The Factor of Author's Reputation in Retranslations: Edgar Allan Poe on the Turkish Literary Scene

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Introduction

Retranslation research mainly departs from the hypothesis that "later translations tend to be closer to the source text" (Chesterman 8) to arrive at more insightful critical conclusions. Susam-Sarajeva (2), Koskinen & Poloposki (27) are among the translation researchers to test the validity of the Retranslation Hypothesis through case studies in distinct literary systems.[1] Proximity to the source text can be discussed from many angles, and in parallel to various approaches to translation. Deane for instance, measures "closeness" on linguistic and cultural axes with recourse to Halliday's Systemic Functional Grammar on the linguistic level and Mona Baker's typology of narrativity on the cultural level, in her case study of British retranslations of Flaubert's *Madame Bovary* and Sand's *La Mare au diable* (Deane 2-3).

My intention in this paper is to investigate the validity of André Lefevere's assumption that "a canonized author is translated more on his own terms (according to his own poetics) than on those of the receiving system," (Lefevere 237) through an analysis of Edgar Allan Poe retranslations in the Turkish literary system.

Although Lefevere's focus is not specifically on "retranslations," I contend that Lefevere's assumption can be read as an extension to the retranslation hypothesis. "Closeness" is thus considered in a more specific sense in this paper, as in closeness to the source author's poetics, and is evaluated from Lefevere's perspective, especially in his "Mother Courage's Cucumbers." Lefevere posits any translation as "refraction" and defines it as "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work," and asserts that "refractions have been extremely influential in establishing the reputation of a writer and his or her work" (235). In brief, refraction is the image of an author or a literary work projected into another literary system.

Refraction[2], in Lefevere's view, is a broad category which not only includes translations but also criticism, commentary, historiography, teaching, the collection of works in anthologies, and the production of plays. Lefevere's systemic approach to literature is obviously important in terms

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[1] Tahir Gürçağlar maintains that case studies published during the first decade of the twenty-first century have revealed "the complexity of the phenomenon and the need to embed it within a broader discussion of historical context, norms, ideology, the translator's agency and intertextuality" (233)

[2] Although the emphasis of manipulation is stronger in his later usage of the term "rewriting" ("Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way." Lefevere vii), rewriting (like refraction) is also about creating an image: "In the past, as in the present, rewriters created images of a writer, a work, a period, a genre, sometimes even a whole literature" (Lefevere 5).

of understanding and evaluating first translations and retranslations diachronically, i.e. within the course of development of a literature and of its poetics. Furthermore, the broader category of "refraction" encompasses an answer to questions of methodology in the study of retranslations, because it implies that the image and reputation of an author or a literary work in a target literary system can best be studied and understood if the researcher analyzes extra textual as well as textual material. Following his investigation of Bertolt Brecht retranslations, Lefevere concludes:

> The degree of compromise in a refraction will depend on the reputation of the writer being translated within the system from which the translation is made. When Hays translated Brecht in 1941, Brecht was a little-known German immigrant, certainly not among the canonized writers of the Germany of his time (which had burnt his books eight years before). He did not enjoy the canonized status of a Thomas Mann. By the time Bentley translates Brecht, the situation has changed: Brecht is not yet canonized in the West, but at least he is talked about. When Manheim and Willett start bringing out Brecht's collected works in English, they are translating a canonized author, who is now *translated more on his own terms (according to his own poetics)* than on those of the receiving system. (Lefevere 237; emphasis mine*)*

It is possible to deduce a guiding principle for research from the above quotation and the rest of "Mother Courage's Cucumbers": *First translations can be understood as introductory texts to an author and his poetics, which pave the way for more comprehensive or full-fledged retranslations as the author gains more reputation in the target literary system.*[3]

The first part of the paper includes extra textual analysis carried out according to Gérard Genette's categorization of "metatexts" and "paratexts," and a further category which includes the social media. Metatexts are texts written on or about other texts, in the form of commentary or criticism (Genette *Palimpsests* 4). Paratexts are titles, prefaces, epilogues, marginal or terminal notes, epigraphs, illustrations, blurbs, book covers, dust jackets etc. (Genette *Palimpsests* 3). Genette posits "paratexts" as "the conveyor of a commentary that is authorial or more or less legitimated by the author" (Genette *Paratexts* 2). The main distinction, therefore, between metatexts and paratexts, is that metatexts do not exert an authorial or official interpretation of the text; whereas paratexts usually constitute an authorial frame for the interpretation and reception of the text. The paratexts are further divided into "peritexts" and "epitexts" in Genette's categorization. Peritexts "are located outside the book, generally with the help of the media (interviews, conversations) or under cover of private communications (letters, diaries, and others)" (Genette *Paratexts* 5). All other elements which are inside the book, such as titles, prefaces, blurbs and illustrations are epitexts.

The extratextual analysis in the first part of this paper takes account of 1) Poe's poetics; 2) the poetics of the Turkish literary system; and 3) Poe's reception in the system, through an analysis of a) metatexts, b) the social media, and c) paratexts. Bibliographies of the author,

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[3] While Lefevere emphasizes author's reputation in the source literary sytem, I assume that he considers the Western literary system at large. Considering that the Turkish literary system of the 1920s was quite distinct from that of the West, I incline to place more emphasis on the target literary system.

analytical and critical essays written on him and by him are important sources in understanding Edgar Allan Poe's poetics. The poetics of a literary system, by Lefevere's reckoning, consists of two components: "inventory" and "functional". The inventory component relates to "genre, certain symbols, characters, prototypical situations," and the functional component to "an idea of how literature has to, or may be allowed to, function in society" ("Mother" 236). Literary critics' observations prove to be useful in understanding both components; and social media serves as evidence of reader reception and a good source for evaluating Poe's standing. The length, extent and quality of prefaces and footnotes also provide evidence of Poe's reputation.

The extratextual analysis thus reveals the author's influence, reception and reputation in the Turkish literary system over a time span of almost ninety years. This gives us the chance to further explore, through textual analysis, whether the author has been translated more on his own terms (according to his own poetics), as he has gained greater repute among the Turkish literati.

The second part of the paper presents the textual analysis of two stories, "Hop-Frog" and "The Masque of the Red Death", in eight translations published between 1928 and 2002. Textual analysis will serve to reveal whether "the degree of compromise" in translations increases or decreases depending on the author's reputation in the target literary system. The "negative analytic" offered by Antoine Berman offers a guideline for such an analysis. Berman offers his negative analytic as part of "*a critique of translations* that is neither simply descriptive nor simply normative" (286). Therefore the twelve strategies, described by Berman as "deforming forces," are beneficial for a textual analysis, but can be extended as deemed necessary, according to specificities of each literary work. "Rationalization," "clarification" and "destruction of underlying networks of signification" will be of concern in this paper while evaluating retranslations of Poe's "Hop-Frog" and "The Masque of the Red Death."

I.   Extratextual Analysis

Poe's Poetics

Edgar Allan Poe is an accomplished writer of short stories, critical and analytical essays and poems. His themes deal with death, terror, violence and revenge. According to Philip Van Doren Stern, he "was one of the first to establish the dark tradition in American literature, a tradition carried on by Hawthorne, Melville, Bierce, and Faulkner among others" (xxxviii). Poe also believed in the power of reason, which can be traced in his critical and analytical work.

His essay "The Poetic Principle" is a literary critique of the works of other poets of his time. In this essay, Poe also presents his notion of poetry. His first principle for poetry is about the length of the poem. According to Poe, "A poem deserves its title only inasmuch as it excites, by elevating the soul," and this can only be achieved if the poem is brief, a "minor poem" ("The Poetic Principle"). In his opinion, "That degree of excitement which would entitle a poem to be so called at all, cannot be sustained throughout a composition of any great length" ("The Poetic Principle"). What he values most in poetry is its aesthetic quality. He argues that Beauty is "the

real essence of the poem" and defines poetry as "the rhythmical creation of beauty;" he is strictly against didacticism in poetry ("The Poetic Principle").

His notions about short stories can be found in his review of *Twice-Told Tales* by Nathaniel Hawthorne. The "tale proper," in his opinion, is "the unity of effect or impression" ("Tale Writing"). He argues that the short story should deliver a single effect, and that incidents must be invented and events must be combined around a certain single effect in short story. According to Robert L. Hough, Poe disliked allegory as he believed that "it damaged the unity of effect" and that "allegory, metaphor, simile, rhetoric, didacticism . . . were to be used with the greatest caution" and only when they "contributed directly to the story's unity" (xxii). In Poe's view, "In the whole composition there should be no word written, of which the tendency, direct or indirect, is not the one pre-published design" ("Tale Writing"). In brief, unity of effect and the economy of expression, tailored with great care around the intended effect constitute the core of Poe's poetics for the short story. In his essay titled "The Philosophy of Composition," he explains the way in which he constructs his tales:

> I prefer commencing with the consideration of an *effect*. Keeping originality *always* in view —for he is false to himself who ventures to dispense with so obvious and so easily attainable a source of interest—I say to myself, in the first place, "Of the innumerable effects, or impressions, of which the heart, the intellect, or (more generally) the soul is susceptible, what one shall I, on the present occasion, select?" Having chosen a novel, first, and secondly a vivid effect, I consider whether it can be best wrought by incident or tone—whether by ordinary incidents and peculiar tone, or the converse, or by peculiarity both of incident and tone—afterward looking about me (or rather within) for such combinations of event, or tone, as shall best aid me in the construction of the effect. (Poe).

This account also recaps his theory of short story summarized above. According to Poe, a literary work is constructed or designed step by step, piece by piece and solved like a mathematical problem.

He also contributed to the formation of two new genres: detective stories and science fiction. He is known to have invented the detective story. All detective fiction is grounded on the two concepts he laid down. The first element is the eccentric character who solves the mystery or the case. The second concept is related to the deductive or inferential method by which the case is solved. According to Gerald J. Kennedy, "His practice of extrapolating imaginary details from scientific facts and his anticipation of previously unimaginable geographic and astronomical discoveries inspired Jules Verne, H.G. Wells, and a legion of subsequent writers" (13-14). Despite Poe's mastery of the short story and practical origination of detective fiction, he remained disreputable in his own culture during his life time and after his death until the 20th century. "His ideas were far in advance of his age," according to Van Doren Stern, yet he had a considerable influence on European literature, especially in France (xvii). "He became a major influence in French literature, particularly upon Mallarmé, Verlaine, Rimbaud, and others of the Symbolist school," owing to Baudelaire's translations and a "memorable essay" he wrote on Poe (xxxiv).

In conclusion, he is an author who formulated his own poetics with themes and ideas, some of which were ahead of his time and which influenced the authors of succeeding generations. The following section intends to explore the "inventory" and "functional" components of the Turkish literary system's poetics, over a time span of ninety years, in order to be able to identify how well the system was conditioned to accommodate Poe and his works in specific time periods.

The Poetics of the Turkish Literary System

Poe's works, with his tales of fantasy, imagination, terror, death, revenge, murder, mystery and ratiocination, are mostly labelled as products of Gothic, fantastic and horror fictions because of their settings and atmosphere. In terms of the "inventory component" of the Turkish literary system, Gothic, fantastic and horror fictions hardly existed in the early years (1920s) of the Turkish Republic, when Poe's translations first started to appear.

There are only a few examples of horror fiction in Turkish literature during the early years of the republic. [4] According to literary critic, Ömer Türkeş, the emphasis on enlightenment after the establishment of the Turkish Republic led to contempt for the mystical, fantastical and the irrational ("Korkuyu" 16). For instance, although *Gulyabani* (Ghoul), written by the influential novelist Hüseyin Rahmi Gürpınar, contains some elements of horror fiction, these are meant to mock and ridicule belief in the supernatural.

According to Türkeş's research, only nine works of horror fiction appeared between 1923 and 1962 in Turkish literature. However, these are merely adaptations of Gothic elements (devils, witches, ghosts, vampires) in Western and Christian beliefs to Anatolian and Islamic mystical beliefs. For instance, Kerime Nadir's *Dehşet Gecesi,* (The Night of Terror) written in 1958, is a vampire story "inspired" by Bram Stoker's *Dracula*. Ali Rıza Seyfi's *Drakula İstanbul'da* (Dracula in Istanbul), written in 1939, is another adaptation of the same novel.

A more "original" example is the novella *Ne Bir Ses Ne Bir Nefes* (Neither a Voice, Nor a Breathing Sound), written by Suat Derviş in 1923. This text and her three other novellas have recently been compiled in a book titled *Kara Kitap* (The Black Book). Literary critic Oylum Yılmaz, in her review, praises the four novellas in the book as works of Gothic-fantastic fiction and gives examples of gothic elements and the uncanny atmosphere that characterizes these narratives (Yılmaz). The critique of Derviş by the influential poet of the early 20th century, Ahmet Haşim, however, stands in sharp contradistinction with Yılmaz's view and is a good indicator of how attitudes towards Gothic fiction in Turkey differ between now and back in the 1920s.

Ahmet Haşim's criticism also gives clues about the "functional component" of the Turkish literary system, i.e. "the idea of how literature has to, or may be allowed to, function in society", in the early periods of the Turkish Republic, when Poe translations first appeared. Haşim despises horror fiction as an example of "low literature". He emphasizes the influence of cinema or films

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[4] Please note that the terms "horror fiction" and "gothic fiction" are used interchangeably for the purposes of this paper.

on this genre and anticipates that readers will soon tire of it. Indeed he predicted accurately because subsequent to this period Gothic fiction was not written by Turkish authors for a long time. According to Ömer Türkeş's research, only since the 1990s, has there been an increase in horror fiction written by Turkish authors ("Korku'da").

In conclusion, only after Gothic fiction had become more established in the Turkish literary system with the system producing its own original products, Poe's works might be said to have found a firmer ground upon which to settle. In other words, as the latest products of horror fiction were received with greater enthusiasm compared to those of the early 20th century Poe's works may have started to receive more interest from the public, thus making Poe a better known figure in the Turkish literary system. The relevancy of this assumption is investigated further below.

Poe's Reception in the Turkish Literary System

a) Metatexts

Although the earliest translation of Poe in Turkey dates back to 1928, we might claim that he achieved a reputation in the Turkish culture much later. The first reason might the meager appreciation for products of literature that have their roots in the unreal, fantastic and irrational during the earlier phases of the Turkish literary system, as explained above. A second reason might be that the translations were not accompanied by metatexts and paratexts. Another reason is that a compilation of Poe's works was not published until the 2000s.

In the earlier years of the "translating activities" of Poe's work into the Turkish literary system, the Turkish reader was confined to a few remarks that appeared here and there.[5] One of the earliest remarks appears in Yahya Kemal Beyatlı's *Gençliğim, Siyasi ve Edebi Hatıralarım* (My Youth, Political and Literary Memoirs, 1973).[6] Beyatlı, who was a leading Turkish poet and author of the 20th century, mentions the "deep influence" of "Murders in the Rue Morgue" on him and that he learned much later that it was a masterpiece written by Poe. Another remark is made by the author and critic Nahit Sırrı Örik, who emphasizes the importance of translating Poe into Turkish, in his essay titled "Kenan Halit Bey'e" (To Kenan Halit Bey) published in *Hayat* (Life) magazine in 1928 and reprinted in his collection of essays, *Roman ve Hikaye Hakkında* (About the Novel and the Short Story) in 1933.

Even today metatexts on Poe's works are quite limited. Apart from a few books, such as *Örneklerle Şiirin İlkesi: Poe ile Baudelaire Etkileşimi* (The Principle of Poetry with Examples: The Interaction of Poe and Baudelaire), written by translator and poet Sait Maden in 2004; a series of seminars on Poe given by the literary critic and author, Enis Batur in 1994, and a few special files on the author which occasionally appear in literary journals; criticism, bibliographies and reviews on Poe and his works can hardly be found in the Turkish literary system either in translation or in

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[5] I use the term "translating activity" for economy to denote the activity of carrying an author's work over from one system to another over a time span.

[6] A collection of his essays first published post-mortem.

the works of Turkish literary critics. Therefore the social media offer an additional extratextual source for the inspection of Edgar Allan Poe's reception and reputation among readers.

b) The Social Media

Products of the social media are not written in the form of commentary or criticism, in the conventional sense. Therefore they do not fall under the category of metatexts, as described by Genette. They are neither "interviews nor conversations from the media", they are rather texts belonging to the social media, which is a phenomenon of our times.

Ekşi Sözlük (Sour Dictionary) in Turkey is such an example of social media. According to Wikipedia information, *Ekşi Sözlük* is a collaborative hypertext "dictionary" based on the concept of websites built up by user contributions. It is currently one of the biggest online communities in Turkey with over 400,000 registered users. It has more than 22 million definitions under around 3 million titles.

Poe's reputation in our time becomes apparent from the reader remarks in *Ekşi Sözlük*. There were 326 entries about him as of 21 July 2014. There are also separate entries about his most famous works like the "The Raven", "Annabel Lee", "Murders in the Rue Morgue" etc. We understand from the remarks that his works are well-known by many people. Writers on this website make comments about the way he builds his themes and stories, the way he writes, his influence on literature and some of them even evaluate the Turkish translations. Below are some examples from the "Edgar Allan Poe" entry. Translations are mine.

Writer, whose horror stories I admire. He is probably schizophrenic. I agree that he must be read in English. The description of the atmosphere increases the tone of horror. This effect would certainly be blurred in translation.
He expressed the dark side of life in his works. He is the inventor of Gothic literature and the short story. He composed the theoretical aspect of the short story (single effect theory etc.)
He expressed the different mind states and unconscious actions of his peculiar characters with vivid figures of speech. He is more successful in the realm of short story than in poetry. French authors were highly influenced by the way he used symbols.
A great talent who forces the limits of a language such as English, and who inspired many famous authors and poets. It is a bit difficult to read his short stories in English. He likes to play with old Latin words. The publisher had to add a glossary to the compilation of his short stories.
As his Turkish translations are also successful, his anthology of short stories and/or poems is highly recommended.

It is interesting to note the divergence between the remarks made by literary figures almost 70-80 years ago and the ones made by today's readers. For instance, the literary figure Yahya Kemal Beyatlı, quoted above, admits that he did not even know to whom to attribute the story "Murders in the Rue Morgue" when he first read it. However, today's readers have extensive information on Poe, and some of them can read Poe's works and the extratextual sources about him in English.

The globalized world, whose international language is English, has created readers who are not dependent on translation. Therefore even though most of the extratexts about Poe have not been translated into Turkish the readers have access to them in English and they know his poetics.

c) Paratexts: Prefaces and Footnotes

There were only six prefaces which appeared in the following editions: *Morg Sokağında İki Taraflı Cinayet* (Murders in the Rue Morgue, 1933)[7]; *Hop Kurbağa* (Hop-Frog, 1936); *İşidilmedik Hikayeler* (Unheard-of Tales, 1938); *Morgue Sokağı Cinayeti* (Murders in the Rue Morgue, 1953); *Edgar Allan Poe'dan Seçme Hikayeler* (Selected Short Stories from Edgar Allan Poe, 1985); and *Kızıl Ölümün Maskesi* (The Masque of the Red Death, 1991).

Morg Sokağında İki Taraflı Cinayet (Murders in the Rue Morgue, 1933) is a small pocket edition containing only the title story. The preface was written by the translator himself. Little is known today about the translator M. Sait, except that he wrote a book on swimming. In the preface, Sait addresses Poe's life in a disapprovingly critical tone: "This favoured son, who was regarded as the pearl of his home, was sent to university, but alas he could not make any progress and could not put his emotional life in order. The cause of his death is unknown, but there should be no doubt that his inebriety was the cause" (Poe *Morg Sokağında* 6-7; my translation). The translator's remarks go on to refer to Poe as the master of stories of eccentricities and terror. However, his works are accounted for in a sloppy manner.

The preface in *Hop Kurbağa* (Hop-Frog, 1936), written by the editor, mostly details Poe's miserable life rather than emphasize his literary influence. According to Van Doren Stern, "This seldom-read tale is one of the most unconsciously self-revealing documents its author left to the world" (289). Perhaps that is the reason why the editor in Turkey chose to give a dramatic account of the author's life: to enable readers to draw parallelisms between the author's life and the story told.

The preface in *İşidilmedik Hikayeler* (Unheard-of Tales, 1938) was written by the publisher, İbrahim Hilmi. The stories in this collection are presented as "extraordinary and mysterious stories." There is a lengthy account of Poe's life and references to Baudelaire's views on Poe's works. Similar to the 1933 preface, Poe's life is surveyed at great length, but little is mentioned about his art.[8] Another similarity is the same dramatic tone throughout.

The preface in *Morgue Sokağı Cinayeti* (Murders in the Rue Morgue, 1953) was written by the translator, Memet Fuat. Fuat is a very important figure in Turkish literary history and his Poe

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[7] There is no publication date on the book. According to the National Library records, the date is estimated as 1933.

[8] The author's life is usually presented together with his/her work especially if s/he is a newly translated author, in prefaces written for other translated fiction. However a more detailed analysis of prefaces written in a specific period might reveal diverse tendencies.

translations were regularly reprinted until 2004.[9] In the preface, Poe's tales are distinguished from earlier examples, such as the *Decameron* tales and *One Thousand and One Nights*. Fuat contends that, Poe named his stories "tales" to conform to the conventions of his time although his model differed from other tales, especially with his idea of a single effect. Fuat presents Poe's tales as the first examples of short story in the modern sense. We should note that the words and expressions such as "tales," "short story" and "idea of a single effect" are provided in English next to their translations in the preface. This implies a process of import of the notions and concepts related to the short story. As is often the case in Turkey, when newly imported concepts begin to circulate in the language, they first appear in English, sometimes with their proposed translations in parenthesis. Poe's theories in his famous essay "Philosophy of Composition" are explained briefly, with remarks on his influence on French, British and American authors. In conclusion, this preface is quite distinct from the first three prefaces mentioned above. While the other three constituted no more than a dramatic account of the author's life, this one strives to establish the author's literary position by providing an overview of his poetics.

The lengthy preface in *Edgar Allan Poe'dan Seçme Hikayeler* (Selected Short Stories from Edgar Allan Poe, 1985) was written by Dr. Helena Kane Finn of Boğaziçi University, Department of English Language and Literature. Quotations from Baudelaire and other literary critics are provided to emphasize Poe's success in describing and accentuating the evil and dark sides of human nature. Finn compares Poe to Dante and Milton in this sense. She stresses the point that Poe's preoccupation with criminality, villainy, degeneracy and related dark themes should not be taken to mean that he was an immoral author. On the contrary, reasons Finn, the author sought out the root of evil persistently because as he believed, understanding evil enabled one to reject it or even turn it into goodness.

Finn refers the reader to certain Poe biographies in order to understand his life better and remarks that there is an enormous amount of analytical and critical writing about Poe. "Poe is known to be the greatest and the most original writer of America," Finn concludes, and also declares that his tales selected for the 1985 collection are the most important examples (*Edgar Allan Poe'dan* 9; my translation). The selection is not random. Quoting from Arthur Hobson Quinn, Finn makes a distinction between Poe's two groups of stories compiled in this collection. The first group is "arabesque" and it includes "Ligeia", "The Fall of the House of Usher", "the Masque of the Red Death", "The Pit and the Pendulum" and "The Cask of Amontillado." These stories are built around the theme of death; they deal with supernatural and irrational events. Finn argues that these tales differ from Gothic literature in their use of symbolism. The second group contains "ratiocinative" stories such as "The Gold Bug" and "The Purloined Letter." Finn rates this class of narrative as far superior to ordinary detective stories (10). In her evaluation, these two groups of stories complement each other in that the first group portrays the functioning criminal mind, whereas the second group describes successful detective work. She then provides an analytical review of every story in the book. Finn also praises the work of translator İffet Evin and claims

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[9] He was a writer, critic, publisher. He was the stepson of the great Turkish poet, Nazım Hikmet. Memet Fuat literary awards have been granted since 2004.

that it successfully renders Poe's subjects, themes and artistic genius. The length and extent of this preface also show that Poe's poetics had not been quite established in the target culture until the 1980s.

The effort to introduce Poe and his poetics to the Turkish reader as comprehensively as possible and the will to elaborate his artistic genius in this preface are supplemented by the frequent and long footnotes in the translation.

Footnotes in the translation are provided not only to give information about people and places but also to include critical remarks about certain passages and to clarify the symbolism used in the stories. For instance, in the translation of "The Masque of the Red Death" the symbolic values of black and red, the meaning of the colors of the rooms in the Prince Prospero's palace, the ordering of rooms from east to west and from blue to black are explained with quotations from analytical reviews of three critics. Consequently, most of the footnotes in this translation have the length and worth of an academic essay. In brief, this preface reflects a scholarly attitude towards translating Poe. The place of publication (Ministry of Culture and Tourism Publications), the translator Iffet Evin's intellect[10], and English Professor Finn's scholarship all contribute to this scholarly edition.

The preface in *Kızıl Ölümün Maskesi* (The Masque of the Red Death, 1991) was written by the translator, Tomris Uyar, although writing prefaces is not a common practice among translators in the Turkish literary system. Uyar was a reputable short story writer and a translator who died in 2003. In her preface, Uyar explains the reasons for variations between her earlier Poe translations and this one. She points out that when she first translated Poe she was only eighteen years old and did not know any better than to make his stories intelligible for the Turkish reader, so she broke down his long sentences. However, she praises herself for not translating Latin words and phrases, for she believes that such an approach would have been tantamount to treating the reader "like a child" (5). I think that her remarks demonstrate her aspiration to translate the author on his own terms. Indeed, Tomris Uyar's translation differs from most of the retranslations analyzed in this study.

Conclusion

The extratextual analysis of metatexts, paratexts and the social media reveal that Edgar Allan Poe became esteemed in Turkey over a time span of ninety years. Poe gradually became a well-known literary figure in Turkey owing to 1) the "translating activities" that began in 1928 continuing even today in the form of compilations; and 2) the efforts of those who translated and published them. The latter agency is evident in prefaces written for the latest retranslations. Whereas the earlier prefaces merely dwelt upon his life and character (with the exception of Memet Fuat's, which was written in 1953), starting from 1985 the prefaces concentrated more on his poetics. In addition, a globalized world helped even further by creating readers who have access to extratextual sources

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[10] Iffet Evin was born in Istanbul in 1916. Translator, journalist, and writer of essays published in various newspapers and magazines, Evin is also a pianist who studied in Vienna.

about Poe in English. Hence, the assumption that Edgar Allan Poe and his works now receive more interest and that he is a reputable figure in the Turkish literary scene is justified. The textual analysis will serve to test the second part of the hypothesis, and determine whether Poe was translated more on his own terms as he became more reputable in the target literary system.

II.   Textual Analysis

Poe's Translations in Turkish

Poe was first translated in 1928, and many retranslations and reprints have appeared on the Turkish literary scene since then. Some of the translations were illustrated and appeared in children's series. A brief look at some of the children's editions interestingly reveals that they were not in fact much different from the translations for adults except for the pictures in them. Although these are outside the scope of this study, the reason for publishing Poe's tales for a children's market is worth exploring. It might be related to the understanding of tales in the target context. The word "tale" is translated as *masal* which means "fairy tale" in Turkish. Being unaware of the author's poetics of the short story, the publishers must have misjudged Poe's work as children's literature.

A total of eight target texts for a textual analysis of two stories, "Hop Frog" and "The Masque of the Red Death," have been selected below. The source texts are from *The Portable Poe* edited by Philip Van Doren Stern and published in 1977. Target texts, in order of date, are from: the first Poe translation, *Kızıl Ölümün Maskesi* (The Masque of the Red Death) published in 1928 and translated by Kenan Halet; *Hop Kurbağa* (1930s), (Hop-Frog), by an unknown translator; *Mustatil Sandık* (1930s), (Rectangular Chest), translated by Müfide Muzaffer; *Altın Böcek* (1955), (The Gold Bug), translated by Mehmet Akter; *Edgar Allan Poe'dan Seçme Hikayeler* (1985), (Selected Short Stories by Edgar Allan Poe), translated by İffet Evin; *Kızıl Ölümün Maskesi* (1991), (The Masque of the Red Death), translated by Tomris Uyar; *Edgar Allan Poe: Seçme Öyküler* (1998), (Edgar Allan Poe: Selected Short Stories), translated by Mehmet Harmancı; and the latest translation including all of Poe's tales, *Edgar Allan Poe: Bütün Hikayeleri* (Edgar Allan Poe: Collected Short Stories) published in 2002 and translated by Dost Körpe.

"Hop Frog" appears in the 1930s, 1955, 1991 and 2002 target texts. This story falls under the rubric of "Revenge and Murder" narrative. It is the "tale of a crippled court jester who strikes back at his tormentors in a peculiarly horrible way" (Van Doren Stern 289). The tormentors are the king and his seven ministers, who force the crippled dwarf to drink wine even though they know that wine has some bad effects on him such as "madness." They also humiliate his girlfriend in front of him.

"The Masque of the Red Death" appears in 1928, 1930s, 1985, 1991, 1998 and 2002 translations. It belongs to the group of tales of death. According to Van Doren Stern, this story "is one of Poe's most grotesque fantasies, a symbolic Dance of Death, which rises to climax that has strange and terrible implications. The writing is done in Poe's most baroque manner, but here the lush style seems peculiarly fitting" (192).

Rationalization and Clarification

Berman explains rationalization strategy as thus: "Rationalization recomposes sentences and the sequence of sentences, rearranging them according to a certain idea of discursive *order*. Wherever the sentence structure is relatively free (i.e., wherever it doesn't answer to a specific idea of order), it risks a rationalizing contraction" (288). However, it should be noted that target syntax obviously dictates a certain reordering of sentences. Clarification, another strategy described by Berman, concerns "the movement from polysemy to monosemy" (290). Clarification is closely related with "explicitation," which is a tendency "to render 'clear' what does not wish to be clear in the original" (289). Rationalization, together with clarification, leads to expansion in translation, i.e. "an *unfolding* of what, in the original is folded" (290). Literary works are by nature implicit, multi-layered and indefinite; rationalizing and clarifying strategies tend to make clear or explicit what is implicit in the source text. In Berman's view, these strategies lead to an expansion in the mass or volume of the text. In the following examples of earlier translations rationalizing as well as clarification tendencies are observed; however, they do this by actually summarizing the text rather than expanding it. Therefore, rationalization and clarification do not necessarily lead to expansion, as Berman suggests, but could also lead to summarizing as in the examples provided below.

Source Text: "Hop-Frog"
Under these circumstances, it is not to be wondered at that a close intimacy arose between the two little captives. Indeed, they soon became sworn friends. Hop-Frog, who, although he made a great deal of sport was by no means popular, had it not in his power to render Tripetta many services; but *she,* on account of her grace and exquisite beauty (although a dwarf,) was universally admired and petted: so she possessed much influence; and never failed to use it, whenever she could, for the benefit of Hop-Frog. (Poe, *The Portable Poe* 319)
1930s Target Text:
Bu durumda, tabiığ görülmelidir ki, iki küçük esirin arasında sıkı bir arkadaşlık oldu. Zıp-Kurbağa Trippetta'ya (kızın adı) pek fazla bir iyilik edemese bile güzelliği ve inceliği yüzünden sevilip sarayda nüfuz elde eden kız arkadaşına iyilik etmekden hiç bir vakit çekinmezdi. (*Hop Kurbağa,* no page numbers)

Gloss Translation:
Under these circumstances, it should be considered natural that a close friendship arose between the two little captives. Although Hop-Frog could not do Tripetta (the name of the girl) many favors, he never failed to do favors whenever he could for his girlfriend who was, on account of her beauty and grace, loved and she possessed influence in the palace.

1955 Target Text:

İki zavallı esirin bu yabancı diyarda birbirleriyle dost olmaları pek tabiiydi. Hakikaten de kısa zamanda candan arkadaş oldular. Aksak Kurbağa her ne kadar türlü türlü soytarılık yapıyorduysa da kendisini Tripetta (kızın ismi)dan başkasına pek sevdirememişti, fakat kız bir cüce olmasına rağmen zarafeti ve güzelliği sayesinde herkesten takdir görüyor, şımartılıyordu, dolayısiyle sarayda büyük bir nüfuzu vardı ve her fırsatta bu nüfuzunu kullanarak Aksak Kurbağa'ya elinden gelen yardımı yapıyordu. (Akter 47-48)

Gloss Translation:

It was only natural for these two poor captives to become friends in this foreign land. Indeed they soon became sworn friends. Although Hop-Frog made all kinds of buffoonery, he could not make himself loved by anyone except for Tripetta (the girl's name). But the girl, although a dwarf, on account of her grace and beauty was admired and pampered by everyone, thus she had a great influence in the palace and used it in every opportunity to help Hop-Frog whenever she could.

1991 Target Text:

Bu koşullar altında, iki küçük tutsak arasında bir yakınlaşmanın doğmasına şaşmamak gerek. Çok geçmeden yakın dostluk kurdular da. Aksak Kurbağa, büyük bir eğlence kaynağı olmasına karşın pek sevilmediğinden, Tripetta (cüce olduğu halde) öyle ince, öyle güzeldi ki herkesçe beğeniliyor, el üstünde tutuluyordu, bu yüzden de sarayda sözünü geçirebiliyor, elinden geldiği kadar Aksak Kurbağa'ya yardım etmeye çalışıyordu. (Uyar 147)

Gloss Translation:

Under these circumstances, it is not to be wondered that an intimacy arose between the two little captives. Indeed they soon became close friends. Hop-Frog, although he was a great deal of fun was not very popular. Tripetta (although a dwarf), was so graceful and so beautiful that she was admired and petted by everyone, so she possessed much influence and tried to help Hop-Frog whenever she could.

2002 Target Text:

Bu koşullar altında, o iki minik tutsak arasında bir yakınlaşma olması şaşırtıcı değildi elbette. Kısa sürede kaynaşıp can dostu oldular. Aksak Kurbağa epey eğlence kaynağı olmasına karşın popüler biri değildi, bu yüzden Trippetta'ya pek yardımı dokunmuyordu. Trippetta ise, güzelliği ve zerafeti sayesinde (cüce olmasına karşın) herkes tarafından sevilip pohpohlanıyordu. Böylece eline Aksak Kurbağa'ya yardım etmek için bol bol fırsat geçiyordu. Bunları asla kaçırmazdı. (Körpe 721)

Gloss Translation:

Under these circumstances, it was certainly not surprising that an intimacy arouse between the two little captives. They soon became sworn friends. Although Hop-Frog was a great deal of fun, was not popular, so he could not be of much help to Tripetta. But Tripetta, on account of her beauty and grace (although a dwarf) was loved and pampered by everyone. So she had a lot more chances to help Hop-Frog and never failed to use them.

This section of text, as is also the case throughout the translation from the 1930s, has been summarized with many omissions. For instance, the sentence, "Indeed, they soon became sworn

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friends" and the reason why Hop-Frog did not have the power "to render Trippetta many services" are omitted. In addition, although it is Trippetta who uses her influence for the benefit of Hop-Frog, in the target text it becomes Hop-Frog who acts on behalf of his girlfriend. This could simply be the result of poor understanding on the translator's part and therefore might not be a deliberate strategy at all. Rationalization strategy is also observed in the 1955 text, but not to the same extent as in the 1930s text. For instance, "poor captives" and "foreign land" are added. Clarification strategy in 1930s and 1955 texts takes the form of identifying Trippetta in parenthesis. It should be noted that, similar examples abound in the 1930s and 1955 texts; however, within the scope of this paper only the above examples have been selected as representative of rationalization and clarification strategies. Later translations of the 1991 and 2002 texts do not yield examples for these strategies. The 2002 translation might be said to have aspired to greater clarity, as demonstrated by some rearrangement in the sequence within this long sentence.

The Destruction of Underlying Networks of Signification

Berman explains the strategy of "the destruction of underlying networks of signification" as follows: "The literary work contains a hidden dimension, an 'underlying' text, where certain signifiers correspond and link up, forming all sorts of network beneath the surface of the text itself" (292).

Words chosen to describe the prince's aesthetic taste in "The Masque of the Red Death" are: "eccentric yet august," "love of the bizarre," "gaudy and fantastic appearances," "peculiar," "grotesque" and the like. The stylistic choice of the words renders an underlying text: The prince has a taste for the eccentric, the fantastic, the peculiar and the grotesque. His masquerade party hosts all sorts of peculiar, bizarre and fantastic appearances; however, Death has the most bizarre appearance and leaves all others in the shade; Death was "the most bizarre of the bizarre" masqueraders. Thus, the underlying network of signification in this text makes one realize that Death is beyond human imagination. The diction is organized towards this "effect".

The bizarre appearance of Death first surprises everyone, but bewilderment is soon to be replaced with "terror", "horror" and "disgust," because death is "fatal" and "hideous".[11] If we consider the precision with which the author composes his works and chooses his words mindful of a single effect, it becomes apparent that the connection between the words "hideous" and those nouns which express the emotions of Prince Prospero's followers when confronted with Death ("terror" "horror" "disgust") is no coincidence. "Hideous" incorporates meanings such as, "repulsive, revoltingly ugly, offensive to moral sensibilities and despicable." While "hideous" is a word to describe the fatal apparition "disgust" is the feeling it arouses in people. The network of "hideous" and "disgust" has only been preserved in the 1985 and 2002 translations. Death is "fearful," "sinister," "horrifying" and "ugly" in the other translations—but not "hideous."

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[11] "There arose at length from the whole company a buzz, or murmur, expressive of disapprobation and surprise—then, finally, of <u>terror, of horror, and of disgust</u>" (Poe, *The Portable Poe,* 285). "No pestilence had ever been so fatal, or so <u>hideous</u>" (280).

Another underlying network of signification is observed in "Hop-Frog". The king, as his cruelty descends to more and more unbearable levels, is referred to as "tyrant" and "monster" respectively. Thereby the narrator and, through him, the reader, empathize with the feelings of the dwarf towards the king. The network of king-tyrant-monster is preserved in the 1930s, 1955 and 2002 texts, but not in the text from 1991.

In conclusion, textual analysis of eight target texts exemplified above demonstrates that it is not so easy to identify a pattern or a formula for earlier versus later retranslations. Although this paper focused on two strategies only, it is still not possible to claim that "deforming tendencies" have only been observed in earlier translations but not in later translations. It is true that some of the earlier translations are not more than summaries but later translations also partially adopt these strategies and consequently move away from the author's style. For instance, "clarification" is observed to a degree even in the latest 2002 text. "Destruction of underlying networks of signification" is observed to a certain extent in the 1991 text.

Conclusion

The extratextual analysis of metatexts, paratexts and the social media reveals that Edgar Allan Poe became a reputable literary figure over a time span of ninety years. The textual analysis served to test the second part of the hypothesis, i.e. to find out whether Poe was translated more according to his own poetics as his fame grew in the target literary system. Textual analysis reveals that deforming tendencies are observed in earlier translations at great lengths (some of them were no more than a summary). However, later translations also adopted rationalization and clarification strategies to some extent.

Hence, it can be argued that the reputation of the author in the target system is not the sole factor, though it may have a role, in translating him/her according to his/her own poetics. This study hints at other factors which might be taken into consideration in future studies. These are: 1) the translators; and 2) the scholarly or commercial interests of the publishers.[12]

Two translators stand out among Poe's translators: Memet Fuat and Tomris Uyar. Memet Fuat is a very influential literary figure in the Turkish literary system. As examined in the "Prefaces and Footnotes" part of this paper, his preface differs from the earlier ones in terms of its focus on Poe's poetics. In this preface the author's tales are presented as the first examples of the modern short story in an attempt to import notions and concepts related to the short story. In this sense, Memet Fuat can be considered a "cultural agent" or a "self-appointed agent of change" in Toury's terms (151). Tomris Uyar is an acclaimed author and an experienced translator and her preface proves that she was more aware of Poe's poetics when she retranslated him.

Another factor is the scholarly versus commercial interests of the publishers and/or translators. An example to the scholarly agenda is İffet Evin's 1985 translation. We can oppose that project to Dost Körpe's more commercially conscious translation. When Dost Körpe

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[12] Also see Venuti (2004) for his analysis of Thomas Mann retranslations made with scholarly versus commercial interests of publishers.

translated Poe in 2002, the American author was a well-known figure in Turkey and the Turkish literary system already counted Gothic and horror fictions in its "inventory component." Körpe's translation, with its tendency of clarification, reveals an effort to make Poe's prose more intelligible, which may well be considered an attempt to reach out to more readers and fans of this genre; and thus it constitutes an example of a translation with commercial interests.

In conclusion, we should avoid generalizations in the study of retranslations. Each case might reveal patterns specific to itself, depending on various factors. This case study demonstrates that reputation of the author, the role of the translators and scholarly or commercial interests of the publishers, among other factors, might be prominent among the mix of circumstances determining how, when and why an author is translated on his/her own terms.

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