

Metaphor across Languages: A Comparative Study of English Translations of Ece Ayhan's "Phaeton"

Diller Arası Metafor: Ece Ayhan'ın "Fayton" Şiirinin İngilizce Çevirilerinin Karşılaştırmalı Bir İncelemesi

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Abstract

Turkish poetry experienced significant changes in the 1950s and 1960s with the Second New (İkinci Yeni), which brought about alterations in poetic structure and created a unique sensibility in modern Turkish poetry through its innovative use of language, inquisitive perspective on existence, and critical stance toward Modernism. Ece Ayhan, one of the leading poets of the Second New, is renowned for his innovative and often challenging use of metaphor. The present study explores the challenges of translating metaphor across linguistic and cultural boundaries through a comparative analysis of English translations of Ece Ayhan's poem "Phaeton" (Fayton). George Lakoff and Mark Johnson (1980) redefined the study of metaphor from a cognitive perspective, proposing that metaphor should not be regarded solely as a rhetorical or stylistic device, but rather as a fundamental mechanism of conceptualization. By examining two target texts created by the poet-translators George Messo and Murat Nemet-Nejat, the metaphors in the source text and their equivalents in the target texts are examined through a multi-layered analytical framework combining Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT), and Newmark's (1981) practical taxonomy of translation strategies. This study offers a multidimensional analysis of metaphor transfer by integrating Conceptual Metaphor Theory (CMT) with Newmark's procedural approach, highlighting the challenges of translating culturally embedded and poetically dense metaphors in Ayhan's work, and contributing to broader discussions on literary translation, and the cross-cultural movement of avant-garde poetry.

Keywords: Phaeton, Ece Ayhan, Second New Poetry, Conceptual Metaphor Theory, Newmark, Poetry Translation

Öz

1950'li ve 1960'lı yıllarda Türk şiiri, İkinci Yeni ile birlikte önemli değişimler yaşamış; bu akım, şiirsel yapıda değişikliklere yol açmış ve yenilikçi dil kullanımı, varoluşa dair sorgulayıcı bakışı ve Modernizm'e karşı eleştirel duruşu sayesinde modern Türk şiirinde özgün bir duyarlılık yaratmıştır. İkinci Yeni'nin önde gelen şairlerinden biri olan Ece Ayhan, yenilikçi ve çoğu zaman anlaşılması güç metafor kullanımıyla tanınmaktadır. Bu çalışma, Ece Ayhan'ın "Fayton" şiirinin İngilizce çevirilerinin karşılaştırmalı bir analizi aracılığıyla metaforun dilsel ve kültürel sınırlar ötesine çevrilmesinin zorluklarını araştırmaktadır. George Lakoff ve Mark Johnson (1980), metafor araştırmalarını bilişsel bir bakış açısıyla yeniden tanımlamış ve metaforun yalnızca retorik ya da üslupsal bir araç olarak değil, kavramsallaştırmanın temel bir mekanizması olarak ele alınması gerektiğini öne sürmüşlerdir. Şair-çevirmenler George Messo ve Murat Nemet-Nejat tarafından oluşturulan iki erek metin incelenerek, kaynak metindeki metaforlar ve bunların erek metindeki karşılıkları, Lakoff ve Johnson'ın (1980) Kavramsal Metafor Kuramı (CMT), ve Newmark'ın (1981) çeviri stratejilerine ilişkin pratik sınıflandırmasını birleştiren çok katmanlı bir analitik çerçeve aracılığıyla incelenmiştir. Bu çalışma, Kavramsal Metafor Kuramı'nı (CMT) Newmark'ın yöntemsel yaklaşımıyla bütünleştirerek metafor aktarımına çok boyutlu bir analiz sunmakta; Ayhan'ın eserindeki kültürel olarak yerleşik ve şiirsel yoğunluğu yüksek metaforların çevrilmesindeki zorluklara dikkat çekmekte ve edebi çeviri ile avangart şiirin kültürlerarası dolaşımı üzerine yürütülen daha geniş tartışmalara katkı sağlamaktadır.

Anahtar Sözcükler: Fayton, Ece Ayhan, İkinci Yeni Şiiri, Kavramsal Metafor Kuramı, Newmark, Şiir Çevirisi

Introduction

The translation of poetry has long been a subject of scholarly debate, as it raises fundamental questions about linguistic equivalence, cultural transference, and the interpretative role of the translator. The translator must navigate the complex task of conveying intricate meanings across different linguistic and cultural contexts. As a fundamental cognitive and linguistic device, metaphor exerts a profound influence on human thought and expression. Within the discipline of translation studies, the translatability of metaphor presents a considerable challenge, especially in poetry, where metaphor functions as a fundamental vehicle for conveying meaning and aesthetic expression. In the context of poetry, where metaphors often carry multiple layers of interpretation, their translation necessitates strategic choices that balance fidelity to the source text with accessibility in the target language.

Following the cognitive turn in metaphor studies during the late 1970s, the understanding of metaphor expanded beyond its traditional classification as a literary trope to encompass its role as a fundamental cognitive process, reflecting underlying thought patterns. This paradigm shift allows for the investigation of metaphor along two distinct dimensions: the cognitive and the linguistic. The 1980 publication of cognitive linguistics George Lakoff and Mark Johnson's *Metaphors We Live By* served as a catalyst, stimulating a significant increase in research focusing on the cognitive dimensions of metaphor. Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT) proposes that the construction of poetic metaphors is not an isolated artistic endeavor but rather an extension of the human cognitive ability to conceptualize and interpret the world through metaphorical frameworks. The translation of intricate metaphorical language poses considerable theoretical and practical challenges. According to Lakoff and Johnson (1980), metaphor goes beyond mere lexical substitution; it constitutes a conceptual process that involves the mapping of meanings across distinct domains. Consequently, translating metaphor requires more than simply identifying equivalent terms in the target language; it requires a thorough examination of the underlying conceptual mappings and their potential effects on the target audience. CMT proposes that metaphor functions as a cognitive phenomenon, mirroring our thought processes rooted in our embodied experiences within the socio-physical environment (Ritchie, 2013, p.209). CMT views metaphor not merely as a linguistic or literary device, but as a fundamental aspect of human cognition. This interpretation emphasizes that metaphor is not merely a figure of speech, but a cognitive mechanism that structures human thought, influenced by both physical experiences and cultural context.

The Tanzimat era marked a period of profound transformation in Turkish literature. Poetry, a prominent genre back then, initially underwent shifts in thematic content, followed by alterations in form. The most radical formal innovations in Turkish literature came about with the Second New (İkinci Yeni) poetry. Emerging in the 1950s as a response to preceding poetic conventions, the Second New poets, Ece Ayhan, Cemal Süreya, Sezai Karakoç, Edip Cansever, İlhan Berk, Turgut Uyar, and Ülkü Tamer, adopted an avant-garde methodology distinguished by fragmented syntax, unconventional imagery, and surrealist metaphors. Their poetry defies literal interpretation, positioning metaphor as a fundamental, albeit elusive element of meaning. Turkish literature, especially in poetry associated with the Second New, offers an interesting subject for the study of metaphor translation. The position of the Second New within the context of Turkish poetry has consistently been a topic of debate. According to Akkanat (2012, p.389), "tradition, which encompasses the generally accepted values, attitudes, and views in a society, necessitates a deep

historical consciousness and a discernible continuity." Akkanat defines tradition as a system that encompasses widely accepted societal values, attitudes, and perspectives requiring a deep historical consciousness and recognizable continuity. This suggests that tradition is not merely a static inheritance but an evolving framework that maintains a connection to the past. Although this poetic movement signifies a distinct departure from previous forms, it is evident that it maintains a relationship with tradition through the diverse characteristics exhibited by its proponents. Ece Ayhan, one of the leading figures of this movement, has integrated its defining characteristics into his poetic works in a distinct way. His poetry departs from previous works in both its form and content, by its unique and historically nuanced use of language, and produces new layers of meaning by manipulating conventional linguistic structures, which poses challenges to traditional translation methods. Characterized by its focus on ambiguity and intertextuality, the Second New poetry necessitates that the translation of its metaphors transcends mere linguistic equivalence. Instead, it requires a deep engagement with the movement's aesthetic and philosophical foundations.

An examination of metaphors found in Ece Ayhan's work through the lens of CMT requires an investigation of the relationship between experimental language and surreal imagery in the Second New poetry in Turkish literature. The distinctive features of Ayhan's work include his unique syntax, allusive nature, and a fusion of complex and popular cultural elements. Understanding his characteristic use of irony, parody, and unexpected juxtapositions is essential to deciphering his metaphorical language. Through a comparative analysis of English translations of Ece Ayhan's poem "Phaeton" (Fayton), the present study focuses on how ontological, structural and orientational metaphors, categorized by George Lakoff and Mark Johnson's CMT, are transferred from the source text to the translations. In order to conduct these analyses, the metaphors in the source text and their realizations in the target texts are also examined through the lens of Peter Newmark's (1981) seven procedures for translating metaphors, which offer a practical framework for assessing how metaphorical expressions are transferred across languages.

This article is structured in five sections. Section 2 provides an introduction to CMT, outlining its fundamental principles. This section also offers a concise review of literature that has employed CMT in analyzing poetry, with a focus on the field's linguistic expressions and argumentative methodologies. Section 3 outlines the research methodology, including the techniques used for data gathering and the procedures employed for data analysis in the study. Section 4 presents the findings of the comparative metaphor analysis conducted on Ece Ayhan's poem "Phaeton" and its English translations by George Messo and Murat Nemet-Nejat. This section further illuminates the specific metaphor translation procedures employed by the translators, drawing on Newmark's (1981) seven strategies for rendering metaphors, analyzing how these procedural choices influence the conceptual and emotional impact of the metaphors in the target texts. Section 5 synthesizes the findings from the comparative analysis of Messo's and Nemet-Nejat's translations of the poem's key metaphors, focusing on how the translation of metaphors in "Phaeton" illustrates the challenges and insights that emerged in analyzing the cross-linguistic journey of Ayhan's rich metaphorical world.

Laying the Background

Conceptual Metaphor Theory (CMT) and Theoretical Investigations

The concept of expressing oneself through metaphorical language, or thinking in metaphorical patterns, is rooted in the basic idea of transporting an object from one place to another. Interestingly,

the concept of “metaphor” itself, whether linguistic or conceptual, is metaphorically structured, a fact rarely addressed in the literature on Conceptual Metaphor Theory (CMT). Unlike literal language, metaphor involves the use of borrowed meanings. It is a substitute for the appropriate or missing word. Aristotle’s metaphorical definition of metaphor highlights an important aspect: the term “metaphor” itself is metaphorical, making it difficult to discuss metaphor without resorting to metaphorical language. This self-referential nature of metaphor creates a linguistic paradox in which non-metaphorical discourse about metaphor becomes nearly impossible (as cited in Guldin, 2015, p.7-8). Aristotle’s conceptualization of linguistic devices has shaped Western thought significantly, despite its potential shortcomings in description and exemplification. CMT scholars, starting with Lakoff and Johnson, are no exception to this influence. They implicitly but fully embrace Aristotle’s fundamental concept of transference, which involves mapping between distinct domains.

The 1980s marked a significant shift in metaphor studies. Lakoff and Johnson’s pioneering work *Metaphors We Live By* introduced a set of metaphor concepts that have attracted widespread interest in a variety of disciplines, including cognitive linguistics, philosophy, and sociology (Lakoff & Johnson, 1980). Their central argument is that metaphor is not just a linguistic tool, but also a fundamental aspect of cognition. In CMT, metaphors exist at a pre-linguistic cognitive level and play an important role in shaping abstract concepts as well as reasoning processes. According to this theory, a metaphor represents a cognitive connection between two domains. This connection is established by mentally constructing the relationship between the target and source domains. The first, known as the source domain, provides the metaphorical expressions we employ to comprehend the second domain. This second domain, which we aim to interpret through the lens of the source domain, is referred to as the target domain. Our understanding of the target domain is facilitated by drawing comparisons and analogies from the source domain (Kövecses, 2002, p.4).

Prior to the emergence of cognitive approaches to metaphor in the late 20th century, particularly the work of Lakoff and Johnson (1980), metaphors were predominantly regarded as rhetorical or stylistic devices, a view exemplified by the Russian Formalist School of literary criticism, which treated metaphor as an element of poetic language rather than as a cognitive or conceptual structure and focused on the concept of literariness, concentrating their stylistic analyses on the phonological, lexical, and grammatical features, such as parallelism and deviation from linguistic norms, that contribute to the poetic quality of a text (Nørgaard, N., Busse, B., & Montoro, R., 2010, p.2). Based on linguistic and sociological evidence from various sources (e.g., LIFE IS A JOURNEY, ARGUMENT IS WAR, and ANGER IS FIRE), Lakoff and Johnson (1980) argue that the ordinary conceptual system through which we think and act is fundamentally metaphorical in nature. They assert that metaphors shape our perception of reality and influence our responses in all areas of life (Lakoff & Johnson, 2003). The CMT proposes that metaphorical language is widely used in a variety of areas, including business discourse, poetic composition, and the description of spiritual experiences. However, it is important to emphasize that metaphors employed in poetry have different characteristics compared to those used in everyday communication. According to Lakoff and Turner’s (1989) perspective, metaphors shape and reflect the way people conceptualize and make sense of the world. Our understanding of abstract concepts is grounded in physical and sensory experiences as well as social interactions. This is consistent with Lakoff and Johnson’s (1980) argument that metaphors are shaped by human perception, action, and spatial orientation (e.g., conceptualizing time in terms of space: seeing the future as ahead and the past as behind).

Ontological metaphors conceptualize events, activities, emotions, or ideas as entities or substances, and can be derived from interactions with physical objects. The metaphors that arise from the process of rendering abstract concepts or elements in a text into more concrete forms are classified as "ontological metaphors." These metaphors represent non-physical entities as if they were physical entities (Lakoff & Johnson, 2003, p.25). In the process of metaphorical rewriting, translators may choose to use strategies that involve the concretization of ontological elements in the text. The purpose of ontological metaphors varies depending on the context of use, and different types can be used to achieve these purposes (Lakoff & Johnson, 2003, p.32-35). Structural metaphors are linked to new semantic fields in which they are located, as well as to the position and application of metaphors in the target text. This concept is intricately linked to translators' choices at the syntactic and lexical levels. During metaphorical rewriting, structural metaphors illuminate the connections between embodied metaphors and can be linked to inter-metaphorical relations. In the rewriting process, interpretability and subjectivity emerge as important factors in situating structural metaphors within the target language text (Lakoff & Johnson, 2003, p.181). The extent to which translators incorporate their interpretations into the translation process is linked to their ability to consistently reproduce structural metaphors within the text. As a result, this limits translators' capacity to make decisions regarding translation (Lakoff & Johnson, 2003, p.187). Spatial relationships between concepts are often expressed through orientational metaphors. Lakoff and Johnson define orientational metaphors as metaphors that organize one conceptual system in terms of another, rather than structuring one concept in terms of another. These metaphors are based on our physical and cultural experiences. While opposing orientations such as up-down and inside-out occur naturally in the physical world, the orientational metaphors derived from them can be adapted to suit various cultural contexts and situations (2003, p.14). The orientational metaphor, which can be linked to the positioning of metaphors in both the external world and literary works, takes on a tangible form in the metaphorical translation process through the translator's relational approach and contextual engagement. The concept of orientational metaphor can help reveal the various structures and personal preferences involved in the rewriting process.

Poetry Translation and "Second New" Poetry

Poetry is defined by its adherence to certain constraints in rhyme, form, meter, and rhythm, and is distinguished from other forms of literature in these respects. Typically, different languages exhibit their own unique rhythm, rhyme, and intonation, making it extremely difficult to accurately convey prosodic elements, especially between languages with little structural similarity. For over two millennia, poetry translation has been a common practice and has influenced many cultures and literary canons in target languages. Nevertheless, translating poetry remains one of the most challenging and complex tasks a translator can face. This challenge has led to debates among scholars and theorists about the feasibility of poetry translation: some argue that poetry defies translation (for example, Jakobson, 1959; Weissbort, 1989; Reynolds, 2011), while others argue that translation is possible despite its considerable difficulties (for example, Paz, 1971; Lefevere, 1975; Bassnett, 1998). Translators undertake many challenges when translating poetry, including linguistic, cultural, and aesthetic elements. Experts emphasize that translating poetry is an extremely complex process, with the translator held responsible not only for translating the text between languages but also for preserving the form and content of the poem.

The modernization process in Türkiye has been achieved through the adoption of numerous Western customs, regulations, and laws. The shift from the Islamic Ottoman Empire to a secular Turkish republic can be interpreted as a form of cultural translation. The development of modern Turkish poetry follows a distinctive path. When the Ottoman Empire began to decline in the late 1600s, Turkish intellectuals, especially the Young Turks, chose to abandon traditional Ottoman poetic forms. Instead, they were inspired by Western literary movements, especially in terms of style and mood, influenced by the French Symbolist poets (Wade, 2011, p.28). The Second New Period is considered an important turning point in the Turkish poetry tradition with the unique styles and poetic philosophies of its poets. This movement brought a new dimension to poetry in terms of both perspective and structure, and marked a pivotal transformation in subject matter and form. Prominent poets associated with the Second New include İlhan Berk, Edip Cansever, Turgut Uyar, Cemal Süreya, Ece Ayhan and Sezai Karakoç. The poets of this period, although influenced by the preceding poetry tradition, developed a new understanding of poetry by breaking away from it. The approach of the Second New poets to the Turkish language is not limited to phonetic concerns; it also includes the derivation of new and unconventional words and the innovative manipulation of syntax (Kara, 2013, p.458). This linguistic approach is considered as one of the distinguishing features of the Second New poetry. Subsequent representatives of the Second New have similarly adopted and continued this linguistic methodology. The Second New approached poetry not only as a text in which meaning was conveyed, but as a multidimensional experience that had to be perceived visually, auditorily and emotionally. This perspective emphasized that the primary purpose of poetry was not the direct transfer of meaning. Although there were differences in poetic form among the poets of this period, the Second New was accepted as a distinct poetic movement thanks to their common perspectives on the nature of poetry, which led to the formation of a consistent general framework. Ayhan interpreted this deformation as the act of expressing everything that cannot be conveyed through established syntax, precisely by utilizing that same syntax (1993, p.187). Connotation plays a vital role in shaping the exchange of meaning between readers and writers and in creating the artistic context in which this interaction takes place. Modern poets often use imagery as a basic technique to strengthen this process. The relationship between contemporary poetry and imagery can be seen as a reflection of the unique perspective that the modern poet develops while confronting today's realities. Rather than being an exact copy of reality, imagery is a reconstructed version shaped by cognitive processes. As Işıldak (2008, p.65) puts it, imagery "represent[s] something new." In essence, imagery is not tightly tied to objective reality; instead, it exists within the poet's mental world and derives its meaning from this internal domain.

In Turkish literature, Ece Ayhan stands out as a key figure in the Second New poetry. His influence extends beyond his own verses; he also made significant contributions to the development of a new poetic understanding with his essays, personal memoirs, and journal entries. Discussions surrounding meaning, especially on the issues of clarity and ambiguity, have become a recurring theme in Turkish literature, especially in the context of Second New poetry and its subsequent impact. While Second New poets are often described as "obscure," Ece Ayhan's work is among the most mysterious in this group, allowing him to gain a distinct place even within this community known for its complexity. Ece Ayhan attributed new meanings to many words in his poems, and these words are still remembered by his name today. In addition, the terms "strict poetry" or "civilian poetry," which he proposed as an alternative to Second New

poetry, have also been associated with his name in the literary world (Ayçelik, 2022, p.491). These terms were not only used as an alternative to the Second New poetry, but were also directly associated with Ece Ayhan's understanding of poetry and were tried to be explained in this context. Ece Ayhan's poetry attracts attention with its unconventional and contrasting use of language. This is achieved by preferring foreign or rarely used words, attributing new meanings to familiar terms and creating a unique linguistic atmosphere. Another striking formal feature of his poetry is the use of consecutive numbering in his lines. Similarly, by adopting a style that "violates the boundary between poetry and prose" (Koçak, 1997, p.119) in his prose, he once again reveals his destructive approach to language. This technique gives the reader the impression that they are learning the rules of a newly constructed literary world the poet has created. According to Ece Ayhan, poetry is first and foremost a "matter of language." However, this approach does not mean giving priority only to the technical aspects or formal elements of poetry. On the contrary, considering poetry as a "matter of language" is a fundamental prerequisite to deeply examine issues related to humanity (Kul, 2007, p.94). Emphasizing the inseparable bond between poetry and thought, Ece Ayhan states, "Poetry and thought, or thought and poetry, are like two lovers passionately attached to each other. Especially in the early stages, even if you try to separate them, you cannot" (1998, p.19). According to Ayhan, "poets must now also be thinkers." Moreover, those who fail to become thinkers do not have the chance to gain a permanent place in literary history. The poet's choice of words and the form of expression in his lines work in harmony. This unified approach has given his poetry a distinct voice and created a feature that distinguishes him from his contemporaries. While creating his poems, the poet neither imitates the poetic traditions of the past nor completely rejects tradition. Instead, he takes a different approach, challenging the tradition's tendency to ignore individuality and discourage critical thinking.

Method

Employing a qualitative approach to investigate the English translation of metaphors in Ece Ayhan's poem "Phaeton", the methodology of this study includes a comparative analysis of the original text and its translations, offering a product-oriented perspective. The analysis is structured around a multi-layered theoretical framework, combining Conceptual Metaphor Theory (CMT) developed by Lakoff and Johnson (1980), which classifies metaphors into ontological, structural and orientational categories and Newmark's (1981) seven procedures in metaphor translation. Newmark proposed an alternative framework for translating metaphors, in which he aligned specific types of metaphors with particular translation methods, and outlined seven primary procedures that are (1) Reproducing the same image in the TL, (2) Replace the image in the SL with a standard TL image, (3) Translation of metaphor by simile, retaining the image, (4) Translation of metaphor (or simile) by simile plus sense, (5) Conversion of metaphor to sense, (6) Deletion, and (7) Same metaphor combined with sense (Newmark, 1981, p.85-91).

In order to achieve the main objective of this study, a detailed line-by-line analysis is conducted using Lakoff and Johnson's conceptual metaphor classifications. Then the frequency of applied procedures and strategies is determined. The findings reveal the specific number of procedures preferred by each translator, allowing for a comparison of their translations. These particular translations were selected considering their importance in literary and academic discussions in the translation process of Turkish poetry. This analysis focuses only on the metaphorical ex-

pressions in the source text and the corresponding translations in the target texts, thus providing a systematic examination of metaphor transfer. The research approach employs a dual-pronged strategy: 1) Metaphor Identification and Classification: The study begins by identifying and categorizing metaphors in the original poem within the framework of Conceptual Metaphor Theory (CMT). This classification method distinguishes among ontological, structural, and orientational metaphors to determine the functions and depth of meaning of metaphors in the source text. Then, how the same metaphors are conveyed in English translations is examined, and whether they are preserved, transformed, or excluded from the text is analyzed. 2) Metaphor Translation Procedures and Textual Effects: To examine the translation strategies employed in the target texts, the study adopts Peter Newmark's (1981) metaphor translation procedures, which offer a set of practical strategies for rendering metaphors across languages. Each translated metaphor is analyzed according to these procedures, allowing for a systematic evaluation of how metaphorical meaning is transferred, adapted, or neutralized in the target texts. The selected texts were chosen based on their prominence in literary and academic discussions surrounding the translation of Turkish poetry into English. By combining CMT's cognitive categorization of metaphors with Newmark's practical taxonomy of translation strategies, the study aims to provide a detailed and balanced account of metaphor transfer in poetic translation, addressing both the conceptual and linguistic dimensions of translation decisions.

Before moving on to the "analysis" section, it is of great importance to explain why this poem and its two different translations were chosen in this research. Ece Ayhan's literary works stand out with their unique blend of surrealism, social critique, and linguistic innovation. "Phaeton" is one of the poems that best exemplifies these qualities, offering a rich source for translation studies with its deep and multi-layered metaphorical structure. The subtlety and complexity of Ayhan's language pose significant challenges for translators, making "Phaeton" an ideal text for examining various metaphor translation strategies. This multidimensional quality further highlights both the difficulties of the translation process and the significance of translation analysis. This study will analyze the English translations of "Phaeton" by George Messo, in *İkinci Yeni: The Turkish Avant-Garde* (2009), and by Murat Nemet-Nejat in *Eda: An Anthology of Contemporary Turkish Poetry* (2004). These selected translations highlight different interpretations of Ayhan's poetry and hold importance in their portrayal. Both George Messo and Murat Nemet-Nejat are respected translators and scholars of Turkish literature, and their translations have sparked considerable discussion in academic and literary circles. Their knowledge and skills enhance the credibility of their work, and serves as a basis for in-depth analysis. Each translator possesses a unique style. Comparing their translations of the same work enables an analysis of how individual approaches influence the interpretation of metaphorical language.

Analysis

First part of the "Analysis" section presents a comparative study of selected metaphorical expressions from Ece Ayhan's poem "Phaeton" and its two English translations by George Messo and Murat Nemet-Nejat. Each example will first present the ST alongside its TT-1 and TT-2, followed by a detailed discussion of the metaphor's conceptualization in the original and its transfer in the translations. Drawing on the framework of Conceptual Metaphor Theory (CMT), each example is examined in terms of its metaphorical structure and how the metaphor is rendered in translation.

Example 1:

ST	
O sahibinin sesi gramofonlarda çalınan şey incecik melankolisiymiş yalnızlığının (Ayhan, 2022, p.37).	
TT-1 That thing they play on his master's voice gramophones brittle melancholy of her loneliness (Messo, 2009, p.21).	TT-2 It is His Master's Voice, that thing being played on the record player The anorexic melancholy of loneliness (Nemet-Nejat, 2004, p.166).

In the first example, the word “melankoli” (melancholy) referring to blind love or sorrow (Türk Dil Kurumu, n.d.) in the source text is an abstract expression. Here it is important to emphasize that ontological metaphors represent an abstract concept as a concrete entity or substance, and “melankoli” (melancholy) is conceptualized as a tangible “thing” played on a gramophone, giving it both substance and presence. Additionally, the metaphor frames the gramophone as a container for emotion. Such a case also exemplifies metonymy, as one entity is used to refer to another that is closely related to it.

In target text 1 (TT1), the adjective clause “incecik melankoli” is translated as “brittle melancholy”, which means “delicate, subtle melancholy”, and conveying fragility - something vaguely felt but deeply experienced. The word “melancholy”, conveying sorrow, nostalgia, or deep loneliness, and an abstract expression, functions as an ontological conceptual metaphor. The example of the ontological conceptual metaphor seen in the source text remains unchanged in TT1. In target text 2 (TT2), “anorexic melancholy” is again depicted as a “thing” that is performed, but the use of the adjective “anorexic” changes its nature significantly. This change produces a new image that emphasizes weakness and fragility, and introduces an interpretive dimension not clearly present in the ST. The phrase “anorexic melancholy of loneliness” deepens the metaphor by adding a clinical term that introduces the aspect of physical frailty not present in the original text. Both target texts contain examples of ontological conceptual metaphors. The translator has effectively clarified and made the metaphorical example from the source text comprehensible for the target audience in the target text.

Example 2:

ST	
intihar kararı bir faytona binmiş geçerken ablam caddelerinden ölümler aşkı pera'nın (Ayhan, 2022, p.37).	
TT-1 as my sister goes by in a suicidal black pha- eton through Pera's streets of deathly love (Messo, 2009, p.21).	TT-2 As my sister passes by on a phaeton suicide black In the streets of Pera in love with dying (Nemet-Nejat, 2004, p.166).

In this example, the phrase “intihar kararı (suicide-black)” in the source text depicts the phaeton as being imbued with the spirit of suicide, transforming it into an object associated

with death. This serves as a metaphor in which an abstract concept (suicide) is manifested in a physical form (a phaeton), emphasizing the weight of existential despair. Therefore, it is an example of an ontological conceptual metaphor. “Ölüm (Death)” serves as a source domain in many of Ece Ayhan’s selected poems. His poetic world is closely linked to themes of decay, destruction, and the heavy burden of history, and often conveys a dark, surreal, and rebellious tone. In “Fayton”, death is compared to love (“ölümler aşkı Pera”), creating a paradox in which passion and destruction coexist. This relationship between love and death is a recurring theme in Ayhan’s work. The choice of death-related vocabulary leads to the source domain of death, and in this example, it is used to personify Pera’s streets, giving them an emotional quality. This is an example of metonymy, and it corresponds to the ontological conceptual metaphor in the source text. In the above verses given in the example, “intihar karası bir faytona binmiş geçerken ablam caddelerinden ölümler aşkı pera’nın” (as my sister was passing through Pera’s streets of deathly love, she got on a suicidal black phaeton)’, it can be seen that the phrase “ölümler aşkı Pera” (Pera’s streets of deathly love) undergoes significant shifts. In contrast, TT-2 rephrases it as “in the streets of Pera in love with dying,” shifting the emphasis of the metaphor by making “dying” the main focus rather than an inherent characteristic of Pera’s streets. While both translations express a similar concept, TT-2 alters the focus from a noun-based possession (“love of death”) to a verb-based state (“in love with dying”). The phaeton journey is also depicted as a passage through a landscape of deathly love. “Ölümler aşkı pera” (‘Pera’s streets of deathly love’) shapes the poem’s emotional sphere, juxtaposing love and death to create a paradoxical unity. This structural shift is reflected in the target text as a structural metaphor. In TT1, Messo preserves the metaphorical significance of the phrases “suicidal black phaeton” and “Pera’s streets of deathly love” without major alterations. In TT2, however, “A phaeton suicide black” shifts the emphasis from the object to the action, altering the metaphor and resulting in a more abstract expression. The metaphor “In the streets of Pera in love with dying” reinterprets the original, focusing more on the emotional connection to death rather than the fusion of love and death. The ontological conceptual metaphor present in the source text has been transformed into a structural conceptual metaphor in the target text. The orientational metaphor emerges by positioning experiences within a physical and/or cultural context.

For example, the verb “geçerken” (translated as “goes by” in TT-1 and “passing by” in TT-2) implies a movement through space, with the phaeton serving as a vehicle roaming the streets of Pera. Both translations preserve the movement of the phaeton; however, TT-2’s “passes by” conveys a more neutral, everyday connotation, whereas TT-1’s “goes by” hints at transience. TT-1 closely follows the imagery and structure of the source text, preserving its Turkish poetic tone.

Example 3:

ST

Esrikmiş herhal bahçe bahçe çiçekleri olan ablam
çiçeksiz bir çiçekçi dükkanının önünde durmuş
tüllere sarılmış mor bir karadağ tabancasıyla
zakkum fotoğrafları varmış cezayir menekşeleri camekânda (Ayhan, 2022, p.37).

TT-1	TT-2
My sister toxed-up with gardens and garden flowers stopping in front of a flower seller's shop with no flowers with its purple montenegro pistol wrapped in tulle its oleander photos, Algerian violet in the showcase (Messo, 2009, p.21).	Hysterical obviously my sister with gar- densful of flowers Freezes before a flower shop devoid of flowers With only a gun from Karadağ wrapped in indigo laces And snapshots of hell and African violets in the windows (Nemet-Nejat, 2004, p.166).

In this instance, the sister's emotional condition is described as "esrik" (intoxicated, ecstatic), indicating an intense sensory experience that leads to an altered state of being. "Çiçeksiz bir çiçekçi dükkânı" (a flower shop with no flowers) represents absence and negation, evoking feelings of loss and emptiness through material imagery. In the target texts, both translators try to preserve the essential ontological metaphors, but they utilize different linguistic strategies. Messo translates "esrik" as "toxed-up," a contemporary slang term that effectively conveys the idea of an altered state. In contrast, Nemet-Nejat opts for "hysterical" as a translation for "esrik," which also deviates from the original meaning. In TT-1, Messo translates "Karadağ", a country located at the southern end of the Dinaric Alps in the west-central Balkans, into English as "Montenegro." By translating "Karadağ" as "Montenegro", the translator makes the text more accessible to the target language and culture, reducing the sense of foreignness and providing a smoother reading experience. In contrast, if target readers encounter "Karadağ (a Balkan country)" in TT-2, they are likely to perceive a sense of foreignness in their reading. By retaining "Karadağ" in the target text, the translator preserves the source culture's explicit geographical reference, thereby signaling to the reader that the text originates from a foreign culture and is presented as a translation. In TT-1, Messo uses "Algerian violet" which is a direct translation. In TT-2, changes such as shifting from "purple" to "indigo" and "oleander photos" to "snapshots of hell" and "Algerian violets" to "African violets".

Example 4:

ST	
Ben ki son üç gecedir intihar etmedim hiç, bilemem intihar karası bir faytonun ağış göğ atlarıyla birlikte cezayir menekşelerini seçip satın alışından olabilir mi ablamın (Ayhan, 2022, p.37).	
TT-1	TT-2
I, who've not tried suicide for the last three nights, don't know if a suicidal black phaeton's rise to heaven together with its horses could be down to my sister choosing to buy the Algerian violets (Messo, 2009, p.21).	And I, refrainer from suicide the last three nights, can't know, really, a suicide black phaeton flowing to the sky with its horses, maybe, because my sister picked and bought the African violets from the windows (Nemet-Nejat, 2004, p.166).

In the source text, "intihar karası bir faytonun ağış göğ atlarıyla birlikte" (the suicidal black phaeton's rise to the sky with its horses) uses "ağış göğ" (rise to the sky) to indicate an up-

ward movement, implying a sense of transcendence or escape. This serves as an example of an orientational metaphor. Our cultural background and experiences often shape these orientational conceptual metaphors. The conceptual domains of “up-down” and “inside-outside” are examples of “spatial” domains (Lakoff & Johnson, 1980). In TT-1, the phaeton’s ascent toward the sky suggests an upward path often associated with spiritual ascent or freedom, emphasizing the themes of death and salvation. Messo chooses to use “rise to heaven” to create a symbolic journey of transcendence and mortality through the metaphorical expression “suicidal black phaeton”. In the TT-2, “a suicide black phaeton flowing to the sky with its horses” also conveys an upward movement. However, instead of using “rise,” it employs “flowing,” which slightly alters the imagery. In summary, the orientational conceptual metaphor present in the source text remains unchanged in both TT-1 and TT-2, and examples of such metaphors can be found in both texts. Nemet-Nejat’s translation exhibits some foreignizing tendencies, as seen in the phrase “African violets from the windows,” which introduces a detail not present in the source text and changes the feeling of the original. Additionally, the inclusion of “really” is an insertion not found in the source text. Taken together, these examples demonstrate that an analysis of 4 tables containing 12 metaphorical examples from the poem, “Phaeton” (Fayton), reveals the following distribution of conceptual metaphor strategies: 7 examples of ontological, 4 of orientational, and 1 of structural. It is found that 4 examples were translated using the ontological conceptual metaphor strategy. Only 1 example was translated employing the structural conceptual metaphor strategy, while 3 examples utilized the orientational conceptual metaphor strategy. Upon reviewing the examples, it becomes evident that the ontological conceptual metaphor strategy is more prevalent in the source and target texts of “Phaeton” (Fayton) compared to the other two strategies, which are the orientational and structural conceptual metaphor strategies, respectively. This situation can be attributed to the fact that “Phaeton” (Fayton) is an example of poetic work, as poetry often relates to abstract concepts and engages with abstractions. The second part of the “Analysis” section aims to explore how Newmark’s (1981) metaphor translation procedures are employed to examine the selected metaphors rendered in English, providing a micro-level insight into the specific choices made by the translators and their impact on the conceptual integrity and poetic effect. By applying these procedures, the study evaluates how each translator negotiates meaning, imagery, and cultural resonance in transferring metaphor across languages.

(1) Reproducing the same image in the TL

TT-1: "brittle melancholy of her loneliness"

Messo's translation of "incecik" (very thin/delicate) as "brittle" exemplifies Newmark's Procedure 1: Reproducing the same image in the TL. This choice effectively preserves the conceptual image of melancholy as possessing a fragile or delicate quality, originally conveyed by "incecik." The emotional tone and metaphorical resonance of Ayhan's line, "incecik melankolisymiş yalnızlığının", are preserved with minimal lexical and conceptual deviation. Thus, the translation maintains high fidelity to the source by reproducing the same metaphorical image in the target language.

TT-1: "suicidal black phaeton"

The metaphor is retained in the target text, largely preserving the original structure and surreal imagery. Consequently, the translation exhibits a high degree of fidelity to the source material. By maintaining the integrity of the image, Messo successfully retains the initial poetic density and the unsettling, symbolic essence of the phaeton, thereby enabling the English-speaking audience to engage with the striking conceptualization in the original text.

TT-1: "Pera's streets of deathly love"

Messo preserves both the unusual lexical choices and the metaphorical complexity of the original, successfully capturing the depiction of a city whose streets embody a paradoxical blend of death and love.

TT-1: "with its purple montenegro pistol wrapped in tulle"

Messo faithfully reproduces the metaphorical imagery of the original, retaining the surreal contrast of the "purple Montenegro pistol wrapped in tulle." This transfer preserves the conceptual tension between violence and delicacy, reflecting Ayhan's distinctive poetic style and enabling English readers to experience the metaphor's original ambiguity and intensity.

TT-1: "its oleander photos, Algerian violet in the showcase"

The translation preserves both the visual metaphor and the culturally loaded plant references without alteration.

TT-1: "a suicidal black phaeton's rise to heaven together with its horses"

The action of "ağışı göğe" (its ascent/floating to heaven) is translated as "rise to heaven," preserving the metaphorical image of upward movement. By retaining both the symbolic description of the phaeton and its celestial ascent, Messo upholds the original conceptual link between suicide and transcendence. This strategy emphasizes fidelity to the source text's vivid imagery. While the syntax is slightly adapted for English fluency, the metaphor is fully preserved.

TT-2: "a suicide black phaeton flowing to the sky with its horses"

Nemet-Nejat, similar to Messo, primarily utilizes Newmark's Procedure 1: Reproducing the same image in the TL. He reproduces the metaphorical epithet "suicide black phaeton," though with an inverted adjective order, which he consistently applies. However, a key difference emerges in the translation of "ağışı göğe" (its ascent/floating to heaven) as "flowing to the sky." While "rise" suggests a direct upward trajectory, "flowing" subtly reinterprets the motion, introducing a sense of continuous, less forceful, or ethereal movement. Despite this nuanced lexical choice, the core image of the phaeton ascending towards the sky with its horses is effectively preserved.

(2) Replacing the image with a TL-standard or culturally evocative image

TT-2: “anorexic melancholy of loneliness”

In this instance, Nemet-Nejat’s translation introduces a powerful and unconventional target language image. While “anorexic” is not a direct equivalent of “incecik,” it intensifies the metaphor by invoking associations with the body and psychological states, resulting in a more clinical and unsettling tone. This choice marks a significant interpretive shift, transforming the original’s subtle lyricism into a more forceful and corporeal expression that resonates differently with English readers.

TT-2: “phaeton suicide black”

Rather than reproducing the same metaphor order (“suicidal black phaeton”), the word order is inverted in a more poetic English phrasing. While the core metaphor is preserved, this minor restructuring subtly emphasizes the color as a symbolic act. However, this reordering carries a potential drawback, as some readers might interpret “suicide black” more as a literal color than as an abstract emotional state, which could subtly diminish the metaphor’s clarity.

TT-2: “With only a gun from Karadag wrapped in indigo laces”

“Indigo laces” replaces “tulle,” possibly to create stronger contrast or rhythm. This shift exemplifies Newmark’s Procedure 2: Replacing the image in the SL with a standard TL image. While the central metaphor, a weapon adorned with decorative fabric, is preserved, the visual texture changes. “Laces” evokes a more structured and possibly ornamental feel than the soft, translucent “tulle,” subtly reimagining the pistol’s presentation while maintaining its symbolic function.

TT-2: “a gun from Karadag”

The translation of “karadağ tabancası” (Montenegro pistol) as “gun from Karadag” clarifies the geographical origin, as the proper noun/adjective “Karadağ” is converted into an explicit phrase. Although accurate in its denotation, this translation choice subtly alters the original compound noun’s poetic conciseness.

TT-2: “snapshots of hell and African violets”

The phrase “snapshots of hell” for “zakkum fotoğrafları” (oleander photos) reflects a highly interpretive shift. Instead of retaining the concrete botanical reference, the translator introduces a more abstract and intense image. This aligns with Newmark’s Procedure 2, involving the substitution of the original metaphor with a target-language image that, while significantly different in form, aims to evoke a similarly powerful emotional or thematic response.

TT-2: “picked and bought the African violets from the windows”

“African violets” is a domesticating substitution for “Cezayir menekşesi.” The addition of “from the windows” is interpretive and poetic.

(7) Same metaphor combined with sense

TT-2: "in the streets of Pera in love with dying"

This translation enhances the metaphor by attributing emotional capacity to "Pera," portraying the city as being "in love with dying." While the core metaphor is preserved, it is reshaped through added personification, potentially deepening its emotional and interpretive resonance for the English-speaking reader.

TT-2: "And snapshots of hell and African violets in the windows"

"Snapshots of hell" represents an interpretive elaboration of "zakkum fotoğrafları," introducing an implied emotional intensity that extends beyond the original botanical reference.

TT-2: "a suicide black phaeton flowing to the sky with its horses"

Nemet-Nejat replaces "rise" with "flowing," introducing a sense of fluidity and poetic abstraction. While the core image is preserved, its tone and rhythm are gently enhanced and expanded.

This analysis demonstrates how Newmark's (1981) metaphor translation procedures offer a valuable framework for tracing the nuanced decisions made by the two translators. George Messo's approach predominantly aligns with Procedure 1, prioritizing fidelity by preserving the original metaphorical imagery, structure, and poetic tone. Conversely, Murat Nemet-Nejat's strategy is more interpretive and transformative; he frequently employs Procedure 2 by replacing source metaphors with culturally or emotionally evocative target-language equivalents, and sometimes uses Procedure 7 by integrating metaphors with explanatory sense. Ultimately, these distinct approaches highlight two effective modes of metaphor translation; each fundamentally reshaping how Ayhan's rich poetic metaphors are re-experienced across linguistic and cultural boundaries.

The following table outlines the key conceptual metaphors identified in the source text, illustrating how abstract emotional and existential experiences are structured through more concrete source domains. This categorization, grounded in CMT, facilitates a systematic comparison between the source text and its English translations by highlighting the fundamental cognitive mappings that shape the poem's imagery and thematic depth.

Table 1. *Metaphorical Mapping in "Phaeton" (Fayton)*

	Conceptual Metaphor EMOTIONS ARE OBJECTS/SOUNDS
	LONELINESS IS A FRAGILE OBJECT
Source domain:	Fragile objects (thin, brittle, breakable things)
Target domain:	Loneliness (a psychological state)
	Conceptual Metaphor EMOTIONS ARE OBJECTS/SOUNDS
	MELANCHOLY IS A PLAYED OBJECT/SOUND
Source domain:	Gramophone
Target domain:	Melancholy
	Conceptual Metaphor LONELINESS IS AN ENCLOSING SPACE

	LONELINESS IS MUSIC/GRAMOPHONE
Source domain:	Gramophone
Target domain:	Loneliness
	Conceptual Metaphor DEATH IS A VEHICLE
	DEATH IS PHAETON
Source domain:	Vehicle (phaeton, movement, journey)
Target domain:	Death (suicide, passage, transformation)
	Conceptual Metaphor ABSTRACT STATES ARE CONTAINERS/POSSESSORS
	LOVE IS DEATH / LOVE IS SUFFERING
Source domain:	Death (suffering, fatality, loss)
Target domain:	Love (passion, emotional intensity, pain)
	Conceptual Metaphor PLACES ARE PERSONS/LOVERS
	PERA IS LOVE
Source domain:	Love (human emotions and relationships)
Target domain:	Pera (a geographical location)

Table 1 presents a clear and insightful overview of the dominant conceptual metaphors in Ece Ayhan's poem "Phaeton" and the challenges involved in translating them into English. Drawing on the concepts from Conceptual Metaphor Theory (Lakoff & Johnson, 1980), the table illustrates how Ayhan's poetic language is shaped by deeply rooted experiences and culturally specific imagery. This table serves as supporting evidence for the conceptual richness inherent in Ayhan's metaphors, employing ontological, structural, and orientational metaphors. The ability to translate metaphors depends on the extent to which the source and target languages share common experiential mappings. The metaphors in "Phaeton" are not merely ornamental or decorative; they are essential to the poem's cognitive and emotional structure. Translating them involves more than lexical substitution, yet it requires careful interpretation and cultural sensitivity.

Conclusion

Highlighting the significance of linguistic data and textual analysis in translation research, this case study examines how conceptual metaphors in Ece Ayhan's poem "Phaeton" are translated into two English versions, focusing on how metaphorical meanings are preserved, altered, or re-interpreted across languages, analyzing twelve metaphorical expressions across four tables. The study combines Conceptual Metaphor Theory (CMT) to identify and categorize metaphors with Newmark's (1981) taxonomy of metaphor translation procedures to evaluate their translation. The

conceptual analysis reveals that ontological metaphors are the most prominent type, accounting for seven examples in both the original poem and its English translations. These are followed by four orientational metaphors and only one structural metaphor. The dominance of ontological metaphors highlights the deeply abstract and emotionally charged essence of Ayhan's poetic language, which frequently concretizes intangible concepts like loneliness, melancholy, and death through vivid imagery of objects, spatial enclosures, and vehicles. This stylistic choice resonates strongly with the "Second New" (İkinci Yeni) poetic tradition, characterized by its emphasis on abstraction, fragmentation, and surreal imagery.

The micro-level analysis, framed by Newmark's (1981) metaphor translation procedures, reveals contrasting strategies adopted by the two poet-translators. Messo frequently adheres to Procedure 1: Reproducing the same image in the TL, resulting in translations that remain closely aligned with the original text. In contrast, Murat Nemet-Nejat displays a greater tendency to a more interpretive and transformative translation strategy, often aligning with Procedure 2: Replace the image in the SL with a standard TL image, and at times drawing on Procedure 7: Same metaphor combined with sense.

This study ultimately highlights the translator's dual responsibility to remain faithful to the original while engaging in creative interpretation, especially when translating dense, avant-garde poetry like Ayhan's, where metaphors function not only as conceptual structures but also as defining elements of poetic style. While both translators succeed in conveying the underlying conceptual metaphors present in the source text, their distinct procedural choices reveal distinct priorities. Messo emphasizes a faithful reproduction of the original imagery, aiming to bring the English reader as close as possible to the source's unique metaphorical landscape. In contrast, Nemet-Nejat adopts a more interpretive and re-creative role, often reshaping metaphors to produce equally evocative responses in English, even if it means altering their original structure or tone. These contrasting strategies illuminate the complexities involved in translating linguistically compact and culturally nuanced poetic metaphors, illustrating how translators negotiate between preserving conceptual integrity, honoring stylistic texture, and engaging the target audience.

This study also stresses the challenges of translating metaphors in poetry, where preserving exact accuracy can conflict with the need for poetic expression and cultural relevance. The comparative analysis shows that translators function not only as linguistic mediators but also as active interpreters of metaphorical thought, balancing fidelity to the source text with the limitations of the target language. While some metaphors managed to preserve some of their original effects and nuances in the translation, others inevitably changed, leading to the loss of certain meanings, cultural connotations, or stylistic features. This highlights the careful balance that translators must strike between fidelity to the source text and providing a meaningful and engaging experience for the target audience. Future research could build on this study by incorporating more translations, examining how readers respond, or using corpus-based methods to analyze broader patterns in the translation of literary metaphors.

Geniřletilmiş Özet:

Tanzimat dönemiyle birlikte Türk edebiyatında gerek muhteva gerekse biçimsel düzlemde temelden deęişimler yaşanmıştır. Türk edebiyatının mühim bir türü olan şiir, öncelikle içeriğinden ve zamanla da formunda farklılaşmalar göstermiştir. Şiirimizdeki biçimsel açıdan en belirgin

dönüşümü ise İkinci Yeni şiirinin gerçekleştirdiği söylenmektedir. Ece Ayhan, İkinci Yeni şiirinin çeşitli karakteristik özelliklerini eserlerinde öne çıkaran önde gelen şairler arasında yer almaktadır. Onun şiirleri, hem yapısal hem de içeriksel açılarından kendinden önceki şiirsel üretimlerden ayrılmaktadır. Ayhan, yerleşik dilin konvansiyonel yapısını dönüştürerek, bu yapılar aracılığıyla yeni anlam katmanları inşa etmektedir. Ece Ayhan'ın "Fayton" (Phaeton) başlıklı şiiri, modern Türk şiirinde, özellikle de 1950'lerde önceki Türk şiirinin biçimciliğinden ve Cumhuriyet sonrası dönemin ideolojik yönelimli edebiyatından radikal bir kopuş olarak ortaya çıkan İkinci Yeni'nin avangart çerçevesi içinde belirgin bir yer işgal etmektedir ve bu yönüyle, şiirsel anlamın temel taşıyıcısı olan metaforun kültürel ve dilsel sınırlar ötesinde nasıl aktarıldığını incelemek için ideal bir metin haline gelmektedir. Şiir dilinin, sözdiziminin ve imgelemenin sınırlarını zorlayan Ayhan, doğrudan yoruma direnen, yoğun katmanlı metinler yaratmaktadır. Şiir, doğrusal bir anlatıya bağlı değildir; bunun yerine, parçalı ve çoğu zaman sürreal imgeler aracılığıyla anlaşılmaktadır. Modası geçmiş, atlı bir araba olan "fayton", hem gerçek bir nesne hem de katmanlı bir metafor olarak işlev gören merkezi bir sembolik motif görevi görmekte ve aynı anda tarih, gerileme, yerinden edilme ve hafıza temalarını çağrıştırmaktadır.

Bu araştırma, şiirin George Messo ve Murat Nemet-Nejat tarafından yapılmış iki İngilizce çevirisine odaklanmaktadır. Messo'nun çevirisi *İkinci Yeni: The Turkish Avant-Garde* (2009) adlı eserde yer alırken, Nemet-Nejat'nın çevirisi *Eda: An Anthology of Contemporary Turkish Poetry* (2004) adlı derlemede bulunmaktadır. Her iki çevirmen de yalnızca Türkçeden İngilizceye edebi çeviri alanında çalışmalarıyla tanınmakla kalmayıp, aynı zamanda Türk şiirinin küresel ölçekte yayılmasına dair söylemin şekillenmesinde etkin roller üstlenmişlerdir. Çevirileri eleştirel ilgi görmüş ve özellikle metaforun aktarımında yoruma dayalı farklılıkları ve çevirmen öznelliğini incelemeyi amaçlayan bu çalışma açısından oldukça anlamlı bir zemin sunmaktadır. Şair-çevirmenler George Messo ve Murat Nemet-Nejat, şiire farklı yorumlayıcı yaklaşımlar sunmaktadırlar ve her biri Ayhan'ın metaforik evreninin farklı yönlerini vurgulamaktadırlar. Çevirilerinin karşılaştırmalı bir okuması, metaforun yalnızca bir şiirsel araç olarak değil, aynı zamanda çevirisel edimselliğin bir alanı olarak nasıl işlev gördüğünü ortaya koymaktadır.

Kuramsal çerçevesi George Lakoff ve Mark Johnson'ın metaforları ontolojik, yapısal ve yönelsel kategorilere ayıran Kavramsal Metafor Kuramı'na (Conceptual Metaphor Theory-CMT) dayandırılan bu çalışma, hem kaynak hem de erek metinlerdeki metaforların belirlenmesi ve analiz edilmesi için bilişsel ve sistematik bir temel sunmaktadır. Buna paralel olarak, çalışmada her bir çevirmenin kullandığı metafor çeviri yöntemlerini değerlendirmek amacıyla Peter Newmark'ın (1981) öne sürdüğü yedi metafor çeviri stratejisinden yararlanılmaktadır. Bu çalışmada, ilk olarak, özgün Türkçe şiirdeki metaforlar belirlenip sınıflandırılmakta ve Ayhan'ın metninde yer alan kavramsal alanlar ile metafor türleri, Kavramsal Metafor Kuramı (CMT) kullanılarak ortaya konulmaktadır. Bu aşama, "Fayton" şiirinin metaforik yapısının ayrıntılı biçimde anlaşılmasını sağlamaktadır. Metaforların tespit edilmesinin ardından, her bir metaforun İngilizce çevirilerde nasıl aktarıldığı, Peter Newmark'ın (1988) geliştirdiği yedi metafor çeviri stratejisi temel alınarak değerlendirilmektedir. Bu analiz, çevirmenlerin kullandığı aktarım yöntemlerinin özgün imgeyi ne ölçüde koruduğunu ve şiirsel anlam dünyasına nasıl etki ettiğini incelemeyi amaçlamaktadır. Her bir çevrilmiş metafor, kavramsal eşdeğerlik ve ifadesel işlev açısından değerlendirilmektedir; böylece çeviri sürecinde meydana gelen anlam kaymalarına dair derinlemesine bir bakış sunulmaktadır. Metaforun zihinsel inşası sürecinde, bir kavramsal alanın bileşenleri ile başka bir kavramsal alanın bileşenleri arasında sistematik bir eşleştirme/haritalama da yapılan bu

çalışmada, "Fayton" şiirinde tespit edilen bazı temel kavramsal metaforların yapılandırılmış bir özetinin tablosu sunulmaktadır ve Ayhan'ın soyut psikolojik durumları somut, çoğu zaman kültürel veya tarihsel alanlarla nasıl harmanladığını vurgulanmaktadır.

Dikkate değer bir şekilde, ontolojik kavramsal metaforun hem özgün metinde hem de çeviri versiyonlarında daha baskın olduğu gözlemlenmiştir. Bu baskınlık, "Fayton"un şiirsel doğasıyla tutarlıdır; zira şiir çoğu zaman soyut fikirlerle ilgilenir ve bu fikirleri okuyucular için somut ve ilişkilendirilebilir deneyimlere dönüştürür. Ayrıca, her iki çevirmen de Ayhan'ın metaforlarının temel kavramsal eşlemelerini etkili bir şekilde aktarırken, izledikleri farklı yöntemsel tercihler, farklı öncelikleri ortaya koymaktadır. Messo, doğrudan aktarım ve imgesel sadakati ön planda tutarak okuru, özgün metnin kendine özgü metaforik atmosferine dahil etmeyi amaçlamaktadır. Buna karşın, Nemet-Nejat daha dinamik ve yaratıcı bir yaklaşımı benimseyerek, alternatif ve kimi zaman daha canlı ya da ayrıntılı metaforik ifadeler aracılığıyla benzer derecede güçlü tepkiler uyandırmayı hedeflemektedir. Bu gözlemler, yoğunlaştırılmış ve kültürel açıdan zengin şiirsel metaforların çevirisinde karşılaşılan zorluklara ışık tutmakta ve çevirmenlerin kavramsal bütünlüğü, üslup inceliklerini ve hedef okuyucunun algılayış biçimini dengeleme çabalarında başvurdukları çeşitli stratejileri ortaya koymaktadır.

Bu çalışma, etik kurul izni gerektirmeyen nitelikte olup kullanılan veriler literatür taraması/yayınlanmış kaynaklar üzerinden elde edilmiştir. / This study does not require ethics committee approval, and the data used was obtained from literature review/published sources.

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