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65. The descriptive analysis of paratextual elements in the case of poetry translation¹

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Abstract

Paratextual elements are significant for the construction of meaning in textual analysis. In this context, the role of paratextual elements in poetry translation, which are believed to be challenging or even impossible, is worth analyzing. Delving into the functionality and efficacy of paratextual elements, this study aims to unravel the translation choices within the light of paratextual uses in the field of poetry translation. Through the case study of Cem Yavuz's translation of T. S. Eliot's poetry, the study qualitatively analyzes the types of paratextual elements that are mainly provided at the notes section, the preface and a YouTube interview. Commenting on T. S. Eliot's poetic profile, Cem Yavuz emphasizes the concepts of dramatic monologue and objective correlative and bases his translation approach on these concepts. The findings acquired from the poem *The Love Song of J. Alfred Prufrock* reveal that paratextual elements such as religious, mythological, historical and technical notes are presented to enlighten the intertextual references, enhance reader engagement and awareness, and discover the authentic linguistic and emotional richness in the source. The examples extracted from the study show that the translator not only uses elegant language to sound poetic and natural, but also gives the paratextual elements a teaching role.

Keywords: Paratextual elements, poetry translation, intertextuality, dramatic monologue, objective correlative

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Şiir çevirisi örneğinde yanmetinsel unsurların betimsel analizi³

Öz

Yanmetinsel unsurlar metin analizinde anlam inşası açısından önemlidir. Bu bağlamda, çoğu kişinin zorlayıcı veya hatta imkânsız olduğu kanısında olduğu şiir çevirisinde yanmetinsel unsurların oynayabileceği roller incelemeye değerdir. Yanmetinsel unsurların işlevselliğini ve etkinliğini irdeleyen bu çalışmanın amacı şiir çevirisi alanında yanmetinsel unsurların kullanımının ışığında çeviri tercihlerini ortaya çıkarmaktır. Cem Yavuz'un T. S. Eliot'ın şiir çevirisini örnek alan bu çalışma, ağırlıklı olarak notlar bölümünde, önsözde ve bir YouTube röportajında sunulan yanmetinsel unsur türlerini niteliksel olarak analiz etmektedir. Çalışmada, Cem Yavuz T. S. Eliot'ın şair profili üzerinde yorumlar yaparak dramatik monolog ve nesnel bağışlaşım kavramlarının üzerinde özellikle durmuş ve çeviri yaklaşımını bu kavramlara dayandırmıştır. *J. Alfred Prufrock'un Aşk Şarkısı* şiirinden elde edilen bulgular, dini, mitolojik, tarihi ve teknik notlar gibi yanmetinsel unsurların metinlerarası göndermelerini aydınlatmak, okuyucu katılımını ve farkındalığını artırmak ve kaynaktaki özgün dilsel ve duygusal zenginliği keşfetmek için sunulduğunu ortaya koymaktadır. Çalışmadan elde edilen örnekler, çevirmenin sadece şiirsel ve doğal görünmek için zarif bir dil kullanmakla kalmadığını, aynı zamanda metinlerarası unsurlara öğretici bir rol verdiğini de göstermektedir.

Anahtar Kelimeler: Yanmetinsel unsurlar, şiir çevirisi, metinlerarasılık, dramatik monolog, nesnel bağışlaşım

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1. Introduction

This study aims to discuss the effectiveness and functionality of paratextual elements in poetry translation, which is regarded as a difficult area of translation. Regarded as a higher language consisting of concise, short and striking verses, poetry contains a significant amount of concrete information, historical and religious references, images and various figures of speech. This rich structure makes poetry difficult to translate as a field. From this point of view, this study discusses the role of the paratextual elements introduced by a translator in the translation process. As the case study, I study the translator notes, preface and the YouTube interview in Cem Yavuz's translation of T. S. Eliot's poetry book.

It may be considered as a bold statement but few other poets in the 20th century have made as much impact over the modern poetry as Thomas Stearns Eliot (1988-1965). His works have been translated into many languages, and his style has endured years with his fame transcending generations and nationalities. Among his most loved and recited poems are *The Love Song of J. Alfred Prufrock*, *Ash Wednesday* and *The Waste Land*, of course. Eliot is a sophisticated writer who is hard to solve out without immense thinking over, and his poetry is embellished with a great many intertextual references hidden amongst verses.

Eliot has been translated into Turkish by several translators some of which have been published on paper and some others online. The latest Turkish publication of Eliot's *Collected Poems* is presented by Cem Yavuz in 2023 in a whole collection of all his poems together with Yavuz's paratextual contributions. Yavuz has added a total of a hundred page-notes with a ten-page preface at the beginning of the book. He has discussed the whole translation process with the editor Levent Alarslan on the platform YouTube. Cem Yavuz is both a poet and a translator, which gives him an inarguable vision in seeing the unseen and a discernible talent of expressiveness in a high semantic capacity. He has won several awards throughout his whole career, the latest of which is the 2023 Cevdet Kudret Edebiyat dl presented to him for his poetry book *Solukdnm*.

Poetry has a privileged place in the world of literature due to its unique nature that is hard to reimagine and recontextualize in other languages. Considering the existence of several complicated factors inside, poetry translation has been regarded unsuitable for translation into other languages. As one of the most referenced theoreticians of poetry translation, Lefevere (1975), puts forth seven strategies that are applied in the process of translating poetry, which are phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse translation and interpretation. However, focus on each one of them may pose risks to the source poem at certain degrees. Bassnett explains this risk stating, "establishing a set of methodological criteria to follow, the translator has focused on some elements at the expense of others and from this failure to consider the poem as an organic structure comes a translation that is demonstrably unbalanced" (Bassnett, 2002, p. 88). For the risks to be decreased to a minimum level, translators head for the application of a blend of these strategies. On the other hand, Demir states that theories may not work well with poetry translation as it is always hard to find 'equivalences' for the sound and images in poems, so losses will be inevitable (Demir, 1990, pp. 182-183).

Given the complexities of poetry translation, the use of paratexts in and around the text would be quite a lever for the target readers to develop a more conscious attitude towards the original poems. John Paul Riquelme (1983) highlights how paratextual elements act as a bridge between the reader and the text,

providing essential contextual background information and guiding interpretation. This kind of function gives the reader the ability to grasp the contextual space in which the text resides. According to Neslihan Kansu-Yetkiner and Lütfiye Oktar's 2012 research article, paratextual elements not only facilitate the understanding of the translated text, but also reflect the translator's strategy and approach. Kansu-Yetkiner and Oktar (2012) also argue that these elements are crucial for maintaining the integrity and richness of the source text in translation. Highlighting the importance of paratexts in the translation process, Venuti (1995) posits that paratextual elements can mitigate the translator's invisibility by providing insights into translation choices and enhancing the reader's understanding of cultural and linguistic nuances. Therefore, paratextual contributions lead to a holistic understanding of a text that includes contextual awareness, cultural variations and insights into translation strategies and choices.

In this sense, Allen states that paratextual elements are located at the threshold of a text and help to direct and control the perception of the text by its readers (Allen 2000 p. 103). In addition, the ability to control the perception of readers makes translators more visible and their voices clearer, which, on the other hand, may distort the reader autonomy and the authenticity of the original poem. This is particularly true when the paratextual elements are many and potent enough to dominate the wisdom of the readers. In this sense, Rifaterre (1978) states that inferring meanings from a poem does not happen at once, but with several readings, so a translation of a poem would just be the result of only one reading, which points to the multi-layered structure of the act of poetry translation. Therefore, the questions of using paratexts to assist readers in reaching the maximum level of significance need to be enlightened with the empirical analysis of paratextual elements and the determining of their specificity.

It is obvious that translations are extensions of the original texts, thus it might be said that they can prolong the lifespan of a source text, yet poor translation performances might give birth to the creation of paler versions. To extract the value of a poem by deconstructing it into small pieces of concepts and terms takes use to the concept of intertextuality, another post-modern tool of thinking and analysis especially in the field of literature. Allen states that all utterances, whether simple or complex, emerge from a complex history of previous works (Allen, 2000, p.19). As Allen puts it so openly, texts do not stand or survive alone. In this sense, this study is important because it provides a case study of the deconstruction of a poem's intertextual references through paratextual notes and elements, all identified and prepared by the translator to help readers raise awareness and feel the core of the source poem.

2. Methodology

The study applies a qualitative analysis of paratextual elements in Cem Yavuz's translation of T. S. Eliot's poetry book, mainly upon the peritextual elements such as the preface and the notes, and epitextual ones such as the YouTube interview. The theoretical framework is established on the concepts of poetry translation, paratextuality and intertextuality. The challenges in poetry translation are briefly addressed, upon which the role of paratextual elements is discussed as a part of the translatorial action. The analysis is then embodied in the examination and identification of some sample sub-elements taken from one poem in the book, *The Love Song of J. Alfred Prufrock*, and then a categorization of these sub-elements is presented, which sets the background of translator choices. In addition to this, intertextual references are exposed to uncover the theme-based clarifications to acquire a view of the translator's insight into the author's world of thinking. The empirical analysis in this study offers opportunities to observe translation strategies and techniques for dealing with intertextual references within the boundaries of poetry translation, where sound and rhyme are a serious source of concern for translators.

3. Paratextual Elements

The idea that the production of a text is not complete until it has been completely taken over by its readers gives rise to the idea of paratexts. The addition of internal and external elements in and around a text is based on the belief that they would help elevate the authorial production to a higher level. This is where readers and authors meet under the supervision of a third eye, which could be an editor, a publisher, a translator or someone else. By the help of paratextual elements, readers can enjoy the presence of such elements in and around the text, taking a free ride into the author's world with a wider perspective.

Regarding the general definition of the concept of paratexts, references are usually made to Genette, who defines the term as a threshold in the work through which readers may step inside the text or turn back (Genette, 1991, p. 261). While discussing the general characteristics of paratexts, Genette analyses the functional status of each type of paratexts, showing what services these elements provide wherever, whenever and however they are used. The inside and around elements are technically called as peritexts such as covers, notes, titles, footnotes, forewords, prefaces, whereas the outside ones such as interviews, conversations and various sorts of commentary form the epitexts (Genette, 1991, pp. 263, 264). He (1991) states that all these contributions and interventions serve for the pragmatic purpose of meaning building process of the text. Genette elaborates his discussion of the use of paratextual elements by taking the example of Ulysses, which is generally considered to be a complex piece of work that allegedly requires paratextual notes to unravel its intricate narrative structure. In this sense, Genette (1991) claims that paratexts function as a border gate through which readers relate themselves to the text. Therefore, it can be asserted that any new addition of a paratextual element inside a new edition of a work, not only in the near or far periphery of a text, remodels the previous versions and creates a new version.

Genette states that paratexts have their own features which determine all the relations surrounding the text such as the positioning of paratextual elements, their mode of existence, the type of medium, the identity of the addresser and the potential addressees alongside the totality of the functions they bring into the world it is born. Ersözölü (2018) discusses the use of paratexts in translation studies and claims that translators, publishers and editors are the agents whose decisions matter in the total evaluation of a translated text. She states that “the use of paratext may change depending on genre and that publishers and editors make certain assumptions about the readership of drama texts and manipulate the translation” (Ersözölü, 2018, p. 206). With that said, Ersözölü suggests that there may not be a consensus over the use of paratexts as to the faithfulness to the source text and its producer.

Genette states that different editions of one work potentially show up as versions or variations (Genette, 1991, p. 267). Therefore, the responsibility bearers may vary, which he normally points to the author and the publisher as the leading agents assuming the main responsibility. Even if the translation process of a text seems to be outside the scope of his evaluation, Genette puts forth that autographic prefaces are written by the authors while the allographic ones are produced by other individuals (Genette, 1997, p. XX9). Olgun and Pınarbaşı (2022) state that prefaces penned by translators may well be deemed as allographic prefaces and they serve for the “correct” reading of the text, by which they refer to Allen (2000: 106). They state that translators provide information about the source system, the author and the text and reveal the intertextual connections scattered throughout the text (Olgun & Pınarbaşı, 2022, p. 1770). From this perspective, paratextual elements added by translators seem to be solely at the service of readers, who are supposedly in the effort of making sense of certain concepts and terms

illustrated within the text. Olgun and Pınarbaşı (2022) put forth the concept of 'hermeneutic cycle', which is materialized through constant flow of references made by paratextual elements to the outer world at various dimensions. Hence, it may be stated that a text is not made complete at the hands of the author, yet it is still in the vivid process of making at the hands of other agents such as editors, publishers and translators.

In the study, Cem Yavuz, the translator of the work, presents the preface and notes sections at the endings of each chapter. In this autographic preface, Yavuz introduces T. S. Eliot to the readers and provides the authorial journey he has gone through beginning from the early years of his authorship to the latest poems he has written. Yavuz stresses that Eliot is an exceptional character in English poetry as he departs from the conventional poetic style of his age with unconventional forms of writing and themes, thus enriching the heritage of English poetry. Yavuz generally addresses to the readers in the entirety of the ten-page preface, where he exposes significant clues to comprehend Eliot's poetry technique. He indicates the application of two poetic instruments that are hidden in his lines: objective correlative and dramatic monologue. Particularly emphasizing the two concepts, Yavuz states that it is necessary for readers to be aware of these concepts to achieve a proper understanding of Eliot's poetry.

Ersözli states that authorial or autographic preface has the function of presenting the writing process to the reader (Ersözli, 2018, p. 211). In the preface of the study, Yavuz addresses to the readers and perhaps other translators about his style of translating. He states that he has searched for the translation of Eliot's poems into other languages such as German, Hungarian and French to distinguish the authentic nuances of the original text. Yavuz also allots a special section for the elaboration of the enjambment technique in poetry. Yavuz stresses that it is obligatory to comprehend this technique beforehand, thinking that readers might miss the intra-connection between the lines, and be confused. However, Yavuz adds that some translators are seen to have missed the enjambment technique, thereby translating lines as though they were single stand-alone lines standing only for themselves. In an interview he held with the editor of the book, he touches on the topic for a while, warning that anyone reading or translating Eliot must be aware of enjambment, otherwise almost everything inside the poems will be messed up.

This study particularly investigates the notes section which forms the basis for my hypothesis that paratextual elements help deconstruct poems and bring up insight into the mysteries of images, icons, archetypes and historical and religious references. The analysis focuses on the pragmatic approach of the translator in his efforts to shed light on any dark sides of Eliot's poetry with the intentions of revealing the unseen and sometimes mistranslated. Yavuz uses a double-sided page format where he presents the source poem together with the translation, so it is possible to measure the feelings aroused in both cases and distinguish any so-called oddness.

4. Intertextual References

The concept of intertextuality, which is frequently referred to as one of the leading post-structuralist notions, is a fundamental concept in literary analysis. The term emerging from the Saussurean point of view in the linguistic context reveals that signs are alive and relational with the emphasis on "the life of signs within society" in the field of "semiology" proposed by Saussure as a branch of science (Saussure, 1974, p. 16). The interaction between languages and literary texts originates from the relationship between the signifiers and the signified. Allen states that "the linguistic sign is, after Saussure, a non-unitary, non-stable, relational unit, the understanding of which leads us out into the vast network of

relations, of similarity and difference, which constitutes the synchronic system of language” (Allen, 2000, p. 11). This network of relations supports the argument that languages, and therefore literary texts, enter into a natural process of interaction and analogy with each other. Considered to be the founder of the term “paratextuality”, Julia Kristeva defines it as “a permutation of texts where utterances taken from other texts intersect” (Kristeva, 1980, p. 36). The definition Kristeva laid out here puts forth the questions of originality of thoughts, styles and ideas within the literary canon. Barthes (1977) asserts that texts emerge out of their relations to other literary and cultural systems. What he indicates here is basically the proof of a globally inclusive structure that rules over languages, cultures and thus literary systems.

Revealing intertextual references through paratextual elements offers readers the chance to see the network of relations mentioned above. A textual analysis during or after reading or reciting poetry provides readers with a secondary opportunity for contemplation and comprehension. Considering that poems are condensed forms of writing, it can be expected that secondary evaluations can reveal the essence of the poem and the emotional states desired to be reached. While discussing about the theory of transtextuality and varieties of texts, Genette (1997) states that, as part of transtextuality, architextual nature of texts provide common themes across the many examples of a specific literature branch. From this point of view, a web of thematic relations can be founded among poems of different languages. When we consider the role of a translator, who acts as the main supplier of paratextual notes, it would be logical to suggest that the translator may use his/her own cultural and linguistic background, so he/she would know and meet the very needs of the target readers through the intertextual relations he/she would supposedly establish.

There are several forms of paratextual elements, one of which is the use of epigraphs, as it is seen to be used in this study as well. It can be asserted that authors reference other works of literature citing the strikingly catchy remarks. An epigraph, one of the peritextual factors, may carry somebody else's message, and that message might have affected the user to such an extent that he/she thought it would be good to use it, believing that it could represent the exact message the writer would have ever thought of. Allen highlights the importance of an epigraph with intertextual references for an entire poem, *The Hollow Men*, written by T. S. Eliot (Allen, 2000, pp. 105, 106).

A famous example of this paratextual practice from the field of literature comes in the epigraph to T. S. Eliot's 'The Hollow Men': 'Mistah Kurtz – he dead' (Eliot, 1974: 87). The quotation is from Joseph Conrad's *Heart of Darkness* and it establishes a host of intertextual resonances which the reader then both brings to the poem and discovers within the poem itself. These include issues of failed quest, juxtapositions between the 'dead land' of Eliot's poem and Imperial England, along with the colonized and the uncolonized Africa of Conrad's novel and, perhaps most importantly, Kurtz's often-quoted words 'the horror – the horror'. So crucial, in fact, does the epigraph become to Eliot's poem that to read the text without it would be to drastically diminish its significance.

The use of one paratextual element is seen to be significant for the proper evaluation of a poem. Then it would be a fair expectation to translate the epigraph by preserving the intertextual traits hidden inside. Adding a specific paratextual extension on it is thought to make readers more aware of the importance of the term, and the mood needed to adopt in that context.

5. Findings

5.1 Epigraphs

The translator partly seems to care about the rhyming in the original Italian poems in both epigraphs. In the first epigraph, the stanza of four lines rhymes over the words *quantitate-vanitate* and *scaldasalda*, but the translation does not offer a rhyming effect, instead it sustains a poetic flow through lines via the use of enjambment. In the second stanza, though, the translator seems to apply a form of rhyme in Turkish. However, there is no comment or explanation given about the content of the poems at the notes section.

5.2 Notes

Yavuz elaborates the reasons behind choices of certain words/phrases and specific terminology in the notes section, which takes up 100 pages of the total 492 pages of the book. The notes are not only provided to back up his translation choices that go along with his grand strategy he adopted at the Preface but also bring out the intertextual references in the source, which is because it would be impossible to do inside the translated version of the poem because of the natural limitations of poetry translation. Here is an analysis of the paratextual notes extracted from the translation of *The Love Song of J. Alfred Prufrock* (Yavuz, 2023).

Example 1:

Michelangelo: İtalyan ressam, şair, ve heykeltıraş (1475-1564) (p.75).

Source: In the room the women come and go / Talking of Michelangelo. (p.27).

Target: Kadınlar mekik dokuyor odada / Michelangelo'dan konuşa konuşa (p.28).

The translator provides information about Michelangelo, sculptor, painter, architect and poet of the High Renaissance era. However, he does not present any other comment or views on the famous artist, nor does he speculate on why he specifically chooses him.

Example 2:

Vakti gelecek: Krş.Vaiz 3, 1-8: Her şeyin mevsimi, göklerin altındaki her olayın zamanı vardır. / Doğmanın zamanı var, ölmenin zamanı var. / Dikmenin zamanı var, sökmünün zamanı var. / Öldürmenin zamanı var, şifa vermenin zamanı var. / Yıkmanın zamanı var, yapmanın zamanı var. / Ağlamanın zamanı var, gülmenin zamanı var. / Yas tutmanın zamanı var, oynamanın zamanı var. / Taş atmanın zamanı var, taş toplamanın zamanı var..." (p.75).

Source: And indeed there will be time / For the yellow smoke that slides along the street, / Rubbing its back upon the window-panes; / There will be time, there will be time / To prepare a face to meet the faces that you meet; / There will be time to murder and create, / And time for all the works and days of hands / That lift and drop a question on your plate; / Time for you and time for me, (p. 30).

Target: Ve elbet vakti gelecek / Sırtını pencere camlarına sürterek / Sokak boyunca kayıp giden o sari dumanın; / Vakti var daha, vakti gelecek / Karşılaştığın yüzlere uyarlı bir çehreye bürünmenin; / Ve öldürmenin ve yaratmanın vakti / Gelecek işte, olanca derdi günü için ellerin / Hani bir soruyu kaldırıp da bırakıveren tabağına; / Senin vaktin, benim vaktim, (p.31).

In this specific use, Yavuz sheds light on a repeatedly used revelation "*there will be time*" from the *Holy Book*, which he uses repeatedly in the poem in the form of dramatic monologue. He presents it as if it were a religious pledge that encompasses almost every aspect of life directly uttered by God. In this section of the poem, the poet presents the monologue as if he were in the middle of all happenings and addresses to an 'unknown you' in a form of rhetorical thinking. The translator understands the "*there*

will be time” phrase and places special emphasis on it to restore the source context in the target version. The context in the source seems to be gloomy as Prufrock, the protagonist, suffers from a constant state of ambiguity in his life, thus, he turns to himself in a dramatic monologue with delusional reflections. Prufrock is depicted as a man who has not got what he deserves in life, so is in a prophetic mood delivering prophecies for the future. The translator appears to be aware of the religious tone and background and maintains it in a similar prophetic mood in the translation. Yavuz uses the prophecy “*there will be time*” as an element of objective correlative that appeals to people’s collective consciousness, so he tries to recreate it by adding a supportive paratextual note containing the special intertextual reference intended by the author himself. In doing so, the translator fulfils his translation strategy of unveiling the author’s multi-layered and diversified narrative.

Example 3:

Jaketatay: Erkeklerin giydiği siyah, etekleri uzun ve ön köşeleri yuvarlak kesilmiş, arkası uzunca yırtmaçlı ceket. Yakası kolalı normal beyaz gömlekle kombine edilen jaketatay, gündüz törenlerinde devlet başkanı kabullerinde ve parlamento açılışlarında giyilmektedir (p.75).

Source: And indeed there will be time / To wonder, “Do I dare?” and, “Do I dare?” / Time to turn back and descend the stair, / With a bald spot in the middle of my hair — / (They will say: “How his hair is growing thin!”) / My morning coat, my collar mounting firmly to the chin, / My necktie rich and modest, but asserted by a simple pin (p.30).

Target: Vakti gelecek elbet / “Var mı cesaretim?”, Kalkışsam mı şu işe?” diye düşünmenin, / Tepemde bir kel noktayla dönüp gerisin geri / Merdivenlerden inmenin vakti - / (“Nasıl da seyreliyor saçları!” diyecekler.) / Jaketatayım, çeneme kadar uzanan sımsıkı kolalı yakam, / Şık ve mütevazı boyunbağım, sade bir iğneyle tutturulmuş (p.31).

With this paratextual note, the translator seems to be explaining an uncommon word in Turkish, jaketatay, considering that it might not be understood and made sense of. Originally a compound of the French words *jacquette* and *taille*, the morning coat (borrowed into Turkish as jaketatay) seems to be a special choice of word in here as it forms a sound-based connection with the other words in the following two lines “**Jaketatayım**, çeneme kadar uzanan **sımsıkı kolalı yakam**, / **şık ve mütevazı** boyunbağım, sade bir iğneyle tutturulmuş”. The assonance effect is obviously observed on the consonants “*k*” and “*m*” as highlighted, which looks quite adapted from the source lines “*My morning coat, my collar mounting firmly to the chin, / My necktie rich and modest, but asserted by a simple pin, where “k” and “m” consonants hold the words together and create a specific poetic sound.*

Example 4:

Gitgide sönen o sesleri: Shakespeare’in *On İkinci Gece* isimli oyununda, aşk acısı çeken Dük Orsino’nun açılış cümleleri: “İşte yine o ezgi. Sönüp gitmişti hani” Ayrıca bkz. *Bir Hanımefendinin Portresi* başlıklı şiir, Dize 123 (p.75-76)

Source: I know the voices dying with a dying fall / For I have known them all already, known them all: / Have known the evenings, mornings, afternoons, / I have measured out my life with coffee spoons; / I know the voices dying with a dying fall / Beneath the music from a farther room. / So how should I presume? (p.30).

Target: Çünkü zaten biliyordum hepsini, hepsini biliyordum - / Ezberledim bütün o akşamları, sabahları, ikindileri, / Kahve kaşıklarıyla ölçtüm ömrümün ederini; / Biliyorum gitgide sönen o sesleri / Uzaktaki bir odadan bastıran müzikle. / Nasıl cüret edeyim öyleyse? (p.31).

In the book’s preface, Yavuz notes that Eliot’s poetry includes a wide range of intertextual references to other poets, thinkers and philosophers such as Shakespeare, Dante, Blake, Goethe and Swirburne who have played great roles in the utter formation of Western cultures (Yavuz, 2023, p.16). This makes Eliot a versatile and unique in poet who embraces the blending of a variety of different styles and common uses of language. In this specific example above, the phrase “*dying fall*” is assumed to an intertextual

reference to the melancholy of Shakespeare's character Duke Orsino in the "*Twelfth Night*". Yavuz apparently recreates the repetitive use of the word "*dying*" with the doubling word "*gitgide*" in Turkish which is derived from the doubling of the verb "*git*" i.e. go in English. The melancholy that Prufrock finds himself in is compared to another melancholy that another character was once in, presumably to evoke similar emotional associations in the readers.

Example 5:

Nerden başlasam: Vergilius, Aenas, IV, 284: "quae prima exordia sumat? (Nerden başlamalı söze?)" (p.76).

Source: Is it perfume from a dress / That makes me so digress? / Arms that lie along a table, or wrap about a shawl. / And should I then presume? / And how should I begin? (p.32).

Target: Yoksa şu koku mu bir giysiden yayılan / Beni böyle sayıklatıp duran? / Kollar, ya boylu boyunca bir masada, ya bir şala sarınmış. / Ha gayret bir cüret etsem mi o zaman? / İyi de nerden başlasam? (p.33).

With this specific paratextual note, Yavuz points to Eliot's admiration for Latin and classical literature through his reference he makes to the epic poem *Aenid* written by the Roman poet Publius Vergilius Maro (70 BC- 19 BC). The lines "*And should I then presume? / And how should I begin*" are used repeatedly in the same section and they set the tone in that specific section, so Yavuz seems to focus on that part elucidating how deeply rooted it goes, and what deep meanings are hidden within it. Eliot's rhetorical questions are part of his overall poetic strategy of using dramatic monologue, of which Yavuz is aware and also anxious to uncover the intertextual significance hidden within. Yavuz sounds more concerned with the psychology of the protagonist who speaks to himself in despair, so he manifests it by saying "*ha gayret bir cüret etsem mi o zaman*" and "*iyi de nerden başlasam*". With these preferences sounding more of a natural language, the hesitation of the protagonist is made clearer and more human, in keeping with Eliot's general strategy of using public language.

Example 6:

Başımın bir tepside sunulduğunu: Matta 14, 3-11; Markos 6, 17-29: Kral Hirodes, Vaftizci Yahya'nın kesilmiş kafasını ödül olarak dansçı Salome'ye sunmuştu: "Hirodes, kardeşi Filipus'un karnısı Hirodiya yüzünden Yahya'yı tutuklatmış, bağlatıp zindana attırmıştı. Çünkü Yahya Hirodes'e 'O kadınlı evlenmen Kutsal Yasa'ya aykırıdır' demişti. Hirodes Yahya'yı öldürtmek istemiş, ama halktan korkmuştu. Çünkü halk Yahya'yı peygamber sayıyordu. Hirodes'in doğum günü şenliği sırasında Hirodiya'nın kızı ortaya çıkıp dans etti. Bu, Hirodes'in öyle hoşuna gitti ki, ant içerek kızı ne dilerse vereceğini söyledi. Kız annesinin kışkırtmasıyla, "Bana şimdi, bir tepsi üzerinde Vaftizci Yahya'nın başını ver" dedi. Kral buna çok üzülüyse de konuklarının önünde içtiği anttan ötürü bu dileğin yerine getirilmesini buyurdu. Adam gönderip zindanda Yahya'nın başını kestirdi. Kesik baş tepsiyle kızı verildi, kız da annesine götürdü (p.76).

Source: Should I, after tea and cakes and ices, / Have the strength to force the moment to its crisis? / But though I have wept and fasted, wept and prayed, / Though I have seen my head (grown slightly bald) brought in upon a platter/I am no prophet – and here's no great matter (p.34).

Target: Kalır mı çay kek ve dondurmadan sonra, / Gücüm kalır mıydı acaba, yaşadığımız andan bir kriz yaratmaya? / Gerçi ağlayıp oruç tuttum, ağlayıp dua ettim, / Ve gördümse de (az buçuk kelleşmiş) başımın bir tepside sunulduğunu, / Yalvaç falan değilim ben – bunun pek de önemi yok zaten (p.35).

In this example, it is evident that the protagonist is in the midst of a crisis, questioning his own existence and identity, and hovering over delusions. It is seen that he adopts religious narrative while describing his plight and tragedy. Struggling desperately over frustrations, he is in search of a guidance, which does not seem to come, though. Yavuz seems to be aware of this state of being and attempts to draw attention to Eliot's handling of this personal psychic quest by setting it in a religious context. However, it could be argued that Yavuz is not so sure that he could reproduce the marvel of the authentic analogies "*my head*"

brought upon in a platter” and “I am no prophet” only through the power of translation, thus he decides to support the digestion of the text with a clarifying paratextual element. Yavuz apparently aims to unveil that the protagonist is deliberately made to resemble a prophet who has fallen victim to the evil of men, and their situations are all alike. For this reason, it could be asserted that the translator attempts to double the effect of the situation and bring light to the background of the scene.

Example 7:

Yalvaç falan değilim ben: Amos 7, 14: “Amos, ‘Ben ne peygamberdim ne de peygamber oğluydum’ diye karşılık verdi, “Yalnızca sığır yetiştirirdim. Yabanıl incir ağaçlarına bakardım” (p.76).

Source: I am no prophet – and here’s no great matter; / I have seen the moment of my greatness flicker, / And I have seen the eternal Footman hold my coat, and snicker, / And in short, I was afraid (p.34).

Target: Yalvaç falan değilim ben – bunun pek de önemi yok zaten; / Gördüm o azamet demlerimin tir tir titrediğini, / Ve o ebedi Çuhadarın paltomu tutup kıs kıs güldüğünü, / Hasılı kelim, korktum (p.35).

Yavuz explains his choice of the word “yalvaç”, i.e. a prophet blessed with a holy book, with another intertextual reference to a specific section in the *Holy Book*. In this specific stanza of four lines, the protagonist, in a continuous effort to represent his personal inner tragedy, states that he has no power to challenge or defy anything but is just a desolate man full of fears. In translation, it is observed that the translator reproduces the scene with a much of an elegant language, which is seen in his elegant word choices such as “azamet” for “greatness”, and “demlerimin” for “moment” and “ebedi” for “eternal” and “hasılı kelim” for “in short”. These preferences point to Yavuz’s search for a higher level of language in Turkish, that is to say that he does not use the most commonly preferred words in Turkish such as “büyüklik” for “greatness”, “zaman” for “moment”, and “sonsuz” for “eternal”, and “kısacası” for “in short”. Likewise, it could be argued that Yavuz uses the word “yalvaç”, which is not so common in use in Turkish, perhaps to add elegance to the poem as he does not use the word “peygamber” that is much more common in Turkish.

Example 8:

Lazarus: Yuhanna 11, 1-44: Kitab-ı Mukaddes’e göre İsa, Meryem’le Marta’nın kardeşi olan Lazarus’u, bir süre önce gömüldüğü mezarına girerek hayata döndürmüştür. Yuhanna 11. 1-44. Ayrıca bkz. *Dilenci ile Zengin Adam* meseli; Luka 16, 19-31 (p.76).

Source: Would it have been worth while, / To have bitten off the matter with a smile, / To have squeezed the universe into a ball / To roll it towards some overwhelming question, / To say: “I am Lazarus, come from the dead, / Come back to tell you all, I shall tell you all” (p.34).

Target: Değer miydi, bir tebessümle koparıp atmayı meseleyi, / Ve bir top misali sıkıştırıp alemleri / Şu çetin soruya doğru yuvarlamaya, / Demeye değer miydi: / “Lazarus’um ben, döndüm geldim ahiret evinden, / Döndüm anlatmaya ne varsa, size bir bir anlatacağım her şeyi” (p.35).

Yavuz states that the author believes in reincarnation, so the translator feels the need to explain the intertextual background of this specific choice of word in the notes section. Apparently, he borrows the word and does not use a culturally equivalent word for Lazarus, yet still clarifies it in the notes part, which helps him project and maintain the religious discourse scattered throughout the entire poem. It may be argued that Yavuz is in the effort of introducing this important character and expose Eliot’s desired comparison between his character and Lazarus, which adds more divinity and invites readers to not only read the poem but also learn from it. In addition, he keeps the source word Lazarus, which is culturally important for the source culture, intact by keeping it the same in the target text. By this way, he preserves the principle of using elegant language that he seems to care about.

Example 9:

Büyülü fener: Sinema göstericisinin atası olan bu cihaz, önünde mercek, içinde ışık kaynağı bulunan bir karanlık kutudan oluşur. Merceğin odak noktasına yerleştirilen cam üzerindeki resim, ışık kaynağının ve merceğin yardımıyla ekrana yansıtılır (p.76).

Source: But as if a magic lantern threw the nerves in patterns on a screen (p.34).

Target: Ama sanki bir büyülü fener sinirleri lif lif bir perdeye yansıtmış gibi (p.35).

This peritextual note refers specifically to a technological device that many people would probably not have heard of. Eliot wants to set the scene in this section in a cinematic way, attempting to enrich the imagery it contains, so Yavuz takes time to think about and explain this term in order to preserve the intended cinematic effect, which is observed in the use of the word “*perde*”, a theatrical term for the word “*screen*”.

Example 10:

Deniz kızları ağız ağıza şarkı söylüyordu: John Donne, Şarkı: “Öğret bana duymayı, şarkı söyleyen deniz kızlarını”; Gerard de Nerval, El Desdichado: “Ece’nin busesiyle hala yanarken alnım/syrene Mağarası’nda seyr-i hayale daldım...” (J’ai reve dans la grotte ou nage la sirene) (p.77).

Source: Shall I part my hair behind? Do I dare to eat a peach? / I shall wear white flannel trousers, and walk upon the beach. / I have heard the mermaids singing, each to each. / I do not think that they will sing to me (p.36).

Target: Arkadan mı ayırsam saçlarımı? Bi şeftali yesem mi acaba? / İyisi mi beyaz keten pantolonlar giyip turlayayım kumsalda. / Duydum deniz kızları ağız ağıza şarkı söylüyordu orda. / Ama hiç sanmıyorum, söyleyinler bana da (37).

In this example, Yavuz draws attention the word “*mermaids*”, which is a mythological name for a creature half-human, but generally female, half-fish creature that symbolizes beauty and power and inhabits the seas. His word choice “*deniz kızları*”, on the other hand, does not sound as mythologically and culturally significant as the “*mermaids*” to the source culture but only the plain translation into Turkish. It can be inferred that Yavuz focuses on enlightening this significance of the term for the readers and introduces it with the help of a paratextual explanation.

5.3 YouTube Interview

In an interview broadcast on the YouTube channel named ‘Kıraathane İstanbul Edebiyat Evi’, Cem Yavuz and the book’s editor Levent Alarslan meet poetry lovers for the premiere of Yavuz’s translation of T. S. Eliot’s *All Poems*. The session lasts over than 70 minutes and is full of explanations of Yavuz’s translation strategies and methods as well as background information on Eliot, Eliot’s poetry, his inspirations, and his global impact. Below is a screenshot of the panel:



T.S. Eliot Buluşması / Başlangıçımdadır Sonum

Figure.1. Levent Alarslan (on the left), Cem Yavuz (on the right) T.S. Eliot Buluşması / Başlangıçımdadır Sonum <https://www.youtube.com/watch?v=6jo3WmLEJvU&t=682s>

Using his translation work as an example, Yavuz initially responds to the long-debated topic of the translatability of poetry by stating that a poem, in its essence, cannot be translated. He claims that poetry is a special field and an intralingual entity living within a language, as a consequence of which there emerges two main duties for the translators. The first essential feature is to fully grasp the semantic characteristics and thereby drawing a clear image or a series of images to illustrate the scenes within the poem. The source image can then be reformulated with an equivalent profile in the target language, which Yavuz summarizes as creating a ‘*replica*’ out of the original poem. This replica is bound to carry a variety of fields such as mathematics, music, linguistics and a sense of aesthetics. Yavuz posits that a translator can only be successful if she or he can achieve these factors at the same time.

Inside the interview, Yavuz draws attention to some examples of his word choices and clues for his general translation approach. He adopts a style of comparative criticism while coming up with reasons behind these choices and those of other translators on some specific examples. One factor that apparently justifies his criticism of other translations of Eliot’s poems is his desire to correct some ‘allegedly’ concrete translation errors. Yavuz claims that these errors mostly stem from insufficient semantic knowledge of translators. He presents an example for such tangible translation errors below from the poem *Five-Finger Exercises* (Yavuz, 2023, pp. 322,323).

Source: The songsters of the air repair
To the green fields of Russell Square

Target: Göğün hanendeleri çekiliyor
Russel Meydanı’nın yeşil çayırlarına

In this example, Yavuz states that “*repair to*” is a phrasal verb meaning turning back/going back in this context; however, it is translated in another translation as “*tamir etmek*” i.e. fixing/mending in English, which separates the preposition *to* from the word *repair* and thereby missing the meaning. The fatal translational mistake, as Yavuz claims so, is because of the other translator’s aim to catch up with the rhyme between the words *repair* and *square* in the endings of these consecutive lines. However, there lies an enjambment between the lines, a special poetry technique of the continuity of words and phrases through lines in the downward direction. Due to this insufficient and inaccurate evaluation of the enjambment technique, the translation goes as ‘*hava tamir şarkıcıları*’ for the sake of rhyming, which has nothing to do with the real meaning. Yavuz concludes that a poet needs to be aware of all poetry

techniques applied by the poet, otherwise, this kind of semantic incompetence causes source text to be distorted.

Apart from his assertion on tangible translation errors, Yavuz also touches upon the fact that Eliot includes a significant number of intertextual references in his poems. He states that Eliot makes references to Dante, Shakespeare, the Holy Book and several Sanskrit and Buddhist texts. The themes that he uses as part of his grand strategy, the objective correlative, are observed to be generally made to the abovementioned intertextual references. The themes in Eliot's poetry are rich with a variety of these literary, cultural and religious references, which projects the collective consciousness that his poetry is predominantly made of. Yavuz states that Eliot always brings forth these references to enrich his poetry and at the same time to add complexity to it. For this reason, Yavuz argues that paratextual elements are critical in exposing the essence of these terms in order to help readers gain a deeper semantic competence and awareness of Eliot's poetic power.

In addition, Yavuz argues that Eliot had an impact on the postmodern Turkish poetry, particularly Sezai Karakoç, Edip Cansever and Turgut Uyar. He claims that Eliot's style resembles that of Sezai Karakoç, suggesting, for instance, that his poem *Ash-Wednesday* is similar to Karakoç's *Hızır'la Kırk Saat* in terms of thematic similarities and use of objective correlative and dramatic monologue. *Ash-Wednesday* and *Hızır'la Kırk Saat* are both about one person's 40 day-venture into a religious isolation period to reach salvation. It is evident from the interview that Yavuz bases his translation strategy on Eliot's concept of dramatic monologue which is realized in a natural dialogic flow. Therefore, by connecting Eliot's poetry with that of Karakoç's or any other poets he thinks there lies a reference to, Yavuz revolves among Eliot, Karakoç and himself in his effort to translate the poems.

Finally, Yavuz comments on translator identity and the essentials of being a poetry translator. He states that a translator should have a proper understanding, a total empathy and a bit of sympathy with the poet that he is translating. He alleges that this is necessary to successfully evaluate the themes and references scattered within. He also says that it was a special endeavor to translate Eliot's poetry because he can relate to him and has great respect for him as a poet despite the fact that Eliot is not his most favorite one. He adds that poetry translation cannot be a professional work because it cannot be manufactured by a mechanical mind, and mass-produced. He concludes that translators have to be selective and fond of poetry as a literary genre so that they can imagine the dreams of the source poet and produce a relevant 'replica'.

6. Discussion & Conclusion

The study was descriptive and presented qualitative data on the use of paratextual elements in the translation of poetry. The translation analysis of T. S. Eliot's *The Love Song of J. Alfred Prufrock* together with the paratextual elements was used as a case study. The study has revealed some key-points in the use of paratextual elements in the translation of poetry. One of the significant points that has been underlined in the study is that using paratexts provides first-hand information about the translator's decisions. It provides an opportunity to answer the reader's potentially probable questions about what difficulties they might encounter, what they are supposed to look out for, and what the poet's general identity and style are like.

The example translation cases generally show that Yavuz is concerned to use an elegant form of language that does justice to Eliot's multifaceted and culturally rich poetry technique. As could be understood

from the large number of paratextual contributions, Yavuz aims to prove the value of Eliot's poetry, intending to uncover the intertextual references hidden beneath the images, icons and certain terms. It could be asserted that the translator worries about the fact that readers might not fully grasp the versatility and wonder lying there, which might also lead to a misinterpretation of these terms. Even though Yavuz seems to prioritize adopting an elegant network of words throughout the entire poem, he also cares about the alliteration and assonance in the source poem by reproducing its replica in the target, which can be seen in the example of "*jaketatay*".

The translator expressing his style of translating in the preface section aims to prepare the reader to adapt to the translator's approach and foresee possible translation challenges. As Yavuz highlights, it has been observed that enjambment, one of the poetry techniques pointed out especially in the Preface and Youtube interview, is critically important in reading and analyzing Eliot's poetry. Otherwise, the misconception that the poem only consists of individual lines representing individual meanings may arise, which would distort the unity and coherence in the stanzas that are formed by half-broken lines. Yavuz has addressed such poet-specific characteristics to inform readers in advance. However, whether the translation of a text alone, without the help of paratexts, is not or cannot be sufficient remains a source of thought and debate.

The translator concludes that the way you say something in your own language may differ from the way you say it in another language, so it is highly possible that translators vary in the way they translate source poems into their own languages. On the other hand, Yavuz states that if translators show a semantic deficiency in grasping the accurate meanings and thus miss the whole spirit, they should not be forgiven as they unjustly inflict damage on the source poem. The study has shown that paratextual elements have the function of correcting tangible translation errors due to semantic deficiencies, such as the mistranslation of the phrasal verb "*repair to*" that is presented by the translator to the audience in the YouTube interview. In the interview with the editor of the book, Levent Alarslan, Yavuz, makes comments on a wide range of topics, from his translation strategy to how he compares his translation to others.

Poetry is not concerned with teaching since it is not a purely didactic genre. This didactic function is often neglected in the harmonious meeting of sound, rhythm and words. However, considering the 100 pages of notes and a Youtube interview that lasts over an hour, it can be argued that Yavuz aims to teach readers with paratextual elements and to give them the opportunity to prepare for the poem in this way. For instance, Yavuz exposes Eliot's intended comparison between the protagonist Alfred J. Prufrock and Lazarus, and that adds more divinity and invites readers to not only read the poem and the story behind it but also take lessons from it. Therefore, the question is whether the effect on the reader remains the same after reading the poem alongside the paratexts. In addition to guiding readers throughout the whole process of reading a poem, it might be said that paratexts have a function of designating readers in their engagement with the poem. However, this kind of designation might be one-way, heading from the source to the readers, not from the readers to the source author. Paratexts do not produce a direct effect on the source text though it empowers the place of the of the source text in the whole polysystem.

The study has also put forth that the translator's knowledge of the poet's profile influences the sub-textual elements he/she creates. Yavuz shows that Eliot was a religious poet, influenced by religious motivations such as re-creation and seclusion, and cites the poem *Ash Wednesday* as an example of this. From this perspective, Yavuz's own literary knowledge as a translator comes into play, and he begins to draw analogies with poets from his own culture, for example, Sezai Karakoç's poem *Hızlı Kırk Saat*.

The translator sounds more confident since he is familiar with Sezai Karakoç's profile as a poet and with his approaches and methods of writing poetry, such as the dramatic monologue and objective correlative. For this reason, depending on his background knowledge, he deconstructs the poem by defining the religiously related subtextual elements.

The study has shown that the use of paratextual elements at the end of the chapters leads to failure and incapability to display the so-called necessary explanations on the same page while reading the poem at the same time. It is doubtful that people will have the desire and determination to analyze the poems in depth in the age of Internet and the rapid consumption of everything by popular culture. In the genre of poetry, which tries to survive as a literary genre that appeals only to its lovers, it would be right to introduce the poet and the poem to the target audience with paratextual elements in order to make the poem accessible to a wider audience. However, it would be more effective if the paratextual notes were given as footnotes on the page where the poem is laid out.

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