VRIJE UNIVERSITEIT BRUSSEL

Master Thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts in Linguistics and Literary Studies

Translating Homesickness in Nâzım Hikmet's Poems: A Chronotopical Reading of Homesickness in Literary Translation

Ilayda Buse DEMIRCI

0569990

Academic year 2020-2021

Promotor: Arvi Sepp

Jury: Philippe Humblé

Languages and Humanities

VRIJE UNIVERSITEIT BRUSSEL

RECEIPT MASTER THESIS

PERSONAL DETAILS:
Name + first name: DEMIRCI Ilayda Buse
Student ID: 0569990
Program: Linguistics and Literary Studies

Title Master thesis as mentioned on the submitted document:
Translating Homesickness in Nâzim Hikmet's Poems: A Chronotopical Reading of Homesickness in Literary Translation

Name: **Signature:**

Needs to be filled in by an employee of the Faculty secretariat:

The student has submitted his/her proposal on

Submission date: .....

Name recipient: .....

VRIJE UNIVERSITEIT BRUSSEL

DECLARATION OF ORIGINALITY

The signed declaration of originality is an integral component of the written work (e.g. bachelor or master thesis) submitted by the student.

With my signature I confirm that

- I am the sole author of the written work here enclosed[1];
- I have compiled the written work in my own words;
- I have not committed plagiarism as defined in article 118 of the Teaching and examination regula- tions of the VUB; of which the most common forms of plagiarism are (non-exhaustive list):
  - form 1: to copy paragraphs/sentences of other authors with a reference, but without the use of appropriate quotation marks when needed;
  - form 2: to copy paragraphs/sentences of other authors, whether literally or not, with- out any sources;
  - form 3: to refer to primary sources where both text and references, whether literally or not, are copied from a non-referenced secondary source;
  - form 4: to copy paragraphs/sentences of other authors, whether with a reference or not, with only minimal or misleading adaptions.
- I have referenced fully in the text and in the reference list any internet sources, published or un- published works from which I have quoted or drawn reference;
- I have indicated clearly all text from which I have quoted literally;
- I have documented all methods, data and processes truthfully;
- I have not manipulated any data;
- I have mentioned all persons and organisations who were significant facilitators of the work, thus all the work submitted for assessment is my own unaided work except where I have explicitly stated otherwise;
- this work nor part of it has been submitted for a degree to any other programme, university or institution;
- I am aware that the work will be screened for plagiarism;
- I will submit all original research material immediately at the Dean's office when it is requested;
- I am aware that it is my responsibility to check when I am called for a hearing and to be available during the hearing period;
- I am aware of the disciplinary sanctions in case of irregularities as described in article 118 of the Teaching and examination regulations of the VUB;
- the hard copy I have submitted is identical to the digital copy I uploaded on Turnitin.

Student's surname, first name: Demirci Mayda Buse **Date:** 18.05.2021

Signature:

[1] For papers written by groups the names of all authors are required. Their signatures collectively guarantee the entire content of the written paper.

VRIJE UNIVERSITEIT BRUSSEL

Consent form for publicising Master's thesis

Student: Demirci, İlayda Buse
Enrolment number: 0569990
Study programme: Multilingual Master in Linguistics and Literary Studies
Academic year: 2020-2021

Master's thesis
Title: Translating Homesickness in Nâzım Hikmet's Poems: A Chronotopical Reading of Homesickness in Literary Translation
Supervisor: Arvi Sepp

Any Master's thesis for which the student achieved a mark of 14/20 or more, and regarding which no non-disclosure agreement (NDA) was drawn up, can be incorporated at no charge in the Vubis catalogue of the central university library as long as the student has given their explicit consent.

In the context of the possibility of making their Master's thesis available free of charge, the student chooses one of the following options:

- ☒ OPEN ACCESS: worldwide access to the full text of the Master's thesis
- ☐ ONLY FROM THE CAMPUS: access to the full text of the Master's thesis is only possible from the VUB network
- ☐ EMBARGO FOLLOWED BY OPEN ACCESS: worldwide access to the full text of the Master's thesis only after a specific date, namely .....
- ☐ EMBARGO FOLLOWED BY ACCESS ONLY FROM THE CAMPUS: access to the full text of the Master's thesis only from the campus and only after a specific date, namely .....
- ☐ FULL TEXT NEVER ACCESSIBLE: no access to the full text of the Master's thesis
- ☐ NO PERMISSION to make accessible

The supervisor confirms acknowledgement of the intention of the student with relation to the making available of the Master's thesis in the Vubis catalogue of the central university library.
Date:
Signature of supervisor:

This document will be incorporated in the Master's thesis. Any student who fails to incorporate the form in their Master's thesis and/or fails to indicate a choice and/or has failed to sign the form and/or has failed to inform the supervisor will be deemed to have given no permission for publicising: in that event, the Master's thesis will only be archived and not accessible to the public.

Drawn up at Ghent, Belgium on 18/05/2021

Signature of student İlayda Buse Demirci

Acknowledgements

Many thanks to my supervisor, my professors, my classmates, and my friends and family who were and are there for me, despite the peculiar circumstances.

I would also like to offer my deepest gratitude to those who have touched my life, have shaped it, have sculptured it, and have given it new, unimaginable courses. I feel beyond lucky to have been able to meet such beautiful people.

But, especially annem; there exists no right words to describe you, but this line by Hikmet is as close as it can get:
sen memleketimsin.

Summary

Nâzım Hikmet (1902-1963) was a Turkish poet who is celebrated for his immense contribution to Turkish literature and has been translated into various languages. He spent his last twelve years in exile, which resulted in creating a wide corpus of poems on his homesickness. This research therefore aims to look at his homesickness in the translations of his poems into English. For that matter, homesickness in the writing of especially but not necessarily exiled poets and/or writers of other origins is examined in order to better understand Hikmet's homesickness, which is also studied in light of Bakhtin's theory of Chronotope. Four poems and their English translations are selected to serve as the corpus; namely, "Vasiyet", "Memed'e Son Mektubumdur", "Doktor Faust'un Evi", and "Yine Memleketim Üstüne Söylenmiştir" which are translated respectively as "Last Will and Testament", "Last Letter to My Son", "Faust's House", and "On My Country Again" by Mutlu Konuk Blasing and Randy Blasing. The source and target texts are examined on two main levels: on the textual level, the form and the content of the poems are examined and on the extra-textual level, the cultural elements, including homesickness, that are found in the source texts are studied and discussed regarding their place in the target texts and target culture. For the analysis of the translations, the four strategies which are introduced by James S. Holmes in the article titled "Forms of Verse Translation and the Translation of Verse Form", namely "mimetic form", "analogical form", "organic form or content-derivative", and "deviant form or extraneous form" are used. A comparison of the analyses of the target text poems is done to question how the choice of strategies had affected the translation and, more importantly, the translation of homesickness. It has proven that, compared to other forms of homesickness, Hikmet's homesickness is more 'personal' and intimate as he identifies it with his love and longing for his partners and himself with the objects addressed to his son. This macro-chronotope of homesickness in his poetry is furnished with the micro-chronotopes found within one poem but also scattered throughout his whole body of poetry such as the chronotope of Istanbul, his beloved city, and the chronotope of love. Together, they create both literally and metaphorically distant, sometimes fleeting, but always never-ending settings of separation. The analysis of the source and target texts has demonstrated that although a content-derivative approach to the translation of his poems and homesickness is used, which is mostly suitable in rendering Hikmet's poems and homesickness therein, such approach may cause shifts and losses in the reading and emphasis of homesickness and, in general, cultural elements. It is also understood from the analysis of the source and target texts that the translation of one single word can have significant effects on the understanding of the

poet's message by the target reader, especially with regard to providing the right context of the source language and culture. Further research on Hikmet's homesickness or, in general, cultural elements in his poems might yield more precise results regarding the importance of the strategies of the translation of his poems or essentially of poetry translation. Another promising research area can be found in the chronotopical reading of Hikmet's homesickness or his poetry in the main as there exists no such analysis but, as hopefully proven, his poetry is highly suitable for such analysis given that it is rich with narratological elements.

Abstract

Nâzım Hikmet (1902-1963) was an exiled Turkish poet who is celebrated for his immense contribution to Turkish literature and has been translated into various languages. In this research, Hikmet's homesickness is studied in light of Bakhtin's Theory of Chronotope. Other forms of representation of homesickness in the writing of poets and/or writers of other origins is examined in order to better understand and situate Hikmet's homesickness. A selection of the English translations of his poems on homesickness is analysed mostly in regard to strategies of poetry translation introduced by James S. Holmes in the article "Forms of Verse Translation and the Translation of Verse Form" to examine how his homesickness is rendered.

Keywords: Nâzım Hikmet, homesickness, poetry translation, chronotope, chronotope of homesickness, strategies of poetry translation

Table of Contents

1. Introduction

This research focuses on the translation of poetry, especially with regard to the way of conveying a feeling. More specifically, it looks at the feeling of homesickness in the poems of Turkish poet Nâzım Hikmet (1902-1963) and how this feeling is translated into the English language. Ergil draws attention to his importance for the field of Translation Studies for three reasons:

> a) Hikmet is the Turkish poet whose poems have been translated into English the most,
>
> b) He is the only Turkish poet whose poems have been translated into more than 50 languages,
>
> c) With the declaration of UNESCO as "The Year of Cultural Heritage" and celebration of Hikmet's centennial by UNESCO, Hikmet's translated poetry reached its culmination in 2002 when four books of the translations of his poetry into English were published (2005: 1).

Although his importance for Translation Studies is evident and undeniable, I have found little research on translation of his works and that is one of the reasons why he is chosen for this research. Further proof of Hikmet's suitability for the research can be found in the fact that he spent his last twelve years in exile that resulted in creating a wide corpus of poems on his homesickness. Although Hikmet is presumably the most well-known Turkish poet, and although there exist theses and articles on his poetry, his plays, and his other literary works of art, there seems to be limited research done on the translations of his works. Furthermore, the existing criticism (e.g., Uysal Gliniecki (2020) and İşi (2017)) focusses mainly on his acclaimed epic novel in verse *Memleketimden İnsan Manzaraları* (2005). Similarly, although his exile and homesickness are rather well-examined and documented, this feeling of homesickness in translations of his works has, to my knowledge, never been examined. Therefore, this research aims to make a valuable contribution to both Literary and Translation Studies by exploring homesickness in translation.

Four poems and their English translations are selected to serve as the corpus; namely, "Vasiyet", "Memed'e Son Mektubumdur", "Doktor Faust'un Evi", and "Yine Memleketim Üstüne Söylenmiştir" (Hikmet 2008: 1517-18, 1548-51, 1596-97, 1639) which are translated respectively as "Last Will and Testament", "Last Letter to My Son", "Faust's House", and "On My Country Again" by Mutlu Konuk Blasing and Randy Blasing (Blasing and Konuk 2002: 156-57, 166-69, 181-82, 224). The reason for this choice of corpus lies behind the fact that, aside from that they were written during his years in exile, they contain and reflect his

homesickness: “Last Letter to My Son” is addressing his son, Memet, for whom he was longing and through his longing, as it is argued in this research, his homesickness is reflected; another poem is self-evident as it is titled “On My Country Again”; “Last Will and Testament” showcases his love for his homeland and bears elements that reflects his leftist political views, which results from his love for his land; and “Faust’s House” reflects his longing for his beloved city Istanbul as the subject of homesickness.

The translators, Randy Blasing and Mutlu Konuk Blasing, are devoted translators of Hikmet’s work into English, having translated numerous volumes of his poetry, including the translation of his renowned *Memleketimden İnsan Manzaraları* (2005) as *Human Landscapes from My Country* (2008).

The poems in Turkish and in English are analysed on two main levels: on the textual level, the form (aspects as rhythm, rhyme, consonance, and assonance etc.) and the content (aspects as metaphor, simile, personification, and metonymy etc.) of the source and target poems are examined and compared with one another and on the extra-textual level, the cultural elements and especially his homesickness that are found in the source texts are studied and discussed regarding their place in the target texts and target culture. For the analysis of the translations, the four strategies which are introduced by James S. Holmes in the article titled “Forms of Verse Translation and the Translation of Verse Form” (1970) and identified as “mimetic form”, “analogical form”, “organic form or content-derivative”, and “deviant form or extraneous form” are used. A comparison of the analyses of the target text poems is done to question how the choice of strategies had affected the translation. As this research aims to look at the translation of homesickness in Hikmet’s poetry, looking at homesickness and its representation and portrayal in the works of poets of other origins is found necessary to situate and better understand Hikmet’s homesickness, which is separately studied in light of Bakhtin’s theory of Chronotope (1981).

1.1. Nâzım Hikmet and His Life

Nâzım Hikmet Ran, born Mehmet Nâzım in 1902[2] in Thessaloniki, then the Ottoman Empire, was a poet, novelist, and playwright; and is considered as one of the greatest figures of Turkish literature, acclaimed as the first modern Turkish poet. He came from a distinguished, cosmopolitan family, and thanks to this rich environment he found himself in, he grew up being exposed to literature, arts, and politics. While growing up in Istanbul, he was introduced to

[2] Although his actual date of birth is 1901, both on official papers and according to his poem “Autobiography” (Blasing and Konuk 2002: 259-60), 1902 is the date that is generally accepted.

poetry at an early age, especially through his grandfather Mehmed Nâzım Pasha's and his mother Ayşe Celile's social circle. After attending a primary school in Istanbul, he entered Galatasaray High School and started learning French, following in his father's footsteps. However, when his grandfather retired and the family's financial situation deteriorated in 1913, he was transferred to another public school. This was also the year he wrote, only at the age of eleven, his first poem "Feryad-ı Vatan" (Hikmet 2008: 1873), which reflected the political unrest within his homeland, as well as the international scene at that time, foreshadowing World War I. The patriotic reflections in the poems he wrote had an impact on his life: upon reading one of his poems, titled "Bir Bahriyelinin Ağzından" (Hikmet 2008: 1873), the aspiring poet evoked the interest of his father's friend, the Minster of the Navy, who convinced the family to enrol young Nâzım, aged fifteen, in the Naval School in Heybeliada. In the meantime, he kept writing poetry and had the opportunity to publish them in literary magazines. "Meanwhile, [Hikmet] was becoming more and more productive as a poet. Published in the September 1918 issue of *Yeni Mecmua*, with the penname of Mehmet Nâzım, 'Hala Servilerde Ağlıyorlar mı?' is the poet's first [published] poem" (Göksu and Timms 2011: 43, my translation). He gradually began to appear in various literary journals and magazines, for example in his friend Vâ-Nû's journal named *Kitap*.

When he was nineteen years old, he went to Anatolia, at the beginning of 1921, the year he was dismissed from the naval army, with the same friend Vâ-Nû and two other aspiring poets to join the Turkish War of Independence (1919-1923), mostly referred to as *Milli Mücadele* in Turkish. Through friends and colleagues in Anatolia, they were introduced to Marxism. It was also there that they had the chance to be introduced to Mustafa Kemal Atatürk as young poets, who "suggested to write telic poems" (Nureddin qtd. in Göksu and Timms 2011: 53, my translation). Although the two were hoping to be sent to the front, they were sent to a city named Bolu assigned as teachers where they decided to embark on a journey for Moscow through Batumi.

They were to enrol there at the newly founded Communist University of the Toilers of the East (KUTV). The time Hikmet spent there in the Soviet Moscow influenced his whole literary and artistic career. The style he first made use of left its way to newer, richer styles. Although his first poems were written in syllabic verse, he started to write in free verse, after being influenced by Russian poets, especially Mayakovsky. The content of his works also started to become diverse. "The working class, their language, condition and the struggle for their liberation became a central theme of his poetry, which reflected both urban and folk sources" (Mignon 2002: 87). While in Moscow, Hikmet met people from all over the world,

including Emi Siao, a Chinese student whom he would write as Si-Ya-U. Siao would later become one of the leading figures of communist China and a recognised poet. Hikmet's fellow students also included an Indian named Benerci. After these two, Hikmet named and wrote two of his narrative poetry, "Jokond ile Si-Ya-U" (Hikmet 2008: 75-109) and "Benerci Niçin Kendini Öldürdü?" (Hikmet 2008: 145-164). Along with poetry, Hikmet started to write plays that were staged in Moscow, and he developed a "new type of political theatre, inspired not only by Mayakovsky's experimental poetry but also by Meyerhold's avant-garde theatre" (Göksu and Timms 2011: 80, my translation).

Upon Lenin's death and a call from the Communist Party of Turkey, Hikmet returned at the end of 1924 to a newly founded country, the Republic of Turkey. However, he was not content with the situation he found Turkey in: people were still poor, there was a gap between social classes (Leontiç 2012; Göksu and Timms 2011: 89-91, my translation). Thus, he started to write poems and articles for a journal called *Aydınlık*, often criticising the situation, the writers, and intellectuals and advising them to write about Turkish folk heroes instead of Western ones, and the problems of current folk instead of love poems (Göksu and Timms 2011: 95, my translation). He was also "the first poet to introduce the modern language of politics into Turkish poetry" (Göksu and Timms 2011: 95, my translation) and the content of a fusion of revolutionary themes and folklore elements was exhibited in a 'wavy' form constructed through irregular, indented lines.

However, following political unrest, *Aydınlık* was banned, and the people associated with it were arrested. Hikmet, though in absentia, was also tried and sentenced to 15 years in prison. In the autumn of the year 1925, he fled to the Soviet Union and escaped getting arrested (Göksu and Timms 2011: 97-98).

During this period, Hikmet got back to work in Moscow to develop a new style of political theatre. Within a few months, the young theatre director Muhsin Ertuğrul, a like-minded friend, joined him. Ertuğrul is now considered the founder and the father of modern Turkish theatre. Hikmet introduced Ertuğrul to prominent directors such as Stanislavski, Meyerhold, and Tretyakov. Upon a law granting amnesty in 1928, he wanted to return to Turkey, but when he crossed the border, he was arrested. He gained his freedom with the help of countless articles written by many of his friends and intellectuals. In 1929, he started working in the magazine *Resimli Ay* and published his new poems and articles in this magazine (Leontiç 2012).

Hikmet's first book of collected poems, titled *Güneşi İçenlerin Türküsü*, was published in Baku in 1928, just before he left the Soviet Union. A year later, in 1929, *835 Satır* (Hikmet

2008: 23-74) was published in Turkey, "which was a collection that included most of his poems, inspired by futurist techniques" (Mignon 2002: 87). This was his first book published with newly established Latin alphabet of the Republic of Turkey, and it attracted much interest, was highly praised, and was pointed to as the work announcing a new style of poetry (Göksu and Timms 2011: 110-120). It was during this period in Istanbul that he met Piraye, who "in the future, thanks to the love poems that [Hikmet] would send from prison, would become one of the symbols of Turkish literature" (Göksu and Timms 2011: 141, my translation).

The years between 1929-1933 was the longest period Hikmet spent in Turkey as a free man. Because of his newly published book *Gece Gelen Telgraf* (Hikmet 2008: 343-397), he was accused of provoking the public against the regime and of making communist propaganda and arrested again in March 1933. Although he was sentenced to a four-year prison sentence, he was released in 1935 after serving one and a half years, benefiting from the amnesty law issued due to the 10th anniversary of the Republic (Göksu and Timms 2011: 150-154). Nâzım Hikmet and Piraye married five months after his release. In the meantime, he was publishing articles under the pseudonym *Orhan Selim* in magazines and newspapers such as *Akşam* and *Tan*. During this period, he mostly focused on writing books, translated some novels published in newspapers from Russian into Turkish, and worked in film studios.

However, Hikmet was arrested again in 1938. This time, he was accused of being in contact with the students of the Military Academy and of inciting the military to revolt. Although he was sentenced to a total of 35 years in prison at first, this period was reduced to 28 years and four months (Leontiç 2012). Hikmet spent 13 years of his twenty-eight-year sentence in prisons of Istanbul, Çankırı and Bursa. In other words, he spent a quarter of his life in prison. Although his works were forbidden by the Turkish Government and he could not publish any of his new works in book form, these years were the years he was most productive: he translated several works, including *Savaş ve Barış* (2019) (War and Peace) of Tolstoy, entrusted by the Minister of Education of the time, Hasan Âli Yücel, engaged himself with painting, and kept writing poems. It was during this period that he started his most acclaimed work, *Memleketimden İnsan Manzaraları* (2005), which "confirmed him as the major Turkish poet who had grasped and synthesised the essence of *divan* and folk literature and managed to blend them with the tenets of socialist realism in order to reflect even the most prosaic elements of Anatolian and Turkish reality" (Mignon 2002: 88). He also took on teaching other prisoners French, literary criticism, painting, and such. One of these students became the famous writer Orhan Kemal, another, İbrahim Balaban, became a famous painter. It was also during these years that he found himself in the middle of a love triangle; upon the visits of his cousin

Münevver Andaç, who would later become the translator of his works into French, they started a relationship and Hikmet and Piraye split.

While Nâzım Hikmet was in prison, his relatives and friends were making great efforts to get him out. Intensive campaigns were organised especially in the years 1949-1950 to save him. National and international intellectuals and writers, Turkish and international democrats, international democratic organizations, politicians, and many more participated in these campaigns:

> Apart from the well-known intellectuals such as Jean Paul Sartre, Simone de Beauvoir, Jacques Prévert, Albert Camus, Raymond Queneau, also writers from the former Yugoslavia, especially Oskar Daviço, participated in protests. This campaign reached its peak in 1950 in Turkey. (Leontiç 2012, my translation)

Hikmet, despite his health problems, started a hunger strike in this period. Upon this, many Turkish intellectuals, thinkers, writers, and artists demanded the poet to end the hunger strike, and the Grand National Assembly to enact an amnesty law (Leontiç 2012). He ended his strike on its eighteenth day (Leontiç 2012). In the meantime, a new party had won the general elections. When the new parliament was established, a new amnesty law was issued and Hikmet gained his freedom on 15 July 1950. At the World Peace Congress in Warsaw in November 1950, he was awarded a peace prize along with Pablo Picasso, Paul Robeson, Wanda Jakubowska, and Pablo Neruda. Since it was almost impossible for him to attend personally, Neruda accepted his prize.

After his release from prison, he tried to settle in Istanbul, with Münevver Andaç always beside him, by renting a house and looking for a job and then starting working, and they had a son, who they named Memet. However, because of the constant police tailing, political pressure, and the fact that, despite his health problems, he would be conscripted, he had to leave Turkey, not being able to return ever again. He left his homeland by sea on a morning in June 1951 and went to Moscow through Romania, where he was warmly welcomed:

> Now there was an opportunity for the Soviets to honour a writer who […] found freedom in Moscow. As a devoted communist who spoke Russian, educated in Moscow in the heyday of Leninism, was arrested many times for his beliefs […], Hikmet's references were flawless. It was also an advantage that he came from a Muslim Third World country. (Göksu and Timms 2011: 321-2, my translation)

After he was deprived of his Turkish nationality in 1951, he acquired Polish citizenship, taking the last name of his grandfather of Polish descent, Borzęcki. For the rest of his life, he mostly lived in Moscow of the Soviet Union. During his years abroad, he travelled around the world and visited numerous countries such as Bulgaria, Hungary, France, Cuba, and Egypt, participating in anti-war and anti-imperialist actions and congresses as a member of World Peace Council. Through these congresses and his travels, he met distinguished socialist intellectuals, including Anna Seghers, Pablo Neruda, Louis Aragon, and Jean-Paul Sartre. Though he kept himself busy with advocating for peace, with writing poems, and with mostly engaging himself with theatre and film in Moscow, he yearned for his wife, his son Memet, and probably above all, his homeland. In 1955, he met his future-wife Vera Tulyakova, with whom he was madly in love. Although he helped Münevver Andaç and their son Memet to reach Europe, to Warsaw, in 1960, he stayed with Tulyakova in Moscow where he died on 3 June 1963.

1.2. His Oeuvre

Nâzım Hikmet was a highly prolific artist, begetting numerous works, such as poems, plays, novels, short stories, movie scripts. There are 21 poetry collections of him published, 12 before his death and 9 after, among which are *Taranta Babu'ya Mektuplar* (Hikmet 2008: 431-468) (translated into English as *Letters to Taranta-Babu* by Randy Blasing and Mutlu Konuk in 2013), *Simavne Kadısı Oğlu Şeyh Bedreddin Destanı* (Hikmet 2008: 473-525) (translated into English as *The Epic of Sheik Bedreddin* by Randy Blasing and Mutlu Konuk in 1977), *Kurtuluş Savaşı Destanı* (now mostly published as *Kuvâyi Milliye*) (Hikmet 2008: 527-613), and *Memleketimden İnsan Manzaraları* (2005) (first published as five volumes throughout 1966-1967) (translated into English as *Human Landscapes From My Country* by Randy Blasing and Mutlu Konuk in 2002). Some of his poems are also translated into English as collection of selected poems, such as *Selected Poems / Nâzim Hikmet* (1967), translated by Taner Baybars; *Poems of Nazim Hikmet*, translated by Randy Blasing and Mutlu Konuk (2002); *Beyond the walls: selected poems* (2002), translated by Ruth Christie, Richard McKane, Talât Sait Halman. His plays include *İvan İvanoviç Var mıydı, Yok muydu?* (2017), written in Moscow in 1954; *Yusuf ile Menofis* (2017), *Ferhad ile Şirin* (2018), which was also staged as a ballet in 1961 at Kirov Ballet (now known as Mariinsky Ballet). One of his novels, *Yaşamak Güzel Şey Be Kardeşim* (2002), is translated into English as *Life's Good, Brother* by Mutlu Konuk Blasing in 2013. He directed films and wrote various scripts, including *Karım Beni Aldatırsa* (1933), *Güneşe Doğru (*1937), and *Cici Berber* (1933). His letters, which were addressed especially to

Piraye, but also to his stepson from Piraye, named Memet Fuat, and to novelist Kemal Tahir while he was serving time in prison, are also published as separate books. He wrote only and exclusively in Turkish, and he contributed to Turkish literature not only with his wide range of works but also with works he translated, such as *La Fontaine'den Masallar* (2018) and *Savaş ve Barış* (2019) of Tolstoy.

2. State-of-the-Art

The existing research on Hikmet can be considered quite extensive, which is not surprising considering his importance for Turkish literature and his international recognition. Aside from the biographic works on him, there exist, for example, theses on his plays and on his identity as a playwright. His identity as a playwright is a topic that is examined in Karacabey's master's thesis (1995). Aydemir (2015) sets out to compare the loves of the Medea character in *Medea* by Euripides and the Mehmene Banu character in *Ferhad ile Şirin* by Hikmet in her thesis, whereas Atakul (2019) looks into the effect of political theatre on Hikmet's plays in his thesis.

Since Hikmet is known for his affiliation with Communism, it is not unexpected that his works are researched within a political framework, as it can be seen with Atakul's research. Another example of the political repercussions in his works, more specifically in his poetry, is Çam's thesis (2011) on the future realisation in the poetries of Mehmet Akif, Tevfik Fikret, and, of course, Nâzım Hikmet. She analyses Hikmet's poems by linking his partaking in Marxism, and Communism and his association with socialist realism and shows how this affiliation functions in order to create and inspire a future.

Hikmet and his poetry are also known for the cultural, sometimes even national elements, which is the main topic of Koçak's thesis (2017) as he looks into the folklore elements in Hikmet's poems. Setting out from a detailed examination of Hikmet's poetry, he provides an exhaustive list of folklore elements that are present in all of Hikmet's poems. This extensive work can be particularly interesting if further research on the function of these cultural and national elements in his poems is carried out. In that sense, a chronotopical reading, for example, can be done to determine the contribution of these elements to the storytelling of his poetry as there are examples of folk architecture or famous local, urban, and national artefacts or folk transportation vehicles.

Halman (1969) provides an overview of his poetry, showing the place of it in his life, while focusing on his identity as an "iconoclast". It is therefore not surprising to see that Akdik's thesis (2011), of which Halman acted as the supervisor, sets out from Hikmet's "rather negative attitude" prior to *Şeyh Bedreddin Destanı* towards folk literature and, stating that "*Şeyh Bedreddin Destanı* and *Kuvâyi Milliye* are among the earliest of Nâzım Hikmet's works to reveal his later drift towards folk literature" (2011: vi), goes on to explore the transformation of folk literature.

His poetry has been examined within the framework of other various theses and articles. In the framework of modern Turkish love poetry, Mignon explores Hikmet's love poems in his PhD thesis (2002), while Farrington Stockwell examines Hikmet's effect on and afterlife in Turkish and Turkish-German Literature in her PhD thesis (2017).

Ekşi Altay (2007) looks into "the image of Paris" in the poems of Nâzım Hikmet and Atilla İlhan and presents a description of Paris and its usage in Hikmet's poems. Although she does not make use of Bakhtin nor his theory of chronotope (1981), a possible chronotopical reading of Paris in Hikmet's poems can be proven to be fruitful in further research thanks to the extensive illustrations of time and space regarding Paris in his poems, especially in the latest ones. In her research, Ekşi Altay (2007) provides a detailed documentation of, for example, the usage of tenses and the usage of interior or exterior scenes, which makes the research suitable for a chronotopical reading. She explains in her research that despite the recurring image of Paris in his poems, he does not make an exhaustive use of it (Ekşi Altay 2007: 34) and that this image is used only to help convey and furnish the main 'story' that is being told (Ekşi Altay 2007: 69), which, thus, does not render Paris as an exclusive image but as a supportive element to, among other things, his "homesickness" (Ekşi Altay 2007: 7, 18, 30, 80).

Hikmet's exile, and thus homesickness, is a topic that is rather well-studied. Dündar's motive to uncover Hikmet's not yet thoroughly studied years in exile (2007: 8) was the starting point of the documentary he presented. Ataöv's book, which includes his memoirs regarding Hikmet and documentary-like information on Hikmet (2010) can be seen as a consequence of the initiative aiming to shed light on his exile years and homesickness. A valuable contribution regarding the study of Hikmet's homesickness and the study of his poetry is the work of Ersungur titled *Nâzım Hikmet'in Şiirlerinde Ülke Sevgisi ve Özlemi* (2009), which documents his love for his country and homesickness in his poems. Another likewise work is the master's thesis of Ekşi (2015), where she studies Hikmet's homesickness in his works in comparison to that of Bertolt Brecht. Bayrak Akyıldız, on the other hand, examines Hikmet's poems written during his exile years "in terms of identity projection and the role of language in this" (2015). These three works show that there exists a broader and promising research area regarding his homesickness since, although it is studied, it has not fully been explored within a framework or from various points of studies.

Hikmet as a translator is also a topic that has been looked into; Demiral's master's thesis can be given as an example of his translatorship in the framework of "de la traduisibilité des fables" (2012).

Although such works and many more shed light on various topics on and around Hikmet, I have found limited research done on the translations of his works, and the existing criticism focusses mainly on his acclaimed epic poem *Memleketimden İnsan Manzaraları* (2005) and its translation as *Human Landscapes from My Country* (Blasing and Konuk 2002), for example that of Uysal Gliniecki (2020) and of İşi (2017), with some exceptions such as Uluşahin's article on the French translation of his poem "Yaşamaya Dair" (2017). On the other hand, even though Hikmet's exile, homesickness, and the repercussions thereof in his poems are rather well-studied, his homesickness in translation appears to be a topic that has yet to be discovered. For that reason, this research, as already explained, aims to fill that gap by looking at his homesickness in translation.

3. Theoretical and Methodological Framework

In order to examine Hikmet's homesickness in translation, literature on poetry translation should be studied, as well as his homesickness in his poetry and homesickness in the writing of mostly but not necessarily exiled poets and/or writers of other origins. In this section, an overview of poetry translation and its strategies are documented and homesickness in literature, with a special focus on Hikmet's homesickness and its analysis as a chronotope, is examined.

3.1. Poetry Translation

Translation of poetry is and seems to remain one of the most debated and discussed topics between the scholars of Translation Studies. Much has been said on the untranslatability of poetry, more so than on translatability and translation of poetry, since translation was given a secondary place in regard to the source text and it was tested whether the translation was the 'equivalent' of the original (for example, Tellioğlu (2018: 195) names J. C. Catford, F. Güttinger, Eugene Nida, Anton Popoviç, Otto Kade, and Werner Koller). This notion of untranslatability finds its argument in two aspects of poetic discourse which cannot be separated from one another and cause 'problems' when translating: one being the 'sound' of the poem, the other the 'meaning', as outlined also by Tellioğlu (2018: 193-194). Similarly, gathering these two aspects into a general aspect of poetic discourse, Altay (2001) introduces six literary devices, namely "deviation", "repetition", "pun", "use of proper names", "understatements", and "rhythm and metre", that cause losses in the process of poetry translation and that thus make poetry untranslatable. Tellioğlu disapproves of the notion of untranslatability (2018: 196), Bassnett (1998: 57) also objects the impossibility of poetry translation by stating "[a] good deal of the fault lies with post-Romanticism, with its vague ideas about poets beings set apart from other people, divinely inspired and often motivated by a death wish"; and it can be said that the then-overlooked cultural aspect of translation, as pointed out by Bengi (1992: 102), has more recently been looked into, denouncing this restrictive linguistic view on translation. Thus, scholars have since been exploring various factors involving literary translation, and more specifically, translation of poetry; and the notion of untranslatability appears to have been evolved into 'restrictions' of translation, especially of poetry (title of Bengi's article can be seen as an example of this, *kısıtlamalar* meaning restrictions in Turkish).

However, many of the scholarly works reflecting on the limitations, or 'restrictions', and problems of translation of poetry, as Bassnett (2002: 86) points out, are either comparative

studies of different translations of a given work or self-reflective translators recounting how they tackle problems. She continues; "[r]arely do studies of poetry and translation try to discuss methodological problems from a non-empirical position, and yet it is precisely that type of study that is most valuable and most needed" (2002: 86). Then she gives the example of André Lefevere and seven strategies that he outlines in his book *Translating Poetry: Seven Strategies and a Blueprint* (1975), namely being "phonemic translation", "literal translation", "metrical translation", "poetry into prose", "rhymed translation", "blank verse translation", and "interpretation" (2002: 87). She summarises Lefevere's strategies as follows:

1) "phonemic translation" is the type of translation which "attempts to reproduce the [source language] sound in the [target language] while at the same time producing an acceptable paraphrase of the sense",
2) "literal translation" is the type of strategy "where the emphasis on word-for-word translation distorts the sense and the syntax of the original",
3) in "metrical translation", "the dominant criterion is the reproduction of the [source language] metre",
4) "poetry into prose" is where "distortion of the sense, communicative value and syntax of the [source language] text results from this method, although not to the same extent as with the literal or metrical types of translation",
5) "rhymed translation" is "where translator 'enters into a double bondage' of metre and rhyme",
6) in "blank verse translation", "the restrictions imposed on the translator by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted",
7) "interpretation" is where the cases of "versions" or "imitations" of the poem are seen. (2002: 87)

These strategies seem to focus more on the verse translation and its problems than to look also at the content of poetry. Similarly, Kosters mentions Raffel's four poetry translation strategies:

> "formal translation", which is targeted for scientific use, "interpretative translation", which is intended for the public interested in literary translation, "expansive (or free translation)", which is intended for "those who usually prefer to read something,

> anything new, rather than anything old" and "imitative translation", which is "barely a translation at all". (Raffel qtd. in Kosters 2019: 176, my translation)

Strategies suggested by Raffel serve to answer the question of "for who am I translating this?" (Kosters 2019: 176, my translation).

Kochol also introduces three strategies of poetry translation: a "rhythmic copy of the original", which can be termed as "identity", "adequate rhythmic substitution", which can be designated "substation", and "inadequate rhythmic substitution", which can be called "inadequacy" (1970: 107). Additionally, he remarks that a fourth strategy, which he identifies as an extreme case of inadequate substitution, is seen to occur "when verse is translated by prose and the verse rhythm is replaced by a non-metrical linguistic rhythm" (1970: 107). These strategies focus more on the rhythm and its translation.

Aside from these scholars, Holmes (1970) introduces the four strategies that are already mentioned above, namely "mimetic form", "analogical form", "organic form" or "content-derivative", and "deviant form" or "extraneous form". Similar to Kochol's extreme case of inadequate substitution, he also mentions a possible fifth strategy in which the poem is rendered in prose and, suggesting looking at the strategies which choose to "render poetry as poetry", he excludes this strategy out of his analysis (Holmes 1970: 94-95). While explaining the mimetic form, he likens the translator who uses this strategy to a dancer:

> [M]uch as one dancer may perform a pattern of steps closely resembling another's, yet always somehow different, because the two dancers are different, in the same way the translator taking this [strategy] will imitate the form of the original as best as he can. (Holmes 1970: 95)

Therefore, this is a strategy where the form of the source text is preserved, or tried to be preserved, "to the exclusion of all other considerations" (Holmes 1970: 95). Another "form-derivative" approach to poetry translation is analogical form, where a parallel function of the function of the poem's form within its poetic tradition is aimed to be achieved, for example, Iliad being an epic, "its translation should be in a verse form appropriate to the epic" (Holmes 1970: 95). The difference between the two lies in their effects: "[t]he effect of the analogical form is to bring the original poem within the native tradition, to 'naturalize' it" (Holmes 1970: 97) whereas the mimetic form "tends to have the effect of reemphasizing, by its strangeness, the strangeness which for the target language reader is inherent in the semantic message of the

original poem" (Holmes 1970: 97). It would be safe to say that the difference is the difference that has much been debated in translation and Translation Studies and what Venuti eventually introduced as "domestication" and "foreignization" in his book *The Translator's Invisibility: A History of Translation* (1995).

Today, Holmes argues, translators prefer "content-derivative" approaches to poetry of translation and, thus, translators do not "take the form of the original as [their] starting point, fitting the content into a mimetic or analogical form as best as [they] can" (Holmes 1970: 96). Instead, they "start from the semantic material, allowing it to take its own unique poetic shape as the translation develops" (Holmes 1970: 96). He suggests that this strategy is the strategy which looks at "poetry as a whole: since form and content are inseparable, […] it is impossible to find any predetermined extrinsic form into which a poem can be poured in translation" (Holmes 1970: 98). Thus, according to him, "the only solution is to allow a new intrinsic form to develop from the inward workings of the text itself" (Holmes 1970: 98).

Finally, the deviant or extraneous form is where the translator "casts the [translation] into a from that is in no way implicit in either the from or the content of the original" poem (Holmes 1970: 97), which can be comparable to "interpretation" of the strategies outlined by Lefevere or to Raffel's "imitative translation".

3.2. Homesickness

As the focus of this research is to look at the translation of homesickness in Hikmet's poems, it is imperative to analyse his homesickness more closely. For that aim, the representation of this feeling in his poems is examined, and to make it more tangible, thus, easier to pin down in translation, Bakhtin's theory of Chronotope is used (1981). Moreover, the representation of home and homesickness in other literatures is also explored to better understand and situate Hikmet's homesickness.

3.2.1. Nâzım Hikmet and His Homesickness as a Chronotope

As already stated, Hikmet spent his last twelve years in exile, as a result of which he yielded numerous poems reflecting his homesickness. Although he had to leave Turkey due to the reasons explained briefly above, he loved his country deeply before and during his exile years. It is evident that he suffered from homesickness due to his love for his country; thus, his homesickness can be understood by looking at not only the years he spent away from Turkey as an exile, but also at the period before. Hikmet's earliest poems also reflect on the country, its beauty, its people, and its troubles; essentially on his love for his country, however, he came

to know what being away or being kept away from the land is before being literally an exile, given that he was imprisoned and went to live abroad even before serving time in jail. Although his homesickness during his years in exile, or his 'real' homesickness, as it were, is the point at issue of this research, it might be beneficial to look concisely at his love for his homeland in order to better understand the 'real' homesickness. Arguing that it is important to examine the years before his exile in order to position and define his homesickness, Ersungur follows a similar, but more detailed path in his extensive work on Hikmet's love for and homesickness of the country existent in his poems (2009). His love for his country is salient, for example, in the poem written at the prison of Istanbul in 1939:

> I love my country:
> I've swung on its plane trees,
> I've slept in its prisons.
> Nothing lifts my spirits like its songs and tobacco.
>
> (Blasing and Konuk 2002: 82)

Not only the products as tobacco of his country but also even its prisons can be a source of happiness for the poet. However, it can be argued that he especially loves its landscape and folklore, and more importantly he cares for its people, both its great intellectuals and common people, as he describes his country as the poem continues:

> My country:
> Bedrettin, Sinan, Yunus Emré, and Sakarya,
> lead domes and factory chimneys—
> it's all the work of my people, whose drooping mustaches
> hide their smiles
> even from themselves.
>
> My country:
> so big
> it seems endless.
> Edirné, Izmir, Ulukishla, Marash, Trabzon, Erzurum.
> All I know of the Erzurum plateau are its songs,
> and I'm ashamed to say

I never crossed the Tauruses
to visit the cotton pickers
in the south. (Blasing and Konuk 2002: 82)

He is fond of his country through and through, not only its positive aspects but also its shortcomings, as he finishes the poem in such fashion:

and then my people,
ready to embrace
with the wide-eyed joy of children
anything modern, beautiful, and good—
my honest, hard-working, brave people,
half full, half hungry,
half slaves… (Blasing and Konuk 2002: 83)

Another poem he wrote in prison in Ankara titled "Letters from a Man in Solitary" is more relevant as it reflects the homesickness he felt even before being exiled:

Trees may grow in the yard,
but I'm not allowed
to see the sky overhead…
[…]
Or maybe it's
this barred window,
this earthen jug,
these four walls,
which for months have kept me from hearing
another human voice.
(Blasing and Konuk 2002: 74-75)

Thus, it is apparent that he suffered from homesickness already in prison, as he always cherished his country.

As the main aim of this research is to examine his homesickness during his exile in his poetry and its translation, it is wiser to look at his later poems and to depict his homesickness

as a chronotope to make it easier to analyse its translation. Although Bakhtin's chronotope (1981) is mostly known for its contribution for narratology and especially the study of prose narrative since prose is full of 'temporal' and 'spatial' indicators, it should not mean that it would not suffice to analyse poetry as "[i]n the centrifugal environment of non-narrative poetry, chronotopes flicker and flow in a series of hints, glimpses, dissolves, defining consciousness, world and values via evanescence rather than stability" (Ladin 2010: 133). Considering that Hikmet's poetry is not non-narrative, on the contrary, is full of with almost all the elements of narration such as characters, places, events and much more, it should not be difficult to detect those 'hints' which point to the chronotope of homesickness.

For that matter, for example, the poem titled "The Mailman" from 1954 contains those hints. The first lines of the poem in which he declares "I've been a poet / which is a kind of mailman" (Blasing and Konuk 2002: 160) read as follows:

> Whether at dawn or in the middle of the night,
> I've carried people news
> —of other people, the world, and my country,
> of trees, the birds and the beasts—
> in the bag of my heart. (Blasing and Konuk 2002: 160)

Since the poem unfolds and introduces a scene beginning from the first line, first glimpse of a chronotope is presented with "at dawn or in the middle of the night". Providing a sense of space and time, this phrase functions as an opening of what is yet to be filled with other phrases' contributions to the whole picture. With the present perfect tense of "I've carried", the temporality is enriched as it suggests an event that has begun in the past and continues to the present time. These first two lines are cyclical by nature as one dawn comes after another each day, every night has a 'middle', and present perfect tense used here refers to an action that is repeated, which gives the impression that the poet is essentially there, and arguably stuck. The following lines furnish the spatiality and define this 'there', especially the words "the world" and "my country" add a definitive sense of place. Of course, "my country" is of great importance here since it once again carries and reflects the poet's love and concern for his country as it is exclusively mentioned and not included in the comprehensive word "world". These three places, which are organically strung together in an idyllic way, are what he carries "in the bag of [his] heart". That very phrase, "in the bag of my heart" adds to the spatiality, completing the picture for this excerpt. Thus, the action of carrying is realised through the large

and expansive idyllic chronotope of his country, the locus of his homesickness. A few lines down more elements that contribute to the chronotope is provided:

> Here, I'm driving a dogsled
> over ice,
> canned goods and mail packets
> glint in the Arctic twilight:
> I'm crossing the Bering Strait.
> Or here, under the shadow of heavy clouds on the steppe,
> I'm handing out mail to the soldiers and drinking kefir.
>
> (Blasing and Konuk 2002: 160)

Thus far, the temporal and spatial sense of the poem was limited to faint, general suggestions, however, as the poem zooms in a scene, that blurred image gets clear and the fragments of this cyclical time-space are presented. The "dogsled / over ice" implies the winter season, thus suggests a temporal indicator and it provides a spatial indicator with "ice", that is furnished with "Arctic twilight" and is finally completed with "Bering Strait" as a rather precise location is presented. The glinting "canned goods and mail packets" is interesting for it bears both aspects of the chronotope: the fact that canned goods and mail packets glint in the Arctic twilight hints that they are in the Northern Pole, covering the spatial aspect and they attest to events that have taken place in order to can the food and to package, or already before that, to prepare the mail, indicating the temporal aspect. Thus, they expand time to include befores and afters, causes and effects (Ladin 2010: 142), as it is the case with "ice" since it also implies a process of freezing. In the other imaginary situation, "steppe" is mentioned, which again adds to the spatial aspect of the chronotope. "Heavy clouds", on the other hand, points to the temporal aspect as the reader is reminded of clouds passing by, or a possible rain to come. The "mail" that is being handed out also contributes to the temporal sense similar to that of canned goods and mail packets, as "the soldiers" as well, since the soldiers suggest transiency, being people who has come to serve in the army and will probably be going back home or retire. On another note, soldiers might imply Hikmet's reminiscence of home and homesickness as they are highly associated and affiliated with the nation. Which seems to be the case as he mentions his country a few lines below:

But it's a difficult art in my Turkey.
In that beautiful country
a mailman bears all manner of pain in telegrams
and line on line grief in letters. (Blasing and Konuk 2002: 161)

Although he has been a poet, "which is a kind of mailman", and has delivered posts to places some of which are abovementioned, he finds it difficult of a job to do in Turkey. It is also interesting that while he has "carried news of […] the birds and the beasts", he considers mails of a Turkish mailman painful and grievous. This is, of course, to be explained with the pain and the grief he feels because of his homesickness. As the poems ends, this becomes evident:

One envelope
writes:
"Memet,
Nazim Hikmet's son,
Turkey".
Back in Moscow I'll deliver the letters
to their addresses one by one.
Only Memet's letter I can't deliver
or even send.
Nazim's son,
Highwaymen block the roads—
your letter can't get through.

(Blasing and Konuk 2002: 161)

In his beloved country lives his son, and he is separated from both of them: his country and his son. Just as the letter he wishes to send to his son cannot be delivered, or even sent; it cannot get through, he himself cannot go to Turkey. The imaginary situations as well as the very fact that they are imaginary, thus, infeasible, both spatially and temporally far-away, which is created and enriched by the chronotopical aspects of this poem, explain the poet's homesickness as his return to home is just as imaginary and infeasible as these situations in the poem. It is also through these micro-chronotopes of scenes that the larger, idyllic chronotope of homesickness is portrayed.

Furthermore, this is not the only time he identifies himself with items that are meant for Memet but cannot reach him. In the poem "In the Snowy Night Woods" from 1956, those items become the toys addressed to his son:

> The old calendar says
> Spring came in today.
> The toys I sent my Memet
> Were all returned to me.
>
> His pickup sits brooding, hurt
> Its spring never got wound up,
> And Memet never got to sail
> His white boat in the tub. (Blasing and Konuk 2002: 176)

With just two words, namely "old calendar", temporal senses are presented: "old" indicates the passing of the time and "calendar" in itself refers to time itself. "Spring" renders it more definitive and precise, and the fact that toys had been sent and were returned adds to the temporal aspect. Finally, the toys are now sitting, which completes the string of events. It is striking but not surprising that the toys are described in a moody manner, "brooding, hurt", most probably indicating the poet's feelings that result from his homesickness. A similar moodiness is found in these two stanzas of the same poem:

> The snow the color of the moonlight,
> My boots heavy in the night,
> The song that's sung in me
> Is calling me, but where?
>
> Is my country the farthest
> Away, or my youth or the stars?
> A window in the beech forest
> Glows yellow-warm. (Blasing and Konuk 2002: 176)

Although spatial indicators as "the snow", "a window in the beech forest", and, of course, "my country" and temporal indicators as "the snow", since it points to the event of

snowing, "in the night", "song that's sung", and "my youth" provide chronotopical elements, a definitive scene is not presented, especially compared to the previous poem. Just as the rather meagre elements of the chronotope, the poet seems to be confused, or more fittingly, displaced as he does not know where he is summoned or questions the distances. Both the scarcity of the chronotopical elements and his disorientation reflect his homesickness since his return to home, or even the possibility of it is unknown. Here again, through the micro-chronotope of blurry, evasive fragments, the overarching idyllic chronotope of homesickness is realised.

Hikmet travelled a lot, especially during his exile years, despite his heart condition. However, some cities were of great importance for him, furnishing his poems with spatial indicators of the chronotope. Istanbul was the most beloved and is probably the most recurring one in his exile poems:

> I left my budding rose
> In my city of seven hills. (Blasing and Konuk 2002: 176)[3]

or:

> There are no guests, no one.
> Poor Istanbul out the window. (Blasing and Konuk 2002: 178)

He is ready to give his soul when visiting Doctor Faust's house "[i]f [he] could have just one hour in Istanbul…" as he admits in the poem "Faust's House", which is analysed in the framework of the translation analysis in this research (Blasing and Konuk 2002: 181). His love and longing for Istanbul manifests itself even in his poems from prison, as accepted as a form of homesickness besides resulting from the exile:

> And every night, doctor,
> when the prisoners are asleep and the infirmary is deserted,
> my heart stops at a run-down old house
> in Istanbul.
>
> (Blasing and Konuk 2002: 136)

[3] Istanbul is known as "the city of seven hills".

Thus, it is safe to say that Istanbul is a recurring micro-chronotope that adds to and completes the chronotope of homesickness. Moreover, the other places he is fond of reflect his love and longing for Istanbul, and more generally, for his country. Baku, for that matter, was a very special city for Hikmet: "his first poetry book *Güneşi İçenlerin Türküsü* was published in Baku […]. In this Azeri city, whose silhouette resembles [that of] Istanbul, he listened and spoke in the language of his country from which he fell apart, and where he felt at home" (Dündar 2007: 96, my translation). Although he is known for his association "with communism and socialism in Turkey, Hikmet was a symbol for Turkishness for Azerbaijan" (Rıyazev qtd. in Dündar 2007: 98, my translation). For him, Azerbaijan was the only country where he could speak his beloved Turkish. This must be a big relief given that he was not only exiled from the country but also from the language. Doğan argues that considering that language is identity, "those who lose his language, get dispersed outside of the area where his language is spoken and fall into a depression" (1994: 2, my translation). That is why, according to him, exile means losing one's identity, given that in the antique times exile was considered almost as equal as a death sentence as a punishment (1994). He explains, thus, why exile is the biggest punishment for a poet. However, he continues, it is more "torminous" in Hikmet's case as Turkish has no lingual and cultural repository outside Turkey, compared to French, English, Spanish, and many other more 'universal' languages (1994: 3, my translation). Arguably, Hikmet found a sort of consolation of this deprivation of his language and culture in Baku, but also in Bulgaria, especially in Varna which is another important and beloved place for him. It is probably no coincidence that both of these cities, and their countries have Turkish-speaking populations. The recognition of Azerbaijani language as the State language of the Azerbaijan Republic was introduced in 1956 by Mirza Ibrahimov upon Hikmet's advice to do so (Dündar 2007: 97), just as it was after his visit to Bulgaria in 1951 that a Turkish philology department has opened in Sofia (Ibrahimova qtd. in Dündar 2007: 40; Konuk Blasing 2013: 213). In return, Hikmet was easing his homesickness in these countries, but also it was becoming more salient, arguably being at its peak in poems written in Varna in 1957:

> No way you can sleep night in Varna,
> no way you can sleep:
> for the wealth of stars
> […]
> for the sound of a motorboat throbbing like a heart at sea,
> for the memories filling my room,

coming from Istanbul,
passing through the Bosporus,
and filling my room,
some with green eyes,
some in handcuffs […] (Blasing and Konuk 2002: 193)

and:

Cucumber soup in a blue bowl.
They brought a cheese pita
—it's as if I'm in Istanbul—
they brought a cheese pita
with sesame seeds, soft and steaming…
This summer day in Varna,
all big talk aside,
even for a very sick, very exiled poet
this happiness to be alive. (Blasing and Konuk 2002: 194)

and also:

Ramazan nights in Istanbul,
people used to promenade this way
(that was before your time, Munevver)
No… Those nights are gone…
If I were in Istanbul now,
would I think to miss them?
But far from Istanbul
I miss everything
even the visiting room at the Uskudar prison…
[…]

Exile is not an easy art to master… (Blasing and Konuk 2002: 191-192)

At the opposite shore of Varna lies Turkey and upon the realisation of this, his homesickness manifests itself (Dündar 2007: 109). Not just this physical closeness to Turkey but also the cultural similarities between the two countries, such as the food he was served, the streets he roamed, and the seashore from which he shouted "Memet!" to the other side (Dündar 2007: 113; Hikmet 2008: 1609) contribute to this manifestation of his homesickness. Varna is noticeably a spatial indicator; however, these poems are full of images of Istanbul. Curiously enough, the visiting room of the prison is provided as one of these spatial settings, not the prison itself: this might point to his visiting of Varna, while actively waiting to be released from the prison of exile. Similarly, he mentions Ramazan, the name of the month of fasting, an action he did in the form of a hunger strike in order to be released from the prison. These spatial elements are furnished with temporal indicators. For example, aside from the physical distance, the "far from Istanbul" refers to the temporal distance to the city as "[t]hose nights are gone" and he is not or cannot be in Istanbul anymore. The "memories filling my room" is another instance of a referral to the past time which covers a present moment and equips a spatial aspect, figuratively and, in a way, literally filling the room.

It also seems that he even misses the prisons, which is not surprising considering he states that he has slept in his country's prisons, thus, he loves them, as argued above. This is a great example of his poetry's suitability for a chronotopical analysis: it is full of recurrent images, or elements in general which allows for such reading.

Aside from Turkey, and especially Istanbul, his partners are one of the most salient of the recurrent elements found in his poetry, both before and during his exile years, which can be read as the micro-chronotope of love. His love and longing for his partners are scattered through his poetry and blend together with his homesickness:

> Whether he is yearning for Piraye in prison or Münevver in exile, he also yearns for his city and country. And even when he is happy with Vera in Moscow, his happiness is inseparable from his homesickness, which is, in turn, inseparable from his vision of Turkey and the future he envisioned for his people. (Konuk Blasing 2013: 225)

This is, for example, to be seen in the poem he wrote in prison in Istanbul addressing Piraye: "I thought of the world, my country, and you." (Blasing and Konuk 2002: 80). In Çankırı, his waiting for her seems to embody his waiting for his release in the poem "Letters from Chankiri Prison":

Four o'clock,
no you.
Five o'clock,
nothing.
Six, seven,
tomorrow,
the day after,
and maybe—
who knows… (Blasing and Konuk 2002: 85)

By listing of the time and days, an image of passing, but most importantly, never-ending time is created, which is furnished with "maybe / who knows", completing the image of a lingering and unknown future. As the poem continues, his love for his country and its people becomes his longing for Piraye, and his longing becomes his yearning for being outside again:

3
Wednesday today—
you know,
Chankiri's market day.
Its eggs and bulgur,
its gilded purple eggplants,
will even reach us,
passing through our iron door in reed baskets…

Yesterday
I watched them come down from the villages
tired,
with sorrow under their brows.
They passed by—the men on donkeys,
the women on bare feet.
You probably know some of them.
And the last two Wednesdays they probably missed
the red-scarfed, "not-uppity"
lady from Istanbul… (Blasing and Konuk 2002: 108-109)

This third part of the poem begins already with a day, Wednesday, which opens the scene ready to be furnished. With the "Chankiri's market day", the reader indeed gains a more solid insight into where and when of the scene, which is equipped with colourful images of eggs, bulgur, and eggplants. Arguably the most striking and important spatial and temporal indicators are provided in the next two lines: the fact that these foods will reach them points to a time that is to come, and "iron door" refers to the entrance of the prison, pinpointing the exact location. The two lines "Yesterday / I watched them come down from the villages" provides another layer of the spatial and temporal elements as they expand the scene to another past time. The description of the people supplies more information on this expanded time, but especially "tired" contributes to another past time since it points to an event, most probably working, that made the people tired. With the "last two Wednesdays", the line of the expanded scene is drawn further back, spanning at least two weeks. And lastly, the "lady from Istanbul" who is being missed indicates both a temporal and a spatial, and also both a literal and a metaphorical distance, which is, as argued, linked with Hikmet's homesickness and the homesickness chronotope.

In the series of poems addressed to Piraye titled "9-10 Pm. Poems", his two loves, namely Istanbul and Piraye, thus, the two micro-chronotopes become one:

> Dark news comes from my far-off city
> of honest, hard-working, poor people—
> the real Istanbul,
> which is your home, my love,
> and which I carry in the bag on my back
> wherever I'm exiled, to whatever prison,
> the city I hold in my heart like the loss of child,
> like your image in my eyes… (Blasing and Konuk 2002: 108)

These words exemplify what has already been explained: he loves and longs for the "far-off" city in which his love inhabits, from both of which he is exiled. This is the condition which inhibits him being outside with his love:

> To be outside now,
> to ride a horse at full gallop toward the mountains…

You'll say, "You don't know how to ride a horse,"
but don't laugh
or get jealous:
I've picked up a new habit in prison,
I love nature nearly as much
as I love you.
And both of you are far away… (Blasing and Konuk 2002: 111)

What fully demonstrates how he associates his love for his country with his love for his partner, and therefore his longings for both, is the poem titled "You're":

You're my bondage and my freedom,
my flesh burning like a naked summer night,
you are my country.

Hazel eyes marbled green,
you're awesome, beautiful, and brave,
you're my desire always just out of reach. (Blasing and Konuk 2002: 138)

His yearning for both of his loves manifests its 'impossible possibility' as both his partner and his country, especially his beloved Istanbul, are his "bondage and […] freedom" and his "hasret"[4] which is "just out of reach". The line "you are my country" summarises everything fully. And when he announces that "our separation, which feels like exile…" (Blasing and Konuk 2002: 102), it is as if he is predicting his future.

His longing for being able to be outside with Piraye turns into his yearning for his country in which Münnevver and their son Memet reside, from all of which he is literally exiled. He again associates his partner with his country in the poem he wrote in exile titled "You":

You are a field,
I am the tractor.
[…]

[4] In the source text, thus in Turkish, this line is as follows: "ve ulaşıldıkça ulaşılmaz olan hasretimsin…" (Hikmet 2008: 914). The word "hasret", which is here translated as "desire", literally means "yearning", "longing" or even "nostalgia".

You're a mountain village
in Anatolia,
you're my city,
most beautiful and most unhappy.
You're a cry for help—I mean, you're my country;
the footsteps running toward you are mine. (Blasing and Konuk 2002: 155)

Just as he identifies himself with the toys or packages that are meant for Memet but cannot reach him, and implicitly Turkey, he identifies his partners with his country, both of which he cannot, again, reach. When he thinks of his partners, here especially Münevver, he thinks of his country:

Under the chestnut I just thought of you
and you alone—I mean Memet,
just you and Memet, I mean my country… (Blasing and Konuk 2002: 190)

Finally, his last partner, Vera, also seems out of reach, which can be explained with, among other things, the age gap between the two:

Then she called out from Poland, but I couldn't answer,
I couldn't ask, "Where are you, my rose, where are you?"
"Come," she said, but I couldn't reach her,
the train was going like it would never stop,
I was choking with grief.

[…]

Then suddenly I knew I'd been on that train for years
—I'm still amazed at how or why I knew it—
and always singing the same great song of hope,
I'm forever leaving the cities and women I love,
and carrying my losses like wounds opening inside me,
I'm getting closer, closer to somewhere. (Blasing and Konuk 2002: 235)

Hikmet almost always carried two loves at his heart: "[t]here is never one of anything, but always two women, two loves, two cities, two countries, two commitments—they make him a 'whole person'" (Konuk Blasing 2013: 225). He loved Münnevver when he was with Piraye, he fell in love with Vera when he was in exile away from Turkey and Münnevver. He loved and yearned for Turkey while residing in Russia. He always longed for Istanbul, although he was fond of Moscow. "These splittings (or doublings) that collect [Hikmet]'s emotional history in the poems" (Konuk Blasing 2013: 225) present, as argued, a chronotope of homesickness.

The micro-chronotopes within a poem as well as the salient micro-chronotopes such as love chronotope and Istanbul chronotope found in numerous poems provide a rich number of elements that are linked to the macro-chronotope of homesickness by painting a picture of both literally and metaphorically distant, sometimes fleeting, but always never-ending settings of separation. A lingering image of events and places, an awaiting of some goods or letters or visits, vivid images of Turkish people and Istanbul, and, arguably most remarkably, his partners add up to his homesickness. Hikmet's love for his country reflects his longing for it, and his love and longing for the women in his life merge with and melt in this longing for his country, thus, his homesickness. It is sometimes a Turkish food he is served in a country, some village people he sees through the prison, his waiting for Piraye's visit to the prison or for a reunion with Münnever while he is in exile that refer to his homesickness. All in all, through all these experiences; after being away or being kept away from his country as a student, as a prisoner, and finally as an exile, after being away from his partners and his child, he came to know all sorts of separations:

> some people know all about plants some about fish
>
> I know separation
>
> some people know the names of the stars by heart
>
> I recite absences
>
> (Blasing and Konuk 2002: 259)

3.2.2. Homesickness in Other Literatures

Homesickness can also be found in writings of other exiled or diaspora writers and/or poets. Noorani (2016) provides an image of homesickness in his article where he outlines the concept of *watan* in the classical Arab literature, particularly poetry, as a chronotope. *Watan* corresponds to the homeland in Arabic and is also used in Turkish as *vatan* but mostly in a political context. Noorani also reflects on the context and the connotations of the term throughout the Arabic language and literary tradition and states that "[i]n pre-modern Arabic usage the term *watan* rarely has any political sense […] usually evoking a localized area of personal attachment on the scale of a neigborhood, town, or village" (2016: 18). This personal attachment manifests itself in the concept of *watan* in classical writing as being "strongly associated with the childhood/youth and primary love attachments of the speaker" (2016: 19). Noorani argues that *watan* serves as a "*locus amoenus*", and thus "is intrinsically associated with yearning not merely for a place, but for a place as it was experienced in the past, during the time of youth, and which thus no longer exists outside of the self" which he exemplifies with poems of Usama ibn Munqidh and Al-Qadi al-Fadil (2016: 33). A way of depicting homesickness in classical Arabic poetry, according to Noorani, is the imagery of she-camels. He explains that "[t]he primary *watan* motif of pre-Islamic and early Islamic poetry shows the poet moved to remembrance of distant loved ones by his bellowing, homesick camel. In later poetry, the force of the camel's yearning for its homeland became a standard reference" (2016: 21). He argues that camels "remained proverbial" to depict homesickness, but the association with doves is also evoked to reflect on homesickness as "after the early Islamic period their grief-stricken bellowing gave way to the plaintive warbling of doves as the favored provocation of the poet's longing and homesickness" (Noorani 2016: 22). It is clear that the poets of classical Arabic literature portray their homesickness in their poems by identifying themselves with something, more specifically animals. As examined above, Hikmet also conveys his homesickness by identifying himself with toys or letters addressed to his son or by identifying his homesickness with his separation from his partners.

Identification with one's romantical partner can also to be found in Arabic poetry; "the *watan* can be disconnected from any fixed location and identified with love and the beloved" which is "perhaps the most frequent usage of the *watan* in love poetry — the true homeland of the soul is the beloved and whatever place is occupied by the beloved" (Noorani 2016: 39). Enderwitz (1999) also provides an outline of the association of the loved one and homesickness in Arabic poetry, especially in Middle Ages and with a specific focus on the poet al -Abbäs b.

al-Ahnaf. She explains with examples of verses from his poetry how "he exploits the twin-moti[f] of homesickness and expatriation" (1999: 66) to evoke the love and longing for the beloved one. However, "it is […] not the fatherland (*watan*) for which the expatriate longs, but his lady", and when his beloved leaves, "his home becomes meaningless", "or rather staying at home is itself an expatriation or alienation, if one's lady leaves" (Enderwitz 1999: 66). The Hijaz, the sacred place of Islam and "home of every Muslim" even seem to get its sacredness from the sacredness of the beloved; "the sacred earth of Islam is not sacred on behalf of Islamic revelation and history, but it is the beloved, who confers her holiness upon the holy places of Hijaz" (Enderwitz 1999: 67).

The concept of *watan*, as above stated, is depicted "as a golden age of primal innocence" and in that sense, it is firmly associated with Bedouinity (Noorani 2016: 24) as the Bedouins were the first ones to write on homesickness; "[i]ronically, the Bedouins who had no fixed homes were the first to express their homesickness, and up to our times they have remained attached to this theme in their literature" (Enderwitz 1999: 59). And much of this homesickness is associated with Bedouin women given that they "left their natal homes and kin due to marriage" (Noorani 2016: 25). Noorani affirms that the imagery of homesick Bedouin woman has become the way of expressing one's longing: "[t]he Bedouin woman yearning for her homeland appears to have become a proverbial standard for this feeling [of homesickness], though not to the same extent as the pining camel" (2016: 25). Thus, another way of portraying homesickness for the Arab poets is the likening the nomadic lifestyle and the separation from home or homeland, especially that of women.

There exist other imageries and associations of the *watan* which are related to virtue (Noorani 2016: 39). In that sense, the homesickness is presented and represented in a more spiritual and religious context; "[i]n mystical poetry and treatises, yearning for the homeland is frequently identified with the love of God" (Noorani 2016: 39) as this longing serves as "the desire of all things to reach their higher purpose" (Noorani 2016: 40).

However, aside from the longing and suffering associated with homesickness, rejoicing and even celebrating the distance with one's home is also found within the concept of *watan*, as Noorani states "the theme of willfully giving up the homeland and coming to terms with the fate and necessity of actual life is a key dimension of the *watan* topos" (2016: 35). There are even poets to be found in this sort of concept of *watan* who advise to replace home and the people of home and thus "substitute new loves and friendships for those of the *watan*" (Noorani 2016: 35). Those poets can be regarded as the counterparts of the poets who express the

uniqueness of the *watan*, thus they "stand in direct opposition to the poetic motifs proclaiming the irreplaceability of the lost *watan*" (Noorani 2016: 35).

Trying to rejoice in this newly found home is also salient in the poetry of exiled Iraqi poet Al-Sayegh, Ghena argues (2016). The poet tries to enjoy his new home and the new opportunities he has found; however, he cannot fully accomplish to do so. "[I]n spite of the freedom he enjoys in his exile in writing poetry and living his life, he is not completely free: he is 'half-free/half-handcuffed,' in clear reference to the state of ambivalence most exiles experience in their exiles" (Ghena 2016: 104). For that reason, Ghena argues, the poet is in a "state of restlessness, of 'inbetweenness'" (2016: 105) which is comparable to the duality that is found in Hikmet's work. Both of the poets also mention the cities they have travelled, as in poetry of Al-Sayegh "the names of no less than thirty cities and locations are mentioned" (Ghena 2016: 105). But, just as it is the case in Hikmet's work, Al-Sayegh cannot find remedy in those cities as whenever he describes those cities, he brings up Iraq (Ghena 2016: 105). Another common aspect of Hikmet and Al-Sayegh that their last wish is to be buried in their homeland, as Hikmet's poem "Last Will and Testament" and these lines of Al-Sayegh suggest:

> What I want is only to put my blistering forehead
> On the mud of my homeland's rivers,
> And die dreaming like the trees. (Al-Sayegh qtd. in Ghena 2016: 108)

Rejoicing, or at least acknowledging both the positive and the negative consequences of exile can also be found in the writing of Cepero, one of the poets in Reynolds' article where she explores exile in Cuban poetry with regard to the image of ghost they evoke (2017). She examines three Cuban poets' poems and argues that a ghost embodies both Cuba as it is "the incarnation of a spirit of something lost which haunts by 'coming back'" (Derrida qtd. in Reynolds 2017: 182) and the exiled person as it "freely moves through space and time" (Derrida qtd. in Reynolds 2017: 182). In the poetry of Nancy Morejón, it is a city that becomes a ghost, as it becomes an idealised home that can never be forgotten or replaced and therefore forever haunt the exile (Reynolds 2017: 184- 187). In the poetry of Nilda Cepero, she makes use of imageries as carrying her grandmother's ghost (Reynolds 2017: 187). For that reason, she does not grieve but rejoices in "the other soul inside" (Reynolds 2017: 189), similar to some poets discussed above. The theme of carrying the souls of one's roots and ancestors also finds its repercussions in the poetry of Andrea O'Reilly Herrera since she employs the image of a woman who is "inhabited" (Reynolds 2017: 191) by her female ancestors and in doing so "she embodies

her past" (Reynolds 2017: 191). Thus, especially in the poetry of Cepero and O'Reilly Herrera, familial links are presented to reflect on the roots and home one left far away and by embodying the ghosts of those from home, they preserve their home within themselves: "[a]s the traces of their past remind them of their identities, the specters of these poems lend a spiritual means of remembering what is lost, a way of keeping home within oneself" (Reynolds 2017: 193).

The idea of the ability to gain new homelands is an idea al-Yusi [Moroccan writer of seventeenth century] strongly opposes (Head 2016: 249). Head argues that loyalty and the feeling of belonging to one's roots is, according to him, "an indicator of moral character" (2016: 249). But although he insists on being loyal and feeling belonging to one's home and roots and on the impossibility of substituting one place for another, his yearning covers a wider spatial range (Head 2016: 249) because he positions himself as belonging to the whole country (Head 2016: 257). Head's study on al-Yusi's homesickness is also relevant for Hikmet's homesickness in regard to the genre since al-Yusi writes a letter addressed to Sultan İsmail in *al-Risālah al-kubrā ilā Mawlāy İsmā'il*. As known, Hikmet employs the genre quite often; aside from the 'real' letters he wrote to his friends and family, he penned poems addressing Piraye, Münevver, and his son, one of which, namely "Memed'e Son Mektubumdur", serves as a part of the corpus of this study. Epistolary form may come forth as a crucial genre for exiled writers and/or poets as a letter creates a correspondence between two persons: "an epistle is always addressed to another person rendered grammatically in the second person, creating a dialogue at a remove between the exile and another; it is necessarily a 'you and I' situation" (Claassen qtd. in Head 2016: 242). The spatial and temporal distances between the two persons are also of importance here as it draws attention to the exiled condition, being far away, which is "an intrinsic aspect of the genre; time is needed for the contribution of each participant to reach the other" (Head 2016: 242). Although al-Yusi writes as himself, he creates "a particular authorial persona", more specifically "the letter-writer-as-exile" (Head 2016: 242), which is also the technique used in Hikmet's poems that address the abovementioned people.

As shown, homesickness can have many 'faces'. Hikmet's homesickness shares similarities with other representations of homesickness in wanting to be buried in his homeland or in the choice of letters to convey the feeling. The mode of identification also seems to be common in exploring and referring homesickness though the identification with animals is not frequent or typical in Hikmet's poetry. Furthermore, that of Hikmet's appears to be more 'personal' given the fact that he associates and identifies it not only with his romantical love but also with his son. It is also important to note that however intertwined, his love and longing for his partner almost never exceeds his love and longing for his homeland, and vice versa.

Noorani's observation on the association between the beloved and homesickness of the poet, which is "the true homeland of the soul" of the poet being "the beloved [herself] and whatever place is occupied by the beloved" (2016: 39), as well as that of Enderwitz, who notes that the poet longs not for his homeland but for "his lady" (1999: 66) seems not relatable for Hikmet; one might argue that he loved his homeland too much to be able to replace it with his love for his partners.

4. Analysis

In this section, four poems of Hikmet in Turkish and their translations into English are analysed. “Vasiyet” (Hikmet 2008: 1517-1518) and its translation “Last Will and Testament” (Blasing and Konuk 2002: 156-157) are the first source and target texts (see Appendices A and B). The second source and target texts are “Memed’e Son Mektubumdur” (Hikmet 2008: 1548-1551) and “Last Letter to My Son” (Blasing and Konuk 2002: 166-169) (see Appendices C and D). Third source text is the fourth part as the “night” of the poems Hikmet names “Pırağ’da Vakitler” (Hikmet 2008: 1588), literally “times in Prague”, and is sub-titled as “Doktor Faust’un Evi” (Hikmet 2008: 1596-1597) (see Appendix E). The third target text is thus “Faust’s House” (Blasing and Konuk 2002: 181-182), although there is not an explicit reference to the series of poems as times in Prague (see Appendix F). The fourth and thus the last source and target texts are “Yine Memleketim Üstüne Söylenmiştir” (Hikmet 2008: 1639) and “On My Country Again” (Blasing and Konuk 2002: 224) (See Appendices G and H). By following a similar path to that suggested by Jannessari Ladani et al. (2008), the source and target texts are analysed on two levels: on the textual level, the poems are examined regarding their a) form and b) content, and a conclusion is drawn in light of Holmes’ strategies (1970); on the extra-textual level, the cultural elements of the poems are discussed.

4.1. Textual Analyses of the Source and Target Texts

4.1.1. Analysis of ST1 & TT1

The source text “Vasiyet” and the target text “Last Will and Testament” are analysed regarding their form and content.

a) Form Analysis

There are seven stanzas in the source text, first six of which have four lines, are thus quatrains, while the seventh has six. There are several indented lines: the second line of the second quatrain, third line of fourth quatrain and second line of the fifth quatrain. The second line of the last stanza is written between em dashes. The lines of all the stanzas are rhyming, however, there is not a consistent rhyme scheme. The first, the second, and the sixth quatrains are open quatrains, having ABCB rhyme scheme. The second quatrain has a case of radif in the words “yanımda” at the end of the second and fourth lines of the stanza, and the ‘r’s of “bir” and “öbür” have near rhyme. The rhyme scheme of the third quatrain is one might call a ‘reversed’ tail rhyme as it has ABBB rhyme scheme. There is an example of radif in ‘-su’ of

“koku/su” and “korku/su” of the second and fourth lines and the ‘-ku’s are a case of full rhyme. The fourth quatrain has a rhyme scheme of ABCA, ‘-iz’ of “değiliz” and “dilsiz” of the first and the last lines being a case of full rhyme. A chain rhyme scheme as AABA can be seen in the fifth quatrain and the ‘-lmeden’ of “düzülmeden” and “çizilmeden” are a case of radif. There is not a standard rhyme scheme in the seventh stanza: “yani”, “beni”, and “hani” of the first, the third, and the sixth lines are a case of full rhyme and the conditional suffixes of “gel/irse” and “ol/ursa” show an example of radif while the ‘l’s have near rhyme.

The target text, just as in the source text, has seven stanzas, the first six of which are quatrains, and the last stanza has six lines. However, compared to the source text, there are only two indented lines and those are the last two lines of the last stanza. The usage of em dashes also diverts from the source text: in the target text, the second line of the first quatrain and the second line of the last stanza are written between em dashes and there is another em dash at the end of the first line of the third quatrain. Here also, there is no consistent or a standard rhyme scheme, and the rhyming lines are fewer. The first and the fourth quatrains have ABAC as a rhyme scheme as their first and third lines rhyme. Similarly, the fifth quatrain has ABCB as its rhyme scheme given that the second and the last lines rhyme. One might argue that there is a case of eye rhyme in the second quatrain as “side” and “rye” look similar and have the /aɪ/ sound in common but are not pronounced similarly. Lastly, the words “likely” and “handy” of the last stanza are rhyming.

There are several cases of consonance and assonance in the source text. In the first quatrain, the words “görmek” and “günü” together with “bir” and “beni” are examples of alliteration. The consonant /g/ is used throughout the stanza: “götürün” and “gömün”. These consonants are plosive consonants; another plosive consonant that is found in this stanza is /p/ of “nasip” and “alıp”. This gives emphasis to the theme of the stanza, but also of the poem in general. This is especially salient in the line “alıp götürün” as the poet wants to be “taken away” to his homeland. The consonants of the first word of the stanza, thus of the poem as well, “yoldaşlar”, are recurrent throughout the stanza: “olmazsa”, “ölürsem”, “kurtuluştan”, “yani”, “Anadolu’da”, “köy”, “mezarlığına”, and “alıp”. As the word and its meaning are of importance for Hikmet and this poem, the repetition and mirroring of these consonants serve to emphasise this importance. The consonance of /m/ and /n/, as well as the assonance of /a/ and /o/ throughout the stanza draw the attention to the words and their meanings, and thus strengthen the emphasis of the words.

In the second quatrain of the source text, the cases of consonance are mostly of the fortis consonants, such as /t/ of “ırgat” and “yatsın”; /s/ of “Osman” and “yatsın”; /ş/ of “şehit” and

“Ayşe”; /p/ of “toprağa” and “çocuklayıp”; /k/ of “kırkı” and “çıkmadan”, as well as the alliteration of “çavdarın” and “çocuklayıp”. The pronunciation of these words is stronger and harder especially when compared to, for example, the softer pronunciation of “yanımda”, which therefore points to the importance of the words and their meanings because the words and idioms as “toprağa çocuklayıp” and “ırgat” are, as argued in the content analysis and extra-textual analysis, crucial for the poet’s message and the poem’s meaning. A similar situation can be observed in the cases of assonance, which are mostly the vowels /a/ and /ı/ in, for example, “ırgat”, “Osman”, “çavdarın”, “toprağa”, “çocuklayıp”, and several more[5].

Same consonants are also used in the third quatrain in the words “altbaşından”, “tarlalar”, “orta”, “mezarlığın”, “tarlalar”, “kanallarda”, “yanık”, “kokusu”, “kuraklık”, “korkusu”, “seher”, and more. The words “traktörlerle” and “türküler” are a case of alliteration. The words “kokusu” and “korkusu” can be regarded as a case of pararhyme. These consonants, thus /t/ and /k/, especially the words “traktörlerle” and “türküler” with their consonant /r/, evoke the sounds of motor engines or machines in general, which is important for the themes in the poem and the poetry and political views of Hikmet. The same words also come forth for their role in conveying the poet’s message in this poem, as discussed in the content analysis and extra-textual analysis. The assonance of the vowels /a/ and /ı/ is repeated here and furnished with a couple of cases of assonance of the vowels /e/ and /u/. The same emphasis on the meaning of these words through the sound can therefore be found here, as well.

In the fourth and fifth quatrains of the source text, aside from the cases of consonance of fortis consonants, there are several cases of lenis consonants: /l/ in “türküleri”, “elbette”, “değiliz”, “dallar”, “ölüler”, “altında” and “dilsiz”; /z/ in “biz” and “değiliz”, which is rhyming with “dilsiz”; /r/ in “toprağın”, “yatar”, “çürür”, “kara”, “dallar”, “ölüler”, “sağır”, and “kör” in the fourth quatrain and /l/ in “türküleri”, “söylemişim”, “onlar”, “düzülmeden”, “traktörlerin”, “bile”, “çizilmeden”; /m/ in “ama”, “söylemişim”, “resmi”, “çizilmeden”; /d/ of “daha” and “düzülmeden”; /y/ in “duymuşum” and “yanık”; /n/ in “onlar”, “düzülmeden”, “yanık”, “benzin”, “kokusunu”, “traktörlerin”, “çizilmeden”; /r/ in “traktörlerin” and “resmi”. The cases of assonance found mostly in the same words as the cases of consonance enhance the effect of consonance. The repetition of “toprağın altında” in the second and the fourth line of the fourth quatrain can be regarded as an anaphora. With these literary devices, a rhythm is created, and the emphasis is again drawn on the meaning of the words and phrases such as “türküleri”, “traktörlerin”, “yanık bezin kokusu”, and “toprağın altında”.

[5] Turkish has a vowel harmony rule, as a result of which vowels such as /a/ and /ı/ are usually found in the same word, which may affect the assonance if such words are present in the same line.

Aside from the other instances of consonance, the cases of consonance with fricative consonants are seen in the sixth quatrain, such as /ş/ in "şehit" and "Ayşe" and /s/ in "hasreti" and "sağlıklarında". Here once again, the meanings of the words become emphasised: "şehit" (martyr) is closely linked with a country, here especially with Hikmet's country; "Ayşe" is, as discussed below, a common name in Turkish; "hasret" refers to the "longing" of Hikmet, while "sağlık" (health) might signal Hikmet's problems concerning his health[6].

Among the cases of consonance in the last stanza of the source text, the salient case is seen with the consonant of /r/: in "yoldaşlar", "ölürsem", "bir", "mezarlığına", "uyarına", "gelirse", "bir", "çınar", and "olursa". The words "taş maş" are an echo reduplication and thus repeated, resulting in a rhythm. The salient cases of assonances are: /ü/ in "ölürsem" and "günden"; /ö/ in "ölürsem", "önce", "öyle", "görünüyor", "köy", and "gömün". These literary devices bring the attention of the reader to "ölürsem, bir köy mezarlığına gömün" ("if I die, bury me in a village cemetery"), which refers to the only ability and possibility for him to return to Turkey as being in order to be buried.

In the first quatrain of the target text, most of the cases of consonance are found in the consonants of the words "freedom", "cemetery", and "Anatolia". The /ɹi/ sound in "bury" and "cemetery" is rhyming. The salient case of assonance is in the sound /i/ in "bury", "me", "in", "cemetery", "in", and "Anatolia". These examples show that the emphasis lies in the last line, "bury me in a village cemetery in Anatolia", which, as argued in the content and extra-textual analysis, is the prominent theme of the target text.

The cases of consonance and assonance in the second quatrain are mostly found in "Osman" and "Hassan", with their /a/, /o/, /s/, and /n/ sounds. Other instances of consonance and assonance are: /d/ in "and", "died", "inside", and "days"; the /aɪ/ in "lie", "side", and "side" and in "died" and "inside"; /r/ in "martyr", "birth", and "rye"; /o/ in "Osman" and "ordered", /a/ in "Osman", "Hassan", and "shot"; and /a/ in "martyr" and "Aysha". The word "side" is repeated in the second line, creating a rhythm. These also enhances the theme of death and cemetery as they point to their death with regards to the conditions and the place of their graves.

In the third quatrain, the words "common" and "canals" are a case of alliteration. The salient cases of assonance and consonance are: /t/ in "tractors" and "cemetery", /s/ in "tractors", "songs"; /s/ in "pass" and in "smell" and "gasoline"; /d/ in "fields" and "held"; /i/ in "in", "people", "gasoline", "fields", "in", and "in"; and /ʊ/ in "no", "drought". These literary devices

[6] In the poem "To Lydia Ivanna" Hikmet mentions his inability to restrain from feeling grief, joy, or anger when he thinks of his homeland and his son and partner in his homeland, which is against the advice of his doctor because of his heart problems (Blasing and Konuk 2008: 158-59).

help read the poem in a more rhythmic way, and emphasise the meaning of the words, which is crucial for the theme that comes forth in the source text.

In the fourth quatrain of the target text, the cases of consonance are as follows: /s/ in “those” and “songs”; /d/ in “dead” and “underground” and in “deaf”,” dumb”, blind”, and “under”; /t/ in “stretched” and “out”; /l/ in “like” and “black”; /r/ in “rot” and “branches”; /k/ in “like” and “black”. The words “black” and “branches”, “deaf” and “dumb”, and “we” and “won’t” create an alliteration. The assonances are: /o/ in “of course”, “won’t”, and “those”; /aʊ/ in “out” and “underground”; /ɛ/ in “dead” and “stretched”. All of these seem to refer to the theme of death.

In the fifth quatrain of the target text, the salient instances of consonance are: /s/ in “those” and “songs”; /t/ in “blueprints” and “tractors”; and /s/ in “smelled” and “gasoline”; The words “before” and “blueprints” and the words “sang” and “songs” are cases of alliteration. The /fɔː(ɹ)/ sound in “before” and “for” is rhyming. There is only one instance of assonance: /o/ in “those” and “songs”. Some of the examples of consonance in the sixth quatrain of the target text are: /s/ in “as” and “neighbors”; /m/ in “Osman” and “martyr”; and /l/ in “felt”, “longing”, “while”, and “alive”. The assonances are: /a/ in “Osman”, “martyr”, and “Aysha”; the /aɪ/ sound in “while” and “alive”. In contrast to the previous ones, most of these literary devices give emphasis on extra-textual, thus cultural elements.

However, the literary devices, especially abundant cases of consonance, found in the last stanza of the target text bring the attention back to the theme of death: /d/ in “comrades”, “die”, and “day”; /f/ in “if” and “before”; /m/ in “comrades” and “mean” and in “me” and “cemetery”; /k/ in “looking” and “likely”; /l/ in “village” and “Anatolia”; /t/ in “cemetery” and “Anatolia” and in “tree” and “at” and “stone”; /d/ in “could”, “stand”, and “head”, and more. The /ɹi/ sound in “bury” and “cemetery” is rhyming. The repeated words “more” and “more” and the words “looking” and “likely” are examples of alliteration. The cases of assonance are as follows: /aɪ/ in “I”, “die”, and “I”; /ɪ/ in “it’s” and “looking”, /i/ in “me”, “in”, “village”, “in”, and “Anatolia”, in “if” and “handy”, and in “need”, “anything”.

b) Content Analysis

In this poem, there are not many figures of speech, however, the poet makes use of word combinations that sound strange and unusual in the source language. In the first quatrain of the source text, “o günü” and “kurtuluş” are a sort of metonym for “the day” or “the freedom” when Communism becomes the regime of Turkey. One might argue that it also refers to the day of freedom when Hikmet is allowed to return to Turkey, an event which might only take place

when or if Communism becomes the regime. The link between Hikmet's political hopes and "the day" and "freedom" in the poem might only be clear to those who are familiar with him and his views. This is analysed more in-depth in the extra-textual analysis.

In the second quatrain, third line is interesting with regard to the poet's word choice: by using "dibinde", a word mostly used along with 'tree' to say "beneath/under/at the shadow/near the tree", çavdar becomes a sort of tree, and the usage of "toprağa", meaning "on/to the soil" evokes the link with farms and/or fields, and "çocuklayıp" is not an existing word in Turkish, although the meaning of giving birth is explicit. The translation of this line is made as "gave birth in the rye", which does not include the connotation of a tree nor a word meaning soil.

The third quatrain contains personification of "türkü" as the poet wishes that it passes "altbaş" of the cemetery, which is also a word that does not exist in the lexicon of Turkish, but the meaning of the position of being below/beneath is understood, as it is translated as "below". However, in the translation, the strangeness of the word is lost. Same applies for the metonym "candarma", the local naming of *jandarma* between the folk, literally the Turkish Gendarmerie: in the target text, this locality and the naming of the special armed forces is lost by rendering it as "the police", though the metonym is kept. Another unusual combination of words is "taze insan": *taze* means "fresh" and used often in a combination with fruits and/or vegetables, but the translation of it as "new" does not contain this meaning or connotation. Another play at this word is that it can also be read together with the part following it, "yanık benzin kokusu", and in that case it would be "taze insan […] kokusu", literally meaning "the smell of fresh people", which is, again, lost in the target text.

In the fourth quatrain, there is a case of simile: "ölüler" is likened to rotting "kara dallar", by using "gibi", which means "like" or "as". This simile and the usage of *gibi* are kept in the target text. The dead are also the subject of the metaphor as they are likened to "sağır", meaning deaf, "kör", meaning blind, and "dilsiz", meaning mute. The metaphor is also present in the target text. The repetition of "toprağın altında" is an example of anaphora, which is not rendered in the target text, by translating it firstly as "underground" and then as "under the earth". Although it means beneath the earth, the word "underground" can have different meanings and connotations, such as the, mostly British, underground railway or a person or a group of people who work usually illegally and secretly.

In the fifth quatrain, two cases of paradox are seen: singing the songs before they were even written and smelling the burnt gasoline before the plans of the tractors were even drawn. This is both in the source and the target texts present.

In the sixth quatrain, “sessiz komşular”, meaning silent neighbours, is a metaphor for the dead whom he wishes to lay beside him, namely Ayşe and Osman. The metaphor is transferred in the target text, however, the word “sessiz” or any referral to it is not present.

In the last stanza, the first two lines of the first stanza are repeated, leading to an envelope. The phrase “uyarına gelirse”, again, is non-existent in Turkish, but the meaning can be understood and corresponds to “if it is doable/suitable/possible” and even “if it is no trouble for you”. In the target text, the word “handy”, although indicating a suitable place or situation, might not evoke this meaning. On the other hand, “taş” is a synecdoche for *mezar taşı*, meaning headstone, and the translation of it as “stone” bears the same synecdoche, as both have only a part of the original word. In contrast to the source text, there is a case of personification in the target text: the “plane tree” is said to “stand”.

The title of the source text corresponds to that of the target text as they both mean last will and testament.

c) Result

The form of the target text differs from the source text, and it seems that instead of trying to keep the form of the source text and fit the content in it, the content is taken as the starting point for the target text, which means that out of the four strategies of Holmes (1970), the “organic form” is used. However, there are several aspects of the content whose extra-textual elements are of importance, especially regarding the central theme of this research, namely homesickness.

With the enjambment and the indentation of the source text’s second line of the second quatrain, the word “ırgat” becomes emphasised. *Irgat* means “farm labourer” and it is, as it is argued in the extra-textual analysis, important for Hikmet and his poetics in terms of its connotation of a farm and/or field and working class. However, by translating this word as “worker”, by joining this line together with the preceding line in the target text, and by removing the indentation, this emphasis is lost.

The indentation of the fourth quatrain might be used to strengthen “toprağın altında” of the preceding and following lines as it creates a white gap between the two “toprağın altında”. One might read this indentation as a visualisation of lying under the earth. It is again through this indentation that the word “toprak” becomes highlighted and emphasised, as it is important for Hikmet’s views. However, as discussed, “toprağın altında” is translated as two different words. But, given that they stand at the end of the lines and the line in between is relatively shorter, there is indeed a gap between the two words, or a sort of ‘reversed’ indentation,

although it might not be as evident as it is in the source text to read this gap as a representation of lying under the earth.

The indentation in the fifth quatrain does not seem to have a similar effect on the reading of the content, except that the words can probably be read as representations of notes on staves, as Hikmet mentions *türkü* here. In that case, the indentation would simply be the gap between the notes. The lack of an effect on the reading might explain the lack of the indentation in the target text.

In contrast to the source text, there are two indentations at the last two lines of the target text. These can also be read as a representation of a dead lying under the earth, or one might even argue that the lines above, that are not indented, are the plane tree at his head, as he wishes, and the indented lines as his grave. However, such reading is not present in the source text.

It seems that however content-oriented the target text might be, the placement of the indentations is of importance, especially regarding the reading of the poem and the effect it has on the reader. The indentations of the source text, as shown, help convey the importance of the words as *ırgat*, *toprak*, and *türkü* for Hikmet and his political views, which is discussed in the extra-textual analysis, while the indentations of the target text shift the focus of the indentations of the source text and leads to another reading, which is possibly Hikmet's death and grave as this is his "last will and testament", thus loses the effect the source reader has. Similarly, although the cases of assonance and consonance in the source text draw attention to the cultural elements in the poem, those that are found in the target text, despite some of them highlighting Hikmet's political views, seem to emphasise the theme of death, and thus the poet's last will and testament.

The em dashes of the second line of the target text's first quatrain, which are not present in the source text, mimic the em dashes of the second line of the last stanza, which are both present in the source and the target text. This might help strengthen the envelope feature of the poem.

4.1.2. Analysis of ST2 & TT2

The source text "Memed'e Son Mektubumdur" and the target text "Last Letter to My Son" are analysed regarding their form and content.

a) Form Analysis

There are ten stanzas in the source text, with no consistent number of lines. There are, again, several indented lines and em dashes. There is not a standard rhyme scheme, and thus

the lines are rhyming sporadically: “araya” and “bana” are a case of near rhyme and “yürek” and “görmek” are a case of full rhyme in the first stanza. The word group “bir yandan” is repeated at the beginning of the first and the second line, and thus is a case of anaphora.

The second stanza can be read by dividing it into four part according to the rhyming lines: the first part includes the first ten lines; following six lines are the part two, thus it begins with “Konuşmasını da bileceksin” and ends with “senin elinden…”; third part is the between and including the rhyming lines “müşküldür” and “sen güldür”; and the rest can be seen as the fourth part. The letter /n/ at the end of the words “olacaksın”, “uzun”, “kocaman”, and “mahzun” of the second stanza are an example of near rhyme, and as “uzun” and “mahzun” share the sound “-zun” at the end, it can be considered a full rhyme. The letter /n/ can also be found further in the stanza, in the quasi second part, in the words “bileceksin”, “dilinden”, and “elinden”. The words “dilinden” and “elinden” have “-inden” as radiff, while “-l” is a case of near rhyme. Similarly, the letter /k/ at the end of “aydınlık”, “olacak”, and “yanık” are a case of near rhyme, “aydınlık” and “yanık” sharing “-ık” and thus being a case of full rhyme. This letter is seen again further in the stanza, in the quasi fourth part, with “yumuşak” and “olacak”, which are an example of full rhyme. The words “benimkisi” and “işi”, as well as “gibi”, “eriği”, and “güzeli” are also an example of near rhyme, while “müşküldür” and “güldür” are an example of full rhyme. Finally, the “-nde” of “Boğaziçi’nde” and “yedisinde” are a case of radif, and the “i” is a case of near rhyme.

Third stanza is relatively short and sparse of rhymes: “-ah” of “sabah” and “inşallah” is a case of full rhyme. The word “anan” repeated twice at the beginning of the non-indented lines, which is also found twice near the end of the preceding, thus the fourth, stanza. Aside from the repetition, this is a case of diaphora as it signifies a person, Memet’s mother.

Fourth stanza is also relatively short and does not have many cases of rhymes: the “n” at the ends of “bazan”, “ansızın”, and “öncesinin” are near rhymes. The word group “doymak olmuyor” is repeated twice with only “Memet” in between them, leading to a case of diacope but also a case of ploce as the second “doymak olmuyor” is repeated for emphasis.

There are not many cases of rhymes in the fifth stanza, as well: “değil” of the first and the second lines are an example of radiff, as well as “hepsinden önce” of the fifth and the seventh lines. These lines are also a case of parallelism as they are repeated in similarly constructed sentences, “gibi değil” and “gibi de değil”, and “insana hepsinden önce” and “insanı hepsinden önce”.

Parallelism can also be seen in the sixth stanza: the first three lines consist of adjective clauses and end with “-ın”, thus are a case of full rhyme, which might be extended to include

the ending sounds of the fifth and sixth lines. Similarly, the sixth, seventh, and the eighth lines begin with the same clause construction, “sevindirsin seni”, continuing with other groups of words, and thus are an example of parallelism but also anaphora. The stanza ends with “sevindirsin seni”, which might be seen as a ‘reversed’ anadiplosis. The “-ni” at the end of “kederini” and “seni” can also be regarded as a case of full rhyme.

The words “Memet”, “memleket”, and “millet” at the ends of the lines of the seventh stanza are rhyming. The word “memleket” is repeated three times, first two of which are a case of epanalepsis as the second line begins and ends with the word. The words “memlekettir”, “yiğittir”, and “fakir” are also a case of full rhyme, as well as “sonu” and “onu”.

In the eighth stanza, “-de değil” of the sixth and seventh lines are e case of radif. The word “öleceğim” is repeated at the end of the fifth and at the beginning of eighth lines, again creating a sort of anadiplosis.

In the ninth stanza, “-rum” at the end of “yavrum” and “ediyorum” are an example of full rhyme, which might be extended to the beginning one-word line of the tenth, thus the last stanza, “gidiyorum”. Another case of full rhyme can be seen with the words “rahat” and “hayat” of the tenth stanza.

The target text also consists of ten stanzas; however, the stanzas are not always the corresponding stanzas of the source text: the second stanza of the source text is divided into two, the 22nd line of the source text becoming the first line of the third stanza of the target text and the fifth and the sixth stanzas of the source text are brought together to form the sixth stanza of the target text. The placement of the indented lines corresponds with the indented lines of the source text, however, there are more em dashes in the target text. As it might be expected, there is not a standard rhyme scheme. The /s/ sound at the end of “us” and “cards” might be regarded as near rhyme in the first stanza. Similar to the two “bir yandan” of the source text, the “for one thing” and “for another” are seen at the beginning of the first and second lines, creating a sort of parallelism.

The second stanza of the target text does not contain the grouped rhyming lines as the source text, although the near rhyme of “crazy”, “happy”, and “try” can be seen as a group as these words are found closer to the end of the stanza. Other instances of rhymes are: the /t/ sound of “wheat”, “quiet”, “light”, “upset”, and “Memet”; and the /s/ of “eyes” and “songs”. The “you’ll” is repeated six times throughout the stanza, creating rhythm.

The third stanza has “grandmother” and “her” together with “cherry” and “beauty” as rhyming lines. The third and fourth stanza begin with “your mother”, mirroring the “anan” of the source text. However, “anan” is repeated four times while “your mother” is twice. This is

compensated with the pronoun “she” referring to her, which is repeated six times. The words “kindest” and “smartest”, and similarly “hundred” are rhyming.

The sound /s/ at the end of “sometimes” and “days” are the only instance of rhyme in the fifth stanza. Similar to “doymak olmuyor” of the source text, “never enough” is repeated.

Although the relatively rich number of instances of repetition in the fifth and the sixth stanzas of the source text are not transferred to the target text, the line “but people above all” is repeated three times and once as “but feel for the people above all”, whose /l/ rhymes with the /l/ of “animal” which is at the end of the preceding line. The /s/ at the end of “blessings” and “seasons” is also an example of near rhyme. “as if” is another word that is repeated twice.

The /y/ sound at the end of “Turkey” and “country”, as well as the /t/ sound at the end of “Memet” and “sweet” are instances of near rhyme in the seventh stanza. The word “people” is repeated four times: twice as “its people”, once as “its real people”, and once as “your people”, which creates a rhythm within the stanza. These words are different words in the source text.

The rhyming lines of the eighth stanza are: the /s/ of “songs”, “dreams”, and “days”; “bread” and “land”; and /l/ of “people” and “exile”. The words “my”, “not”, and “in” are repeated several times, and are thus cases of conduplicatio.

There are no cases of rhyme in the ninth and tenth stanzas. However, the repetition the construction of “in me”, “in you”, and “in our people” of the end of the tenth stanza creates a rhythm.

The cases of consonance in the first stanza of the source text are all with lenis consonants, such as /y/ in “yandan”, “araya”, “yandan”, “oyun”, “olmayacak”, and “yavrum”; and /b/ in “bir”, “bana”, “bu”, “mendebur”. This gives the stanza a softer sound as the poet speaks to his son. The cases of assonance, such as e/ in “mendebur”, “yürek”, “seni”, and “görmek” help create a rhythm.

In the second stanza of the source text, most of the cases of consonance are with fortis consonants such as /t/ and /r/ in “türküler” and “döktüreceksin”; /k/ in “türküler”, “döktüreceksin”, “yanık”, and “yanık”; and /k/ in “kuvvetli” and “yumuşak”. On the other hand, all of the cases of alliteration are with lenis consonants: buğday” and “başağı”; “gözlerin” and “gibi”; “bazan”, “bir”, and “bir;”; “berbattı” and “benimkisi”; “yanık” and “yanık”; “ben” and “becerirdim”; “damlayacak” and “dilinden”; “babasız” and “büyütmek”; “gibi” and “gibi”; “gördüğüm”, “günkü”, and “gibi”; and “vay” and “var”. The plural suffix “-ler” in “gözlerin” and “ananınkiler” create a rhythm. The words “bazan” and “mahzun” are also read rhythmically, as well as “tuhaf” and “mahzun”. The seventh line, “alnın alabildiğine aydınlık”,

with its /a/, /l/, /n/, /ı/, and /d/ is rhyming within itself. Almost all of the vowels of Turkish alphabet are found in the cases of assonance. The "ipek gibi" is repeated within the same line. The words in the 29th line "ayışığı, günışığı, can eriği" are all genitive clauses that are rhyming, especially "ışığı". Given that this is a relatively long stanza, which provides enough room for rhythm, the poet uses this as a means of conveying his love and longing for his son with softer consonants, as he likens him to "buğday başağı", which is an alliteration with lenis consonants, and his love for his homeland with harder pronounced consonants, such as the idiom "yanık türküler döktürmek", which is discussed in the content and extra-textual analysis.

In the third stanza, the cases of consonance are again mostly with lenis consonants: /l/ in "anaların" and "akıllısı"; /y/ in "yüz", "yıl", and "yaşar", which emphasise the 'softness' of the person, i.e., the mother of the poet's son. The cases of consonance with fortis consonants are /s/ in "iyisi" and "akıllısı"; and /ş/ in "yaşar" and "inşallah", which draw attention to the meaning of the words; with "iyisi" and "akıllısı": the poet praises the goodness and smartness and with "inşallah", he gives emphasis to cultural-specific elements.

In the fourth stanza, the cases of consonance and assonance in the sound of the line "ölmekten korkmuyorum oğlum" help emphasise the meaning, which is contrasted in meaning in cases of alliteration of "yahut" and "yalnızlığında" and of "dünyaya" and "doymak"; and in assonance of the "dünyaya doymak olmuyor". Through these, the poet expresses his "yalnızlık" and his love for life ("you cannot have enough of the world"), which corresponds with the main themes of this poem.

There are several cases of consonance and assonance in the fifth stanza of the source text, however, the cases of alliteration epitomise the emphasis on the main theme of the poem: "dünyada" and "değil"; "gelmiş" and "gibi"; "de" and "değil"; and "tohuma" and "toprağa", which stand for his advice to live in the world freely and to believe in the seed and earth. The emphasis on this message is repeated with the consonances and assonances that are found in the sixth stanza.

The fortis consonants are again abundant in the seventh stanza: /ç/ of "çekmiş" and "çekiyor", which is a case of alliteration, of "çalışkandır"; /k/ of "komünizmi" and "kuracaksın", which is a case of alliteration, of "görecek", "tutacaksın", and "memleket"; and /ş/ of "ağırbaşlı", "çalışkandır", "katılmamışı", "dehşetli", and "çekmiş". This demonstrates the poet's tendency to use strong and hard pronounced words when he mentions his homeland and aspects related to it, which in turn help give emphasis on his homeland and these aspects.

A similar picture can be seen in the eighth stanza with the fortis consonants of, for example, "türkülerimden", "tuzumdan", "uzakta", "hasret", "yoldaşlarıma", "halkıma", and

“sürgünde”. The lenis consonants are mostly plosive consonants, such as the alliteration of “güzel” and “günlerimin”, which again point out the theme regarding the poet’s homeland with strong ‘sound effects’. The recurrent assonance is with the vowel /e/, which emphasise words as “memleket”, “gurbet”, “hasret”, and “türkülerimden”.

This can also be observed in the ninth and the tenth, thus the last, stanzas of the source text: the cases of consonance with fortis consonants in “Türkiye”, “Komünist”, “seni” and “Partisi’ne” in the ninth stanza; and “tükenen” and “hayat”, and in words as “halkımda”, “ölümsüz” in the last stanza. The softer lenis consonants can be found in “seni”, “emanet”, and “ediyorum” in the ninth stanza; and in in “sende” and “zaman”; in “halkımda”, “devam”, and “edecek”.

The cases of consonance and assonance in the first stanza of the target text are relatively random given that they do not seem to serve to draw attention to the theme of the poem other than to create rhythm. However, as the second and third stanzas are rather longer, there are many instances of consonance and assonance which stress the thematical elements in the poem. The consonance with the consonant /l/ in tall”, “blond”, and “lean” is an example of this, as these words refer to both the poet’s son and the sheaf of wheat, both of which represent the poem’s theme and also the objects of homesickness: his son and sheaf of wheat that belongs to the earth of his land. Some of the cases of alliteration strengthen this effect, as well: “forehead” and “full”; “sing” and “songs”; “to” and “talk”; “bring” and “boy”; “her” and “happy”; “strong”, “soft”, and “silk”; and “be” and “beautiful”.

The fourth stanza of the target text has the following cases of consonance: /d/ in “said” and “good-bye”; /n/ in “and”, “one”, and “morning”; /t/ in “but” and “couldn’t”; /m/ and /r/ in “smartest” and “mothers”. The cases of assonance are: /aɪ/ in “I” and” good-bye”; /iː/ in “we’d” and “meet” and the words “she” and “be”, as they share the sound /iː/.

The fifth stanza is rather rich in terms of assonance and consonance, /t/ in “to”, “startle”, and “sometimes”; /f/ in “before” and “falling”; /l/ in “falling”, “asleep”, and “alone”; /n/ in “can”, “never”, and “enough”; and “never” and “have” being a couple of examples. Aside from their rhythmic function, they serve to emphasise, just as in the source text, being alone and not being able to have enough of the world.

The sixth and seventh stanzas are also abundant with cases of consonance and assonance. But the salient example can be found in the seventh stanza as a case of alliteration: “you” and “your”; and “you’ll”, “your”, and “your”. It seems here that attention of the reader is drawn to the poet’s son, being the “you”. As the cases of consonance and assonance are scarce

or not existent at all regarding, for example, “communism”, the emphasis on the poet’s political views and love for his homeland does not come forth here as it does in the source text.

Some of the cases of consonance in the eighth stanza are: /ng/ in “language” and “songs”; /d/ in “and” and “bread”; /m/ in “homesick” and “mother”. The cases of alliteration are: “far” and “from”; “my” and “my”; “you” and “your”; and “die” and “dreams”. Some of the cases of assonance are: /aɪ/ in “I’ll” and “die”; /o/ in “from” and “songs”; similar /ɛ/ sound in “and” and “bread”; /i/ in “friends” and “people”; /aɪ/ in “I”, “die”, and “my”. These might point out the poet’s exile and homesickness as these specific words appear to be highlighted.

The ninth stanza of the target text has the following cases of consonance: /t/ in “Turkish”, “Communist”, and depending on the pronunciation “Party”; /k/ sound in “Turkish” and “Communist”; the UK pronunciation of the /r/ sound in “Turkish” and “Party”. The cases of assonance are: /i/ in “leave” and “in”; /i/ in “Turkish” and “Communist”; the UK pronunciation of the /ɒ/ in “of” and “Communist”. These literary devices refer to the poet’s political views and, indirectly, his love and longing for his homeland. The instances of consonance and assonance in the tenth stanza of the target text do not seem to bring out a salient theme or emphasis.

b) Content Analysis

There are not many figures of speech in this poem, probably given that Hikmet makes use of a colloquial, everyday language.

The first line of the source and target text, “cellatlar girdi araya” and “hangmen separated us” is both a truth, although not literally, and a metaphor: Hikmet, as explained, had to leave the country fearing that he would be killed if he were to be conscripted, and thus was separated from his son by hangmen. Hangmen are also the representation of all the causes and reasons of his inability to be in Turkey. His heart is personified here as he describes it as “mendebur”, a word usually attributed to people and, importantly, used among local people. Personification is not reflected in the target text given that “rotten” is not normally attributed to people, however another personification of heart, namely “playing a trick”, is present in both the source and the target text.

A simile is present in both the source and the target text: he likens his son to a “sheaf of wheat” by using “gibi” and “like”. He also draws a parallel with his son and himself when he writes “ben de öyleydim gençliğimde”, which is transferred into the target text again with “like”, although a word with a similar function is not used in the source text. The word “gibi” is indeed used to draw a parallel with the eyes of his son and that of his mother’s, which is not

present in the target text. A metaphor, “alnın alabildiğine aydınlık” in the source text and the literal translation of it as “your forehead full of light”, is another example of figure of speech. The idiom “yanık türküler döktürmek” is decreased into “bittersweet, heartbreaking songs” and with “bittersweet” an oxymoron is created, which is not present in the source text.

The simile of “strong and soft as silk” is present in both the source and the target text, as well as the simile of “as beautiful […] as she was the day I first saw her”. A case of metaphor, “she is moonlight and sunshine, a heart cherry” is present in both texts.

Hikmet describes Memet’s mother, Münevver Andaç, as “the kindest and smartest of mothers” and wishes that she “live to be a hundred”, which are examples of hyperbole and are present in both texts.

He advises his son that “Dünyada kiracı gibi değil, / yazlığına gelmiş gibi de değil, / yaşa dünyada babanın eviymiş gibi”, which are examples of simile with the usage of “gibi”. These examples are kept as similes with “as if” in the target text and are translated literally as “Don’t live in the world as if you were renting / or here only for the summer, / but act as if it was your father’s house”. Another example of hyperbole can be seen with his advice about “grieving for the withering branch, dying star, and the hurt animal”.

The referral to “su katılmamış” people is a metaphor as “su katılmamış” is a sort of idiom which means “pure” and “plain”. This is translated as “real people”, which is, although content-wise true, not a metaphor. Communism is personified in both the source and the target text as the poet mentions that Memet will “see it with [his] eyes and touch it with [his] hands”.

Similar to hangmen in the first line, Hikmet being “far from [his] language and [his] songs, / [his] salt and bread” is both a truth and a metaphor for his condition of exile: the language, the songs, salt and bread stand for and represent his country. The “beyaz şehri en güzel günlerimin”, translated as “white city of my best days”, refer to Moscow, probably more specifically the central Bely Gorod, which literally means White City, where he spent his student years, thus “best days”. In that sense, this is a metonymy, which is also rendered in the target text.

The title of the source text is, literally translated, “[this is the] last letter to Memet” while the title of the target text is “Last Letter to My Son”. As it can be seen, Memet is rendered as “my son”: the reason of this choice might lie behind the fact that the target reader in unfamiliar with Memet; they might not know who Memet is.

c) Result

The form of the target text mostly mirrors the form of the source text and the content is kept to a certain extent. The "organic form" strategy seems to be used here as the starting point for the target text is the content of the source text. The losses of meaning and/or emphasis due to the choice of the strategy is not seen in this poem.

4.1.3. Analysis of ST3 & TT3

The source text "Doktor Faust'un Evi" and the target text "Faust's House" are analysed regarding their form and content.

a) Form Analysis

In the source text, there are five stanzas, six indented lines and no em dashes. No metre scheme or a standard rhyme scheme are found. However, there are lines with cases of end rhyme. In the first stanza, "vaktında", which is originally "vaktinde", is changed in order to rhyme with "altında": the "-ında" is radif and "-t-" is near rhyme. Pırağ'ı, which would again originally be "Prag'ı"[7], rhymes with "aşağı", which is a full rhyme. The words "imbik" and "bitişik", as well as the words "mavi" and "evi" are rhyming and thus are examples of full rhyme. In the second stanza, "çaldım" and "malum", "delikten" and "şeytan" are examples of near rhyme while the rhyme of "önce" and "gece" is a full rhyme. In the third stanza, there are two cases of rhyme: "senedi" and "yetti" as near rhyme and the derivational suffix "-lık/lik" of "gençlik" and "saatlik" is radif. The fourth stanza has one case of rhyme: "çalıyorum" and "ruhum" are an example of full rhyme. In the fifth stanza, "sarısı" and "yarısı" are rhyming: "-sı" is an example of radif while "-rı-" is a full rhyme. The first lines of the second, third, and the fourth stanzas begin with similar sentences and also the last line of the poem ends with the similar sentence: "Kapıyı çaldım", "Kapıyı çalıyorum", "Çalıyorum kapıyı, çalıyorum" and "çalıyorum açılmaz kapıyı gece yarısı".

The target text also has five stanzas and six indented lines. There are two em dashes. There is not a rhyme scheme. In the first stanza of the target text, "late" and "night" are rhyming, as well as "Square" and "there". In the second stanza, no end rhyme is found. In the third stanza, "deed" and "blood" are rhyming. The /l/ sound at the end of "exile" and "Istanbul" can be considered a near rhyme. The first lines of the second and the third stanzas are the same

[7] Due to the introduction of the new alphabet, the names of foreign origin were written as they are heard and pronounced in Turkish. While some of such usages do not exist anymore, some words remained in use and added officially to the dictionaries, *Şikago* being a well-known example.

sentence: “I knock on the door”, which is mirrored in the first line of the third stanza as “I knock and knock on the door”, and on at the end of the poem as “at midnight, knocking on the closed door”.

The first stanza of the target text is rich with instances of consonance and assonance, some are as follows: /k/ of “gökyüzü”, “karanlıkta”, “çeken”, and “imbik”; /t/ and /l/ of “karanlıkta” and “altın”; /ş/ of “köşe”, “başında”, and “bitişik”; /ç/ of “bahçe” and “içinde”; /a/ and /e/ of “simyager” and “alevi”; /a/ of “Şarl”, “Meydanı’na”, and “aşağı”; /o/ and /u/ of “doğru” and “yokuş”. The cases of alliteration are all with plosive consonants: “gecenin” and “geç”; “kulelerin” and “kemerlerin”; “dolaşıp” and “durdum”; “köşe” and “kliniğe”; and “başında” and “bitişik”. The words “alevi”, “mavi”, and “mavi” are rhyming, especially due to the vowel /a/ and the ending “-vi”. A similar case can be seen with “orda” and “başında”. Through the usage of these literary devices, a rhythm is created, and the reader is engaged and rendered ‘prepared’ to start the poem.

The second stanza of the source text has the following cases of consonance: /k/ of “Doktor” and “yok”; /d/ of “doktor” and “evde”; /k/ of “iki” and “kadar”. The words “tavandaki” and “delikten” are rhyming as they share the /k/, /d/, and /t/, as well as /i/ sounds. There are two cases of alliteration: “yüz” and “yıl” and “böyle” and “bir”. The cases of assonance are: /a/ and /ı/ of “kapıyı” and “çaldım”; /o/ of “Doktor” and “yok”; /e/ of “yine”, “böyle”, and “gece”; /i/ of “yine” and “bir”; /a/ of “aldı” and “şeytan”; /e/ of “çekip” and “şeytan”.

Although these literary devices in the second stanza do not seem to serve nothing much than creating a rhythm, the literary devices used in the third stanza are both abundant and more functional regarding the theme of the poem. The word “İstanbul’uma” comes forth as it contains almost all of the letters that are found in other words and create consonance and assonance, such as “kanımla”, “imzaladım”, “götürsün”, “saatlik”, “bilim”, “saatlik”, and “beni”. It is not surprising given that Istanbul is mostly the locus and micro-chronotope of chronotope of Hikmet’s homesickness. There are other literary devices that contribute to the music of the stanza. The “-lik” suffix at the end of “gençlik”, “hasretlik”, and “hasretlik” are rhyming. The “ne…ne (de)” construction, the Turkish equivalent of “neither nor”, also creates rhythm. The “de” of “evde” and “ben de” is another case of rhythm. The word “ben de” is repeated twice. There are two cases of alliteration: “bu” and “ben”; “beni” and “bir”.

The fourth stanza of the source text has the following instances of consonance: /m/ of “istediğim”, “olmaz”, “mi”, and “Mefistofeles”; and of “lime”, “lime”, and “ruhum”; and of “alınmağa”, “değmez”, “mi”; /n/ of “satın” and “alınmağa”; /s/ and /t/ of “istediğim” and

“Mefistofeles”. The first and second lines are rhyming as they share several letters: “Çalıyorum kapıyı, çalıyorum. / Kapı açılmıyor, açılmıyor”. The instances of assonance are: /i/ of “istediğim”, “iş”, “mi,” and “Mefistofeles”; /e/ of “istediğim” and “Mefistofeles”; /u/ of “bu” and “ruhum”; /a/ and /ı/ of “satın” and “alınmağa”.

The instances of consonance in the last stanza of the source text are: /r/ of “Pırağ”da” and “sarısı”, and, depending on the pronunciation “doğuyor”; /y/ of “ay” and “doğuyor”; /n/ of “Faust’un” and “önünde”; /r/ of “doktor”, “duruyorum”, /ç/, /m/, and /l/ of “çalıyorum” and “açılmaz”; /y/ of “çalıyorum”, “kapıyı”, and “yarısı”; /r/ of “çalıyorum” and “yarısı”. The words “doktor” and “duruyorum” are a case of alliteration. The instances of assonance are: /a/ of “Pırağ”da”, “ay”, and “sarısı”; /ı/ of “Pırağ”da” and “sarısı”; /o/ of “doğuyor” and “limon”; /u/ of “Faust’un” and “duruyorum”; /o/ of “doktor” and “duruyorum”; /a/ and /ı/ of “çalıyorum”, “açılmaz”, “kapıyı”, and “yarısı”. While all of these create a rhythm, the last line, especially “açılmaz kapıyı” is highly abundant with instances of different letters that form consonance and assonance. This phrase, as argued below, is a paradox and a metaphor in itself for Hikmet’s homesickness, and this feature becomes highlighted with the literary devices.

Similar with the first stanza of the source text, the first stanza of the target text is also full of instances of consonance and assonance which opens up the poem. Some examples are as follows: /r/ of “towers”, “under”, and “arcades”; /r/ of “through” and “Prague”; /l/ of “alembic”, “distilling”, and “gold”; /l/ of “alchemist’s”, “still”, “deep-blue”, and “flame”; /t/ of “Doctor”, “Faust’s”, and “set”. There are three cases of alliteration: “distilling” and “dark”; “corner” and “clinic”; “the”, “the”, and “there”. The cases of assonance are: /i/ of “is”, “alembic”, “distilling”, and “in”; /i/ of “alchemist’s” and “still”; /a/ of “an” and “alchemist’s”; /a/ of “walk” and “toward”; /aʊ/ sound of “Faust’s” and “house”.

On the other hand, the second stanza of the target text are scarce with such literary devices: /n/ of “knock” and “on”; /t/ of “doctor” and “isn’t”; /t/ of “about” and “two”. The words “night” and “like” are rhyming. The cases of assonance are: “knock” and “on”; /ʊ/ of “ago” and “about”.

Some of the cases of consonance in the third stanza are: /d/ of “hand” and “deed”; /t/ of “too” and “Satan”; /s/ of “this”, “house”, and “Satan”; /d/ of “signed”, “deed”, and “blood”; /st/ of “just” and “Istanbul”. The repetition of “ben de” is present as “I, too”. The only case of alliteration is: “house” and “hand”. The cases of assonance are: /o/ of “knock” and “on”; /i/ of “this”, “will”, and “deed”; /i/ of “deed” and “with”; the /aɪ/ sound of “I”, “signed”, and “my”; the /əʊ/ sound of “don’t” and “gold”. Istanbul does not come forth as the central emphasis as it does in the source text.

The instances of consonance in the fourth stanza of the target text are: /n/ of “knock” and “on”; /s/ of “asking”, “impossible”, and “Mephistopheles”; /m/ of “am”, “impossible”, and “Mephistopheles”. The words “or” and “worth” at the beginning of the fifth and the sixth lines are rhyming. The two cases of alliteration are: “knock” and “knock”; “door” and “doesn’t”. The instances of assonance are: /o/ of “knock” and “on”; /i/ of “asking”, “impossible”, and “Mephistopheles”. The instances of consonance in the last stanza are: /r/ of “Prague” and “rising”; /l/ of “lemon-yellow”; /m/ of “moon” and “lemon-yellow”; /s/ of “is” and “rising”; /t/ of “stand”, “outside”, “Doctor”, and “Faust’s”; the /s/ sounds of “stand”, “outside”, “Faust’s”, and “house”; /d/ of “stand”, “outside”, and “Doctor”; /t/ of “at” and “midnight”; /d/ of “midnight”, “closed”, and “door”; /n/ of “knocking” and “on”.; and c of “knocking” and “closed”. The instances of assonance are: /ɛ/ of “lemon-yellow”; /i/ of “in”, “is”, and “rising”; /aɪ/ of “I” and “outside”; /aʊ/ sound of “outside”, “Faust’s”, and “house”; /ɪ/ of “midnight” and “knocking”. Although these render the stanzas rhythmic and musical, they do not seem to highlight a thematically important element.

b) Content Analysis

As Hikmet makes use of everyday language in this poem as well, there are not many figures of speech found. A case of metaphor can be seen as the sky is likened to an “alembic distilling gold in the dark” (“karanlıkta altın çeken bir imbik”) and an alembic of “an alchemist” (“simyager imbiği”) whose flame is blue (“alevi mavi mavi”). The metaphor is present in both the source and the target text, however, the word “imbik” is translated as two different words (“alembic” and “still”) and in the source text the flame belongs to the alembic, or originally the sky, although the target text does not read in the same manner. The word “doktor” in the second line of the second stanza stands for the Doctor Faust, and thus is a synecdoche, which is present in both texts. The act of signing a deed with blood is here both a metaphor and a true act as the poet plans on making an agreement with the Devil. This metaphor (and truth) is present in both texts. Another metaphor is the “tattered” (“lime lime”) soul which is likened to goods that are sold and bought as the poet wonders if it is not “worth buying”. The colour of the moon is compared to the yellow of lemons, which is therefore another metaphor. A case of paradox can be found in the phrase “açılmaz kapı”, literally “the door that cannot be opened”, the effect of which is decreased with “closed door”. Regardless of the way of translation, the phrase in itself represents and is thus a metaphor for Hikmet’s inability to return to his homeland. A metonymy can be found in the word “hasretlik”, which means longing, homesickness, and such, and refers to his homesickness for his homeland and especially here in this poem for Istanbul. The word

“hasretlik” is translated as “exile” in the target text, causing a loss in the figure of speech and also a shift in the meaning. However, this translation is crucial to convey Hikmet’s “hasretlik”, thus homesickness, to the target reader, as argued in the extra-textual analysis. The whole poem can be read as a metaphor in itself given that the poet recounts his longing for and homesickness of his country, here especially Istanbul by stating his acceptance and willingness of making an agreement with the Devil. The title of the source text is originally “Pırağ’da Vakitler V. Gece” and “Doktor Faust’un Evi” is the subtitle. The “times in Prag” is not preserved in the translated series poems, thus the indication of its number (v) and the time (gece, “night”) do not seem necessary to translate, either. The subtitle and the title of the target text correspond.

c) Result

Although the indentations of the target text do not always correspond the indentations of the source text, there is not a shift of meaning and/or reading. The most important indentation might be considered as the indentation of the last line of the source text, which is also the last line of the target text, and both are indented. The target text follows the form of the source text but also renders the content, and not as much literally as the previous two examples. The translation of “hasretlik” as “exile” is a salient example of translations of homesickness and extra-textual elements in general.

4.1.4. Analysis of ST4 & TT4

The source text “Yine Memleketim Üstüne Söylenmiştir” and the target text “On My Country Again” are analysed regarding their form and content.

a) Form Analysis

In this rather short poem, there is only one stanza with ten lines that are indented in source text. There are no em dashes. The number of rhyming lines is not as rich as the previous ones: “memleketim” and “ayakkabım” have “-ım/im” as a case of radif, “işi” and “bezindendi” have near rhyme, “çoktan” and “yüreğimin” have near rhyme. The word “memleketim” is repeated six times, leading to a case of envelope and thus lays emphasis on the meaning of the word. Similarly, the “ne…ne” of Turkish, the equivalent of the English “neither nor”, in the second and third lines is an anaphora, which serves to emphasise the absence of the mentioned goods.

In the target text, there are twelve lines and the indented lines in Turkish are preserved, although the distance is not kept the same as in the source text in the eighth line of source and

nineth line of target text. There is no consistent rhyme scheme, as it is the case in the source text, but there are fewer rhyming lines: “homeland” and “forehead” and “possession” and “cotton” have near rhyme. Here also, there are no em dashes.

In terms of consonance and assonance, the source text, though short, is rich. The words “kasketim” and “kaldı” are an example of alliteration as well as “son” and “sırtımda” together with “sen” and “saçımın”. The cases of consonance are: /n/ in “ne” and “senin”; /m/ in “taşımış” and “ayakkabım”; /n/ in “son”, “mintanın”, , “paralandı”, and “çoktan”; /m/ in “mintanın” and “sırtımda”; /t/ in “mintanın”, “sırtımda”, and “çoktan”; /d/ in “da”, sırtımda”, and “paralandı”; /n/ in “sen”, “yalnız”, “saçımın”, and “akında”; /n/ and /r/ in “enfarktında” and “yüreğimin”; /n/ in “alnımın” and “çizgilerindesin”; /l/ in “alnımın”, “çizgilerindesin”, and “memleketim”; /m/ in “alnımın” and “memleketim”. The cases of assonance are: /e/ in “ne”, “kasketim”, and “senin”; /i/ in “kasketim”, “senin”, and “işi”; /a/ in “kasketim”, “kaldı”, and “ora”; /a/ and /ı/ in “yollarını”, “taşımış”, and “ayakkabım”; /o/ in “son” and “çoktan”; /a/ in “mintanın”, “da”, “sırtımda”, “paralandı”, and “çoktan”; /ı/ in “mintanın”, “sırtımda”, and “paralandı”; /e/ and /i/ in “Şile” and “bezindendi”; /a/ and /ı/ in “yalnız”, “saçımın”, and “akında”; /e/ in “enfarktında” and “yüreğimin”, /e/ and /i/ in “çizgilerindesin” and “memleketim”. With the repetition of “memleketim”, a rhythm is created in the poem. The rhythm is strengthened with the repetition of “-ında” or “-ın da” at the end of the words “mintanın da”, “sırtımda”, “akında”, and “enfarktında” as well as the repetition of genitive suffixes “-im/-ım”, meaning “my”, in the words “memleketim”, “kasketim”, “ayakkabım”, “sırtım”, “saçım”, “yüreğim”, “alnım” and “-in/-ın”, meaning “your”, in the words “senin”, “yolların”, and “mintanın”. Aside from creating a rhythm within the poem, these literary devices do not seem to point out the theme of homesickness, except the repetition of “memleketim”.

There are fewer consonances and assonances in the target text compared to the source text. The words “home” and “homeland”; “bare” and “back”; “last” and “long”; and “cloth” and “cap” are examples of alliteration. The cases of consonance are: the /m/ sound in “made”, “remains”, and “my”; /r/ depending on the pronunciation in “or”, “pair”, “trod”, “your”, and “roads”; /s/ in “shoes” and “roads”; /t/ in “last”, “shirt”, and “to”; /r/ depending on the pronunciation in “your”, “shirt”, “wore”, “bare”, and “threads”; /l/ in “live” and “only”; /f/ in “failing” and “of”. The cases of assonance are: /eɪ/ in “made” and “remains”; similar /ʊ/ sounds in “your”, “down”, and “ago”; similar /i/ sounds in “live”, “in” and “white”; /aɪ/ in “white” and “my”; /aɪ/ in “lines” and “my”. Similar with the source text, a rhythm is created with the repetition of “my” throughout the target text. The repetition of and the function of opening and closing the poem with “memleketim”, thus envelope, in the source text is preserved here,

however, the word is translated as three different words, which is a crucial point regarding the extra-textual analysis. In contrast to the previous poems, there are no em dashes in the target text.

b) Content Analysis

Although there are no metaphors in the source text, there are several examples of personification. “Shoes” are the very object that wandered the roads of the homeland, and the homeland itself “lives” in the white of his hair, the failing of his heart, and the lines on his forehead. These examples of literary devices are kept in the target text, however, there is another personification added by translating “senin ora işi” as “you made”. Although ‘işi’ can be translated as ‘made’, for example “el işi” is literally “handmade”, the line in Turkish does not read as goods made by the homeland, rather, it only refers to the homeland as the location of production and does not point to an active participation in it. The active participation read in the target text can highlight the poet’s country, and therefore point to his homesickness indirectly.

The title of the source text can literally be translated as “[this is] told again on my country/homeland”, and the title of the target text seems to render the formality in the source text and does not add or omit any information or message.

c) Result

Out of the four strategies introduces by Holmes, the organic form seems to be used given the content is kept, though rather literally, and the form of the target text deviates from the source text, having different indentations and two more lines. The usage of this strategy is most remarkable and important, as well as relevant to the topic of this research, namely homesickness, in the last lines: by rendering “memleketim” as three different words and in three separate lines, the emphasis is drawn to the word and its meaning and connotations, both for the poet and in the lexicon. If a scale were to be drawn from the most content-derivative to the least of the “organic form”, this example might be the most content-derivative.

4.2. Extra-Textual Analyses of the Source and Target Texts

Nâzım Hikmet’s poetry, as discussed and shown with examples, is very personal and intimate given that the poet almost always writes about his life, his most private feelings, and his political views. His poetry is interwoven with his love for his country, which becomes his homesickness, which then turn into his longing for his partners and his son. The latter is

especially a reflection of his political views and his interest in the Turkish culture is a prominent part of it. The cultural elements are arguably the most crucial but also the most problematic aspect of the act of translating, here especially translating Hikmet's poems.

In the first poem, thus "Vasiyet", Hikmet opens the poem with "yoldaşlar", which signals his political views. Since this single word reflects his views and poetry, its translation is important especially for introducing Hikmet and his views. The English word "comrades" is used in the target text, which reminds the reader of Communism and thus is suiting. As briefly pointed out before, "o günü" which is later explained deeper as "kurtuluş", "the day" and "freedom" in the target text, might refer to Communism becoming the regime of Turkey or his return to Turkey, which is highly dependent of the regime or at least the head of Turkey. A Turkish reader is able to understand this underlying meaning of the "freedom day" as Hikmet, his poetry and political views are very well-known among the Turkish people. However, a reader of the English poem might not directly notice the link; it might only be clearer as the poem unfolds and s/he comes across with "worker Osman", "tractors", and "fields held in common", all of which point to the working class and/or communist ideas. Still then, as pointed out before, the target reader would have a different image than the source reader has since "ırgat" is not just a "worker" but a "farm labourer" and has the connation of someone who works very hard, as it reminds the source reader of *ırgat gibi çalışmak*, literally meaning working like an *ırgat*. In this poem, Hikmet makes use of a language that is used among local people, or as one might argue, the language of the working class: "candarma" is a misspelling and a mispronunciation of "jandarma", the name of the Turkish armed-forces, thus Turkish Gendarmerie, "kırkı çıkmak" is an idiom that refers to the first forty days passed after an important event, especially a birth or a death and evokes the superstitious common belief among local people that a baby should not be taken outside before forty days have passed. The poet also uses words such as "toprak", which is not translated, "tarlalar" ("fields"), "toprağın altında" ("underground" / "under the earth"), "çınar ağacı" ("plane tree"), "benzin kokusu" ("smell of gasoline"), "traktörler" ("tractors") and makes up the idiom of "toprağa çocuklamak", literally meaning giving birth on/to the earth, which reminds the reader of farming, planting, and such. All these words and phrases evoke the imagery of "a village in Anatolia" and working, especially hard-working class people of Turkey. The names Hasan, Ayşe, and Osman are very commonly used names, which again point out to the common people of Turkey. "Türküler", translated as "songs", is another crucial element that refers to Anatolia and its people but also the poet's leftist views given that a *türkü*, which literally means "of the Turk", is a sort of Turkish and Anatolian folk music and there is a tendency that it is mostly used by people of

leftist views[8]. As it can be understood, the word choice of the poem reflects and helps convey the poet's political views and his love for his country, but most importantly evokes a specific image in the mind of the source reader. Although words as "comrades", "worker", and "tractors" might create a similar image for the target reader, it is not as evident as it is for the source reader. The more prominent image that is evoked by the target text is, as argued, the poet, his death, and his last will and testament. Although the title and the content of the source text refer to this image, it seems as this is used as a means of reflecting on and conveying his love for his homeland and his political views. It is through his last will and testament that he expresses his message in the source text, however, his last will and testament becomes the message itself in the target text. If the indentations of the last two lines in the target text are indeed read as the poet's grave, this message becomes even more salient.

A similar case can be seen in the second text: the poet expresses his love for his country and his wishes for the future of his country with regards to his political views through the framework of a letter addressed to his son. Both the framework and the message can be understood in the target text given that there are not as many idioms and/or folk sayings as in the first source text and the existing ones are either literally translated or a substitute idiom is provided, which do not hinder the understanding. The translation issue of *türkü* can also be seen here and "yoldaşlarıma" is translated as "friends" instead of "comrades", which would affect the reading if there were not both explicit and implicit references to communism and the poet's views. The reader of the target text can, as explained, comprehend the overall meaning and messages. This can be explained with the universal nature of the messages and advice that the poet gives, such as "believe in seeds, earth, and the sea, / but people above all".

Third poem does not contain almost any political reflections, wishes or any cultural references. Especially in the source text, there are not any political or cultural elements but reflections on the poet's homesickness with the metaphor of making an agreement with the Devil to be in Istanbul. The reader of the source text easily understands the metaphor as s/he most probably has enough knowledge about Hikmet and his life, especially his exile. The target reader, on the other hand, might not be familiar with him and his exile and might not know that the reason behind the agreement, or his *hasretlik*, is indeed his exile. In order to provide this missing context to the target reader, the word "hasretlik" is not translated as "longing" or

[8] Yeni Türkü is the name of a Turkish band, who also has composed many of Hikmet's poems into songs and is known for their leftist political views. Can Yücel, another Turkish poet with leftist views, makes use of this word in his poems. Murat Belge, a Turkish academic and translator also known for his leftist views, uses *türkü*, not *şarkı*, which would indeed simply mean song, as the translation of "song" in his translation of Joyce's *A Portrait of the Artist as a Young Man*.

homesickness", which would be a more literal translation, but as "exile". It is thus crucial to note that the translation of one single word can carry so much weight in it.

In the fourth poem, the translation of "memleketim" as three different words, thus as "my country", "my home", and "my homeland", is another example of importance and also hardship of translation of words that are 'loaded' with cultural elements. The word *memleket* is a word that is culturally bound; it refers to the place of one's origin, where the person feels attached to and this connation of the word would be lost if it were translated only as "home", "country" or "homeland". Its translation as three different words brings the emphasis on the word and its connotation and enables the target reader to grasp the importance of the word. The fact that the first word of the three at the end is separated from the previous line, which is not the case in the source text, helps enhancing that emphasis. In order to convey the message that the poet can give in one word, the translators have to use three different words and divert from the form of the source text. Another example regarding the cultural elements in the source text and the translations thereof is "Şile bezi", which is translated as "homespun cotton". *Şile bezi* is a special sort of fabric that originates in Şile district of Istanbul. But it is not necessarily homespun, thus the translation would be considered not 'accurate', however, the word "home" in the translation draws the attention of the reader to "my country, my home, my homeland" and enhances the effect created with those three words.

4.3. Results

As shown, all of the target texts depart from the content of the source texts and the form of the source texts is adjusted where needed. In this sense, it is safe to say that the strategy identified as "organic form" (Holmes 1970) is followed. The choice of this strategy affects the reading of the target texts on several aspects. It is clear from the analysis of the first source and target texts, thus "Vasiyet" and "Last Will and Testament", that following a strictly content-oriented strategy might lead to shifts and even losses in the message and focus of a poem. While in the source text, the poet's last will and testament is used as a framework to convey his love for his country, his wishes for his country, and his political views, this framework comes forth as the main message of the poem in the target text. Although a similar situation, i.e., the poet's letter to his son being a framework to express his feelings and thoughts, is seen in the second source text, such shift does not happen in the second target text.

In the last two examples, namely the third and the fourth source and target texts, the importance of the translation of a single word and how determining it can be for providing the cultural context and the poet's homesickness to the target reader can be seen. By translating

“hasretlik” as “exile” in the third target text and “memleketim” as “my country, my home, my homeland” in the fourth target text, the target reader gains insight into the poet, his culture, and his homesickness. Furthermore, in contrast to the first target text, deviating from the form of the source text gains importance especially with regards to the said cultural context in the fourth target text as the first of the three words at the end of the poem is separated from the previous line, which is not the case in the source text.

5. Conclusion

Nâzım Hikmet is and seems to remain the most known poets of Turkish literature, which also explains the reason behind the fact that he is widely translated. However, despite his prominence as the one of the most known and translated Turkish poet, there are relatively few studies on his poetry especially written during his exile years, and fewer on the translation of his poetry, and on his homesickness. This research has thus aimed to shed light on the translation of his homesickness in his later poems. The analysis of his homesickness in light of theory of Chronotope (Bakhtin 1981) has shown that his homesickness is 'personal' given that it is interwoven with his love and longing for his partners and his son. This intimate aspect of his homesickness has become clearer when it is compared to the homesickness of poets of other origins.

After the poet's homesickness is defined, it is analysed in the selected poems and their translations. Given that, aside from his homesickness, he equips his poems with his political views and cultural references, the strategies of translation followed affect the reading and the emphasis of the source texts. The strategy of the translation all of the poems has found to be the strategy called "organic form" (Holmes 1970). And following such strategy, as it has shown, might not be necessarily the most suitable for rendering Hikmet's poetry and the cultural elements in it, especially his homesickness: out of the four poems and their translations examined, one of them has proven to be not highly suitable for such strategy. On the other hand, another translation of a poem has proven to be highly suitable for such strategy. The remaining two poems have not yielded such extreme results. Furthermore, the analysis of two of the poems and their translations has shown that the content-oriented translation of a single word can affect the reading of the whole poem and, more importantly, help the target reader grasp the cultural context and especially the poet's homesickness in the poem.

As this research has examined a limited number of, namely four, poems and their translations, a further study on the translation of homesickness or, in general, cultural elements in Hikmet's poetry might yield more precise results regarding the importance of the strategies of poetry translation. Another promising research area can be Hikmet's homesickness given that there is little study done on the subject (Dündar 2007) compared to his earlier years. As known, this research has examined his homesickness with regard to the theory of Chronotope (Bakthin 1891), which has not yet been carried out but hopefully proven to be suitable for this sort of approach to his homesickness and also his poetry in general since, as pointed out, the studies of Ekşi Altay (2007) and Koçak (2017) are proofs of the suitability for such reading.

6. Bibliography

Preliminary Literature

Blasing, Randy, and Mutlu Konuk, translators. *Poems of Nazim Hikmet*, by Nâzım Hikmet, revised and expanded ed., Persea Books, 2002.

Hikmet, Nâzım. *Bütün Şiirleri*. 4th ed., Yapı Kredi Yayınları, 2008.

Secondary Literature

Akdik, Hazel Melek. *The Transformation of Folk Literature in Nâzım Hikmet's* Kuvâyi Milliye *and* Şeyh Bedreddin Destanı. İhsan Doğramacı Bilkent University, 2010, Master's Thesis.

Altay, Ayfer. "Şiir Çevirisinde Çevrilemeyenler." *Hacettepe Üniversitesi Edebiyat Fakültesi Dergisi*, vol.18, no. 1, 2001. pp. 29-43 www.dergipark.org.tr/en/download/article-file/622351. Accessed 27 October 2020.

Ataöv, Türkkaya. *Nazım'ın Hasreti*. İleri Yayınları, 2010.

Bakhtin, Mikhail. "Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics". *The Dialogic Imagination: Four Essays*, edited by Michael Holquist, translated by Carly Emerson and Michael Holquist, 1981.

Bassnett, Susan. "Transplanting the Seed: Poetry and Translation." *Constructing Cultures: Essays on Literary Translation*, by Susan Bassnett and André Lefevere, Topics in Translation, 11, Multilingual Matters, 1998, pp. 57-75.

---. *Translation Studies*, 3rd ed., Routledge, 2002.

Bayrak Akyıldız, Hülya. "Language and Identity Perception in Nazım Hikmet's Poetry during Exile Years." *Turkish Migration Conference 2015: Selected Proceedings*, by Guven Seker et al., Transnational Press London, 2015, pp. 381-387. www.researchgate.net/publication/322314800_Language_and_Identity_Perception_in_Nazim_Hikmet's_Poetry_during_Exile_Years. Accessed 26 Oct. 2020.

Bengi, Işın. "Şiir Çevirisini Yönlendiren Kısıtlamalar: Bir Yöntem Önerisi için Bazı Notlar." *Dilbilim Araştırmaları*, 1992, pp. 101-112. www.dad.boun.edu.tr/tr/download/article-file/52770. Accessed 2 Nov. 2020.

Doğan, Mehmet H. "sürgündeki dil.", *Varlık Dergisi*, doğudan batıya sürgünlüğün yeryüzü serüveni, vol. 1039, 1994, pp. 2-3.

Dündar, Can. *Nâzım*. 11th ed., İmge Kitabevi Yayınları, 2007.

Ekşi, Begüm. *Bertolt Brecht ve Nazım Hikmet'in Eserlerine Yansıyan Memleket Hasreti*. Marmara University, 2015, Master's Thesis.

Enderwitz, Susan. “Homesickness and Love in Arabic Poetry.” *Myths, Historical Archetypes and Symbolic Figures in Arabic Literature: towards a New Hermeneutic Approach*, by Angelika Neuwirth et al., Steiner, 1999, pp. 59–70, http://menadoc.bibliothek.uni-halle.de/inhouse/content/structure/2053551. Accessed 2 April 2021.

Ergil, Başak. *The Image of Nâzım Hikmet and His Poetry in Anglo-American Literary Systems in 2002*. Boğaziçi University, 2005, Master’s Thesis.

Ersungur, Muhittin. *Nazım Hikmet'in Şiirlerinde Ülke Sevgisi ve Özlemi*. Karahan Yayınları, 2009.

Farrington Stockwell, Jill. *A Shared Longing: Rewriting Nâzım Hikmet in Turkish and Turkish-German Literature (1963-2017)*. Princeton University, 2017, PhD Thesis.

Ghena, Hana Khalif. “Between Home and Exile: A Reading of the Exilic Experience of the Iraqi Poet Adnan Al-Sayegh.” *Advances in Language and Literary Studies*, vol. 7, no. 3, 2016, pp. 100-110. Doi: 10.7575/aiac.alls.v.7n.3p.100. Accessed 11 Nov. 2020.

Göksu, Saime, and Edward Timms. *Romantik Komünist Nazım Hikmet'in Yaşamı ve Eseri*. translated by Barış Gümüşbaş, Yapı Kredi Yayınları, 2011.

Halman, Talât Sait. “Năzim Hikmet: Lyricist as Iconoclast.” *Books Abroad*, vol. 43, no. 1, 1969, pp. 59–64. *JSTOR*, www.jstor.org/stable/40123076. Accessed 23 Oct. 2020.

Head, Gretchen. “Space, Identity, and Exile in Seventeenth-Century Morocco: The Case of Abū ʿAlī Al-Ḥasan Al-Yūsī.” *Journal of Arabic Literature*, vol. 47, no. 3, 2016, pp. 231–259., www.jstor.org/stable/44072468. Accessed 14 Nov. 2020.

Hikmet, Nâzım, and Muhsin Ertuğrul, director. *Cici Berber*. İpek Film, 1933.

Hikmet, Nâzım, director. *Güneşe Doğru*. İpek Film, 1937.

---, screenwriter. *Karım Beni Aldatırsa*. Directed by Muhsin Ertuğrul, İpek Film, 1933.

---. “İvan İvanoviç Var mıydı, Yok muydu?”. *Yusuf İle Menofis: Oyunları 3*, Yapı Kredi Yayınları, 2017.

---. *Beyond the Walls: Selected Poems*. Translated by Ruth Christie, Richard McKane and Talât Sait Halman, Anvil Press & YKY, 2002.

---. *Ferhad ile Şirin, Oyunlar 2*. Yapı Kredi Yayınları, 2018.

---. *Human Landscapes from My Country: An Epic Novel in Verse*. Translated by Randy Blasing and Mutlu Konuk, Persea Books, 2002.

---. *La Fontaine’den Masallar*. By La Fontaine, Yapı Kredi Yayınları, 2018.

---. *Letters to Taranta-Babu*. Translated by Randy Blasing and Mutlu Konuk, Copper Beech Press, 2013.

---. *Life’s Good Brother*. Translated by Mutlu Konuk Blasing, Persea Books, 2013.

---. *Memleketimden İnsan Manzaraları*. Yapı Kredi Yayınları, 2005.

---. *Savaş ve Barış*. By Leo Tolstoy, Can Yayınları, 2019.

---. *Selected Poems, Nazim Hikmet*. Translated by Taner Baybars, Cape Editions, 1967.

---. *The Epic of Sheik Bedreddin and Other Poems*. Translated by Randy Blasing and Mutlu Konuk, Persea Books, 1977.

---. *Yaşamak Güzel Şey Be Kardeşim*. Yapı Kredi Yayınları, 2002.

---. *Yusuf ile Menofis: Oyunları 3*. Yapı Kredi Yayınları, 2017.

Holmes, James S. "Forms of Verse Translation and the Translation of Verse Form." *Approaches to Translation Studies: The Nature of Translation*, edited by James S. Holmes, no. 1, De Gruyter, 1970, pp. 91-105.

İşi, Nazan. *Analysis of Culture-Specific Items in The English Translation of Nazım Hikmet's* Memleketimden İnsan Manzaraları. Hacettepe University, 2017, Master's Thesis.

Jannessari Ladani, Zahra, et al. "Translation of Poetry: Towards a Practical Model for Translation Analysis and Assessment of Poetic Discourse." *Journal of Language & Translation*, vol. 9, 2008. pp. 7-40. www.researchgate.net/publication/268472169_Translation_of_Poetry_Towards_a_Practical_Model_for_Translation_Analysis_and_Assessment_of_Poetic_Discourse. Accessed 28 Oct. 2020.

Karacabey, Süreyya. *Nâzım Hikmet'in Oyun Yazarlığı*. Ankara University, 1995, Master's Thesis.

Koçak, Recep. *Folklore Elements in Nazım Hikmet's Poems*. Niğde Ömer Halisdemir University, 2017, Master's Thesis.

Kochol, Viktor. "The Problem of Verse Rhythm in Translation." *Approaches to Translation Studies: The Nature of Translation*, edited by James S. Holmes, no. 1, De Gruyter, 1970, pp. 106-111.

Konuk Blasing, Mutlu. *Nâzım Hikmet: The Life and Times of Turkey's World Poet*. Persea Books, 2013.

Kosters, Onno. "De Regels Voorbij: Het Vertalen Van Poëzie." *Alles Verandert Altijd: Perspectieven Op Literair Vertalen*, edited by Lieven D'hulst and Chris Van de Poel, Leuven University Press, 2019, pp. 169–182. *JSTOR*, www.jstor.org/stable/j.ctvnwc0qb.19. Accessed 28 Oct. 2020.

Ladin, Joy. "'It was not Death': The Poetic Career of the Chronotope." *Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives*, by Bemong et al., 2010, pp. 131-155.

Leontiç, Mariya. “Nâzim Hikmet’in Hayati Ve Şiirleri.” *Bal-Tam Türklük Bilgisi*, no. 17, 2012. www.eprints.ugd.edu.mk/3475/1/nazim-hikmet-bal-tam-icin.pdf. Accessed 15 Nov. 2020.

Mignon, Laurent Jean Nicolas. *The Beloved Unveiled: Continuity and Change in Modern Turkish Love Poetry (1923-1980)*. University of London, 2002, PhD Thesis. www.eprints.soas.ac.uk/29550/1/10731706.pdf. Accessed 23 Oct. 2020.

Noorani, Yaseen. “Estrangement and Selfhood in the Classical Concept of ‘Waṭan.’” *Journal of Arabic Literature*, vol. 47, no. 1/2, 2016, pp. 16–42., *JSTOR*, www.jstor.org/stable/44072477. Accessed 14 Nov. 2020.

Reynolds, Lauren. “Haunting Pasts: Ghosts of Exile in the Poetry of Nancy Morejón, Nilda Cepero, and Andrea O'Reilly Herrera.” *Cuban Studies*, no. 45, 2017, pp. 179–196. *JSTOR*, www.jstor.org/stable/44782934. Accessed 14 Nov. 2020.

Tellioğlu, Banu. “Şiir Çevirisi Eleştirisinde Çevrilebilirlik/Çevrilemezlik İkiliğini Aşmak (Overcoming the Dichotomy of Translatability and Untranslatability in Poetry Translation Criticism).” *RumeliDE Journal of Language and Literature Studies*, vol. 11, 2018, pp. 192-213. www.dergipark.org.tr/en/download/article-file/461456. Accessed 2 Nov. 2020.

Uluşahin, Esra. “Discourse Analysis In the ‘Yaşamaya Dair’ Poem of Nazim Hikmet And Its French Translation ‘Sur La Vie’.” *International Periodical for the Languages, Literature and History of Turkish or Turkic*, vol. 12, no. 15, 2017, pp. 631-642. DOI Number: http://dx.doi.org/10.7827/TurkishStudies.11590. Accessed 5 Dec. 2020.

Uysal Gliniecki, Ayşegül. *Translation and Transformation of Turkish People Through an Intertextual Journey in The Work of* Memleketimden İnsan Manzaraları *By Nazım Hikmet: An Ethnographic Study*. Yıldız Teknik University, 2020, PhD Thesis.

Venuti, Lawrence, “*Introduction: Poetry and translation*.” Translation Studies, Vol. 4, No. 2, Routledge, 2011, pp. 127-132.

7. Appendices

Appendix A: Source Text 1

VASİYET

Yoldaşlar, nasip olmazsa görmek o günü,
ölürsem kurtuluştan önce yani,
alıp götürün
Anadolu'da bir köy mezarlığına gömün beni.

Hasan beyin vurdurduğu
ırgat Osman yatsın bir yanımda
ve çavdarın dibinde toprağa çocuklayıp
kırkı çıkmadan ölen şehit Ayşe öbür yanımda.

Traktörlerle türküler geçsin altbaşından mezarlığın,
seher aydınlığında taze insan, yanık benzin kokusu,
tarlalar orta malı, kanallarda su,
ne kuraklık, ne candarma korkusu.

Biz bu türküleri elbette işitecek değiliz,
toprağın altında yatar upuzun,
çürür kara dallar gibi ölüler,
toprağın altında sağır, kör, dilsiz.

Ama bu türküleri söylemişim ben
daha onlar düzülmeden,
duymuşum yanık benzin kokusunu
traktörlerin resmi bile çizilmeden.

Benim sessiz komşulara gelince,
şehit Ayşe'yle ırgat Osman
çektiler büyük hasreti sağlıklarında
belki de farkında bile olmadan.

Yoldaşlar, ölürsem o günden önce yani,
— öyle gibi de görünüyor—
Anadolu'da bir köy mezarlığına gömün beni
ve de uyarına gelirse,
tepemde bir de çınar olursa
taş maş da istemez hani...

1953, 27 Nisan Barviha Sanatoryumu

(Hikmet 2008: 1517-18)

Appendix B: Target Text 1

LAST WILL AND TESTAMENT

Comrades, if I don't live to see the day
—I mean, if I die before freedom comes—
take me away
and bury me in a village cemetery in Anatolia.

The worker Osman whom Hassan Bey ordered shot
can lie on one side of me, and on the other side
the martyr Aysha, who gave birth in the rye
and died inside of forty days.

Tractors and songs can pass below the cemetery—
in the dawn light, new people, the smell of burnt gasoline,
fields held in common, water in the canals,
no drought or fear of the police.

Of course, we won't hear those songs:
the dead lie stretched out underground
and rot like black branches,
deaf, dumb, and blind under the earth.

But I sang those songs
before they were written,
I smelled the burnt gasoline
before the blueprints for the tractors were drawn.

As for my neighbors,
the worker Osman and the martyr Aysha,
they felt the great longing while alive,
maybe without even knowing it.

Comrades, if I die before that day, I mean
—and it's looking more and more likely—
bury me in a village cemetery in Anatolia,
and if there's one handy,
a plane tree could stand at my head,
I wouldn't need a stone or anything.

27 April 1953
Moscow, Barviha Hospital

(Blasing and Konuk 2002: 156-57)

Appendix C: Source Text 2

MEMED'E SON MEKTUBUMDUR

Bir yandan cellâtlar girdi araya,
bir yandan oyun etti bana
bu mendebur yürek
nâsip olmayacak Memed'im, yavrum,
seni bir daha görmek.

Biliyorum,
buğday başağı gibi delikanlı olacaksın,
—ben de öyleydim gençliğimde,
kumral, ince, uzun—
gözlerin ananınkiler gibi kocaman
bazan da bir parça tuhaf mahzun;
alnın alabildiğine aydınlık :
herhalde sesin de olacak
—berbattı benimkisi—
türküler döktüreceksin yanık mı yanık…
Konuşmasını da bileceksin
—ben de becerirdim o işi
sinirlenmediğim zamanlar—
bal damlayacak dilinden.
Vay, Memet, kızların çekeceği var
senin elinden…
Müşküldür
babasız büyütmek erkek evlâdı.
Ananı üzme oğlum,
ben güldürmedim yüzünü,
sen güldür.
Anan,
ipek gibi kuvvetli, ipek gibi yumuşak;
anan,

nineliğinde bile güzel olacak
onu ilk gördüğüm günkü gibi
Boğaziçi'nde
on yedisinde,
ayışığı, günışığı, can eriği,
dünya güzeli.

Anan,
ayrıldık bir sabah,
buluşmak üzre,
buluşamadık.
Anan,
anaların en iyisi, en akıllısı,
yüz yıl yaşar inşallah…

Ölmekten, oğlum korkmuyorum,
ama ne de olsa
iş arasında bazan,
irkilip ansızın,
yahut yalnızlığında uyku öncesinin
günleri saymak biraz zor.
Dünyaya doymak olmuyor, Memet
doymak olmuyor…

Dünyada kiracı gibi değil,
yazlığına gelmiş gibi de değil,
yaşa dünyada babanın eviymiş gibi…
Tohuma, toprağa, denize inan,
insana hepsinden önce.
Bulutu, makinayı, kitabı sev,
insanı hepsinden önce.

Kuruyan dalın
sönen yıldızın,

sakat hayvanın
duy kederini,
ama hepsinden önce de insanın.
Sevindirsin seni cümlesi nimetlerin
sevindirsin seni karanlık ve aydınlık,
sevindirsin seni dört mevsim,
ama hepsinden önce insan sevindirsin seni.

Memet,
memleketler içinde bir şirin memlekettir
Türkiye,
bizim memleket.
İnsanı da,
su katılmamışı,
çalışkandır, ağırbaşlı, yiğittir,
ama dehşetli fakir.
Çekmiş çekiyor millet.
Lâkin güzel gelecek sonu.
Sen bizim orda halkınla beraber
komünizmi kuracaksın,
gözle görecek, elle tutacaksın onu.

Memet,
ben dilimden, türkülerimden,
tuzumdan, ekmeğimden uzakta,
anana hasret, sana hasret,
yoldaşlarıma, halkıma hasret öleceğim,
ama sürgünde değil,
gurbet ellerde değil,
öleceğim rüyalarımın memleketinde,
beyaz şehrinde en güzel günlerimin.

Memet,
yavrum,

seni Türkiye Komünist Partisi'ne
emanet ediyorum.

Gidiyorum
içim rahat.
Sende daha bir hayli zaman
halkımda ölümsüz devâm edecek
bende tükenen hayat.

Moskova, 1955

(Hikmet 2008: 1548-51)

Appendix D: Target Text 2

LAST LETTER TO MY SON

For one thing, hangmen separated us;
for another, this rotten heart of mine
played a trick on me.
It isn't in the cards
that I'll see you again.

I know
as a young man you'll be like a sheaf of wheat
—tall, blond, and lean,
like me in my youth—
with your mother's big eyes,
and now and then you'll grow strangely quiet,
your forehead full of light.
You'll probably even have a good voice
—mine was awful—
and you'll sing bittersweet, heartbreaking songs…
And you'll know how to talk
—I did okay at that myself,
when I wasn't too upset—
words will be honey on your tongue.
Yes, Memet,
you'll drive the girls crazy…
It's hard
to bring up a boy without a father.
Go easy on your mother, son—
I couldn't make her happy,
but you try.

Your mother is
as strong and soft as silk;

she'll be as beautiful
when she's a grandmother
as she was the day I first saw her
on the Bosporus
at seventeen—
she is moonlight and sunshine, a heart cherry
a true beauty.

Your mother
and I said good-bye one morning,
thinking we'd meet again,
but we couldn't.
She is the kindest
and smartest of mothers—
may she live to be a hundred!

I don't fear death.
Still,
it's no fun
to startle in the middle of work sometimes
or count the days
before falling asleep alone.
You can never have enough of the world
Memet, never enough…

Don't live in the world as if you were renting
or here only for the summer,
but act as if it was your father's house…
Believe in seeds, earth, and the sea,
but people above all.
Love clouds, machines, and books,
but people above all.
Grieve
for the withering branch,

the dying star,
and the hurt animal,
but feel for the people above all.
Rejoice in all the earth's blessings—
darkness and light,
the four seasons,
but people above all.

Memet,
our Turkey,
is one sweet
country.
And its people,
its real people,
are hard-working, serious, and brave
but frightfully poor.
Its people are long-suffering.
But it will turn out good.
You and your people there
will build communism—
you'll see it with your eyes and touch it with your hands.

Memet,
I'll die far from my language and my songs,
my salt and bread,
homesick for you and your mother,
my friends and my people,
but not in exile,
not in some foreign land—
I will die in the country of my dreams,
in the white city of my best days.

Memet,
my son,

I leave you in the care
of the Turkish Communist Party.

I go
at peace.
The life that's coming to an end in me
will survive for a time in you
but will last forever in our people.

1955
Moscow

(Blasing and Konuk 2002: 166-69)

Appendix E: Source Text 3

PIRAĞ'DA VAKİTLER
V.

GECE

Doktor Faust'un Evi

Gecenin bir geç vaktında,
kulelerin dibinde, kemerlerin altında,
dolaşıp durdum Pırağ'ı.
Gökyüzü karanlıkta altın çeken bir imbik,
bir simyager imbiği, alevi mavi mavi.
Şarl Meydanı'na doğru indim yokuş aşağı,
orda, köşe başında, kliniğe bitişik,
bahçe içinde Doktor Faust'un evi.

Kapıyı çaldım.
Doktor evde yok
Malum :
İki yüz yıl kadar önce,
tavandaki delikten,
yine böyle bir gece,
çekip aldı onu şeytan.

Kapıyı çalıyorum.
Bu evde ben de senet vereceğim şeytana,
ben de kanımla imzaladım senedi.
Ne altın istiyorum ondan,
ne bilim, ne de gençlik.
Hasretlik cana yetti,
pes!
Beni İstanbul'uma götürsün bir saatlik…

Çalıyorum kapıyı, çalıyorum.

Kapı açılmıyor, açılmıyor.
Neden?
İstediğim olmaz iş mi Mefistofeles?
Yoksa bu lime lime ruhum
satın alınmağa değmez mi?

Pırağ'da ay doğuyor limon sarısı.
Doktor Faust'un evi önünde duruyorum,
çalıyorum açılmaz kapıyı gece yarısı…

Yesenik, 22.12.1956

(Hikmet 2008: 1596-97)

Appendix F: Target Text 3

FAUST'S HOUSE

Below the towers, under the arcades,
I wander through Prague late
at night.
The sky is an alembic distilling gold in the dark—
an alchemist's still over a deep-blue flame.
I walk down the hill toward Charles Square:
on the corner, next to the clinic there,
is Doctor Faust's house set back in a garden.

I knock on the door.
The doctor isn't home.
As we all know,
on a night like this
about two hundred years ago,
the Devil took him
through a hole in the ceiling.

I knock on the door.
In this house, I, too, will hand Satan a deed—
I, too, signed the deed with my blood.
I don't want gold from him
or knowledge or youth.
I've had it with exile,
I give up!
If I could have just one hour in Istanbul…

I knock on the door.
But the door doesn't open.
Why?
Am I asking the impossible, Mephistopheles?

Or isn’t my tattered soul
worth buying?

In Prague the moon is rising lemon-yellow.
I stand outside Doctor Faust’s house
at midnight, knocking on the closed door.

22 November 1956

(Blasing and Konuk 2002: 181-82)

Appendix G: Source Text 4

YİNE MEMLEKETİM ÜSTÜNE SÖYLENMİŞTİR

Memleketim, memleketim, memleketim,
ne kasketim kaldı senin ora işi,
ne yollarını taşımış ayakkabım,
son mintanın da sırtımda paralandı çoktan,
Şile bezindendi.
Sen şimdi yalnız saçımın akında,
enfarktında yüreğimin,
alnımın çizgilerindesin memleketim,
memleketim,
memleketim……

Pırağ, 8 Nisan 958

(Hikmet 2008: 1639)

Appendix H: Target Text 4

ON MY COUNTRY AGAIN

My country, my home, my homeland,
nothing you made remains in my possession,
not a cloth cap
or a pair of shoes that once trod your roads.
Your last shirt wore down long ago to bare threads on my back;
it was homespun cotton.
Now you live only in the white of my hair,
the failing of my heart,
the lines on my forehead,
my country,
my home,
my homeland…

(Blasing and Konuk 2002: 224)