating poetry according to Osman Tuğlu is as follows:

On the one hand, there are poems on which the translators add nothing. These are the most beneficial ones for understanding the poems. On the other hand, there are poems where [translators] try to imitate [the original] stylistically and use a lot of fillers to do so. These poems move away from the meaning for the sake of style. I think the most ideal way is to achieve the absolute meaning and create almost the same style as the original. (Unutmaz, 2019, para. 4)

He also states that achieving this kind of translation in poetry means achieving the “golden ratio” which is impossible to do. Yet, he defines success as getting as close as possible to this golden ratio (Unutmaz, 2019, para. 4). Tuğlu’s view on translating poetry is prescriptive in the sense that he explains what a good translation is and should be. His view on this matter could also be interpreted as although the translator has an intermediary approach to translating poetry, his position may be a little closer to the source-oriented one.

Osman Tuğlu has been engaging in reading poetry ever since his childhood, and he is a poet himself having three poetry books along with five translations¹³ in the field, apart from the *Edgar Allan Poe: Şiirler ve Anılar* (Edgar Allan Poe: Verses and Memories), a compilation of Poe’s poems where a translation scholar Prof. Dr. Mine Yazıcı also makes commentary after each poem. In the epigraph of this book, it is clearly stated that the book aims to introduce Poe’s poems, as being one of the prominent poets of American literature, to Turkish readers and to bring his sense of poetry to the Turkish literary system (Yazıcı & Tuğlu, 2017, p. 5). Since the book has translations along with the original poems, readers have a chance to read Poe in two languages. Therefore, they can enjoy both English and Turkish versions. Tuğlu enounces that he has been acquainted with Poe since childhood, and he has found courage in translating those poems due to the fact that he has done immense readings and got to know Poe profoundly (Yazıcı & Tuğlu, 2017, p. 15).

¹² 35% of the translations were published in the Journal along with their originals. Translations from the English language have 70% rate of having been published with the original texts. (See: Sauer, 1997 for more information)

¹³ See: Çelik, n.d. for Osman Tuğlu’s list of books and translations.

Translating Poe's *Annabel Lee* in Türkiye: Translational Decisions

In this section, literary devices used in *Annabel Lee* and their purpose of use will be shown and comparatively discussed along with their absence, presence or intended uses in the target texts. In a target-oriented descriptive criticism, which favours moving away from the target text and looking for traces of the translational decision taken by the translator, target text (TT) examples are presented first, followed by those of the source text (ST). In the examples, TT1 refers to Anday's translation while TT2 refers to that of Tuğlu's. However, since the model selected for this study is a comparative as well as a descriptive one and primarily deals with source text analysis first, source text examples will be provided before target text examples in the study. It is believed that this will make it easier for the reader to follow the examples presented because of the presence of two target texts.

Rhyme Scheme

Annabel Lee has an irregular rhyme scheme, which does not follow a regular rhyming pattern. It has a distinctive rhyme pattern, aiming to create a mournful feeling in the reader, sounding like a ballad. However, the /e/ sound is repeated throughout the poem, either by repeating "Annabel Lee" at the end of a line or by using words rhyming with it.

Example 1:

ST: ababcb/ dbebfb/ abgbhbib/ fbabcb/ ebbabjb/ kbkbddbb

TT1: abcada/ caeaba/ abdabaab/ dafada/ daagada/ gagahhaa

TT2: abcadb/ ebebfb/ abgbhbib/ gbhbgb/ dbbhgb/ gbgaabb

Poe uses a distinctive rhyme pattern in an attempt to create a mournful feeling in the reader. As there is an irregular rhyme scheme in the source text, creating a regular one in the target text would be an optional shift. Neither of the translators has attempted such a challenge. Both translators used a quite similar approach in creating a rhythmic, musical (ballad-like) effect by keeping the source text pattern in the target texts. As mentioned above, the /e/ sound is repeated throughout the poem, as is the case in both target texts. Moreover, the exact rhyme pattern could be seen in the target texts when each stanza is observed separately; namely, the /e/ sound and other sounds rhyming with /e/ in the stanzas. Furthermore, four stanzas in TT1 (2nd, 4th, 5th and 6th stanzas) and five stanzas in TT2 (2nd, 3rd, 4th, 5th and 6th stanzas) have the exact rhyme schemes of the source text. Differences are caused by changing the line(s) of the /e/ sound, managing to keep the rhythmic effect after all. All in all, both translations have followed a source-oriented approach, and the shifts in question are obligatory.

Use of Inner Rhymes

Inner rhyme means using sounds rhyming with one another within the same line in a poem. The source text resorts to the use of inner rhymes to create the rhythmic effect and musicality.

Example 2:

ST: *I* was a child and *she* was a child,

In this kingdom by the sea: (Poe, 1849, lines 1-2)

TT1: O çocuk ben çocuk, memleketimiz

O deniz ülkesiydi, (Poe, 1849/1946, lines 1-2)

TT2: Ben çocuktum o çocuk,

bu krallıkta deniz kıyısındaki (Poe, 1849/2017, lines 1-2)

In this example, the rhythmic effect is created on the reader by repeating the word “child” in the line in question. The reader unconsciously pauses and stresses the word “child” although there is no comma. The same effect has been created in TT2. However, TT1 loses this effect. The word at the end of the line would be in the following line if creating the same effect was aimed. However, this translational decision has led to enjambment. As a result, it can be said that TT1 translator has made an optional shift to create a different effect on the target readers, while TT2 has no shift in this example.

Example 3:

ST: Can ever dissever my soul from the soul

Of the beautiful Annabel Lee: (Poe, 1849, lines 32-33)

TT1: Hiçbiri ayıramaz beni senden

Güzelim Annabel Lee. (Poe, 1849/1946, lines 32-33)

TT2: güzel Annabel Lee'nin ruhundan

ayırabilirler beni. (Poe, 1849/2017, lines 32-33)

In this example, the rhythmic effect is created on the reader by repeating the word “soul”. Neither TT1 nor TT2 has preserved the inner rhyme. In TT1, we see the use of “me” and “you” instead of “my soul” and “soul of [...] Annabel Lee”. On the other hand, TT2 uses “me” and “soul of Annabel Lee”. Neither of the TTs preserves this repetition. Translators should have made different choices since there is no syllabic meter in the poem; thus, they are not bound to use words with a specific number of syllables. There is no other poetic device used either for the sake of creating an inner rhyme or rhythmic effect. Therefore, the use of optional shifts in both TTs is seen in the example.

Example 4:

ST: For the moon never beams, without bringing me dreams

Of the beautiful Annabel Lee; (Poe, 1849, lines 34-35)

TT1: Ay gelip ışıır, hayalin iriştir

Güzelim Annabel Lee; (Poe, 1849/1946, lines 34-35)

TT2: Asla çünkü ışımaz ay getirmeden

güzel Annabel Lee'nin hayalini; (Poe, 1849/2017, lines 34-35)

In this example, the rhythmic effect is created on the reader with the /s/ sounds of “beams” and “dreams”. TT1 uses inner rhyme with /r/ sounds of “ışıır” and “iriştir”. However, we can detect the use of negation in the source text is met by the use of affirmation. This might be seen as an attempt to create the same rhythmic effect in the translation, but the result is losing the emphasis of discourse. Although there seem to be no shifts at first glance, a semantic shift in

the tone and a different type of stylistic shift –use of affirmation instead of negation– are seen in TT1. Therefore, it can be said that the translator of TT1 has made an optional shift. In TT2, on the other hand, there is no inner rhyme but the use of a different poetic device. The translator of TT2 has created enjambment through using an inverted sentence. Thus, this translational decision taken in TT2 can be interpreted as an optional shift as well.

Example 5:

ST: And the stars never rise, but I feel the bright eyes (Poe, 1849, line 36)

TT1: Bu yıldızlar gözlerin gibi parlak (Poe, 1849/1946, line 36)

TT2: ve asla doğmaz yıldızlar anımsatmadan

ışığıyla gözleriyle güzel Annabel Lee'yi; (Poe, 1849/2017, lines 36-37)

In this example, the rhythmic effect is created on the reader with the /z/ sounds of “rise” and “eyes”. TT1 uses inner rhyme with /r/ sounds of “yıldızlar” and “parlak”. However, we can detect the use of negation in the source text is met by the use of affirmation; thus, changing the meaning. The translator of TT1 adopts an approach similar to that of the previous example, resulting in an optional shift. The same holds true for TT2. The use of inner rhyme is met with the use of enjambment. Therefore, optional shifts are present in the translational decisions taken in both TTs.

Use of Enjambments

Enjambment is the continuation of a sentence or phrase from one line to the next without any pause. This poetic device carries the reader to the next line of the poem –without any interruption– smoothly and swiftly. Since the poem is a lyric one, enjambment is seen from the beginning to the end.

Example 6:

ST: And this maiden she lived with no other thought

Than to love and be loved by me. (Poe, 1849, lines 5-6)

TT1: Hiçbir şey düşünmezdi sevmekten

Sevmekten başka beni. (Poe, 1849/1946, lines 5-6)

TT2: bir düşüncesi yoktu sevmemizden başka

benim onu onun beni. (Poe, 1849/2017, lines 5-6)

Example 7:

ST: With a love that the winged seraphs of heaven

Coveted her and me. (Poe, 1849, lines 11-12)

TT1: Göklerde uçan melekler bile

Kıskanırdı bizi. (Poe, 1849/1946, lines 11-12)

TT2: fakat aşktan üstün bir aşkla sevdik

ben ve Annabel Lee;

bir aşkla meleklerin bile kıskandığı

onu ve beni. (Poe, 1849/2017, lines 9-12)

Example 8:

ST: A wind blew out of a cloud, chilling

My beautiful Annabel Lee; (Poe, 1849, lines 15-16)

TT1: Üşüdü rüzgârından bir bulutun

Güzelim Annabel Lee; (Poe, 1849/1946, lines 15-16)

TT2: bir rüzgar esti bir buluttan

üşüttü güzel Annabel Lee'mi; (Poe, 1849/2017, lines 15-16)

Example 9:

ST: Can ever dissever my soul from the soul

Of the beautiful Annabel Lee: (Poe, 1849, lines 32-33)

TT1: Hiçbiri ayıramaz beni senden

Güzelim Annabel Lee. (Poe, 1849/1946, lines 32-33)

TT2: güzel Annabel Lee'nin ruhundan

ayırabilirler beni. (Poe, 1849/2017, lines 32-33)

In all the examples above, both TTs preserve the rhythmic essence of the ST by corresponding enjambments. Both TT translators mostly have made use of inverted sentence orders so as to achieve the continuation of the discourse to the following line. Only in TT1 in *Example 7* and in TT2 in *Example 9*, we see the use of natural sentence order. Moreover, in TT2 in *Example 8*, the translator has achieved enjambment through liaison and kept the rhythm. Both translational approaches are source-oriented and keep the rhythm in their respective target texts by using the same poetic device. All in all, one cannot talk about any shifts in these examples.

Use of Alliterations and Assonances

Alliteration is a poetic device which means the occurrence of consonant sounds in two or more neighbouring words or syllables within a line. Assonance, on the other hand, is the repetition of the same vowel sounds between syllables of nearby or consecutive words. Both figures of speech could be created through repetitions as well. Poe uses both alliterations and assonances to a high degree in *Annabel Lee*; thus, creating the musicality in its entirety.

Example 10:

ST: It was many and many a year ago, (Poe, 1849, line 1)

/y/, /a/ sounds

TT1: Senelerce, senelerce evveldi; (Poe, 1849/1946, line 1)

/a/ sound

TT2: Yıllar yıllar önce, (Poe, 1849/2017, line 1)

n/a

Example 11:

ST: Nor the demons down under the sea, (Poe, 1849, line 31)

/d/ sound

TT1: Ne deniz dibi cinleri, (Poe, 1849/1946, line 31)

/d/, /e/ sounds

TT2: ne de cinler deniz dibindeki, (Poe, 1849/2017, line 31)

/d/, /e/ sounds

Example 12:

ST: And the stars never rise, but I feel the bright eyes (Poe, 1849, line 36)

/r/, /i/ sounds

TT1: Bu yıldızlar gözlerin gibi parlar (Poe, 1849/1946, line 36)

/r/, /l/, /e/ sounds

TT2: ve asla doğmaz yıldızlar anımsatmadan (Poe, 1849/2017, line 36)

n/a

Example 13:

ST: Of my darling-my darling-my life and my bride, (Poe, 1849, line 39)

/r/, /l/ sounds

TT1: Sevgilim, sevgilim, hayatım, gelinim (Poe, 1849/1946, line 39)

/e/, /l/, /m/ sounds

TT2: sevgilim, hayatım, gelinim öylece, (Poe, 1849/2017, line 39)

/e/, /m/ sounds

In all the examples above, TT1 preserves a similar musicality of the ST as the result of using words in a line having the same sounds. Since languages differ and the repetition of the exact same sound is almost impossible, alliterations and assonances have corresponded with different sounds in TT1. The same holds for the type of correspondences as well; in other words, where there is alliteration in a line in ST, TT1 has either alliteration or assonance or both and where there is an assonance in a line in ST, TT1 has either assonance or alliteration or both. TT2 has also a similar approach. However, it differentiates as to the non-correspondence of alliterations and/or assonances at times (*Examples 10 and 12*). The occurrence and non-occurrence of these poetic devices are closely related to the differences between source and target languages, and they are almost unavoidable. Furthermore, differences in the corresponding sounds in TTs are shaped by both linguistic systems. Therefore, it can be said that both TTs have source-oriented approaches and such shifts in both texts are the indicators of obligatory shifts.

Use of Allusions

Allusion is a literary device to mean an implied or indirect reference to a person, event, or literary work outside the poem. It is an expression used to call something to mean another

without mentioning it explicitly. In poetry, rather than using direct references, allusions are mostly seen.

Example 14:

ST: With a love that the winged seraphs of heaven

Coveted her and me. (Poe, 1849, lines 11-12)

TT1: Göklerde uçan melekler bile

Kıskanırdı bizi. (Poe, 1849/1946, lines 11-12)

TT2: bir aşkla meleklerin bile kıskandığı

onu ve beni. (Poe, 1849/2017, lines 11-12)

This example contains an allusion to Christianity. “In Christian angelology the seraphim are the highest-ranking celestial beings in the hierarchy of angels.” (Encyclopaedia Britannica, 2024, para. 1). Often referred to the burning ones¹⁴, they are the highest-ranking six-winged angels standing in the presence of God. They are also regarded as the most powerful ones, even more powerful than the archangels. In the source text, a kind of holiness is attributed to the love the narrator and Annabel Lee have, which is regarded as the highest love one can ever experience, so much so that even the highest-ranking creatures cannot ever have this kind of love. In both target texts, with the use of “melekler” (angels), the meaning has been diminished as if seraphs are ordinary angels, and the allusion to Christianity has disappeared. In the first target text, we also see that the envy of the seraphs has also shifted from “love” to the “narrator and Annabel Lee”. Since the utterance loses its emphasis in both target texts in addition to the shift in the signified in TT1, one can conclude the presence of optional shifts in both target texts.

Example 15:

ST: To shut her up in a sepulchre

In this kingdom by the sea. (Poe, 1849, lines 19-20)

TT1: Mezarı ordadır şimdi,

O deniz ülkesinde. (Poe, 1849/1946, lines 19-20)

TT2: götürdüler gömmek için bir mezara

bu krallıkta deniz kıyısındaki. (Poe, 1849/2017, lines 19-20)

Example 16:

ST: In her sepulchre there by the sea,

In her tomb by the sounding sea. (Poe, 1849, lines 40-41)

TT1: O azgın sahildeki,

Yattığın yerde seni... (Poe, 1849/1946, lines 40-41)

TT2: kabrinde deniz kıyısındaki, mezar odasında uğuldayan denizin kıyısındaki.

(Poe, 1849/2017, lines 40-41)

¹⁴ The word *saraph* means burning in Hebrew.

A sepulchre is a burial vault or tomb. In spiritual meaning, the word signifies life or heaven in the sense of resurrection or regeneration. It may also signify death or hell for the evil since the evil does not rise again into life. In the poem, Annabel Lee dies but the narrator lies by her side in her sepulchre, for he thinks she is not dead so as to mean their love is eternal. Moreover, The Church of the Holy Sepulchre is where Jesus was crucified and where he is believed to have been buried and resurrected. These biblical allusions in the 3rd and 6th stanzas (lines 19-20 and 40-41 respectively) in ST have not been transferred to the target reader. In other words, the allusions to Christianity have disappeared in those shifts. However, in the 6th stanza, TT2 translator refers to these allusions although the spiritual meaning of sepulchre is still lost. All in all, TT1 loses the foreignness of the original in both stanzas while TT2 tries to keep the meaning in one of them. Although whether this meaning has been transferred to the target culture is questionable, TT2 readers can sense foreignness to a degree. Thus, one can speak of optional shifts for TT1, and optional and obligatory shifts for TT2 in terms of transferring biblical allusions.

Shifts in the Tone

Example 17:

ST: That the wind came out of the cloud by night,

Chilling and killing my Annabel Lee. (Poe, 1849, lines 25-26)

TT1: Bir gece bulutun rüzgârından

Üşüdü gitti Annabel Lee. (Poe, 1849/1946, lines 25-26)

TT2: geceleyin bir rüzgar esti bir buluttan,

üşütüp öldürdü Annabel Lee'mi. (Poe, 1849/2017, lines 25-26)

In the example above, the meaning in TT1 is shifted because of the use of euphemism although there is none in ST. In this example, “gitmek” is used to mean “to die” and the strength of the meaning is diminished. TT2 has no shifts in this example. Therefore, it can be said that TT1 has an optional shift in the tone though TT2 has none.

Example 18:

ST: For the moon never beams, without bringing me dreams

Of the beautiful Annabel Lee; (Poe, 1849, lines 34-35)

TT1: Ay gelip ışıır, hayalin irişir

Güzelim Annabel Lee; (Poe, 1849/1946, lines 34-35)

TT2: Asla çünkü ışımaz ay getirmeden

güzel Annabel Lee'nin hayalini; (Poe, 1849/2017, lines 34-35)

In the example above, the use of negation is observed in ST. However, TT1 transfers the meaning to the target culture by using affirmation. TT2 uses negation as ST does to transfer the meaning of the original. Therefore, it can be said that TT1 has an optional shift in the tone though TT2 has none.

Example 19:

ST: And neither the angels in heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee: (Poe, 1849, lines 30-33)

TT1: Ne yedi kat göklerdeki melekler,
Ne deniz dibi cinleri,
Hiçbiri ayıramaz beni senden
Güzelim Annabel Lee. (Poe, 1849/1946, lines 30-33)

TT2: ne göklerdeki melekler,
ne de cinler deniz dibindeki,
güzel Annabel Lee'nin ruhundan
ayırabilirler beni. (Poe, 1849/2017, lines 30-33)

Example 20:

ST: For the moon never beams, without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
Of the beautiful Annabel Lee; (Poe, 1849, lines 34-37)

TT1: Ay gelip ışıır, hayalin irişir
Güzelim Annabel Lee;
Bu yıldızlar gözlerin gibi parlar
Güzelim Annabel Lee; (Poe, 1849/1946, lines 34-37)

TT2: Asla çünkü ışımaz ay getirmeden
güzel Annabel Lee'nin hayalini;
ve asla doğmaz yıldızlar anımsatmadan
ışıyan gözleriyle güzel Annabel Lee'yi; (Poe, 1849/2017, lines 34-37)

In the examples above, TT1 presents a shift in the narrator's point of view. While ST uses the third-person singular when talking about Annabel Lee, TT1 uses the second-person singular, resulting in the narrator's talking to Annabel Lee. This may be the most significant deviation throughout the poem; in that, Annabel Lee is referred to in a spiritual sense in the source text. However, TT1 loses this spirituality in meaning, and Annabel Lee is presented as a flesh-and-blood human being to whom the narrator speaks. Therefore, this shift is considered an optional one. TT2 has no shift in this example.

Conclusion

Edgar Allan Poe, who first encountered Turkish readers in the late 19th century, is regarded as a remarkable Western writer and poet in the Turkish literary polysystem. His introduction to Turkish readers is no coincidence. As Ayşe Nihal Akbulut states, “The Turkish Enlightenment, or the Turkish Renaissance, which the Republic has established as its first and foremost project, entails the formation of the cultural repertoire.” (Akbulut, 2014, p. 300). In this context, the first translations of Poe’s poetry at that time served this purpose. Thus, the translation of *Annabel Lee* in 1946 was the first time Poe’s poetry entered into the Republican Turkish polysystem when translation –in general– was regarded as a prestigious means of culture formation and modernization movement, which was the real aim of the revolution. Although *Annabel Lee* –Poe’s last poem– was introduced to Turkish readers nearly a century later, it immediately gained widespread fame. As a matter of fact, this poem entered the official curricula of the national education system. Thus, when the perception of Poe in the Turkish literary system –and the prestigious position this poem holds– is considered in the target translated literary system, it will not be surprising to say that retranslations “risk less criticism by adopting a literal translation strategy” (Akbulut, 2014, p. 303). Therefore, this study presupposed that there would be different translational approaches as a result of different objectives in terms of source and target-orientedness between the two translations selected seven decades apart.

This study has dealt with the criticism of the two translations of *Annabel Lee* in the Turkish context by Melih Cevdet Anday and Osman Tuğlu. It has employed a comparative as well as a descriptive model which focuses on the analytic function of the shifts of expression to trace the translational decisions taken by different translators of different times. The study has aimed to shed light on the dominant social, cultural and historical translational norms, for retranslations are expected to reflect the linguistic, cultural and literary norms of the period (Karavin Yüce, 2020, p. 992) as one can speak of the norms of the previous translation(s) when there are differences from retranslation(s). Due to the fact that Western works were distant from the target literary polysystem at the time of the first translation and that the first translator was an eminent poet in Türkiye, the adoption of a target-oriented approach in Anday’s translation was expected. In other words, the shifts in question were presupposed to be tending towards optional ones. On the other hand, since this translation holds a prestigious position and still has a positive perception in the target literary polysystem, the shifts prevalent in Tuğlu’s translation were presupposed to be tending towards obligatory ones. Moreover, “the fact that Turkish readers have integrated with the foreign elements [inherent] in the source culture plays an essential role in disappearing borders and temporal distances thanks to the developments in information technologies.” (Yazıcı, 2017, p. 26). Thus, translating poetry in the 21st century is inclined toward a source-oriented one. This view may be supported and strengthened also by the findings in Telliöğlü’s master’s thesis where she uses Toury’s descriptive model and Vermeer’s skopos theory –with the aim of its applicability in translation criticism– where she finds out the translational decisions of Oğuz Cebeci’s *Annabel Lee* retranslation (1992) are source-oriented (Telliöğlü, 1998, p. 81), which may be interpreted as another indicator of the changing translational approaches of the target culture in time. Since 20th-century literary translations have been highly exercised by prominent writers and poets of the time to introduce

new genres, works, and literary names to the target culture polysystem, writer-translators and/or poet-translators have had the freedom to translate by their understanding of that specific genre which resulted in translated works with a mixture of two styles, namely, that of the writer's/poet's. Furthermore, some of them went a step further resulting in a degree of adaptation or re-writing. 21st-century translators, on the other hand, have grown up immersed in those works. Therefore, they tend to risk less criticism by adopting faithfulness. This study has followed the traces of this hypothesis in the analysis.

In order to determine the translational approaches of the two translators, the first step of the analysis was determining the recurrent patterns. Therefore, selected examples showing source text poet's style and having significant semantic values –namely, *textemes*– were categorized and presented accordingly. The second step was making comparisons between the target text elements corresponding to these *textemes* of the source text and the two target texts. In this step, the shifts or deviations with respect to the source text were determined and objectively presented. The results obtained from this analysis of the two translations are as follows:

Both translators have tried to keep the rhyme scheme of the source text. Since the rhyming effect produced was mostly based on the repetition of “Annabel Lee” and the use of words rhyming with “Annabel Lee”, both translators have been observed to use the same pattern in their TTs. The rhyme schemes of TTs have not been fully transferred to the target culture because of the linguistic differences. Since the shifts in question are obligatory, a source-oriented approach could be observed here. Translational approaches employed by both translators here are consistent with their views on translating poetry; namely, preserving the form of the original and reflecting the poet's style to the target readers for Anday and Tuğlu respectively. Inner rhymes created in the source text were either employing the repetitions of the same words or the words rhyming with one another. When analysed, it has been understood that TT1 translator has used optional shifts either by using a different poetic device or by not using any repeating words. On the other hand, TT2 translator holds a position in the middle by neither resorting to shifts nor using any repeating words. Therefore, it can be concluded that TT1 translator holds a target-oriented approach while TT2 has a stance in between. However, when using rhyming words, both translators have created different effects on their target text readers by resorting to optional shifts either by changing the meaning and emphasis (TT1) or the sentence structure (TT2). Overall, both translators have adopted optional shifts in their TTs by considering their respective target readers. Poe uses enjambment throughout the poem to create a musicality, for the corpus in question is a lyric one. Since both translators have managed to keep and transfer this poetic device in their TTs and since there are no shifts in both TTs, the approaches adopted by translators can be concluded as source-oriented. The use of enjambments is also favourable –which coincides with the aim of reflecting ST's musicality– in Anday's poems, for he believes an utterance is only poetic with its previous and subsequent utterances (Anday et al., 1949, pp. 55-56). In his poem, Poe makes abundant use of alliterations and assonances; thus, creating a rhythmic effect and musicality. Since the repetition of the same sounds is almost impossible due to the differences in languages, and since it is rather difficult to convey the same poetic device with its exact correspondence, the alliterations have been transferred as either alliterations and/or assonances, and the assonances have been transferred

as either assonances and/or alliterations. In so doing, both translators have kept the equivalent rhythmic effect in their TTs. However, there have been instances where TT2 has used neither assonances nor alliterations in its corresponding lines but only conveys the meaning. This may be interpreted as the natural consequence of the differences between languages. All in all, these obligatory shifts in both TTs indicate source-orientedness. In the poem, Poe also uses biblical allusions. In TT1, the emphasis on and the meanings of these biblical allusions have been lost or diminished. Moreover, those allusions have been transferred as allusions common to all Abrahamic religions. Therefore, the reader cannot sense either the biblical spiritual meaning of the original or the foreignness of the poem. The same applies to TT2, although the translator's word choice makes the reader sense the foreignness of the text in one of the examples. Anday prefers to use notions and allusions the target readers are familiar with in his word choices, as he always does in his poems (Kuşlu, 1950, p.63), and wipes out the foreignness throughout the poem except for the poetic persona; on the other hand, Tuğlu's choices towards foreignness in this sense coincide with 21st-century poetry translations and retranslations. To summarize, optional shifts have been observed in TT1, while TT2 has both optional shifts and no shifts at times. Finally, one can talk about the presence of visible shifts in TT1 in terms of transferring the tone of the original poem. In one example, the use of euphemism has been seen although there was none in the source text; thus, resulting in a loss of effect in the meaning. Moreover, the use of negation has been observed to be transferred as affirmation. These translational choices have probably been made by the translator to create the rhythm, musicality and lyric tone in the poem within the target culture polysystem. Last but not least, the most radical translational decision in TT1 has been the shift in the point of view of the narrator. This shift has led to a loss in the spirituality prevailing in the poem as well as that of Annabel Lee as the poetic persona. Those shifts have all been regarded as optional and may be the result of Anday's being a poet-translator in the sense that he addresses the TT readership by creating a poem foreign to the TT reader to a degree and not making the reader feel like they are reading a translation, which coincides with Anday's views of translating poetry.

To conclude, being the first translation, TT1 employs a prestigious position in the translated Turkish literary polysystem due to its reception. Traces of Anday's views on translating poetry can be seen, as the translation is not felt like a translation. There are times when faithfulness to the source text is out of the question and Anday's style as a poet gets on the stage. Since the translation was published alongside the original work, the poet-translator may have found a degree of freedom to act in this manner, which also coincides with Anday's views on translating poetry. In terms of the shifts analysed, although he takes a stance between the polars of adequacy and acceptability, his target-oriented shifts and deviations are major decisions; thus, positioning the text closer to acceptability. As a prominent poet in the Turkish literary system, this outcome is understandable as well as foreseeable, for he introduces Poe as a poet to the taste of the Turkish readers. As for Tuğlu's translation, TT2 is a recent retranslation done by a poet-translator whose view on translating poetry is finding the "golden ratio" between the meaning and style of the original. When the shifts are analysed, the translator has been concluded to have a tendency towards source-orientedness, focusing on the meaning more than the style. Therefore, TT2 can be regarded as adequate in meaning wise. From a holistic point of view, poetry translations were exercised in the Turkish literary polysystem with a target-

oriented approach as they were first introduced in the 20th century. This was due to the foreignness of cultures to one another and the degree of the distances between the two literary traditions. Thanks to the developments in information technology, resulting in the disappearance of the distances between cultures, Turkish readers have integrated themselves into the foreign elements of the source culture in the 21st century which has led to the adoption of a source-oriented approach. All in all, the dominant translational approaches of the two centuries are concluded to be different, and the analysis conducted in the study also proves this hypothesis.

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