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INTRODUCTION

Nâzım Hikmet has a unique place in Turkish literature with a record number of poems translated into English. Moreover, his works have been translated into more than 50 languages both throughout his lifetime and since his death in 1963. It is with these translations that Hikmet's poetry has been introduced and reintroduced to different literary systems at different world-historical points. The translation of Hikmet's poetry into English is important for the realm of translation studies for three reasons:

a) The Turkish poet whose poems have been translated into English most is Nâzım Hikmet,
b) Hikmet 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.

The main goal of this thesis is to conduct and record research on the "image" of Hikmet and his poetry in the Anglophone literary systems

mainly in 2002 which is the year that UNESCO declared "The Year of Cultural Heritage" and dedicated to a number of literary figures one of whom is Nâzım Hikmet. 2002 is the culmination point of Hikmet's "literary fame" in the Anglophone world, the only year when four different books containing Hikmet's poetry (Hikmet 2002a; Hikmet 2002b; Hikmet 2002c; Turgut 2002) were published in English. One of them (Turgut 2002) being polyglot, these books – their prefaces, forewords, translators' notes – together with the reviews on them, and the translators' other published works concerning the translations of these books, form the main corpus of this thesis; the discussion of the "image" of Hikmet and his poetry is based on these data.

Referring to the relation between translation and image-making processes Lefevere describes the act of "rewriting" and the agents of this act – i.e. rewriters – as follows:

> Since they [translators] are at home in two cultures and two literatures, they also have the power to construct the image of one literature for consumption by the readers of another. They share this power with literary historians, anthologizers, and critics. The production of translation is an activity sui generis; the study of translations should be subsumed under the more encompassing heading of rewriting. Translators, critics, historians, and anthologizers all rewrite texts under similar constraints at the same historical moment. They are image makers, exerting the power of subversion under the guise of objectivity (Lefevere 1992: 6-7).

Thus, according to Lefevere, "image" is constructed "for consumption by the readers of another [literature]", and this construction

is carried out by rewriters whose decisions are determined by the constraints at a particular historical point. In other words, image is a construction of identity by rewriters who act under the specific and concrete conditions of their time.

In the same vein, Theo Hermans argues that:

> Rewritings are of crucial social and cultural relevance because they determine the "image" of a literary work when direct access to that work is limited or non-existent (Hermans 1999 : 128).

Lefevere also refers to a hierarchical order which plays a role in the image-making process. This hierarchical order is about the translators' decision-making processes. Translators, i.e. rewriters of texts, follow a hierarchical order as they carry out their decision-making processes:

> It may be possible to establish a hierarchy of levels, of problems translators consider more weighty than other problems or of problems they need to solve before they can go on to solve other problems. That hierarchy might look like this, in descending order of importance: (1) ideology, (2) poetics, (3) universe of discourse, (4) language (Lefevere 1992b: 87).

Thus, according to Lefevere, the main concern that is decisive throughout a translator's decision-making process is ideology. What follows is poetics, which is not to be discussed in our case because it would exceed the main scope of this thesis to delve into an analysis of

poetics. The following level is “universe of discourse”, and then comes the level of language.

The main importance of Lefevere’s perspective seems to be the fact that he foregrounds ideological aspects over linguistic ones. Lefevere’s location of ideology in the first place in the translator’s hierarchical order of problems is particularly important for this thesis since the thesis looks into the image of Hikmet through the rewritings and inquires into the nature of the change the image of Hikmet and his poetry underwent. Furthermore, the fact that Hikmet’s poetry has a content which is to a remarkable extent laden with political themes makes a consideration of the level of ideology especially fruitful.

There is a need at this point to discuss what is meant by “ideology” within this thesis. Many definitions of the term are easy to access in the different realms of social sciences and they focus on its being a “vision or world outlook” (Kaplan 1998: 13). However, Terry Eagleton’s definition of it seems to be more instrumental for our case where his definition is related to discourse, which he calls “speech acts”:

> One might also claim [...] that some of our speech acts relate to the world in the sense that their effect or intention is to conceal, mystify, rationalize, naturalize, universalize or otherwise legitimate parts of it, and that this is the group of speech acts traditionally known as ideology (Eagleton 1996: 38; ellipsis mine).

As he defines “ideology”, Eagleton – in his book entitled *The Illusions of Postmodernism* – does not only mention its relation to discourse but also underlines the intention underlying the use of discourse as such. The definition of ideology as a means of legitimation is also shared by Harry M. Johnson:

> The basic function of ideology […] is to define a particular program of social action as legitimate and worthy of support (Johnson cited in Kaplan 1998: 14).

What Eagleton calls “speech acts” is termed in this thesis as “discourse”. The importance of discourse is not declared only by Eagleton and Lefevere but also by other scholars. A crucial perspective seems to be that of Stuart Hall who defines “discourse” as a historical and institutional practice which is the means of constructing identities. This cultural approach to the formation of identities is stated by Hall as follows:

> Precisely because identities are constructed within, not outside, discourse, we need to understand them as produced in specific historical and institutional sites within specific discursive formations and practices, by specific enunciative strategies (Hall 1996: 4).

The methodological framework of this thesis, therefore, entails a close look into the discourses of the English translations of Hikmet’s poetry to seek the identities or images they construct in the target Anglophone literary systems.

The term “discourse” is defined in various sources in different ways. This study, however, requires a more interdisciplinary definition of “discourse” and “discourse analysis” as well as one applicable to social sciences and is by no means merely at a linguistic level. Therefore, this term is borrowed from Deborah Schiffrin’s book entitled *Approaches to Discourse* which, besides referring in details to the linguistic nature of discourse and discourse analysis, embraces the interdisciplinary and social aspects of discourse analysis. Schiffrin, instructing her reader about the two different paradigms in defining “discourse” – i.e. “formalist” and “functionalist” paradigms – along with six different approaches to discourse analysis – i.e. speech act theory, interactional sociolinguistics, the ethnography of communication, pragmatics, conversation analysis and variation analysis-, concludes with an endeavour to list the common principles of all approaches (Schiffrin 1994: 414-419). In the concluding chapter of her book, Schiffrin states that the most appropriate wording that best unites all the six approaches is “language as social interaction” (Schiffrin 1994: 415). Schiffrin, at this point, locates discourse analysis on “praxis and process” by which she means that “social interaction is a process whereby one person has an effect on another. To be involved in a social interaction is to be involved in an interchange in which our own activities are directed to other people and others’ activities are directed to us” (Schiffrin 1994: 415). She furthers her definition of “discourse” by describing it as an

“interactive activity” which is “directed to another person and has a potential for affecting that other person” (Schiffrin 1994: 415) What follows is her definition of “discourse analysis” which, as she notes, “views language as an activity embedded in social interaction. It is thus interactive activity that mediates linguistic and sociocultural knowledge” (Schiffrin 1994: 415).

Schiffrin’s approach proves to be applicable in this study, since it is one of the main goals of this thesis to regard “discourse” and “discourse analysis” not as linguistics-oriented terms but with respect to their possible consequences on the reader / listener. The way in which discourse analysis inquires as to the extent to which the “other person is affected” by the discourse and sees language as the mediator of not only linguistic but also sociocultural knowledge mostly concerns our study. One of the main purposes of this thesis is to find out what kind of “sociocultural knowledge” is mediated via language in the case of the discourses of the English translations of Hikmet’s poetry and how “the other person” – which, in this context, refers to a wide range of Anglophone readers – is / may be affected by these discourses.

In an attempt to create a definition of “discourse” alternative to the two different paradigms – the formalist paradigm which regards “discourse” as “language above sentence” and the functionalist

paradigm which regards it as “language use” –, Schiffrin proposes to define “discourse” as “utterances” (Schiffrin 1994: 415). Starting from the notion of discourse as utterances, Schiffrin redefines “discourse analysis” as a field which studies “the way utterances (including the language used in them) are activities embedded in social interaction.”

In sum, Schiffrin’s definition of “discourse” as “utterances” and “discourse analysis” as an interdisciplinary field which studies utterances as social, interactive activities and phenomena is completely applicable in our study and is used throughout all the chapters of this thesis.

In ascertaining an “image” of a writer and of his works, it seems necessary to pay heed to the way they are *presented* as well as the way they are *received.* For the former, the analyses of *texts* and *peritexts* seem to be instrumental whereas for the latter, *epitexts* need to be analyzed. Here, within this study, I borrow Gérard Genette’s definition of *paratexts, peritexts* and *epitexts*. Genette describes *paratexts,* at large, as “what enables a text to become a book and to be offered as such to its readers and, more generally, to the public” (Genette 1997: 1). He expands and specifies his explanation of *paratexts* as “paratext= peritext + epitext” (Genette 1997: 1), which is a formulation he declares to be based on spatial concerns – i.e. concerns based on the location –

as discussed further within this paragraph. In this thesis, Genette's definitions of these terms are accepted but for one point. As for *peritext*, Genette's definition includes all the elements around the text itself; with this, he refers to "such elements as the title or the preface and sometimes elements inserted into the interstices of the text, such as chapter titles or certain notes" (Gennette 1997: 1). On the other hand, *epitext*, as Genette defines, has a different location: "the distanced elements are all those messages that, at least originally, are located outside the book, generally with the help of the media […] or under cover of private communications […]. This second category is what, for lack of a better word, I call *epitext*" (Genette 1997: 1; ellipses mine).

Up to this point, the definitions offered by Genette seem to be thoroughly uncontroversial. However, in the conclusion of his book, Genette takes "translations, serial publications and illustrations" as paratexts as well (Genette 1997: 405). Although illustrations may be accepted as paratexts, which is what this thesis utilizes, it is disputable whether it is appropriate to regard translations as paratexts. Şehnaz Tahir-Gürçağlar, in her article entitled "What Texts Don't Tell: The Uses of Paratexts in Translation Research" puts forward this discussion and concludes the discussion as follows:

> In short, viewing translations as paratexts will not serve a broader view of translation based upon a consideration of textual features, functions, reception or effects of translated texts as well as the

> relationship between translational phenomena and other elements in the cultural system at large. Nevertheless, Genette's concept of paratext may become a major source of data in a translation history project because it offers valuable insights into the presentation and reception of translated texts themselves (Tahir-Gürçağlar 2002: 47).

Tahir-Gürçağlar's critical approach to Genette's definition of paratexts seems to be important in that since translations are autonomous – at least to a certain extent – by nature, it seems that they need to be considered as main "texts" rather than "paratexts" based on a source text. Another theoretician who focuses on "paratexts" is Urpo Kovala whose approach to the analysis of paratexts is also instrumental for this very study. Kovala's article entitled "Translations, Paratextual Mediation and Ideological Closure" dwells on the ideological impacts of the use of paratexts (Kovala 1996: 119-147).

Kovala, in his introductory paragraph, sums up his point as follows:

> Translations are not merely texts that have undergone translation. Rather, they are texts that are filtered through many selection and modification processes before reaching the reader. The translator is only one of the mediators between the original work and the reader of its translation. These mediation processes, it is assumed in this article, exert a considerable influence on the reader's reception of foreign literature (Kovala 1996: 120-121).

In his article, Kovala criticizes Genette for ignoring the case of translated literature which, as he declares, "has special characteristics of its own regarding its position within a culture" (Kovala 1996: 120).

According to Kovala, for translated literature the need for mediation is more vital:

> The mediation process of translated literature is a process of the second degree, in which a work is transferred into another language and into a different cultural context; one might well say that we are dealing with a work altogether (Varpio and Szopori Nagy 1990: 12-13; cf. Oittinen 1993: 4). In this process, the need for mediation is naturally much more urgent than in the case of original literature, because the work is often far from its recipient historically and culturally (Kovala 1996: 120).

A closer examination of Kovala'a article provides the researcher with a number of methodological approaches with which the paratextuality – ideology relation becomes easier to establish within a case study to be performed within the realm of translation studies. Three main attitudes – as regards methodology – seem to be implied within Kovala's approach which are as follows:

a) Descriptive and analytic approach: What Kovala declares to be a part of his methodology and employs in his case study is the descriptive-analytic approach which he seems to have borrowed from Genette and Leo Hoek: "The most common approach to paratextuality is to describe and analyze the different paratextual elements one by one (e.g. Genette 1987 and 1988; Hoek 1989)" (Kovala 1996: 123).
b) Locating the analysis within a historical and cultural context: According to Kovala, paratexts are not single entities that can be

regarded as divorced from the historical and cultural background underlying them. Therefore, any study aiming at unveiling the relation between ideology and paratexts needs to be complemented with a study on the historical and cultural facts specific to the time the paratexts were created. He states this necessity as follows:

> What is interesting about the paratexts of translations is not their position around the text, which is often in complete accord with the conventions of the target culture, but their special role as mediators between the text and the reader and their potential influence on the reader's reading and reception of works in question. When studying this role, it is necessary to study the historical and cultural context of this process of mediation as well (Kovala 1996: 20).

c) Going beyond the peritexts to the epitexts: It seems that Kovala finds going beyond the peritexts and conducting analyses of epitexts necessary because reception theories claim that there are different modes of reading by different readers and analyses of epitexts can show *how* –i.e. in what way(s)- a particular text has been received. According to Kovala, all kinds of paratextual strategies and cultural contexts are ideologically loaded and this context determines "possible modes of reading – including the resisting ones – even though this influence can only be detected from a distance" (Kovala 1996: 141). Therefore, it is necessary to study the epitexts as well as peritexts in order to attain a complete view of how the text is presented to the reader and received by him / her.

In the light of these discussions on the use of paratextual elements in studying the cultural and historical background, the way Hikmet's poetry is presented to the Anglophone reader in 2002 – as the peritexts reveal –, as well as its consequential reception by the critics and reviewers – as the epitexts reveal – are closely examined in this thesis not only to attain and discuss the "image" of Hikmet and his poetry in 2002 but also to trace the ideological, cultural and historical background which might be underlying these paratexts.

It is not only Kovala who assumes that translational phenomena should be explored in concert with its historical and ideological background. In his notion of "rewritings" discussed above, Lefevere claims that "rewritings are produced in the service, or under the constraints, of certain ideological and/or poetological currents" (1992a: 5). In this thesis, I include the paratextual elements within the field of "rewritings" since in his definition of paratexts Lefevere included most paratextual elements, although he did not name them as "paratexts" and preferred the term "rewritings". The "certain ideological and/or poetological currents" that Lefevere declares to be underlying the rewritings seem to accord with Kovala's engagement with paratextuality as an indicator of a cultural, ideological and historical background.

While delving into the ideological, cultural and historical aspects that might be underlying the formation of paratexts, a descriptive, analytic, and historical approach is prioritized within this thesis.

Starting with Genette's definition of "paratexts" –except for the inclusion of "translations" within the boundaries of paratexts- and carrying on a study in which peritexts and epitexts are scrutinized, the thesis inquires the historical, cultural and ideological currents which might be underlying the paratexts. For this, there is need at some points to question the whys and wherefores of the fact that the works of Hikmet have constantly been reintroduced to the Anglophone literary systems. Tejaswini Niranjana alludes to this matter as she defines her notion of *historicity:*

> I take *historicity* to mean – although not unproblematically- effective history (Nietzsche's *wirkliche Historie* or Gadamer's *Wirkungsgeschichte*), or that part of the past that is still operative in the present. The notion of effective […] suggests the kinds of questions one might work with in re-translating those texts two hundred years later. The term *historicity* thus incorporates questions about how the translation/re-translation worked/works, why the text was/is translated, and who did/does the translating (Niranjana 1992: 37).

Why a work is (re)translated into another language and (re)introduced to another literary system and how the work and its author are presented and received within the target system seem to be important within a target-oriented approach to translation studies. Various schools in translation studies seem to have long agreed on the

fact that the translational norms and cultural contexts of the target systems are effective on the introduction of translated works into that system.

This target-oriented and systemic approach is elaborated by Itamar Even-Zohar's notion of "culture repertoires" wherein the image makers are also the agents who undertake the task of transferring what Even-Zohar calls "goods" into the target culture. Even-Zohar states this fact as follows:

> I suggest that we integrate into the concept of "goods" (and "products") also the images projected into society by the *people* engaged in the making of repertoire, who are in the particular case of transfer agents of transfer. The labor of these agents may introduce into the network of cultural dispositions certain inclinations towards repertoires engaged by them. In other words, the new repertoire is not restricted in such cases to the items imported as goods – or not necessarily to them alone- but what plays a role in the culture is the persons, the agents themselves who are engaged in the business (Even-Zohar 1997).

At this point, Even-Zohar's notions of "culture repertoire" and "culture planning" gain further importance. Even-Zohar's statement that "planners [i.e. culture planners] must either have the power, and/or get the power, or obtain the endorsement of power holders" (Even-Zohar 1994) is important since it points to the fact that culture-planning is entirely related to the power relations within a system. Even-Zohar's notion of "culture repertoire" has been criticized for the many parts of its content – most of which might otherwise be regarded as agreeable –

by Anthony Pym and José Lambert[1]. However criticizable this notion may be, it seems to be in its very self an indication of how the making of cultures is controlled by certain possessors of power and authority. Therefore, the articles Even-Zohar wrote on "Culture Planning" (Even-Zohar 1994) and "culture repertoire" (Even-Zohar 1997) both show that the selection and "transfer" of the translated works are thoroughly purposeful activities.

Lawrence Venuti, is also one of the theoreticians who dwell on the role of power relations on the creation of images. Similar to Hall, who mentions the importance of "identities", Venuti emphasizes the "notion of cultural identities" (Venuti 1998: 67). According to Venuti, as well as to other theoreticians previously mentioned, translation – or "rewriting" at large – bears a considerable intentionality because (a) "translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society, in a given way" (Venuti 1995: viii) and (b) "it inevitably domesticates foreign texts, inscribing them with linguistic and cultural values that are intelligible to specific domestic constituencies. This process of inscription operates at every stage in the production, circulation, and reception of the translation" (Venuti 1998: 67).

[1] For further information, see Lambert 1998 and Pym 1998.

All these theoreticians seem to be reinforce of the fact that translation is a thoroughly purposeful act throughout all its stages, from the selection of the source text to be translated to the construction of the paratexts and presentation of the text as a book; furthermore, the main aim of a translated book is to meet the needs, expectations – or "norms" and "constraints" to be more jargonistic – of a target "market", "system", "reader". These norms or constraints are by no means isolated. They stem entirely from and are embedded in their cultural, systemic, ideological and historical background and translational phenomena are important in that they act as indicators of the components that prevail within this background.

This thesis, which aims to scrutinize the image of Hikmet in 2002 and his poetry as formed through the paratexts (peritexts and epitexts) of the four main target texts which are the translations of Hikmet's poetry into English, takes on the task of employing an eclectic methodological framework. It embraces different concepts from different theoreticians: "historicity" from Tejaswini Niranjana, "rewritings" from André Lefevere and Lawrence Venuti, "formation of cultural identities" from Venuti, "paratexts", "peritexts" and "epitexts" from Gerard Genette, "paratext as a means of ideological closure" from Urpo Kovala and "discourse theory" from Deborah Schiffrin.

The main corpus of the thesis is the four different publications of Hikmet's poetry in English in 2002. The target texts are referred to as TT1 (Hikmet 2002a: *Beyond the Walls: Selected Poems,* translated by Ruth Christie, Richard McKane and Talât Sait Halman, published in London by Anvil Press in association with YKY), TT2 (Hikmet 2002b: *Poems of Nazim Hikmet,* translated by Randy Blasing and Mutlu Konuk, published in New York by Persea Books), TT3 (Hikmet 2002c: *Human Landscapes from My Country*, translated by Randy Blasing and Mutlu Konuk, published in New York by Persea Books) and TT4 (Turgut 2002: *Nâzım Hikmet, To Live, Single and Free like a Tree / But in Brotherhood like a Forest* published by Tourquoise).

However, before tackling a descriptive analysis of the paratexts of the four TTs, it seemed necessary to employ a historical approach whereby the previous translations of Hikmet's poetry into English are discussed. Therefore, the first chapter – entitled "The Image of Hikmet and His Works Through Descriptive, Paratextual Analysis of the English Translations of His Poetry between 1932 and 2002" – is allocated to carrying out a descriptive analysis of the peritexts of the target texts in English containing the translations of Hikmet's poetry into English. The analysis starts with a discussion of discourse theory, which is based on Deborah Schiffrin's approach to discourse analysis and goes on with the description of peritexts, which are mainly the covers, blurbs,

illustrations, forewords, prefaces, content pages and notes. The target texts whose peritexts are to be analyzed in this chapter were published in English between 1932 –when the first text containing Hikmet's poetry as well as information about him as a literary figure was published in the magazine entitled *The Bookman* – and 2002. The corpus analyzed in this chapter consists of books and magazines which were published in India, the U.S.A, and the U.K. The epitexts are not analyzed because it has not been possible to find more than a few epitexts (i.e. reviews and criticisms on these target texts) and due to the fact that there is an imbalance between the amounts of epitexts accessed for each target text, it seemed that carrying out an analysis of the epitexts of only a few of the target texts would not result in an objective study.

Chapter II deals – in a more detailed way – with the main peritexts of the four main target texts in question. The peritexts to be analyzed in this chapter are also book covers, forewords, prefaces, illustrations, appendices, brochures, blurbs and content pages.

Finally, Chapter III deals with the epitexts of the four target texts published in 2002. These epitexts have been collected from different sources, magazines and newspapers.

The main body of all three chapters is largely descriptive. However, in the concluding parts of each chapter the findings of the descriptive analyses are evaluated and questions about the cultural, world-historical and ideological aspects leading to those findings are questioned – though some are left unanswered and some are provided with answers which are by no means meant to be unchallenged. Indisputably, the main aim and motive underlying this research is to put forward questions and stimulate well-founded discussions rather than offer unchallenged and fixed answers.

CHAPTER I : THE IMAGE OF HİKMET AND HIS POETRY THROUGH DESCRIPTIVE, PARATEXTUAL ANALYSIS OF THE ENGLISH TRANSLATIONS OF HIS POETRY BETWEEN 1932 AND 2002.

1.1 Introduction and further discussion of "discourse analysis":

One of the main aims of this thesis is to establish and apply a historical approach in the description of the image of Hikmet and his works up to 2002. The first appearance of Hikmet's poetry and biography in English was in 1932 in the U.S.A, in the January-February volume of the bimonthly magazine entitled *The Bookman.* In this chapter, the image of Hikmet's poetry and life is traced from the paratexts of books and magazines starting from this 1932 publication to the four books published in 2002 which form the main corpus of this thesis. 2002 publications and the image(s) formed through them are discussed, however, in Chapters II and III taking into consideration further details and with a more intense discourse analysis.

The terms "discourse" and "discourse analysis" have been discussed in the introduction part. The following discourse analyses in this chapter are carried out according to those definitions and intend to find out in what ways the image of Hikmet and his poetry has changed

as can be observed through the paratextual elements of Hikmet's poetry books in English between 1932 and 2002.

Before proceeding with the discourse analyses of the target texts, an elaboration of the discussion on "discourse analysis" would be appropriate. The elaboration leans on Schiffrin's definitions of discourse analysis, as was the case in the introduction part of this thesis.

In her presentation of the set of common principles underlying the six approaches to discourse analysis, Schiffrin proposes six main points which are as follows (Schiffrin 1994: 416):

1- Analysis of discourse is empirical.
2- Discourse is not just a sequence of linguistic units: its coherence cannot be understood if attention is limited just to linguistic form and meaning.
3- Linguistic forms and meanings work together with social and cultural meanings, and interpretive frameworks, to create discourse.
4- The structures, meanings, and actions of everyday spoken discourse are interactively achieved.
5- What is said, meant, and done is sequentially situated, i.e. utterances are produced and interpreted in the local contexts of other utterances.

6- How something is said, meant, and done –speakers' selection among different linguistic devices as alternative ways of speaking- is guided by relationships among the following:

- speaker intentions;
- conventionalized strategies for making intentions recognizable;
- the meanings and functions of linguistic forms within their emerging contexts;
- the sequential context of other utterances;
- properties of the discourse mode, e.g. narrative, description, exposition;
- the social context, e.g. participant identities and relationships, structure of the situation, the setting;
- a cultural framework of beliefs and actions.

Nearly all of these points are crucial in the case of the discourse analyses of the paratexts and their consequences on the formation of the image on Hikmet's life and poetry for the following reasons:

(1) is mainly concerned with the fact that discourse analysis is empirical and its data is directly the language used, not any other phenomenon or criteria. In our case, the data –or "the language used"- is the paratexts

of the translations of Hikmet's poetry into English published in the Anglophone world between 1932 and 2002.

(2) refers mainly to the fact that "discourse" should not be taken at a merely linguistic level and

(3) complements this fact with the presentation of what is the corresponding part of the linguistic level: "social and cultural meanings and interpretive frameworks". In the case of Hikmet's works translated into English, as already mentioned above, these two principles are necessary since a study on social sciences would require an approach of discourse analysis which exceeds the linguistic level to be socioculturally involved.

(4) is about the interactive aspect of language, which is also important for our study with the reasons also stated and discussed earlier in this chapter.

(5) has a twofold significance for this study. Firstly, the utterances within a context are important and need to be evaluated as to their sequence. Secondly, the utterances need to be evaluated in the sequence they appeared from 1932 on. This approach to discourse theory is mainly used in this thesis since it equips both the thesis in

general and the individual discourse analyses in it with a historical nature as well as the other theories used herein all of which offer historicity.

(6) allows an opportunity to use discourse analyses at a more sociocultural level and with a more intense emphasis on the power relationships and the discourse strategies used to signify certain relationships. In the case of this study, “the speaker’s intentions” and “conventionalized strategies for making intentions recognizable” seem to have changed in the course of 20th century history. Therefore, this approach to discourse theory and discourse analysis serves as an appropriate method to point out these changes whose reasons –i.e. the sociopolitical and sociocultural reasons underlying them- are also questioned in this thesis.

Through the descriptive analysis of the paratextual elements, the methodology which has been discussed in the introduction part is employed. In brief, the visual components such as the cover of the book and the illustrations in it are analyzed descriptively for each target text and compared to those of the other sources whereas the textual components of the paratexts are analyzed by means of discourse analysis which has also been discussed in the introduction part.

1.2 Descriptive and discursive analyses of the paratexts of the publications of Hikmet's poetry and biography from 1932 on in English:

The main aim of this chapter is to carry out discourse analyses and descriptive analyses of paratexts to find out the image of Hikmet and his poetry as depicted with the textual and paratextual elements throughout history. To be more specific, the magazines and books which were published between 1932 and 2002 are analysed as to the discourses of their paratexts such as prefaces, book covers and illustrations or drawings used in them. The image they establish as to Hikmet's poetry and biographical facts and how this image is discussed and the reasons and dynamics that might be underlying the consistent change of Hikmet's image are questioned.

Below is a list of the publications to be analysed in this chapter; the list and the analyses are presented in chronological order. The cells which have been checked show that the piece exists, could be found and is discussed within this chapter. For the ones which exist and could not be found the initials "N.A" have been added. The crossed cells show that such a piece does not exist in the publication at all. For those cells where "N.I" is written, there is no information about the contents of that particular publication.

Title of the book / magazine	**Year & place of publication** **(Vol. and no. if available)** **Publishing House**	**Paratextual materials**				**The poems included** **(if any)**
		Cover	**Preface / Introduction**	**Drawings, pictures**	**Textual materials** **(page numbers, titles, authors, translators)**	
The Bookman (bimonthly magazine)	1932 – (January–February) Vol. LXXIV; No. 5 New York.	√	X (but there is a paragraph in the content page)	Three pictures and one drawing of Nâzım Hikmet; two pictures of Bab'ali, İstanbul.	Total 8 pages (508 –515). **Title**: "A Poet of The New Turkey". **Author**: Nermine Mouvafac.	Excerpts from: - "Conquest to the Sun" (p.509). - "Under Observation" (p. 511). - "Four Men and Four Bottles" (p.513). - "Weeping Willows" (p.513). - "Pierre Loti" (p.515). - "Perhaps I" (p.515).
Masses & Mainstream (monthly magazine)	1950 (March) New York	√	N.I.	X	**Title**: "The Case of Nazim Hikmet" written by M.N.	√ "Advice to A Fellow Prisoner," "Your Hands and Their Lies," "Angina Pectoris," "About Death," "To Paul Robeson".
Nazim Hikmet Selected poems (Book – translated,	1952 (April) Calcutta. Parichaya Prakashani.	√	N.I.	N.I.	**Title**: *Nazim Hikmet, Selected Poems.* **Translator**: Nilüfer	Translations of poems from *The Epic of National Independence Struggle. (Kuvay-i Milliye Destanı).*

selected poems)					Mizanoğlu –Reddy.	
Sing Out! (monthly magazine)	1952 (May) Vol. 2, No. 11 USA	√	N.I.	N.I.	**Title**: "To Paul Robeson" **Translator**: N.I.	√ "To Paul Robeson"
Poems by Nazim Hikmet (Book – translated, selected poems)	1954 (January) Masses & Mainstream. New York.	√	Introduction by Samuel Sillen.	X	**Introduction**: "A Note on Nazim Hikmet". Total 4 pages (p. 5-8). **Translator**: Ali Yunus. (Pseudonym for Nilüfer Mizanoğlu Reddy and Rosette Avigdor-Coryell).	"Optimism," "Perhaps," "Farewell," "Microcosm," "The Wall of Imperialism," "Like a Song Sung Together," "Drizzling," "It is Snowing in the Night," "About Victory," "Letters From Prison," "From the *Epic of the Second World War,*" "Advice to a Fellow Prisoner," "Your Hands and Their Lies," "Angina Pectoris," "About Death," "Plea," "The Funniest Creature," "The Twentieth Century," "To Paul Robeson," "The Enemies," "The Fifth Day of a Hunger Strike," "Morning," "That is the Question," "Evening Stroll," "A Sad Freedom."
Selected Poems, Nazim Hikmet. (Book – translated, selected poems)	1967 Cape Editions. London	√	Foreword by Taner Baybars.	X	**Foreword**: By Taner Baybars; total 3 pages (9-11).	"Barefooted," "This Excitement of Ours," "The Worm in My Body," "Pierre Loti," "Berkeley," "The Last Word in Every Book I Write," "Advice to Our Children," "Lion In An Iron Cage," "Silence," "A portable

					Translator: Taner Baybars. **A Note on the Author:** p. 93.	Bed," "Occupation," "A Cigarette I Could Not Light," "Optimism," "Letter to My Wife," "About My Own Poems," "Letters to Taranta-Babu," "Today is Sunday," "Snowing in the Night," "from Poems for Pirayé," "Don Quixote," "In the Reign of Sultan Hamid," "Invitation," "Since I Was Thrown into This Hole," "That's How It Goes," "The Armies of China Saved Me Too," "About Your Hands and Lies," "Welcome, My Woman!", "A Sad State of Freedom."
The Penguin Book of Socialist Verse	1970 Middlesex & Maryland. Penguin Books.	√	Introduction by Alan Bold	X	**Introduction**: Alan Bold. **Translator**: Taner Baybars.	"Advice to Our Children," "Since I was Thrown into This Hole," "That's How It Goes," "A Sad State of Freedom."
The Moscow Symphony	1970. Plymouth. Rapp+whiting.	√	Introduction by Taner Baybars.	X	**Introduction:** Taner Baybars. **Translator:** Taner Baybars.	"The Moscow Symphony," "Longing," "The Caspian Sea," "Like Kerem," "The Giant with Blue Eyes, a Small Woman and Honeysuckle," "Telegram at Night," "About a Shirt, Trousers, Workman's Cap and Felt Hat," "Gone," "About Death," "Ibrahim's Dream In Prison," "The Eyes of My Love Are Light Green," "Angina

						Pectoris, “Were I to Live.
The Day Before Tomorrow	1972. Carcanet Press. Oxford.	√	Foreword by Taner Baybars.	N.I.	Foreword by Taner Baybars; total 4 pages (7-10).	“Our Eyes, “While Waiting for the German Revolution, “Colossus of Rhodes, “Conflagration, “Sacco and Vanzetti, “The Sacred Belly, “Prometheus, Our Pipe, Rose & Nightingale etc.”, “An Unfinished Article about Spring, “The Day Before Tomorrow, “Farewell,” “Suspicion,” “Orhan Selim,” “Life, Friends, Enemies, You and the Earth,” “Poems on Victory,” “from *Poems for Pirayé”.*
Gazelle Review	1977 Magazine. London.	√	N.I.	N.I.	Six poems **Translator:** Nermin Menemencioğlu.	“Weeping Willow,” “A Soldier for 25 Cents,” “The Japanese Fisherman,” “Autobiography” and two other untitled poems (“My woman came with me as far as Brest,” “He was made of stone bronze plaster paper”).
The Penguin Book of Turkish Verse (Anthology edited by Nermin Menemencioğlu,	1978. Penguin Books. Middlesex & New York.	√	Introduction by Nermin Menemencioğlu.	X	**Introduction:** Total 27 pages (p. 31-57).	“Weeping Willow,” “The Caspian Sea,” “Perhaps,” “Four Men, Four Bottles,” “An Artist’s Creed,” “Symbolist,” “Amnesty,” “The Blue-Eyed Giant, the Miniature Woman and the Honeysuckle,” “The

Fahir İz.).						Prison Clerk," "A Letter," "An Unfinished Article about Spring," "Occupation," "Today is Sunday," "A Fable," "Sad Freedom"
Nazim Hikmet Prison Poems	1981 (August). IPA (International Performing Art) Publication. London.	√	Introduction by Richard McKane.	X	**Introduction:** by Richard McKane. **Translator:** Richard McKane.	"9-10 p.m. poems" .
Human Landscapes (Incomplete Version)	1983 Persea Books. New York.	√	Foreword by Denise Levertov. Introduction by Mutlu Konuk.	X	**Foreword:** Total 3 pages (p. vii-ix). **Introduction:** Total 7 pages (xi- xvii). **Translators:** Randy Blasing, Mutlu Konuk.	
RUBAIYAT	1985. Copper Beech Press. Rhode Island.	√	No foreword. Afterword (p. 49-50).	X	**Translators:** Randy Blasing, Mutlu Konuk.	
A Sad State of Freedom	1990. Greville Press Pamphlets. Warwick.	√	X	X	**Translator:** Taner Baybars.	N.I.

An Anthology of Turkish Literature. (Anthology edited by Kemal Silay).	1996. Indiana University Press. Indiana University Turkish Studies & Turkish Ministry of Culture Joint Series, XV. Indiana.	√	Preface by Kemal Sılay.	√	**Translators**: Larry Clark, Bernard Lewis.	"Autobiography," "Provocateur," "Weeping Willow," "Like Kerem," "You Are The Field," "On Victory," "Rubai, "You, "On the Fifth Day of A Hunger Strike," "After Release from Prison," "Since I've Been in Jail", "Ode to Life," "My Funeral," *The Epic of Sheik Bedreddin,* "The Faces of Our Women," *Poems for Piraye (9 to 10 O'clock Poems).*

Table 1.1: Table revealing detailed information on the target texts of Hikmet's poetry published between 1932 and 2002 and their paratexts.

1.2.1 *The Bookman* (1932, January-February) : Bimonthly magazine; Vol. LXXIV; No. 5 ; New York.

The appearance of Hikmet and his poetry in *The Bookman* is very crucial since it is the first appearance of his poetry in English. Besides the caption on the cover of the magazine, there is also a lengthy paragraph on the contents page and an eight-page long writing entitled "A Poet of the New Turkey" which includes information both on Hikmet's life and his poetry as well as excerpts from some of his poems.

By 1932, Hikmet had five books published in Turkey (*835 Satır, Jokond ile Sİ-YA-U, Varan 3, 1+1= 1* and *Sesini Kaybeden Şehir*) and had an international reputation in some other countries, his book entitled *Güneşi İçenlerin Türküsü* had been published in Baku in Turkish 1928 and a surrealist magazine entitled *Bifur* had published three of his poems in French in June 1931. However, Hikmet's first appearance in English would come out in *The Bookman* at the very beginning of 1932.

1.2.1.i Cover (See page 34, Figure 1.1 for the cover of *The Bookman*)

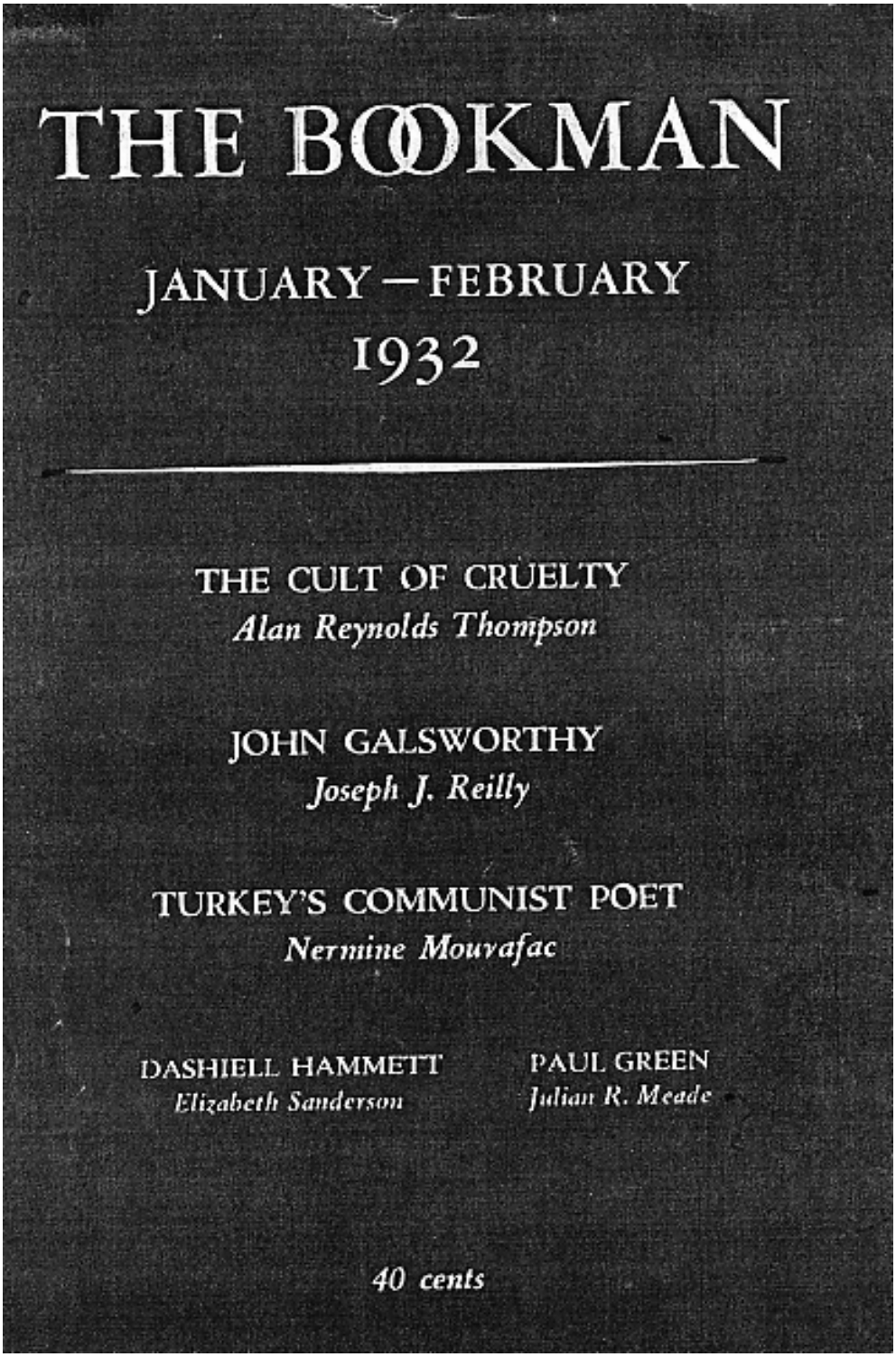


Figure 1.1: The cover of *The Bookman.*

The cover of the magazine is black and white, with white letters on a black background. “Turkey’s Communist Poet” and the writer’s name – adopted to English to be spelled as Nermine Mouvafac – are written in white fonts, which is very important in that the first appearance of Hikmet – as a literary figure – in the Anglophone world is as “Turkey’s Communist Poet” (see the following page for the cover of *The Bookman*, vol. 74, no. 5).

1.2.1.ii Contents Page

Following the magazine cover comes a lengthy paragraph on the contents page. By “lengthy”, I mean that the paragraph dealing with Hikmet is the longest one of the eight paragraphs, each of which introduce a part of the magazine. This paragraph is entitled “A Poet of the New Turkey” and reads as follows:

> We should hardly have thought, in advance, that a paper on an obscure Communist poet in Turkey could find space in the crowded pages of the “Bookman”. But the charm of Miss Mouvafac’s account immediately won us, and when we had finished we realized that however “marginal” from a local and literary view the story of Nazim Hikmet might be, it had great general interest in illustrating the sweep of the communist fever into every country. Miss Mouvafac came to this country from Turkey to spend her senior year at Vassar, and is now teaching English literature at Constantinople Woman’s College (Author’s name not mentioned; *The Bookman*: I).

The presentation of Hikmet in the contents page of *The Bookman,* as cited above, refers to Hikmet as an "obscure Communist poet in Turkey" and his story as "'marginal' from a local and literary view". The importance of Hikmet is emphasized with the phrase "illustrating the sweep of the communist fever into every country" (*The Bookman* 1932).

1.2.1.iii "A Poet of the New Turkey" by Nermine Mouvafac

In her paper, Mouvafac uses rather a literary language and starts with the visual description of Bab'ali. She uses adjectives, detailed descriptions of the bookshops and streets of Bab'ali in the first three paragraphs, not mentioning Hikmet at all. Her eloquent use of descriptive narration to depict the setting of Bab'ali in the readers' minds is what makes this piece of writing utterly literary and appealing. Hikmet is presented in the same way, with a visual description of both his physical impressiveness and his cloth cap which is presented as "in his mind […] a symbol of the proletariat". His name is presented in the next sentence together with the fact that he is "a communist poet": "He is Nazim Hikmet, communist poet, perhaps the only poet of the new generation who will leave a lasting mark" (Mouvafac 1932: 509).

Following this paragraph come other paragraphs which summarize Hikmet's and Vâ-Nû's appointment as teachers in Bolu and how Hikmet develops a new kind of poetry there.

On the next page, Nazim Hikmet is referred to as an "anarchist" after he "met Marxists and said good-bye to Baudelaire and rhythmical experiments" (Mouvafac 1932.: 510):

> Nazim – going on now to twenty – was an out-and-out anarchist. What he wanted was nothing less than a clean start in everything. If it had been possible to clear the whole world's surface with one bomb, he would have thrown that bomb.

Mouvafac then refers to Hikmet and Vâ- Nû's journey along the border to Moscow. In one of the following paragraphs, Hikmet's being condemned to fifteen years in prison, fleeing to Russia, attempting to return to Turkey, not being granted a passport are all mentioned as well as the communist activities underlying these experiences.

In telling about Hikmet's life and different professions he was occupied with, Mouvafac highlights the fact that Hikmet was by no means willing to live as a capitalist:

> Then he became a proof-corrector at the office of a monthly magazine. It was hardly a solution, and though he is in no way desirous of becoming a capitalist he cannot help chafing under the irksomeness of his proletarian profession (Mouvafac 1932: 512).

Moreover, the importance Hikmet gives to lower classes is also highlighted in Mouvafac's discourse:

> He insists on publishing them [his poems] a few at a time and on cheap paper because he intends them chiefly for two poor classes: the workers and the students (Mouvafac 1932).

The next paragraph goes on to inform the reader about Hikmet's "hatred of British and French imperialism" and his "sympathy with the noble struggle for freedom which is taking place in China" which are both pointed as the primary elements underlying his *The Gioconda and Si-Ya-U*. His poetry is presented with the complementary ideological components underlying them. In the same paragraph, Mouvafac mentions both the aesthetic and ideological aspects of Hikmet's poetry:

> Of his shorter poems, some are beautiful lyrics, among the most beautiful to be found in the Turkish language, and some are undisguised propaganda of ideas (Mouvafac 1932: 512).

The diversity of genres and stylistics techniques Hikmet uses is also mentioned. His long poems, short poems, satires, use of colours, his use of "industrial language", creation of swift images, the frequency of expletives are all mentioned in the text which informs the reader about the richness of Hikmet's poetry in terms of both the use of genres and use of sytlistic tools. Moreover, she states Hikmet's richness by writing that he borrows a lot from the West and the East:

> Nazim Hikmet stands, as does perhaps no poet in the world, poised between East and West, accepting as his heritage what each has given the world that is good and making no compromise with what is evil or outgrown. He tears through the conventional glamour with which Western writers have invested the East (Mouvafac 1932: 514).

Mouvafac goes on to add that Hikmet's poetry appeals to "his brothers in the West who are working like him to bring about a new order" (Mouvafac 1932: 515) and that in him there is "disregard of all boundaries that stand in the way of brotherhood" (Mouvafac 1932: 515). Hikmet is also presented as follows: "But the Turkish poet is also a fighter, one who preaches that we must work and suffer and "burn" that the blue days may come" (Mouvafac 1932: 515).

All in all, Mouvafac's discourse does not merely consist of the influence of Hikmet's journeys to Soviet Union and Anatolia but the reflections of these journeys on his poetry are also specifically mentioned. Another point that prevails in Mouvafac's discourse is her continuous use of lines from Hikmet's poetry which immediately follow and are reconciled with the biographical information she provides about him. The whole discourse on Hikmet's life and poetry focuses on the parallel between Hikmet's life experiences and poetry, his communist acts and some forms of punishment as a consequence of his Marxist beliefs, his hate for imperialism, class struggles and his longing for a "new order". Moreover, Hikmet is depicted as a "communist," "Marxist"

and “fighter” and his category is categorized in accordance with these labels.

1.2.1.iv Drawings and photographs

There are five paragraphs and a drawing. Two of the pictures are of Bab’ali and seem to be used to create the setting which occupies the first four paragraphs of the text. The first photograph (p. 509) is that of Hikmet, which is a portrait of him and the caption reads as “NAZIM HİKMET” in capital letters. On the following page (p.510), the photograph occupies the top half of the page depicting Hikmet in court and the caption reads as: “NAZIM HIKMET IN COURT. A scene taken last summer, during the most recent of his trials. The woman on the extreme right is a fellow poet.”

The next picture (p. 512) is a drawing of Hikmet with his cloth cap on and the caption reads as follows: “A sketch of Nazim Hikmet which the author of the accompanying article considers a more characteristic likeness than the photographs.” Previously (on page 509) Mouvafac refers to the significance of Hikmet’s cloth cap as follows: “the cloth cap which in his mind is a symbol of the proletariat.”

On page 513, the photographs of Bab'ali are located at the bottom and top of the page. The captions are: "The corner shop at the lower end of Bab'ali, the Avenue of the Sublime Porte. .. Here the poets, novelists and journalists of the day walk and work and eat and discuss the universe" and the caption of the following one is "Then the bookshops begin... Against this setting may be seen almost any day a tall young man with impressive shoulders and equally impressive strides, wearing the cloth cap which in his mind is a symbol of the proletariat" (Mouvafac 1932: 513).

The last photograph is on page 514 and pictures Hikmet with his fellows in prison. The caption is "A snapshot taken in the infirmary of the prison at Angora, where Nazim Hikmet spent three months in 1928".

The drawings and photographs show Hikmet in prison, in court and with his cloth cap and reflects Hikmet as a politically engaged figure from the proletariat. The pictures (photographs and drawings) depict him diversely, i.e. with respect to different aspects of his life.

1.2.2 *Masses & Mainstream* (1950, March): Monthly magazine; New York.

Masses and Mainstream was a monthly magazine which was published by the Masses and Mainstream Press. The publishing house also published the translations of Hikmet's poems in 1954 in a book entitled *Poems by Nazim Hikmet.* Moreover, they sponsored a demonstration in front of the Turkish Consulate in New York, to protest Nâzım's imprisonment (Turgut 2002: 269). The magazine cover, the article entitled "The Case of Nazım Hikmet", the editors' note below the article and the selection of poems are analysed in this chapter.

1.2.2.i Cover (See page 43, Figure 1.2 for the cover of *Masses & Mainstream*)

The photograph on the cover is that of a coal miner, taken by Leo Frankfurt. On the left of the photograph, the titles of the contents are written and at the bottom of the page is the title in relatively bigger fonts "POEMS FROM PRISON, by Nazim Hikmet".

1.2.2.ii "The Case of Nazim Hikmet" by M.N

This article is very important for many reasons in the image-making process of Hikmet. For one thing, it is the second article in English about Hikmet and his poetry. Secondly, it is not only an article but also a means of appeal to the American readers inviting them to join the release campaign which was being held then.

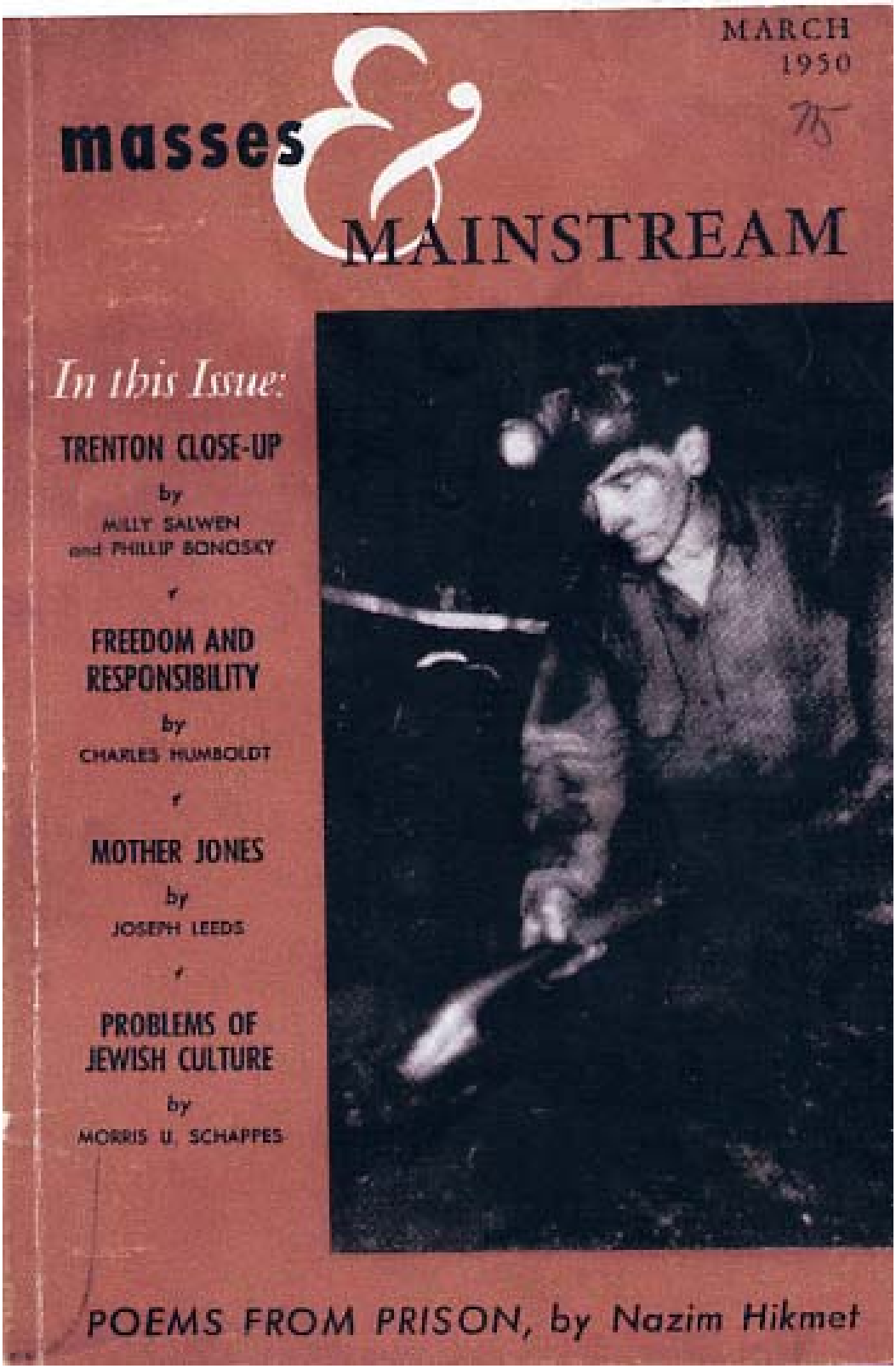


Figure 1.2: The cover of *Masses & Mainstream*.

The article depicts Hikmet as a totally ideological figure and a unique poet. Doing this, the article points to the names of the people and foundations who are responsible for Hikmet's conviction and the net of power relations underlying it.

Very importantly, the initials "M.N" which signify the writer's name are used but the full name of the writer is not mentioned either on the page of the article or on the content page. Similarly, it is mentioned below in part 1.2.3 of this thesis that the translators of the first poetry book of Hikmet in English which was published in 1952 in Calcutta prefer to use the pseudonym "Ali Yunus" instead of using their own names.

The first paragraph of the article starts with an explicit denunciation of the American government and reads as follows:

> Few Americans may know that the greatest living poet of Turkey, Nazim Hikmet, has been in prison for the past twelve years. Yet, it is in America, above all lands, where this should be known. Were it not for the support given to Nazim's jailers by the Truman Doctrine and the Marshall Plan, the poet would now be free. His fate recalls the murder in 1948 of Turkey's foremost novelist, Sabahattin Ali, victim of police terror in the country described by Truman as the bulwark of democracy in the Middle East. (M.N. 1950: 3).

> This denunciation against the U.S.A depicts the U.S government as an accomplice of the police terror in Turkey which kills many intellectuals. The article focuses on the danger awaiting Hikmet, the threat of being killed secretly by the police (M.N. 1950: 5).

The second and third paragraphs present Hikmet and his poetry from an ideological perspective. The second paragraph is allocated to giving an account of Hikmet's conviction for "spreading communistic ideas in the ranks of the Turkish Army and Navy" (M.N. 1950: 3). In the paragraph that follows (paragraph three), Hikmet is described as a "great anti-fascist fighter" and "undaunted" (M.N. 1950). His poetry is discussed in this paragraph where Hikmet's resistant manner and the uniqueness of his poems are highlighted:

> In jail, this great anti-fascist writer has remained undaunted, keeping the sword of his poetry as sharp as ever. His poems pass from hand to hand. Thousands read them and find inspiration in the fact that in spite of his severe heart ailment and the inhuman prison conditions, Nazim Hikmet cannot be silenced. Some of his poems are published under pseudonyms in various literary magazines. The readers know these poems, with their daring realism, their love of the people and their longing for freedom, could only be Nazim's.

The writer sees Hikmet's form and content as complementary components and features this fact as the distinctive aspect of his poetry.

Referring to Hikmet's poetry, the writer does not only refer to the complementary relation of form and content but also – in the sixth paragraph – to the diversity of genres Hikmet writes: "collections of poems, verse novels, plays, topical newspaper poems and socio-political essays" (M.N. 1950: 4).

While explaining Hikmet's contribution to Turkish literature, the writer locates the impact of "the great October Revolution" at the background of the era when Hikmet started his literary career (M.N. 1950: 3).

Another point is that, according to this text, Hikmet's encounter – and coming into closer contact – with the plain Turkish people is in his early twenties when he goes to Anatolia to "join the nationalist forces in the war of independence" (M.N. 1950: 4).

Acceptance of Marxism is regarded in this text as the most important point for the formation of Hikmet's philosophy: "The real turning point in Nazim's life came with his acceptance of Marxism as a philosophy of life" (M.N. 1950: 4).

In this article, Hikmet's conviction and imprisonment are defined as "terror" (M.N. 1950: 4). In the eighth paragraph, the names and policies of the media organs and their attitudes to Hikmet's case are explicitly announced. The fact that even some pro-government organs such as *Vatan* feel obliged to pretend advocacy of Hikmet's cause because they fear an organized popular campaign is unveiled and one of the judges who participated in Hikmet's trial is reported to have

declared that “the constitutionality of the sentence was questionable” (M.N. 1950: 4).

The last paragraphs are about the national and international attempts to earn Hikmet’s liberation. The names of the internationally renowned figures such as Louis Aragon, Pablo Picasso, Abbe Boulier, Pietro Nenni, Dr. Hewlett Johnson, Prof. J. D. Bernal and George Lukacs are declared as the participants in these attempts.

The writer goes on to add that a petition sent to U.N.E.S.C.O as a part of these attempts was “blocked by the Anglo-American majority” (M.N. 1950: 5). The last paragraph is the full text of the statement issued by the Union of Progressive Turkish Youth and the International Committee for the Liberation of Nazim Hikmet.

1.2.2.iii Editors’ Note:

Just below the article, there is a note by the editors which calls the readers to participate in the international attempts to demand the liberation of Hikmet. The note is as follows:

> We ask our readers to join us in protesting the continued imprisonment of Nazim Hikmet. Letters and telegrams demanding his release should be sent to the Turkish Embassy in Washington – and to Secretary of State Dean Acheson. The life of a great anti-fascist is at stake!

> Masses & Mainstream is proud to present the following group of poems by Nazim Hikmet, translated from the Turkish. The poems, written in prison, are magnificent testimony to the spirit and stature of the poet (Anonymous: 1950).

All in all, the discourse used to describe Hikmet in this text has largely ideological connotations. Some examples are: “great anti-fascist fighter” (M.N. 1950.: 3), “a combination of Pushkin and Mayakovsky” (M.N.1950: 4), “the poet who sings too well the sufferings and the hopes of the Turkish people” (M.N. 1950: 5), “great fighter for the cause of peace” (M.N. 1950: 5).

1.2.2.iv Selection of Poems:

While neither the contents page nor the poems of the magazine could be found, the correspondence between Nilüfer Mizanoğlu-Reddy and Erhan Turgut reveals that there are five poems in the magazine: “Advice to A Fellow Prisoner,” “Your Hands and Their Lies,” “Angina Pectoris,” “About Death,” “To Paul Robeson” (Mizanoğlu-Reddy 2002b: 1). These poems all have ideological contents and none can be considered as one of Hikmet’s love poems. Although most of Hikmet’s poems might be considered to have lyric aspects, none of these poems are directly based on individual love or lyricism.

1.2.3 *Nazim Hikmet, Selected Poems* (1952, April): Selected Poems; Calcutta; Parichaya Prakashani.

1.2.3.i Place and Date of Publication:

This book is very important because it is the first book of Nazim Hikmet poems in English. It is still more important that this first selection was published in Calcutta in 1952.

The year of publication 1952 is five years after the end of the Indian struggle for independence. Although it was not possible to find the book, through the personal correspondence between Turgut and Mizanoğlu-Reddy – who is the translator of the book –, it is clear that the translated poems were from Kuvayi Milliye Destanı which Mizanoğlu-Reddy calls "The Epic of the National Independence Struggle" (2002b: 1). The parallel between the Turkish War of Independence and the Indian struggle for independence seems to be the reason why Hikmet's first book in the Anglophone world appeared there and then.

1.2.3.ii Cover (See page 50, Figure 1.3 for the cover of *Masses & Mainstream*)

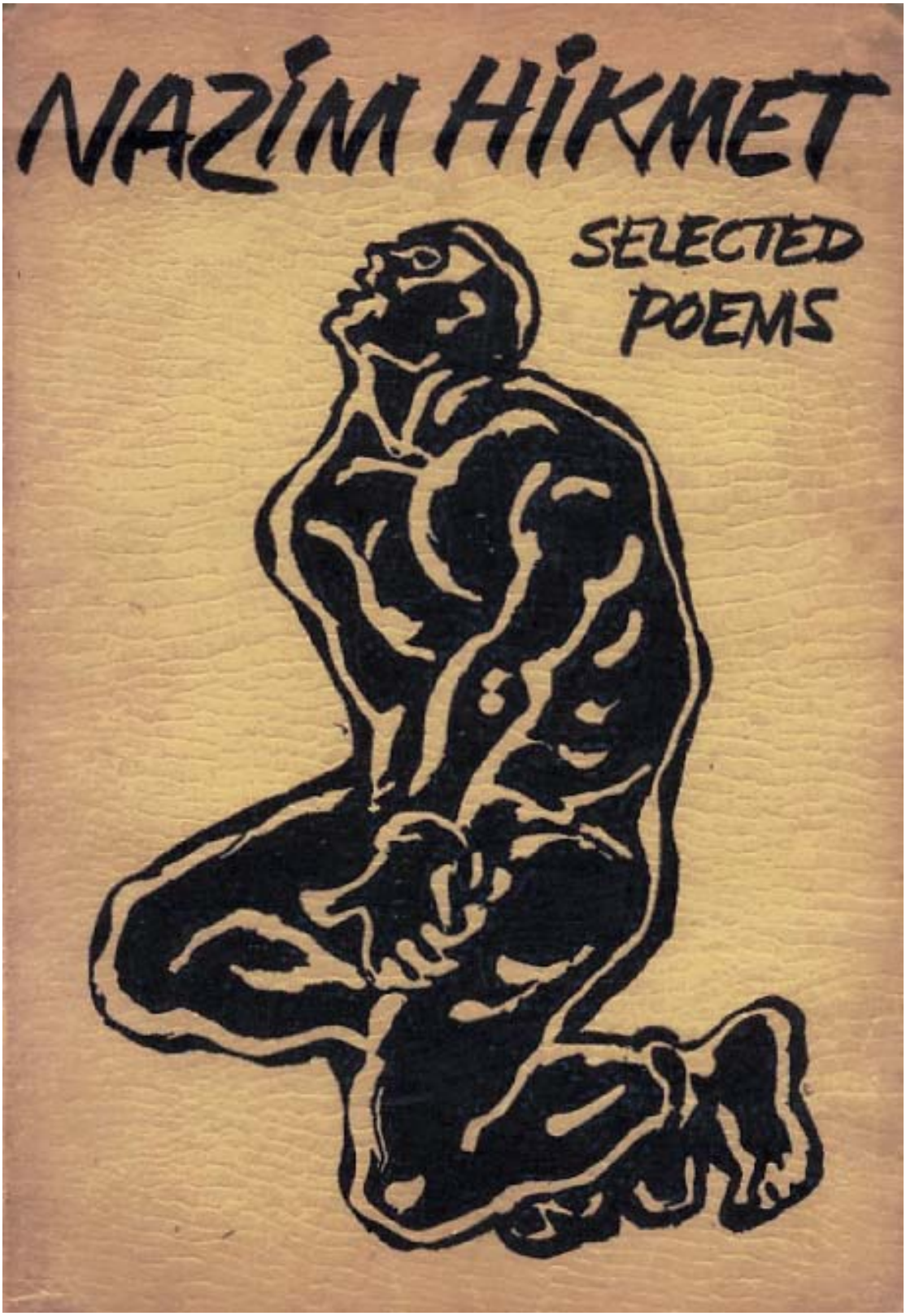


Figure 1.3: The cover of *Nazim Hikmet, Selected Poems*.

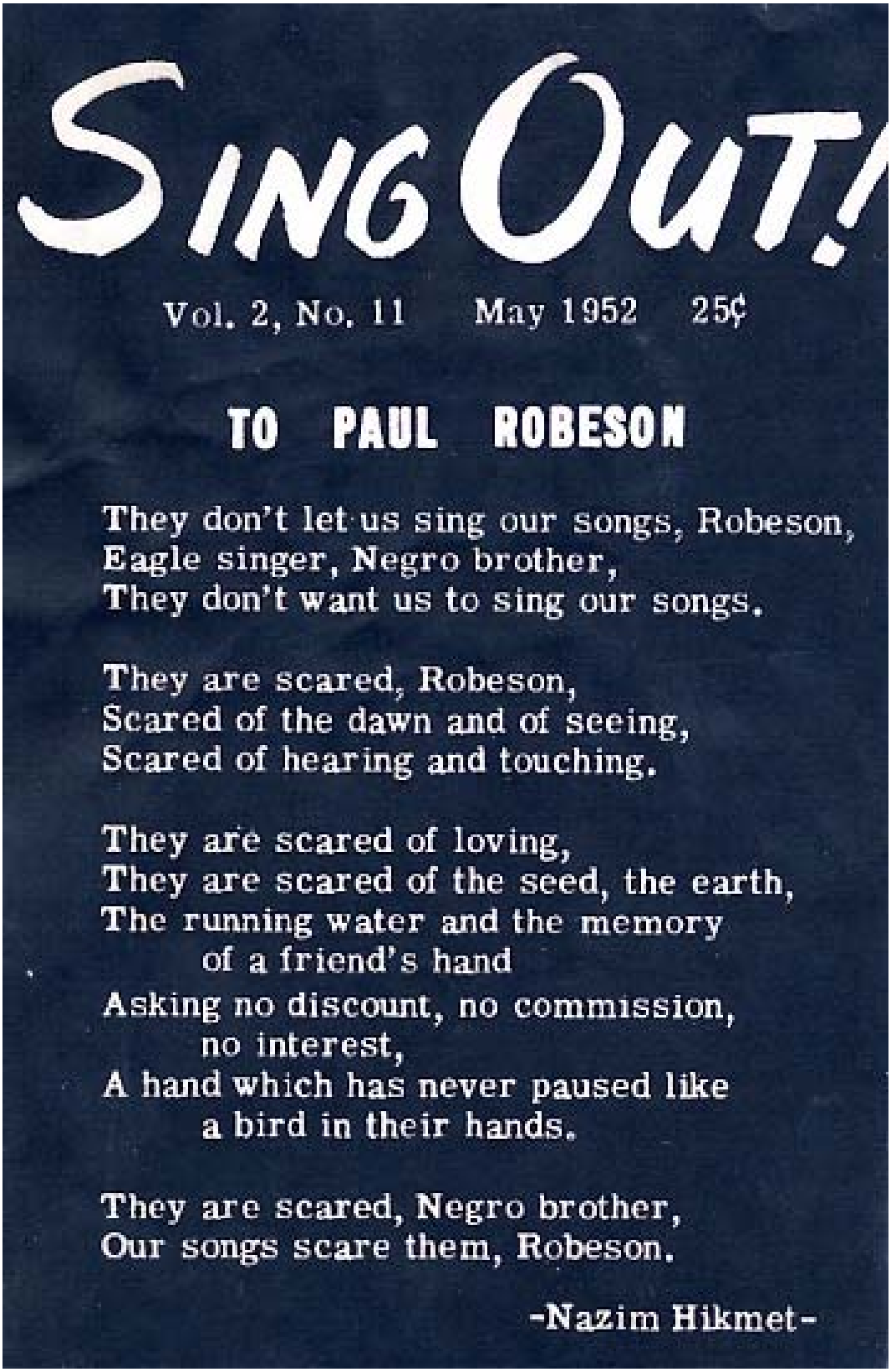
The cover of the book seems to be rather complementary to the content of the book since it is a drawing depicting a naked, muscular man with one knee on the ground and struggling to stand up and free himself from his handcuffs and fetters. This theme, together with the selection of poems from "The Epic of the National Independence Struggle" seems to represent the people's national struggle to triumph against imperialist forces.

1.2.4 *SING OUT!* (1952): Monthly magazine, vol.2, no.11; 1952 May; New York.

SING OUT! is a magazine, a "music magazine" as Mizanoğlu-Reddy refers to in her letter, which includes some writings that celebrate the 54th birthday of the Afro-American musician Paul Robeson (Mizanoğlu-Reddy 2002c: 1).

1.2.4.i Cover (See page 52, Figure 1.4 for the cover of *SING OUT!*)

Hikmet's poems to Robeson covers the whole cover of the book which is written in white fonts on a black background. Elsewhere, in another letter (2002a: 1-2), Mizanoğlu-Reddy states that she and Rosette Avigdor-Coryell translated the title of this poem as "To Paul Robeson" although it is entitled "Korku" [Fear] in Turkish. The reasons



SING OUT!

Vol. 2, No. 11 May 1952 25¢

TO PAUL ROBESON

They don't let us sing our songs, Robeson,
Eagle singer, Negro brother,
They don't want us to sing our songs.

They are scared, Robeson,
Scared of the dawn and of seeing,
Scared of hearing and touching.

They are scared of loving,
They are scared of the seed, the earth,
The running water and the memory
of a friend's hand
Asking no discount, no commission,
no interest,
A hand which has never paused like
a bird in their hands.

They are scared, Negro brother,
Our songs scare them, Robeson.

-Nazim Hikmet-

Figure 1.4: The Cover of *SING OUT*

for this and other translation strategies are discussed in one of her letters (2002a: 1-2); however, it is not one of the main focuses of this chapter and therefore not referred to in details.

Robeson, to whom Hikmet's poem is dedicated, was an Afro-American singer and an actor. Hikmet was awarded a peace prize in Warsaw in absentia in 1950 which he shared with Paul Robeson and Pablo Neruda. Robeson's father was an ex-slave and with his art, all throughout his lifetime Robeson stood at the anti-imperialist front. He was in an international committee –formed in Paris- with Pablo Picasso and Jean Paul Sartre to campaign for Hikmet's release from prison. Robeson also sang Hikmet's poem "I Come and Stand at Every Door" which is originally entitled "Kız çocuğu" [The Little Girl].

All in all, the solidarity between Hikmet, Robeson and some other intellectuals of the 20th century – such as Pablo Neruda, Paul Eluard, Tristan Tzara- mainly stemmed from their anti-imperialist struggle and this poem in *Sing Out!* was written for and dedicated to Paul Robeson for the reasons stated above.

1.2.5 *Poems by Nazim Hikmet* (1954): Selected poems; 1954 January; New York; Masses & Mainstream.

This book is the first selection of Hikmet's poems in the U.S.A and is therefore very important. Until 1952, no book of his poetry was published in English except for the edition in Calcutta in 1952 which has already been discussed above. The 1952, Calcutta edition was translated by Nilüfer Mizanoğlu-Reddy whereas the 1954 edition entitled *Poems by Nazim Hikmet* is translated by Nilüfer Mizanoğlu-Reddy and Rosette Avigdor-Coryell with the pseudonym "Ali Yunus". According to an article in TT4, co-written by Randy Blasing and Nilüfer Mizanoğlu-Reddy, "[b]ecause of the rise of McCarthyism, Nilüfer and Rosette decided to use a pseudonym in their translations. They chose the name Ali Yunus, for Ali was a common name, and Yunus was the name of a great thirteenth-fourteenth century Turkish poet Yunus Emre whom Nâzım admired" (Turgut 2002: 269).

The book contains twenty five poems by Hikmet as will be discussed further below.

1.2.5.i Cover (See page 55, Figure 1.5 for the cover of *Poems by Nazim Hikmet*)

The cover of the book reads "Poems by NAZIM HIKMET" written in white fonts on a green background. "NAZIM HIKMET" covers the most part and is clearly foregrounded. The name of the poet seems to have

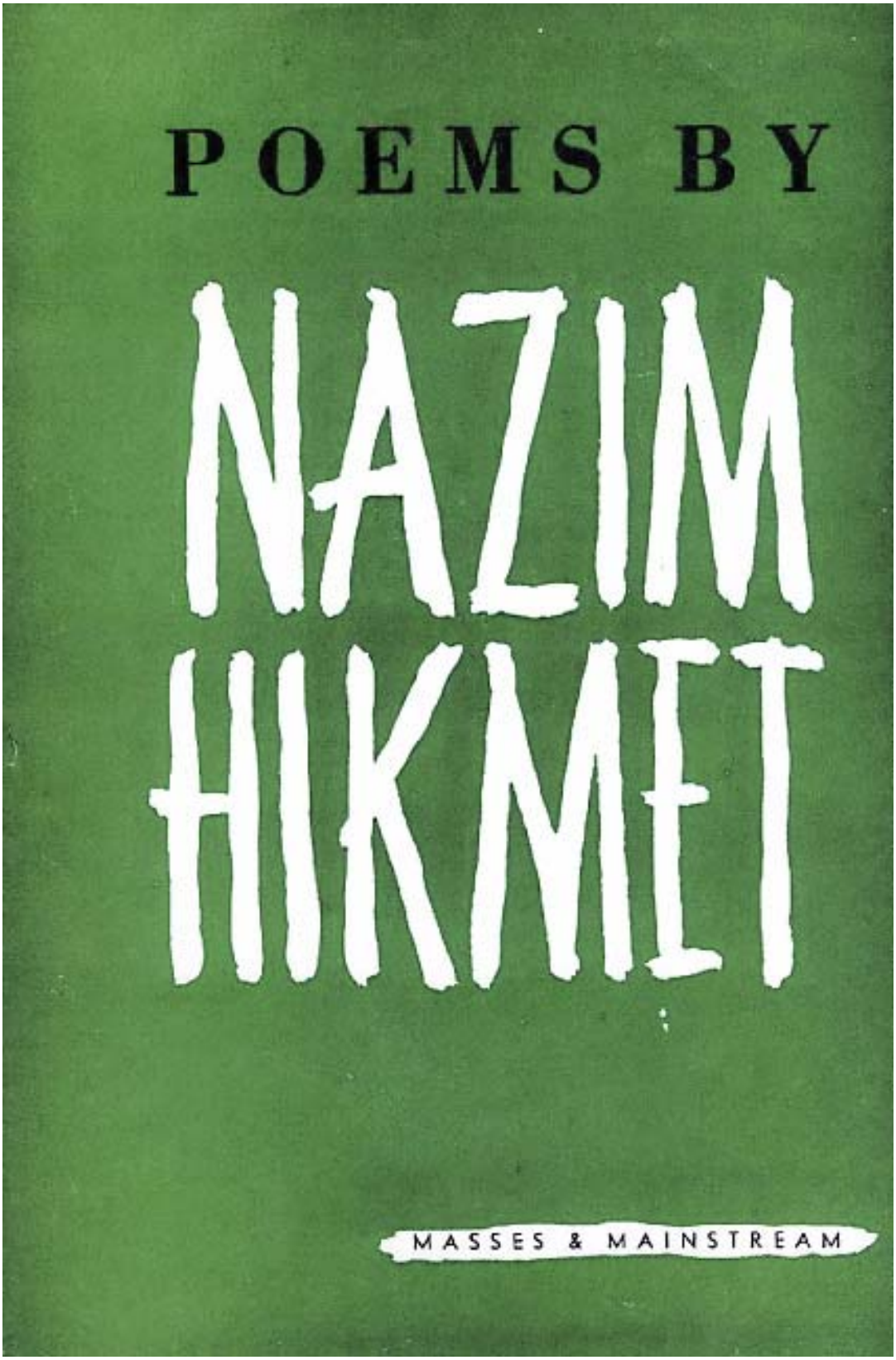


Figure 1.5: The cover of *Poems by Nazim Hikmet, Selected Poems*.

been emphasized on the cover of the book whereas the names – or the pseudonym of the translators – are not declared on the cover of the book.

1.2.5.ii Introduction by Samuel Sillen, entitled "A Note on Nazım Hikmet"

Since the book is the first book in the U.S.A consisting of Hikmet's selected poems, Samuel Sillen's introduction is important for being the first introduction in the U.S.A which formed an image of Hikmet and his poetry.

Sillen starts the introduction by mentioning Hikmet's international renown via which he gained importance in the USA as well as elsewhere in the world:

> The poetry of Nazim Hikmet first reached us in America during the world-wide movement that won his release in 1950 from a Turkish dungeon where he had been tormented for thirteen long years (Sillen 1954: 5).

The following sentence of this first paragraph is about the poem Hikmet wrote for Paul Robeson – as has been described and discussed above. Sillen goes on to refer to Hikmet as "the poet who from a distant prison wrote to Paul Robeson" (Sillen 1954: 5).

The second paragraph is rather short and is about the value of Hikmet's poetry with which only a late acquaintance was possible:

> And as we read his verse it seemed incredible that we should have made his acquaintance so late. For here, unmistakably, was an artist who belonged with Neruda and Aragon among the great poets of our age (Sillen 1954: 5).

After stating the extent to which Hikmet's poetry is internationally significant and valuable, the third paragraph goes on to associate Hikmet's poetry – both stylistically and contentwise – with the conditions of the oppressed people in his country and abroad:

> We learned that his poems, smuggled out of prison, were passing from hand to hand throughout Turkey. They appeared without his name, yet they were unfailingly recognized. For the oppressed people of his land saw Nazim Hikmet's signature in the plain speech which is their speech, in the daring realism, the irresistable optimism and love and longing for freedom. And across the frontiers his lines rang out to all people who treasure beauty and peace (Sillen 1954: 5).

Sillen also quotes what Hikmet said on "socialism in the making" in Russia: "one-sixth of the globe had given the wheel of history a sharp push forward" (Sillen 1954: 5).

Sillen, having emphasized the importance of Hikmet's style and content for the actual lives of his people in Turkey as well as for the peoples "across the frontiers", provides his reader with biographical information about Hikmet in the fourth paragraph. He gives an account

of how Hikmet joined the national independence movement against the occupation of his country by the forces of Anglo-American imperialism.

The next paragraph is about how Hikmet was stirred by the Socialist Revolution in Russia and became “a Communist”:

> The young poet was deeply stirred by the Socialist Revolution in Russia, and in a later autobiographical work he vividly describes how he, the grandson of a pasha, became a Communist. His acceptance of Marxism was indeed the turning point in his life and poetry (Sillen 1954: 6).

While referring to Hikmet’s travel to Russia and his encounter with Mayakovsky, Sillen also mentions the importance of Mayakovsky’s poetry for his people:

> In Moscow he [Hikmet] developed a close friendship with Mayakovsky, whose poetry, with its directness and its strrong accent on serving as well as leading the people, was to influence his own work powerfully (Sillen 1954: 6).

In the paragraph that follows, biographical information on Hikmet is given from the perspective of his convictions and political struggles:

> Upon his return to Turkey in 1925, Hikmet was seized by the police and thrown into the Ankara jail for three years. From then on, his life was to be a series of heresy trials and jail sentences in the midst of which he turned out even more popular poems, plays, political essays. In his poems of the 1920s and 1930s, deeply imbued with patriotism, he continued to attack the capitalist powers that threatened a new world slaughter. In other writings he held up to contempt those hirelings of the imperialists who were betraying progressive Turks to the political police (Sillen 1954: 6).

The next paragraph is allocated to giving an account of how Hikmet was convicted for "spreading communistic ideas". According to Sillen this phrase was one "which Hitler had already made familiar and which McCarthyism was to echo in our own land" (Sillen 1954: 6).

Sillen starts the next paragraph as follows: "But nothing could silence Nazim Hikmet, as we can see from the poems in this collection". Sillen calls Hikmet and some other literary figures of his time "dauntless anti-fascist fighters" besides calling Hikmet "the fighter-poet". According to Sillen, Hikmet and some other authors' works written in prison are important in that they created a great literature of that period (Sillen 1954: 7). Sillen does not only praise Hikmet's poetry with a number of adjectives but also assigns it some social tasks – such as sustaining the people, i.e. "those who are not beyond bars" – as he ends the paragraph:

> Nazim Hikmet's songs from jail are noble and triumphant. In solitary confinement the fighter-poet warms his cold cell with "the great flame of anger and proud hope". It is he who sustains those who are not behind bars (Sillen 1954: 7).

Sillen, then, draws a parallel between Hikmet's poems and his sociopolitical expectations throughout World War II: "Keenly attuned to everything that goes on in the outside world, he writes poems of towering force during World War II, impatiently awaiting the rout of the

Nazis, exulting in the power of the Soviet people to defend socialism" (Sillen 1954: 7).

It is important that, in the same paragpaph Sillen highlights the point that Hikmet's poetry and personality are both internationalist in nature and support "fighters of happiness everywhere": "And he is with the fighters for happiness everywhere, in Spain, in China, in Africa, in our own country" (Sillen 1954: 7).

Telling Hikmet's release in 1950, which Sillen calls "a joyous triumph for his friends throughout the world", mainly the international struggle to earn it is emphasized. Sillen states that this release "was made possible by the defenders of peace who had found inspiration in his songs". Sillen especially reports how the Progressive American writers supported the campaigns for Hikmet's release and how –with the sponsorship of *Masses & Mainstream* they demonstrated in front of the Turkish consulate in New York. Sillen highlights the reasons underlying this protest demonstration as follows:

> They [Progressive American writers] were aware that U.S. imperialism bears a heavy responsibility for the fact that reaction rules in Turkey, financed and armed by the Truman Doctrine, the Marshall Plan, and NATO. Our link with the life of Nazim Hikmet is by no means remote. His latest poems, written in the Soviet Union, in the Chinese People's Republic, in Czechoslovakia and other democratic countries where he has found a welcome refuge, seem addressed directly to us with their warnings against resurgent fascism and the drive of Wall Street to a new war of world conquest (Sillen 1954: 7).

Apart from “sustaining the people who are not beyond the bars”, contributing in the making of a “great literature” of a particular period, and “attack(ing) the capitalist powers that threatened a new slaughter”, as discussed above, Sillen pinpoints another task which Hikmet poetry fulfills: warning the people of the world against an American imperialist and fascist policy (Sillen 1954: 7).

The penultimate paragraph is about the complementarity of content and form in the poetry of Hikmet. Sillen reports that according to Turkish literature students Hikmet’s poetry is “revolutionary” both in form and content (Sillen 1954: 7).

In the concluding paragraph, Sillen retells that Hikmet’s poetry is of the kind that is full of “partisanship” and Hikmet is both “the fighter” and “the creator” whose poetry is based upon “the struggles and hopes of the people” (Sillen 1954: 8):

> In a recent letter to young French poets, Hikmet spoke of the need to achieve above all a lucid, full communication with audiences of plain people. He is scornful of those decadents who perversely to be measured by the smallness of their coterie. Few living poets have so amply and persuasively demonstrated the truth that poetry draws its main strength from the struggles and hopes of the people. His verses ring with partisanship. There is no division between Hikmet the political poet and Hikmet the lyrical poet. With consummate artistry he has achieved that synthesis of the fighter and the creator, the distinct individual and the representative man of the masses, which is the hallmark of greatness in our time.

In sum, the image of Hikmet that might be derived from Sillen's discourse is one wherein the "communist," "Marxist," "anti-fascist" aspects of Hikmet are foregrounded and his poetry is described as "full of partisanship," "longing for freedom," "warning against resurgent fascism," consisting of "a fusion of political and personal strength." Moreover, Sillen pinpoints the social tasks Hikmet's poetry is laden with. Thus, all throughout the discourse of "A Note on Nazim Hikmet", Sillen depicts an image of Hikmet as a thoroughly political figure whose influence is important all throughout the world and his poetry as ultimately politically engaged.

1.2.5.iii Selection of Poems

The poems in the book are "Optimism," "Perhaps," "Farewell," "Microcosm," "The Wall of Imperialism," "Like a Song Sung Together," "Drizzling," "It is Snowing in the Night," "About Victory," "Letters From Prison," "From the *Epic of the Second World War,*" "Advice to a Fellow Prisoner," "Your Hands and Their Lies," "Angina Pectoris," "About Death," "Plea," "The Funniest Creature," "The Twentieth Century," "To Paul Robeson," "The Enemies," "The Fifth Day of a Hunger Strike," "Morning," "That is the Question," "Evening Stroll," "A Sad Freedom".

Nearly all of these poems have political content though they are expressed with a lyric language since Hikmet's poetic language is marked with its lyricism no matter what the content is. However, this selection of poems, translated by Nilüfer Mizanoğlu-Reddy and Rosette Avigdor-Coryell- with the pseudonym "Ali Yunus" consists of ideologically engaged poems, i.e. some were written in prison, some were written for those in prison, or written with an optimism so that they can "sustain" their reader –such as "Optimism," "About Victory," "Advice to A Fellow Prisoner" and "The Twentieth Century"- , some written with international concerns –such as "To Paul Robeson", about the Afro-American singer and activist or excerpt from "*Epic of the Second World War*"-, some were written as what Sillen calls "warnings" – such as "That Is the Question," "About Your Hands and Their Lies".

In short, all of the poems in this selection are of ideological content and no romantic love poems appealing to a woman or a wife are included within this selection. The lyricism is inherent in Hikmet's all poetry, and in this selection this lyricism is in the ideological poetry since Sillen states in the concluding paragraph that "there is no division between Hikmet the political poet and Hikmet the lyrical poet"[1]. The integration of both aspects is probably one of the main elements of the

[1] Hikmet said once, about how a poet should be, that "There can be no discrepancy between the life of the poet and his literary actions" (Hikmet cited in Çalışlar 1988: 32; translation mine).

virtuosity of Hikmet's poetry. In referring to the selection of poems in this book, Sillen's discourse seems to accord with what has just been stated above:

> […] certain it is that in the following poems we encounter a shining miracle of clarity and directness, a fusion of political and personal strength which achieves extraordinary richness of feeling (Sillen 1954: 8).

1.2.6 *Selected Poems, Nazim Hikmet* (1967): Selected Poems; London; Cape Editions.

This selection of poems translated by Taner Baybars is the first book of translations of Hikmet's poems in England. The book is followed by three other translations by Baybars throughout the 1970s. Some of the poems in this selection were published in *Stand* – a literary magazine published in U.K. – and in *Tribune* – a weekly newspaper published by left-wing Labour Party members. Unfortunately, it has not been possible to find them. However, we know that those poems to be first published in England were those which take place in this collection.

1.2.6.i Cover (See page 65, Figure 1.6 for the cover of *Selected Poems, Nazim Hikmet*)

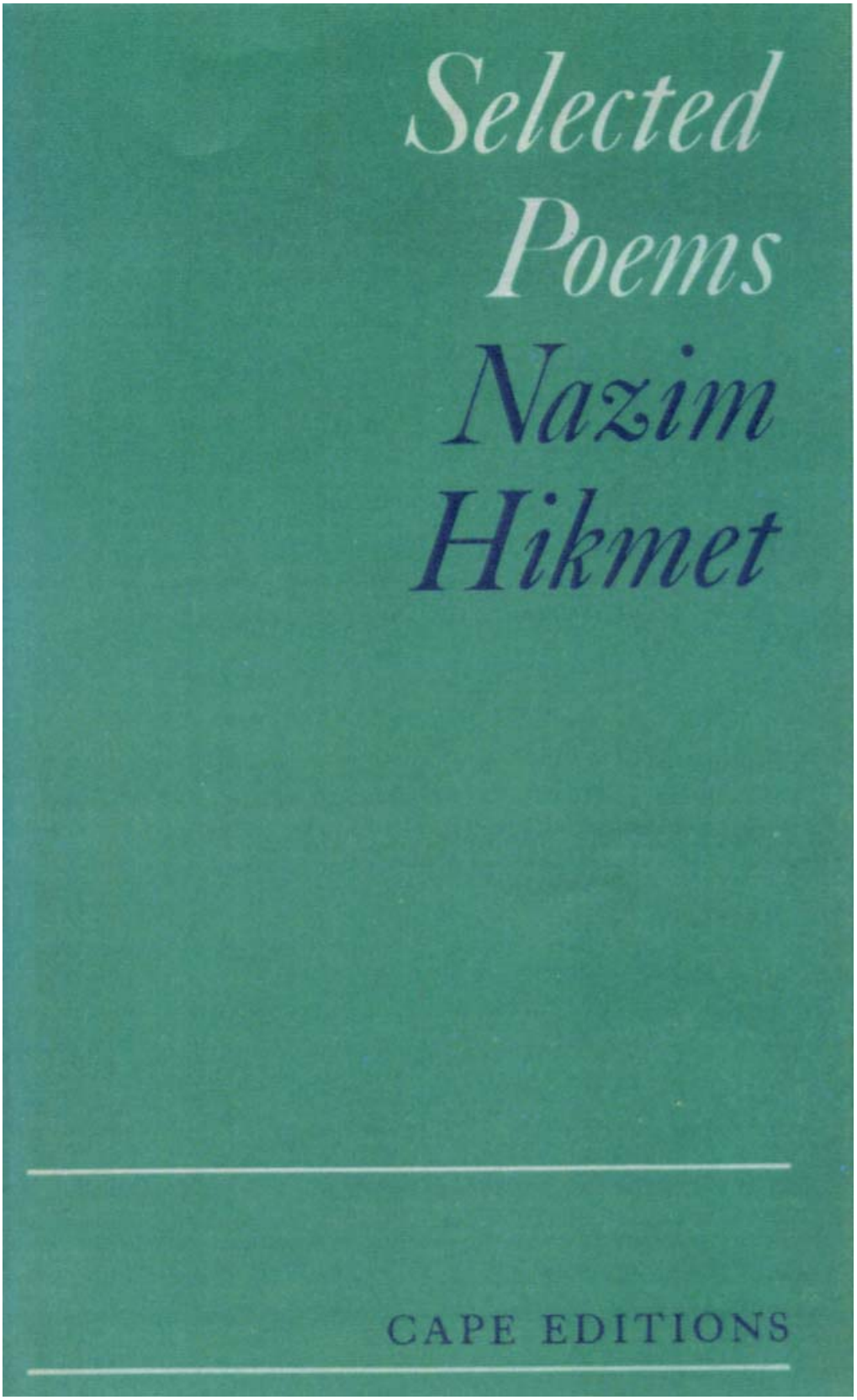


Figure 1. 6: The cover of *Selected Poems, Nazim Hikmet.*

The book cover resembles the cover of *Poems by Nazim Hikmet* (the Masses & Mainstream edition which has been discussed above) in that it uses black and white fonts on a plain, green background. At the top of the page "Selected Poems" is written in white fonts and just underneath the name of the poet "Nazim Hikmet" is written. At the bottom the name of the publishing house "Cape Editions" is written in capital letters. The name of the translator is not written on the front cover or back cover, it is written on the inner pages of the book.

1.2.6.ii Foreword by Taner Baybars

The first sentence of the foreword gives a clue as to the systemic position of the book since it declares that the collection is the first collection of poems in England. The first paragraph goes on to explain the significance of Hikmet both for Turkey and in the international literary arena:

> However, on the Continent he is considered a major poet of his generation along with Neruda and Lorca, and is without doubt one of the few great poets Turkey has produced. Certainly he is the only Turkish poet to have won an international reputation in his own lifetime (Baybars 1967: 9).

Having stated why Hikmet is unique as a literary figure both in his country and abroad, Baybars starts the second paragraph explaining the importance of Hikmet's language, i.e. why it is also unique and

innovative: “No Turkish poet before Hikmet had used the language with such skill and assurance as to make his contemporaries look and sound very much out of date” (Baybars 1967: 9).

In the same paragraph, Baybars also mentions why Hikmet’s poetry is historically invaluable and to what extent it is insightful:

> Were we to read each one of his poems within the perspective of the year in which it was written, we would realize Hikmet’s amazing grasp of the world affairs and his prophetic vision (Baybars 1967: 9).

This discourse by Baybars seems to parallel that of Samuel Sillen who stated that Hikmet’s poetry:

(a) is “keenly attuned to everything that goes on in the outside world (Sillen 1954: 7),

(b) “seem(s) addressed to us with their warnings against resurgent fascism and the drive of Wall Street to a new war of world conquest” (ibid.).

Although Samuel Sillen’s discourse seems to be more specific and straight-forward in telling about what Baybars would call “Hikmet’s amazing grasp of the world affairs and his prophetic vision”, both writers seem to agree on the importance of Hikmet’s works because they

reflect the period in which they were written and what is awaiting for the humanity in the future.

Both of these discourses seem to parallel the discourse of Hikmet on how a poet should be:

> An author is also the engineer of souls. S/he has a responsibility for those who read his/her works. […] The author tries to save even the most pessimist reader from that pessimism, to make him/her enjoy life despite everything, that is to say, to help him/her and to guide him/her (Hikmet cited in Çalışlar 1988: 87).

In the next paragraph, Baybars refers to the translation strategies he used throughout his translation process of Hikmet's poems. Doing this, he takes into great account Hikmet's expectations about the translation of poetry in general and the translation of his poetry to be more specific:

> In a conversation with his Russian translator he [Hikmet] is reported to have said, "I don't believe that translating poetry is possible. But I wouldn't really mind if a translator turned my verse into prose provided he didn't attempt to alter what I originally put down." Doing these poems into English I have borne this remark in mind. I must confess I have not always remained faithful to Hikmet's line arrangement but I have, I should like to believe, avoided altering the *meaning* of his poems (Baybars 1967: 9).

This explanation about his translation strategy seems to put forward that Baybars, while translating Hikmet's poems, used some linguistic or stylistic shifts but tried to avoid semantic ones. This strategy

seems to accord with what Hikmet expected from poetry translations as his own discourse also reveals.

Baybars allocates a whole and relatively lengthy paragraph to instructing the reader about Hikmet's works including poems, plays and their previous translations in other countries. He also refers to the re-appearance of Hikmet's book in Turkey after his death.

All in all, the foreword written by Baybars seems to parallel to a great deal with that of Samuel Sillen in creating a discourse on and image of Hikmet's poems as unique works of art which reflect their time and are insightful – even predictive – about the future of humanity. Baybars also emphasizes the importance of *meaning* in Hikmet's poetry and justifies it with a quote from Hikmet's own discourse.

1.2.6.iii Selection of Poems

In this book the following poems are translated: "Barefooted", "This Excitement of Ours," "The Worm in My Body," "Pierre Loti," "Berkeley," "The Last Word in Every Book I Write," "Advice to Our Children," "Lion In An Iron Cage," "Silence," "A Portable Bed," "Occupation," "A Cigarette I Could Not Light," "Optimism," "Letter to My Wife," "About My Own Poems," "Letters to Taranta-Babu," "Today is

Sunday," "Snowing in the Night," "from Poems for Pirayé," "Don Quixote," "In the Reign of Sultan Hamid," "Invitation," "Since I Was Thrown into This Hole," "That's How It Goes," "The Armies of China Saved Me Too," "About Your Hands and Lies," "Welcome, My Woman!", "A Sad State of Freedom".

Baybars, after stating that throughout his translation process he "avoided altering the *meaning*" of the poems, adds "Some poems which I thought would be lost in translation (although excellent in Turkish) I preferred to omit".

This statement seems to imply that Baybars preferred to leave out the poems whose meanings seemed to him not to be possibly conveyed in English.

The poems which are selected seem to represent the diversity of Hikmet's poetry since different kinds of poems are included in this selection. "The Worm in My Body", "Letter to My Wife" and "Poems for Pirayé" are what might be called "love poems" or poems appealing to his wives; nearly all of *Letters to Taranta Babu* is translated and included; his satires such as "Berkeley" and "Pierre Loti" are also translated for the selection (the latter poem being a critique of orientalism) and the rest of the poems in the book are ideologically

engaged poems either appealing to the people for resistance or calling them to great feelings and giving them advice for their struggles.

1.2.7 *The Penguin Book of Socialist Verse* (1970): Anthology; Middlesex & Maryland; Penguin.

This anthology includes "socialist verse" of poets such as Heiner Heine, Pablo Neruda, Langston Hughes and some other poets from different countries. The translations in the book are done by Taner Baybars and the poems in this anthology are directly taken from the Cape Edition which has just been discussed above. The anthology provides the reader with a collection of socialist verse written in chronological order starting from the 18th century going up to the 20th century; the name and the nationality of the poet as well as the name of the translator are all written in the contents page. Moreover, the anthology includes a one-paragraph biographical note about each poet at the end of the book.

1.2.7.i Cover (See page 72, Figure 1.7 for the cover of *The Penguin Book of Socialist Verse*).

Figure 1. 7: The cover of *The Penguin Book of Socialist Verse.*

The illustration on the cover is a detail from “Triumph of Socialism” painted by W. Crane in 1898. It depicts a group of people dressed in traditional clothes, carrying torches and banners, and accompanied by their horses and oxen celebrating and enjoying all together the May Day celebrations probably of 1891.

1.2.7.ii The introduction by Alan Bold

The introduction mainly focuses on the history of socialist verse and does not specifically dwell on Hikmet’s poetry.

1.2.7.iii Selection of Poems

The four poems in the anthology are “Advice to our Children,” “Since I was Thrown into This Hole,” “That’s How It Goes,” “A Sad State of Freedom.” As the title of the book also suggests, these poems are regarded as some of Hikmet’s socialist poems.

1.2.7.iv Biographical Note

There is a biographical note on Hikmet’s life (p.519). It informs the reader about Hikmet’s education at the Naval School, engagement with

the Turkish Communist Party, further education in Moscow, his imprisonment in Turkey "for inciting army and navy cadets to embrace communist tactics", release with general amnesty and moving to Moscow.

In conclusion, the book of "socialist verse" depicts Hikmet and his poetry as "socialist" and gives information about how he was convicted for inciting people to communism.

1.2.8 *The Moscow Symphony* (1970): Selected Poems; Plymouth; Rapp + Whiting.

The book is another selection of poems translated by Taner Baybars. There are 13 poems in the book which have been published neither in *Selected Poems, Nazim Hikmet* nor in *The Penguin Book of Socialist Verse.*

1.2.8.i Cover (See page 75, Figure 1.8 for the cover of *The Moscow Symphony*).

The book's cover is composed of black and white fonts on a bright tone of orange. On the back cover, there is a photograph of Hikmet wearing a tie and a suit. At the top of the front cover "poetry europe series" is

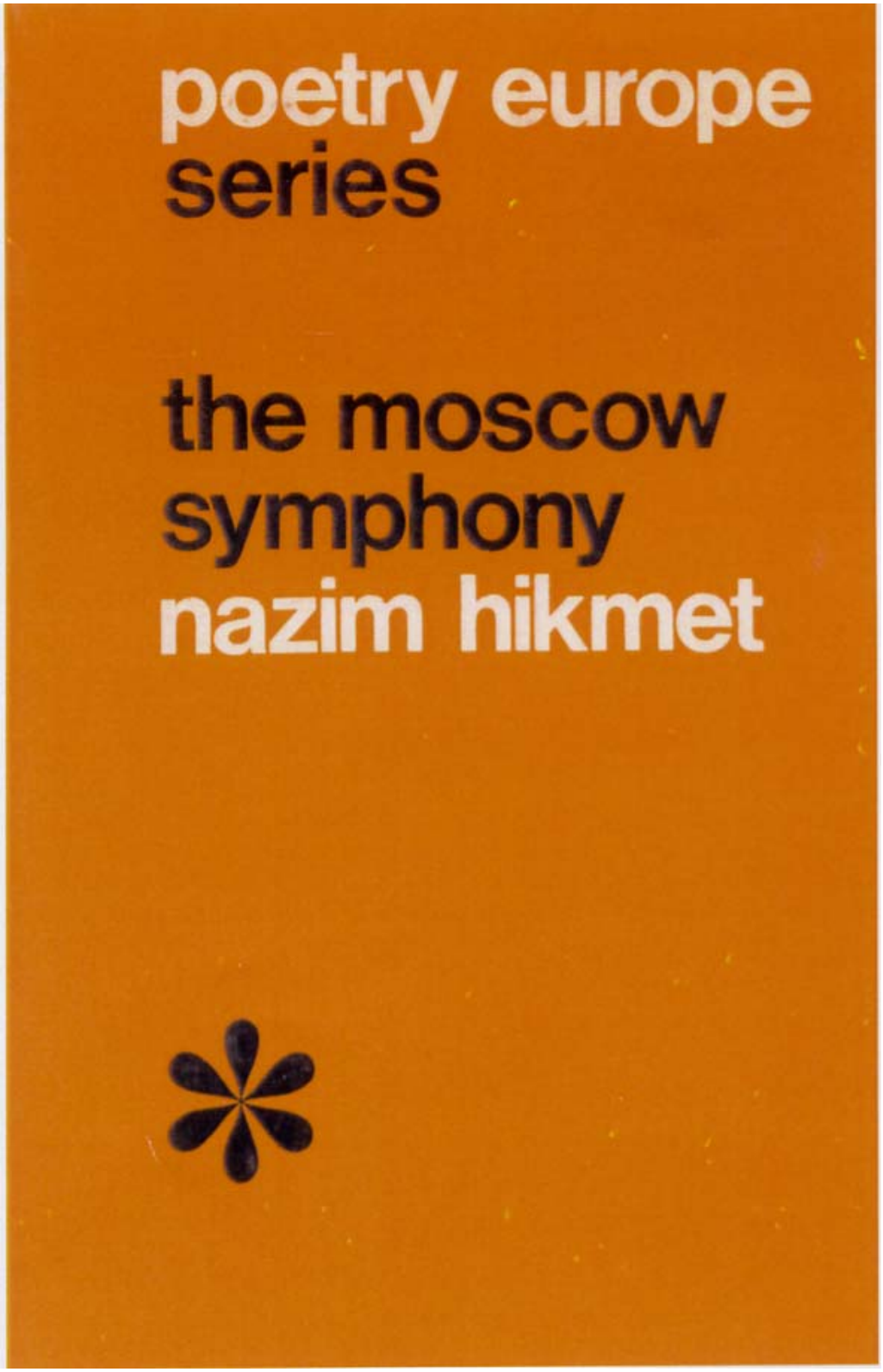


Figure 1. 8: The cover of *The Moscow Symphony* .

written. Just underneath the title of the book “the Moscow symphony” is written in black which is followed by “nazim hikmet” in white. The whole design of the cover of the book is based on the use of small letters and no letter is capitalized.

1.2.8.ii Acknowledgements and Introduction

In the acknowledgements part of the book it is stated that some of the poems in this book were previously published in *Modern Poetry in Translation* and *Literary Review.*

The introduction of the poem has some common points with the foreword of the previously discussed translation by Baybars – i.e. *Selected Poems*. However, the formation of the two introductions differs at some points especially in that the introduction of *The Moscow Symphony* consists of only two paragraphs and gives more biographical information than the foreword of *Selected Poems.*

In the first paragraph Baybars supplies information about Hikmet’s life: about his education at the Naval School, his crossing over to Anatolia, his period of imprisonment, his conviction to thirty-five years, the general amnesty, Hikmet’s hunger strike to get the release,

the international efforts by the world intellectuals to earn Hikmet's release and Hikmet's escape to Moscow.

In the same paragraph, Baybars also informs his reader about the systemic position of Hikmet's poetry in England and his image so far formed.

> After the publication of his *Selected Poems* (Cape, 1967), Hikmet is at last being accepted in England as a poet of great humanity and originality of mind, whatever his political commitment (Baybars 1970: 5).

The paragraph goes on to tell Hikmet's language wherein the stylistic features of Hikmet's juvenilia are integrated with Mayakovsky's influence to form a new style.

The second paragraph is about the translation strategies Baybars used throughout his translation processes.

1.2.8.iii Selection of poems

There are thirteen poems in the book: "The Moscow Symphony, "Longing, "The Caspian Sea, "Like Kerem, "The Giant with Blue Eyes, a Small Woman and Honeysuckle, "Telegram at Night, "About a Shirt, Trousers, Workman's Cap and Felt Hat, "Gone, "About Death,

“Ibrahim’s Dream in Prison, “The Eyes of My Love Are Light Green, “Angina Pectoris, “Were I to Live”.

1.2.9 *The Day Before Tomorrow* (1972): Selected Poems; Oxford; Carcanet Press.

The Day Before Tomorrow is another book containing translations of Hikmet’s poetry by Taner Baybars into English; the book was published in the U.K. The blurb on the jacket of the book supplies very brief information about Hikmet and some information about this selection. There is also a foreword written by Taner Baybars.

1.2.9.i Cover (See page 79, Figure 1.9 for the cover of *The Day Before Tomorrow*).

The front and back covers of the book have the same illustration in which two men in similar clothes (probably representing labourers’ uniforms) are depicted and the man on the right has his fist raised and clenched. Raising the clenched fist is a symbol of defiance in most cultures.

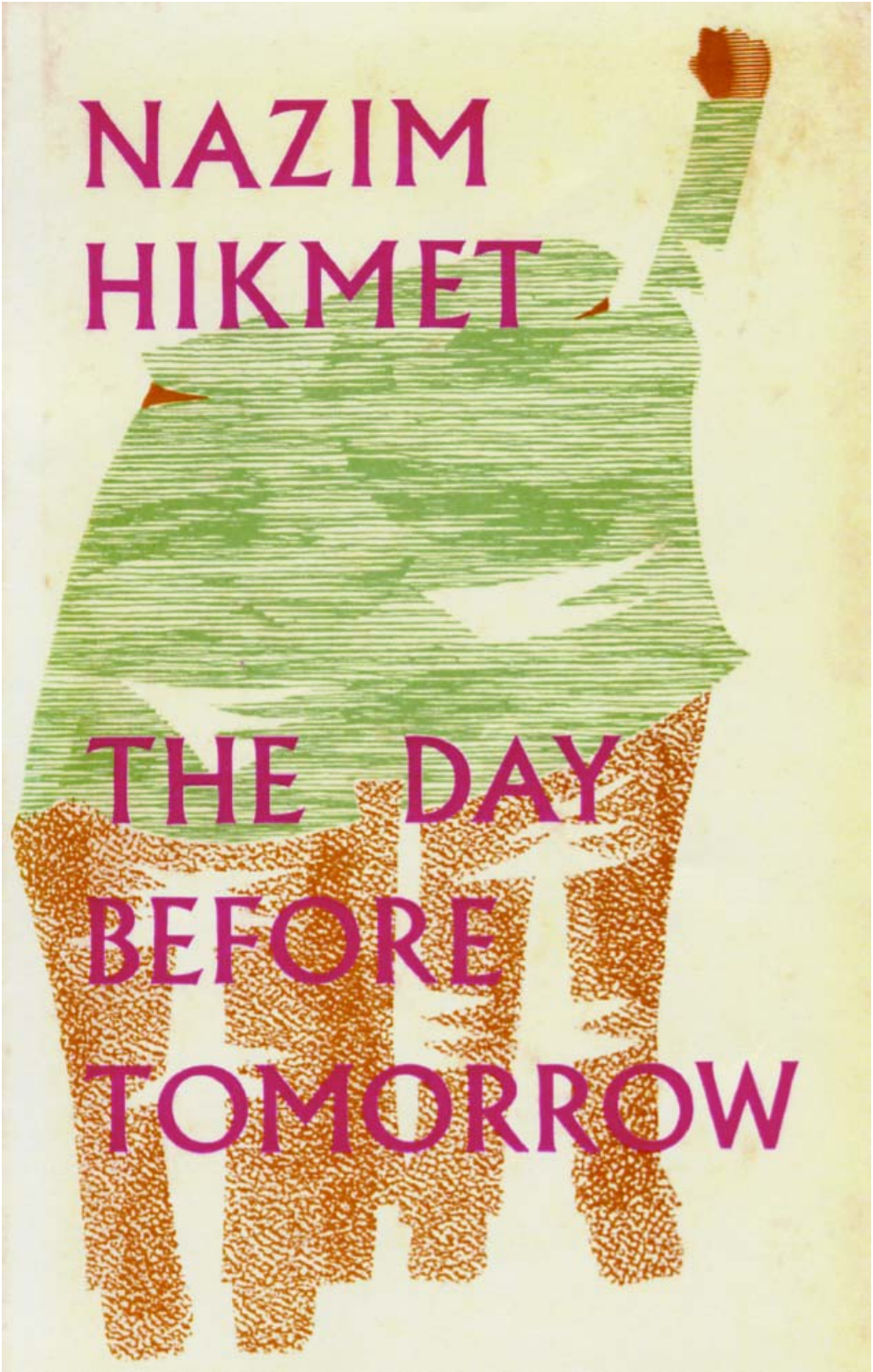


Figure 1. 9: The cover of *The Day Before Tomorrow.*

1.2.9.ii Foreword

In the foreword, Baybars discusses some theories and approaches about translation strategies. His main aim seems to be to locate his own translation strategy within these different strategies. He states that "these are free translations, but there is no violation of Hikmet's fundamental intentions" (Baybars 1972: 9). What he means by "intentions" seems to be the content of Hikmet's poetry since he also explains how he performs stylistic changes –such as changes in the line orders and forms- when necessary (Baybars 1972: 9).

Baybars also mentions that it is necessary for a translator to understand the poet before understanding – and translating – the poem (Baybars 1972: 8).

All in all, throughout his discourse, Baybars seems to have taken into great consideration what he calls Hikmet's intentions.

1.2.9.iii Jacket

The blurb on the jacket of the book supplies information about Hikmet's life and the particular selection of poems. The information about Hikmet is as follows: "Nazim Hikmet was born in 1902 in

Salonika. He suffered continually in Turkey for his Communist beliefs. He died in exile in Moscow in 1963" (Hikmet 1972).

In the blurb, Hikmet's "Communist beliefs", sufferings and exile seem to be foregrounded.

There is also information on Taner Baybars, who is the translator of this and previous books of Hikmet's poetry which was published in England. The information is as follows:

> Taner Baybars has translated two volumes of Hikmet's poems in the past. This new collection concentrates on the political and visionary poems. Hikmet's enormous poetic output, and the high quality of these social poems, previously unknown in English, warrants this third volume. Of Taner Baybars' earlier translations of Hikmet, Geoffrey Grigson has written "If genius is what comes over in translation, Nazim Hikmet deserves the word" (Hikmet 1972).

In this part, Hikmet's poems in this selection are called "political and visionary poems" and "social poems".

1.2.9.iv Selection of poems

The poems in this collection are "Our Eyes," "While Waiting for the German Revolution," "Colossus of Rhodes," "Conflagration," "Sacco and Vanzetti," "The Sacred Belly," "Prometheus, Our Pipe, Rose & Nightingale Etc.", "An Unfinished Article about Spring," "The Day Before Tomorrow," "Farewell," "Suspicion," "Orhan Selim," "Life, Friends,

Enemies, You and the Earth," "Poems on Victory," "from *Poems for Pirayé."*

Most of the poems in this collection, as the blurb of the book also suggests, are chosen for the fact that they are "social," "political," and "visionary".

1.2.10 *Gazelle Review* (1977): Magazine, London.

The full title of this magazine is *Gazelle Review of Literature on the Middle East*. There are six poems of Hikmet in this magazine, all of which are translated by Nermin Menemencioğlu.

1.2.10.i Cover (See page 83, Figure 1.10 for the cover of *Gazelle Review*).

The cover of the magazine is back and white, with black fonts on a white background. The titles on the cover are: "Kamal Junblatt," "Israel & South Africa," "Adonis," "Poems by Nazim Hikmet" and "The Modern Maghreb".

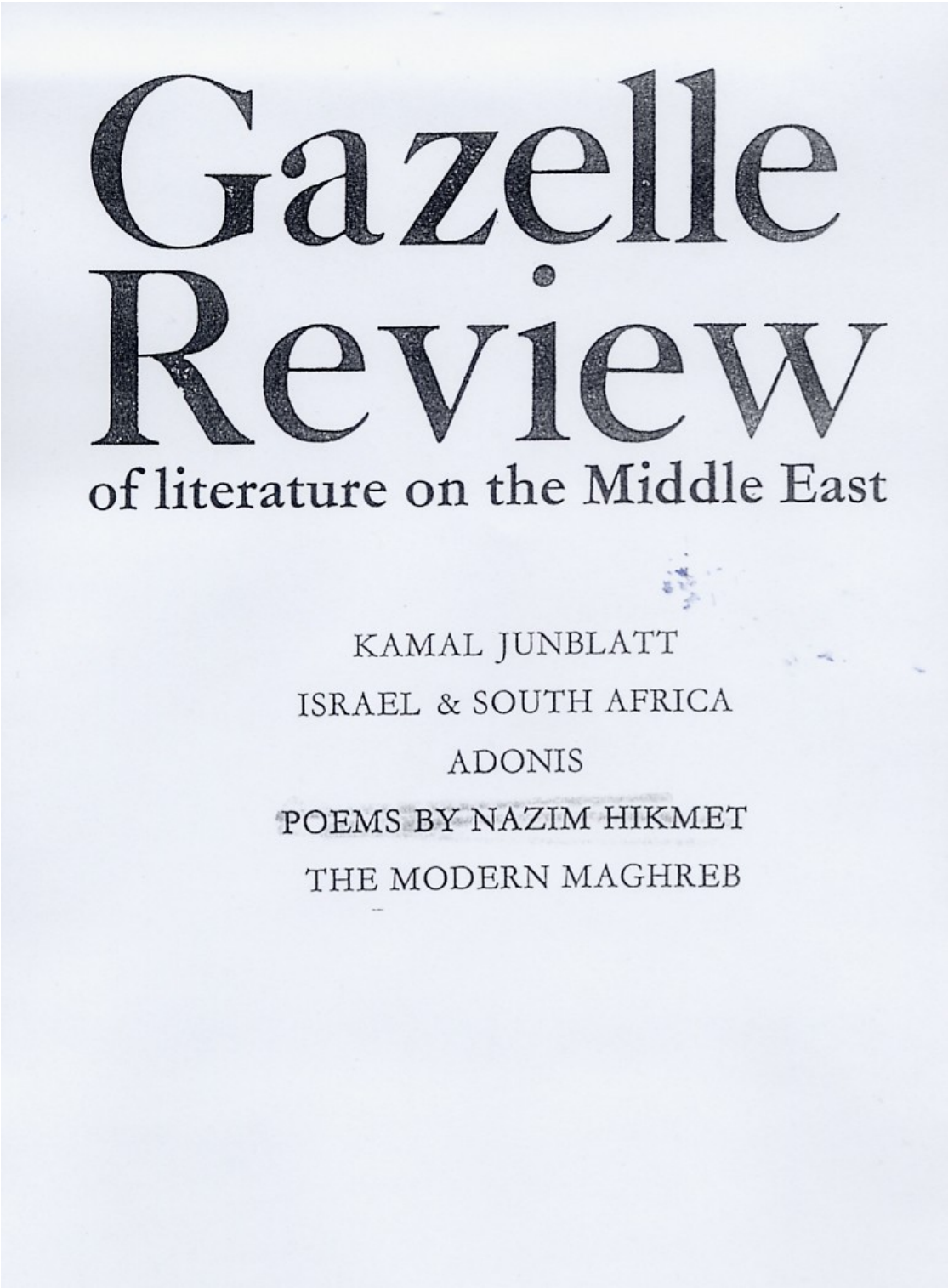


Figure 1. 10: The cover of *Gazelle Review* .

1.2.10.ii Selection of Poems

The six poems in this magazine are “Weeping Willow,” “A Soldier for 25 Cents,” “The Japanese Fisherman,” “Autobiography” and two other untitled poems (the first lines are “My woman came with me as far as Brest,” “He was made of stone bronze plaster paper”).

These poems seem to represent different styles and themes in Hikmet’s poetry as well as presenting an image of Hikmet himself. To be more specific, “Weeping Willow” is one of the poems which made Hikmet more central in Turkey as well as in other countries. It is one of the poems which Hikmet recited in his own voice for Odeon to record. This poem is therefore one of the important poems in Hikmet’s poetry. “A Soldier for 25 Cents” is a satirical and critical poem written about the soldiers sent to fight in the Korean War. “The Japanese Fisherman” is a poem critical of the atomic attack to Hiroshima. The untitled poem starting “He was made of stone bronze plaster paper” is critical of Stalin. “Autobiography” and the untitled poem whose first line reads as “My woman came with me as far as Brest” are thematically more personal.

In conclusion, thematically, the poems in *Gazelle Review* seem to provide the reader with different aspects of Hikmet’s ideology and inner

world in that Hikmet's internationalist, satirical and critical approach to world matters is foregrounded in these poems. His pacificist and internationalist world view prevails in these poems. Stylistically, all of the poems belong to Hikmet's late period and they all have diverse stylistic features that characterize Hikmet's poetry in his late period.

1.2.11 *The Penguin Book of Turkish Verse* (1978): An anthology edited by Nermin Menemencioğlu, Fahir İz., Middlesex and New York.

In this anthology there are different examples of traditional and modern Turkish poetry from the Ottoman Period and the Republican Period.

1.2.11.i Cover (See page 86, Figure 1.11 for the cover of *The Penguin Book of Turkish Verse*).

The background of the cover of the book is illustrated with the designs of traditional Turkish china.

Figure 1. 11: The cover of *The Penguin Book of Turkish Verse* .

1.2.11.ii Introduction

The introduction of the book is written by Nermin Menemencioğlu. It is written in two main parts: “The Ottoman Period 1300-1850” and “Modern Turkish Poetry 1850-1975”. Menemencioğlu gives an account of the stylistic features and themes which prevailed in the poetry of the poets belonging to these two periods.

A paragraph in the second part of the introduction is allocated to Hikmet’s poetry. The paragraph reads as follows:

> His [Necip Fazıl Kısakürek’s] contemporary, Nazım Hikmet (Ran), is undoubtedly the Turkish poet with the greatest international reputation. He has been translated into many languages, and his name has been given to a Soviet ship and a French medical centre. He spent half his life in Anatolian jails before becoming a figure in the world communist movement. In Turkey there are no streets named after him and his books have been frequently banned, but his poems have circulated in *samizdat* whenever this happened, and innumerable younger poets have tried to imitate his style. It remains unique, as in the extraordinary “Human Landscapes”, a long chronicle, half poem, half prose, of Turkey and its people in the twentieth century (Menemencioğlu 1978: 52).

In this paragraph, Hikmet’s international reputation is emphasized, his importance in the world communist movement is noted and the importance of his poetry both contentwise and stylistically is mentioned. The brief paragraph seems to inform the reader about Hikmet’s life and ideology as well as about the importance of the content and style of his poetry.

1.2.11.iii Selection of Poems

The poems in this selection are as follows: “Weeping Willow,” “The Caspian Sea,” “Perhaps,” “Four Men, Four Bottles,” “An Artist’s Creed,” “Symbolist,” “Amnesty,” “The Blue-Eyed Giant, the Miniature Woman and the Honeysuckle,” “The Prison Clerk,” “A Letter,” “An Unfinished Article about Spring,” “Occupation,” “Today is Sunday,” “A Fable,” “Sad Freedom”.

The fifteen poems are from different periods of Hikmet’s life and allow the reader to trace a wide range of stylistic and thematic aspects in Hikmet’s poetry.

1.2.11.iv Biographical Information on the Content Page

There is a paragraph about each poet in the book on the content page. The paragraph about Hikmet contains information about his education in the Naval Academy, followed by his attendance in the University of the East in Moscow. Information on his conviction for “alleged communist activity” and on his style is also provided. The information on his style and theme is presented as follows:

> In volume after volume he developed a distinctive poetic use of the spoken language, a kind of rhymed free verse, achieving a remarkable synthesis of past and present cultural trends. His themes were

> universal, but some of his finest poems express his love for his country and its people. Although he died in 1963, it is still difficult to separate his considerable life work from his charismatic personality (Menemencioğlu 1978: 19).

The intermingling of poetic and spoken languages, past and present cultural trends, universal themes and love for his country, his life and his works is mentioned in the paragraph so as to assert the encompassing diversity that characterizes Hikmet's life and works.

1.2.12 *Nazim Hikmet Prison Poems* (1981) : Selected Poems, London, IPA.

This edition, consisting of Hikmet's poems translated by Richard McKane might be considered to be a "booklet" rather than a book. It is published by IPA (International Performing Art), measures 15 X 21 cm, and is only 20 pages long. The selection consists of only "21 – 22 o'clock Poems" which Hikmet wrote for Piraye while he was in prison. None of his other poems are chosen for or translated in the selection.

1.2.12.i Cover (See page 90, Figure 1.12 for the cover of *Nazim Hikmet Prison Poems)*.

The cover of the book reads "Nazım Hikmet Prison Poems IPA Publication" in capital letters and in black fonts on a white background.

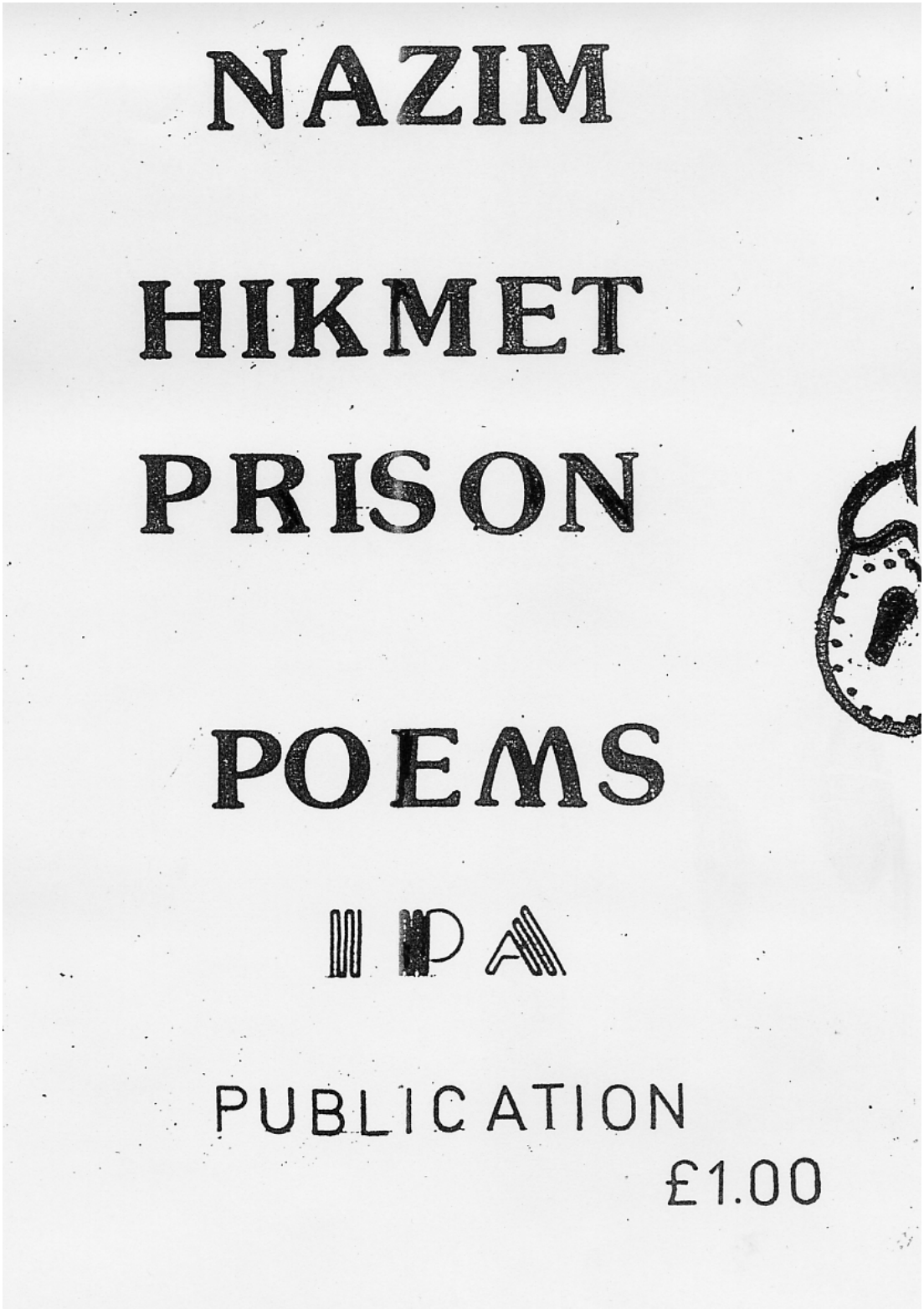


Figure 1. 12: The cover of *Nazim Hikmet Prison Poems.*

On the right-hand side of the front cover, just in the middle of the page there is a drawing of a lock.

1.12.ii Selection of Poems

The poems are only those in the "21 – 22 o'clock Poems", as already mentioned above. No diversity or wide range of Hikmet's themes are presented. Moreover, stylistically, it is impossible for the reader to understand the different stylistic features in Hikmet's poetry since there is no mention of them in the introduction and no other poem than "21-22 o'clock Poems" are chosen for the selection.

1.12.iii Introduction by Richard McKane

The introduction mainly focuses on what McKane calls "Hikmet's prison poems" (McKane 1981: 1) which is also the title of the book. The poems mentioned in the introduction are "21 – 22 O'clock Poems" as well as "Epic Pictures from a Human Landscape".

As McKane states, as soon as he met Hikmet's poetry he immediately "admired his strength of character, his simplicity and above all the honesty of his prison poetry" (McKane 1981: 1).

According to McKane, the poems Hikmet wrote during the 1940s are the most important part of his poetry:

> I doubt whether any poet has written so well in prison as Nazim Hikmet did. His poems of the 40s overshadow all his other work. They have that 'naked simplicity', that 'smell of soot and snow in the air', that love of a woman and nature in confinement that breaks the prison bars and makes the reader privy to Nazim's most inner thoughts, making one aware that the worst thing is, "consciously or unconsciously to have one's soul a prisoner" (McKane 1981: 1).

The translator, as the above-quoted paragraph already suggests, focuses mainly on Hikmet's "most inner thoughts," "love of a woman and nature" and the "naked simplicity" of language. There is by no means any mention of either Hikmet's political or ideological stand or ideological poetry. Moreover, there is no mention of the different features used by Hikmet in other poems.

1.2.13 *Human Landscapes* (1983): New York, Persea Books.

Persea Books is the publishing house which has published the translations of Hikmet's poetry since the 1980s. They have so far published his selected poems, *Human Landscapes* (incomplete version), *Rubaiyat, Human Landscapes* (complete version), *The Epic of Sheik Bedreddin and Other Poems*. All of these translations have been done by Randy Blasing and Mutlu Konuk.

1.2.13.i Cover (See page 94, Figure 1.13 for the cover of *Human Landscapes*).

The cover of the book is green and the portrait of Hikmet covers it wholly. In the "Persea Series of Poetry in Translation", the names of the translators are mentioned on the cover. The foreword of the book is written by Denise Levertov and her name is also mentioned on the cover.

On the back cover, critical praise for *Human Landscapes* is presented. The criticism taken from *Publisher's Weekly* is as follows:

> This is the first English translation of Hikmet's vast and exceedingly ambitious verse-novel... a grand, impressive, sophisticated work, rich in dramatic incident and varied in tone and language.

Moreover, there is a quote from Levertov's introduction on the back cover: "... terse, condensed, charged: the work of a supremely confident, energetic, passionate and powerfully imaginative poet."

Both of these critical statements are full of adjectives praising Hikmet's work and character. However, these statements can by no means be considered to be instructive about Hikmet's life or work.

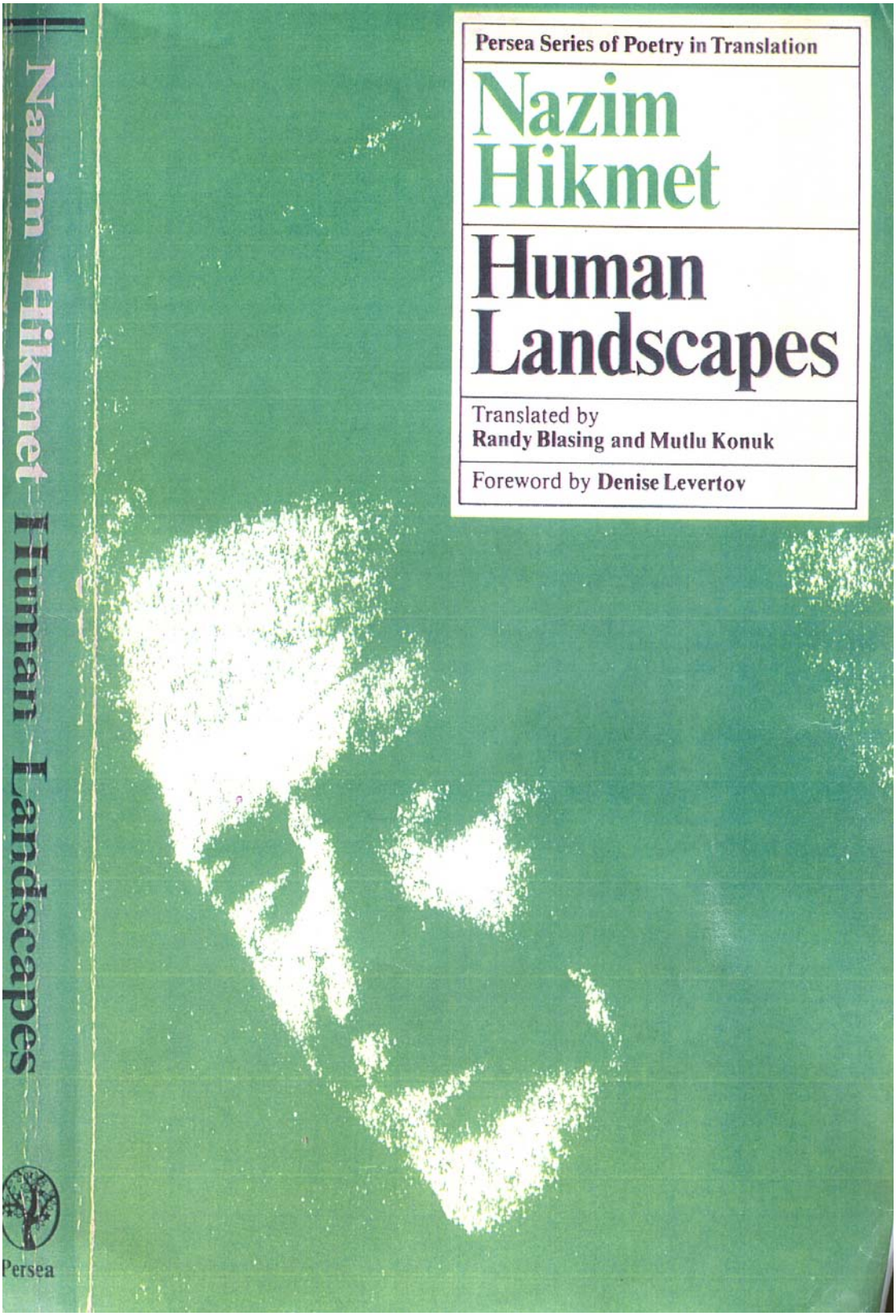


Figure 1. 13: The cover of *Human Landscapes.*

1.2.13.ii Foreword by Denise Levertov

The main points Levertov dwells on in the foreword might be classified as follows:

- Hikmet's life,
- Hikmet's poetry,
- Randy Blasing and Mutlu Konuk's translations of Hikmet's poetry into English,
- This edition of *Human Landscapes*.

Below is a descriptive analysis of her discourse on the above mentioned aspects.

Levertov describes Hikmet, in the first paragraph, as "a major figure in the 20th century poetry and especially in the poetry of social and political engagement" (Levertov 1983: vii).

Another point Levertov focuses on is Hikmet's Marxism and its reflections on his personality. The statement is as follows:

> Hikmet's Marxism did not make him a Social Realist, a facile and dishonest optimist; his faith in human possibility is grounded not in a shallow and narrow economic determinism but in a poet's vision of the

> hidden aspirations of humble people and the power of imagination and courage; he doesn't hesitate to also present the spectacle of humanity's self-degradation and cruelty (Levertov 1983: ix).

Considering Hikmet's oeuvres as a whole and the discourses that prevailed from 1932 onwards – especially the ones that emphasized Hikmet's focus on class struggles, internationalism and anti-imperialism – it seems that there is a huge difference in the discourses of the paratexts of the previous works and this one.

Levertov's discourse on Hikmet's poetry is also noteworthy. Levertov, in the first paragraph of the Foreword, describes Hikmet as "a major figure in the 20th century poetry and especially in the poetry of social and political engagement" (Levertov 1983: vii).

Having mentioned that Hikmet's poetry is important in the poetry of social and political engagement, Levertov goes on to draw a parallel between Hikmet's life and his importance in Turkish poetry:

> Hikmet's life of struggle and long imprisonments, and the parallels between his revolutionary efforts and the changes he wrought (as the introduction tells us) in the structure of Turkish poetry, are of great interest to contemporary writers and readers of poetry (Levertov 1983: 7).

The details on "the changes he wrought in the structure of Turkish poetry" are, as Levertov states, further explicated in Mutlu Konuk's discourse in the introduction of the book. Therefore, what is emphasized

in the Foreword is the general fact that Hikmet's poetry may be considered as an example of "poetry of social and political engagement" and that there is a parallel between his revolutionary efforts and the changes he caused in Turkish poetry. The foreword offers no other specific detail either about these two facts or about other aspects of Hikmet's poetry.

Another point Lefevere discusses is the translations done by Mutlu Konuk and Randy Blasing. The importance of Randy Blasing and Mutlu Konuk's translations is emphasized all throughout the introductory paragraph of the Foreword. Even the first sentence discusses the role of Blasing and Konuk's translations on the systemic position of Hikmet's works:

> Nazım Hikmet was a name known to few American readers until Randy Blasing and Mutlu Konuk began to put forth their versions of his work […] Blasing and Konuk are a rarely fortunate duo, a gift to the art of translation, combining as they do the appropriate linguistic and poetic gifts in a degree and proportion that can do justice to their subject. (Levertov 1983: vii).

Levertov seems to celebrate the translators and their translations for their "linguistic and poetic gifts".

Levertov also discusses this edition of *Huan Landscapes.* After discussing various definitions of "epic" as a genre, Levertov states the main difference of *Human Landscapes* from other works which might be

regarded to be in the realm of “epic”, i.e. that “it is a lively novel in verse”. To exemplify this, Levertov allocates two paragraphs to giving a detailed account of the first scene of the epic and the first two characters depicted in that scene.

1.2.13.iii Introduction by Mutlu Konuk

Mutlu Konuk’s seven-page-long introduction embraces various discussions and presentations. Konuk discusses the following topics:

a- The reasons for Hikmet’s imprisonment and its effects on the creation of *Human Landscapes,*

b- “Encyclopedia of Famous People” which was written by Hikmet and formed the inspiration for *Human Landscapes,*

c- The unity of form and content in *Human Landscapes,*

d- The definition of “epic” as a genre and *Human Landscapes* as an epic work,

e- The historical character of *Human Landscapes* since it refers to world-historical events which were important both at national and international levels.

While elaborating her discussions on these points, Konuk refers to some scenes from the book and quotes some literary figures as well as Hikmet himself.

Konuk emphasizes especially the literary value of *Human Landscapes* in her introduction and provides the reader with a cross-section of *Human Landscapes* both in terms of content and in terms of the literary skills Hikmet uses within this particular work. The focal aspect Konuk emphasizes seems to be literary rather than biographical or ideological. Moreover, the introduction does not seem to inform the reader at all about the stylistic features of Hikmet's poetry at large; on the contrary, in the first paragraph of the introduction, *Human Landscapes* is presented as "his masterwork" (Konuk 1983: xi) which prioritizes this work above all Hikmet's works.

1.2.14 *Rubaiyat* (1985): New York, Copper Beech Press.

This book presents Hikmet's rubáiyát as translated by Randy Blasing and Mutlu Konuk. As peritextual elements, the book has a contents page, an afterword, and a note on the back cover besides the illustration on its front cover. It lacks, however, any preface or foreword.

1.2.14.i Front cover (See page 101, Figure 1.14 for the cover of *Rubaiyat*).

On the front cover, there is an illustration of a 13th-Century Stone Relief from Seljuk Museum, Konya, Turkey. The relief is located in the center and framed by a burgundy colour. Above the illustration, the title of the book is written in white and capital fonts and the poet's name in small letters. Below the illustration writes in smaller fonts and letters the name of the translators: "Translated by Randy Blasing and Mutlu Konuk".

1.2.14.ii The note on the back cover

The back cover of the book is white and contains two paragraphs: one about "rubáiyát" as a genre – as well as Hikmet's rubáiyát – and one on Nâzım Hikmet.

At the top of the page the poet's name is presented in small letters and black fonts. "Nazim Hikmet". Right below this, is the title of the book written in capital and burgundy fonts: "RUBAIYAT".

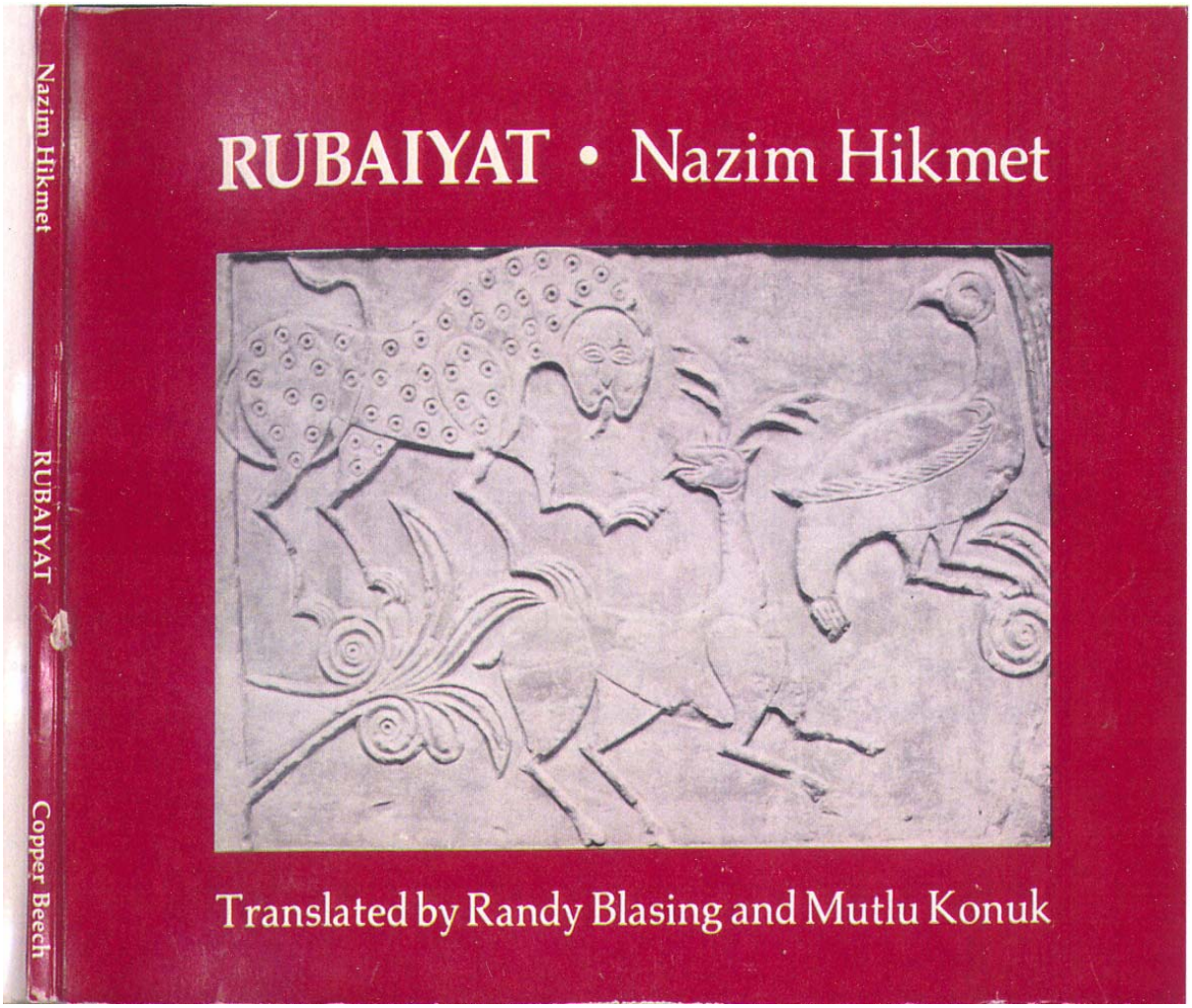


Figure 1. 14: The cover of *Rubaiyat* .

What follows is a paragraph which is informative about "rubáiyát" as a genre. It is stated in the paragraph that "This is the first English translation of the series of rubáiyát Hikmet wrote in prison in the mid-Forties" (Hikmet 1985).

The second –and the last- sentence of this paragraph reads as follows:

> By turns wittily satiric, philosophically profound, and touchingly personal, these quatrains in the Middle Eastern tradition of Omer Khayyám and Rumi not only attest to Hikmet's astonishing range as a poet but testify to his exemplary powers of endurance (Hikmet 1985).

The second paragraph consists of biographical information on Hikmet. There, Hikmet is referred to as "the first and greatest modern Turkish poet" (Hikmet 1985) and the fact that his poetry has been translated into more than fifty languages is stated. That he was a "political prisoner", he spent the last thirteen years of his life in exile and that "his work has been suppressed in his native country for the past half century" are also mentioned.

1.2.14.iii Afterword

In the afterword of the book, the main issue focused on is the fact that Hikmet's rubáiyát – as a genre – is inherently innovative since it

technically “adapt[s] a traditional form to a new content” (Hikmet 1985: 49). Hikmet is quoted – through his letters to his wife Pirayé and her son Memet Fuat – at this point as to how *his* rubáiyát differ from the previously written, traditional forms.

The last paragraph is allocated to informing the reader more specifically about the four different series of rubáiyát in the book, especially pertaining to the differences of Hikmet’s rubáiyát from those of the two predecessors – Omer Khayyám and Rumi – with whom rubáiyát emerged as a genre in the Middle Eastern literary tradition.

There seems to be no explicit and specific reference to the content of rubáiyát which Hikmet is claimed to have brought into this genre except for “the material critique of materialism” and the “dialectical materialism” which are roughly mentioned (Hikmet 198: 50).

1.2.15 *A Sad State of Freedom* (1990): Warwick, Greville Press Pamphlets.

A Sad State of Freedom is a selection of poems co-translated by Taner Baybars and Richard McKane, and published in Warwick in 1990.

There is no preface or foreword in the book. The only material to be examined is the cover of the book.

1.2.15.i Front cover (See page 105, Figure 1.15 for the cover of *A Sad State of Freedom*).

The front cover of the book highlights Hikmet's name since "NAZIM HIKMET" is written in capital letters and in red fonts. Above this, the name of the publishing house is written. Below, the book's title is written in small letters and in black fonts. At the bottom of the page the names of the translators are written in relatively smaller, black fonts.

1.2.15.ii Back cover

The back cover presents three lines about the book: "This selection of Hikmet's poetry is a timeless testament to the victims of political persecution" (Hikmet 1990).

The book does not offer any other peritextual elements that helps form an image of Hikmet.

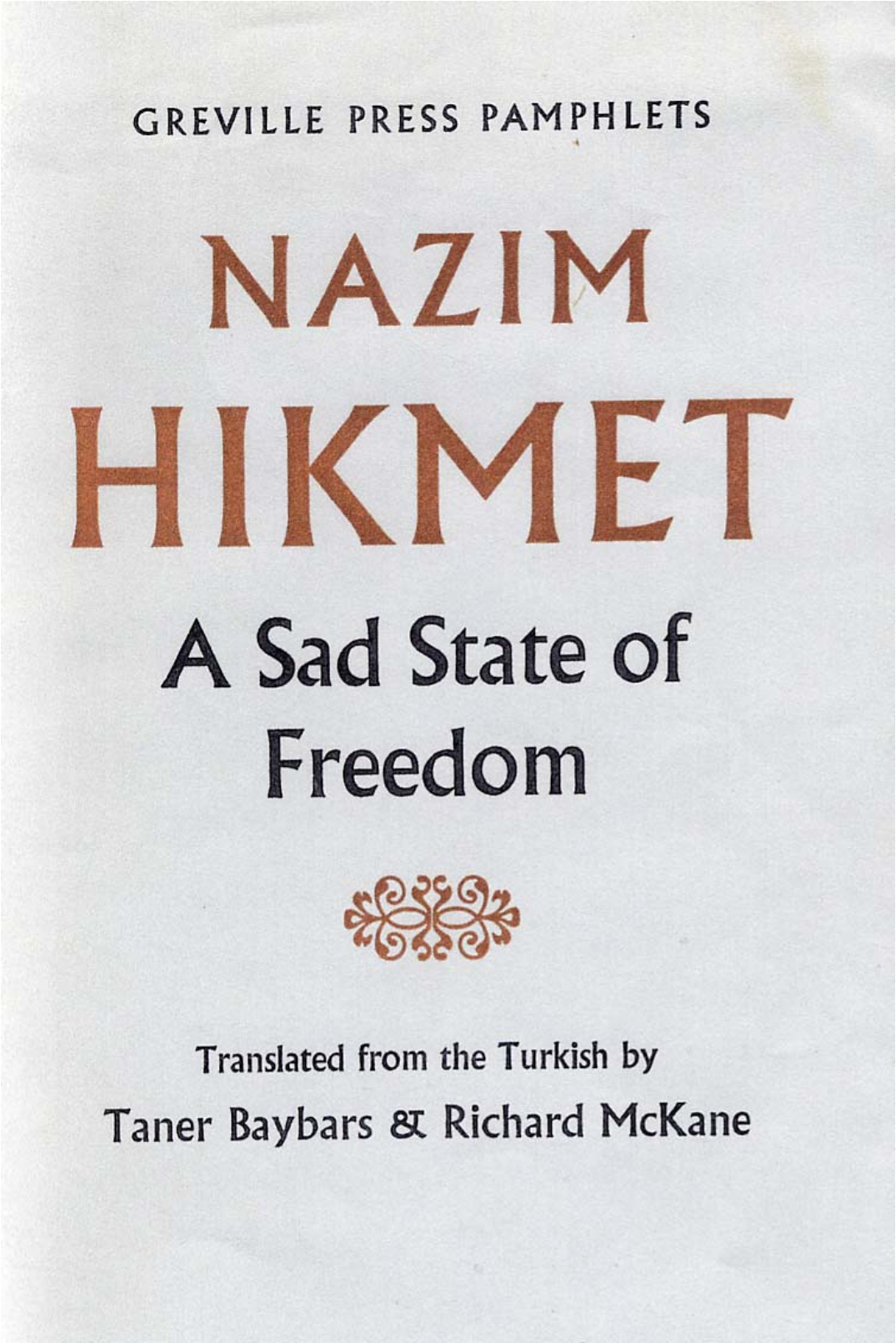


Figure 1. 15: The cover of *A Sad State of Freedom.*

1.2.16 *An Anthology of Turkish Literature* (1996): Indiana, Indiana University Press.

This book, a voluminous anthology on Turkish literature, is edited by Kemal Sılay. Fifty pages of the book are allocated to Hikmet and his poetry (Sılay 1996: 324-374), which is why it is very important for the formation of Hikmet's poetry in the U.S.A. The book was published by Indiana University Press as a part of the Indiana University Turkish Studies & Turkish Ministry of Culture Joint Series. The translations in the anthology have been done by a number of translators; Hikmet's poems were translated by Larry Clark, Bernard Lewis and Feyyaz Kayacan Fergar.

The peritextual elements of the anthology are the cover, preface, translators' endnotes and footnotes, translator's (Larry Clark's) appendix on "The Epic of Sheik Bedreddin", the illustrations (photographs and designs), biographical information on Hikmet in "Biographies of Authors" section, the very last section entitled "Selected bibliography" and the selection of poems.

1.2.16.i Cover (See page 107, Figure 1.16 for the cover of *An Anthology of Turkish Literature*).

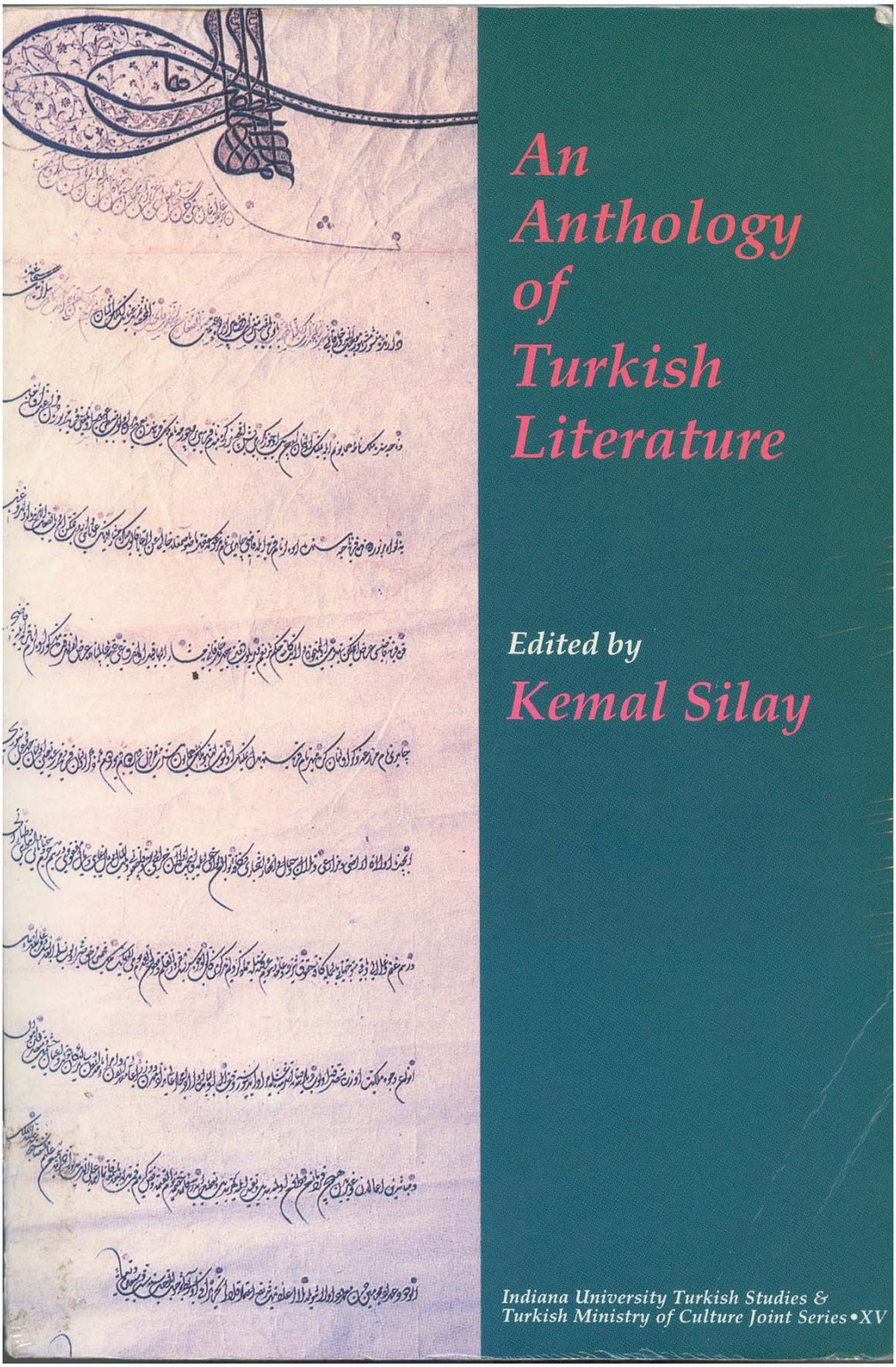


Figure 1. 16: The cover of *An Anthology of Turkish Literature.*

Since the anthology covers a wide range of samples of literary works from the whole period of Turkish literature starting from the Orkhon inscriptions to Orhan Pamuk, it embraces both traditional and modern works. This might be the reason why the cover of the book is designed with a traditional figure: the deed bearing the imperial signature of Selim II (1568-1569).

The front cover is vertically divided into two equal parts; on the left hand side is the illustration of the deed which bears the imperial signature of Selim II and on the right hand side the title of the book as well as the editor's name are written in orange fonts and in italics on a dark green background.

Generally, the impression created by the cover seems to be a traditional one because of the historical illustration used and the dark green which in most cases is preferred for the covers of Middle Eastern Literatures as it connotes Islamic issues.

1.2.16.ii Preface

The preface of the book is written by Kemal Sılay who is also the editor of the book. Sılay presents little information on Hikmet in the

preface; however, he informs the reader on his “anthologization” process which includes the selection of poems, translations, translators and additional peritextual elements such as cover design, bibliographical notes and biographical notes.

According to Sılay’s preface, he, as the editor of the book, avoided imposing his “theory of translation” on the translators (Silay 1996: xix). He states that he thought that “this diversity might be appealing to the reader” and that his criteria was “correctness of meaning and the flow of the text in English” (Silay 1996: xix).

As to the reasons why he used a number of illustrations, Silay states that his concern was not only aesthetic but he tried to “put a face to this culture which is still so “foreign,” even unknown to so many Americans (Silay 1996: xix). Silay goes on to add that he was also concerned with the visualization of many different “socio-cultural, historical and political contexts of the various Turkish literary traditions” featured in the anthology.

About the selected bibliography and biographical notes, Sılay states that his main aim was not to give “complete” or “exhaustive”

information, but presenting those “which will provide a starting place for those who wish to obtain further information” (Silay 1996: xix).

The preface includes no specific information either about Hikmet or about his poetry except for the acknowledgement Sılay pays to Larry Clark, one of the translators of Hikmet, acknowledgements for his “brilliant” translations which “do great justice to the beauty of Nazım’s revolutionary voice in Turkish (ibid.: xxi).

These points stated by Sılay are further referred to throughout the description of the other peritextual elements of the book.

1.2.16.iii Translators’ Footnotes :

There are twelve footnotes on Hikmet’s poetry in the anthology. Footnotes 1 and 2 are by Larry Clark and on “Like Kerem” (Silay 1996: 327 , 328). Footnote 3 is on “My Funeral” and added by Feyyaz Kayacan Fergar (ibid.: 335), Footnote 4 is an acknowledgement by the translator Larry Clark paid to İlhan Başgöz and Kemal Silay for their contributions on the translation process of “The Epic of Sheik Bedreddin” (ibid.). Footnotes 5 and 6 are Hikmet’s footnotes on “The Epic of Sheik Bedreddin”; however, since it is not mentioned that they

are written by Hikmet and no initials are added, it might be confusing for the reader to understand it. Footnotes 7,8,9,10,11 and 12 are the translator Larry Clark's footnotes on "Poems for Piraye (9 to 10 O'clock Poems".

As mentioned above, one of the footnotes is an acknowledgement. The footnotes provide the reader either with biographical information on Hikmet or with information on the facts that the translators and editors find it necessary for the Anglophone reader to know, due to the Turkish or Anatolian specific aspects referred to in the book. In these footnotes, the translators give additional information on traditional folk tales (i.e. the story of "Kerem" in "Kerem Gibi"), on the stories of some Turkish proverbs (i.e. the story of saying goodbye to the city of Aleppo in "Poems for Piraye") or on socio-political events (i.e. the reference in "Poems for Piraye" to the demonstrations on December 4, 1945 against the president of Ankara University Şevket Aziz Kansu, resulting in his being forced to resign). These footnotes seem to help the reader grasp a better understanding of Hikmet's poems since they provide background information which helps contextualize the poems.

1.2.16.iv Appendix by Larry Clark on "The Figure of Sheik Bedreddin" and "The Poem"

In the first part of the appendix, "The Figure of Sheik Bedreddin", Larry Clark gives information about the historical events of the 14th and 15th centuries and about Sheik Bedreddin and other personae who inspire the poem.

In the second part of the appendix, "The Poem", Larry Clark gives information about the poem reconciling the elements from the poem with Hikmet's intentions and ideology. Clark does not only explicate the poem with respect to its personae, its style and plot but also elucidates the ideological stand of the poem by referring to Hikmet's quotation of Marx and Engels's *Communist Manifesto.*

1.2.16.v The Illustrations (photographs and designs) (See pages 113-1114, Figure 1.17 for the illustrations in *An Anthology of Turkish Literature*).

Nazim's father Hikmet Bey

Nazim with his mother (1960)

Nazim's son Memed

Prisoner Nazim Hikmet (1940)

Nazim Hikmet with fellow prisoners

Nazim Hikmet with Alexander Fadeev

Figure 1. 17: The illustrations in *An Anthology of Turkish Literature.*

There are nineteen illustrations about Hikmet in this anthology. Most of them being close-up photographs of Hikmet in his old age, these photographs do not all have captions and dates that present information about them. The list of the illustrations is below; however, the book does not have a list of the illustrations.

Moreover, there are a number of problems with the format of the presentation of the illustrations since there is no uniformity in the presentation of the photographs. Some lack captions and most lack dates. The photograph –which is referred below as 3- seems to have a typo with the date “1960” in the caption but has a childhood picture of Hikmet and should probably have been dated “1906”. Another point is that the photograph and Hikmet’s note which are referred to as “18” below do not seem to be clear to the English-speaking reader since the note “Bu yazılar beni senden önce görmek bahtiyarlığında oldukları için onları kıskanıyorum” which means “I envy these writings because they will have the pleasure of seeing you before I do” has not been translated into English and therefore would not mean anything to an Anglophone reader.

Some of the illustrations, however, are thematically linked with the poems. For instance, Hikmet’s photographs in prison are located within the prison poems, the photograph with Piraye is located within “Poems

for Piraye" and the painting "The Mothers" by Güner Ener which depicts the faces of Anatolian women is located just below "The Faces of Our Women".

The list of the illustrations and their page numbers are as follows:

1- A photograph of Hikmet and his signature. No caption. (Silay 1996: 325).
2- A photograph of Hikmet's father. Caption: "Nazım's father Hikmet Bey" (Silay 1996: 326).
3- A photograph of Hikmet with his mother. Caption: "Nazım with his mother (1960)" (Silay 1996: 326).
4- A photograph of Hikmet's son. Caption: "Nazım's son Memed" (Silay 1996: 329).
5- Hikmet, his head shaven. Caption: "Prisoner Nazım Hikmet (1940)" (Silay 1996: 332).
6- Hikmet, in prison. Caption: Nazım Hikmet with fellow prisoners" (Silay 1996: 333).
7- Hikmet, photograph. No caption. (Silay 1996: 334).
8- Hikmet, photograph. No caption (Silay 1996: 335).
9- Hikmet, photograph. No caption (Silay 1996: 336).
10- Hikmet and A. Fadeev. Caption: "Hikmet with Alexander Fadeev" (Silay 1996: 339).

11- Hikmet, photograph. No caption (Silay 1996: 344).

12- Hikmet at Moscow Airport. Caption: “Nazım Hikmet being welcomed at Moscow Airport (1951)” (Silay 1996: 349).

13- Hikmet and E. Babayev. Caption: “Nazım Hikmet with Ekber Babayev” (Silay 1996: 350).

14- Hikmet, giving speech. Caption: “Nazım Hikmet giving his speech for his Peace Prize (Prague, 1951)” (Silay 1996: 353).

15- Hikmet, photograph. No caption (Silay 1996: 354).

16- Hikmet with a felt hat, photograph. No caption (Silay 1996: 357).

17- A Painting by Güner Ener. Caption: “‘The Mothers’ by Güner Ener (1971)” (Silay 1996: 360).

18- A photograph of Hikmet and Piraye, and a note to Piraye in Hikmet’s handwriting. Caption: “Nazım with Piraye Hanım” (Silay 1996:361).

19- A photograph of Hikmet at his desk. Caption: “Nazım Hikmet (Moscow, 1961)” (Silay 1996: 374).

1.2.16.vi Biographical Information in “Biographies of Authors” section

“Biographies of Authors” section includes information about the writers whose works the anthology includes. In this section, relatively extensive biographical information is presented about Hikmet’s life.

Hikmet's works, travels, imprisonments and ideology are clearly set down together with the socio-political and historical events that took place at that time. Therefore, the biography seems to reflect Hikmet and his works from a historical, impartial perspective.

1.2.16.vii Selected bibliography

In the "Selected Bibliography" section, there are ten entries of Hikmet's works in English. The first book in English which was published in India is not included in the list. The books included are:

1- *Poems by Nazım Hikmet.* Translated by Ali Yunus (pen name of Nilüfer Mizanoğlu Reddy & Rosette Avigdor Coryell). New York: Masses and Mainstream Inc., 1954.
2- *Selected Poems.* Translated by Taner Baybars. London: Cape, 1967.
3- *The Moscow Symphony and Other Poems by Nazım Hikmet.* Translated by Taner Baybars. Chicago: The Swallow Press, 1970.
4- *The Day Before Tomorrow.* Translated by Taner Baybars. South Hinksey: Carcanet Press, 1972.

5- *Things I Didn't Know I Loved.* Translated by Randy Blasing & Mutlu Konuk. New York: Persea Books, 1975.

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

7- *Human Landscapes*. Translated by Randy Blasing and Mutlu Konuk. New York: Persea Books, 1972.

8- *Poems of Nazım Hikmet*. Translated by Randy Blasing and Mutlu Konuk. New York: Persea Books, 1994.

There is one more entry which lists Hikmet's poems in different anthologies and literary journals. However, this entry consists of a list of Hikmet's translated works from 1972 on, and excludes the previously translated and published poems.

Since this anthology is published in the U.S.A, the bibliography seems to have been prepared for the American reader and does not include many of the books published in U.K. Moreover, the reference to the journals is limited to those published after 1972.

1.3 Conclusion

This chapter has been completely allocated to the descriptive analyses of the books and magazines that include translations of

Hikmet's poetry in English. The published materials which have been described as to their paratextual elements were published between 1932 and 1996 in the U.S.A, the U.K and India. Although the publications in question were published in three different countries – even continents – they have not been evaluated and analyzed here as to the countries they were published in since the main aim of this chapter is to shed light on the gradual change the image created on Hikmet underwent simultaneously in the U.S.A and U.K. There seems to be a common inclination in both countries as to how Hikmet's image – the way he was presented with these translated books– changed. This conclusion aims at elaborating on this proposition and inquiring into the possible socio-cultural and world-historical reasons that might be underlying it.

The gradual change in the discourses on Hikmet and his poetry may be classified as follows:

It seems that Hikmet's life and works were regarded as inseparable when they were first introduced into English and were considered to be important mainly for the "communist" ideology underlying them. In the publications of Masses & Mainstream , i.e. in the magazines and the book entitled *Poems by Nazim Hikmet* (Hikmet 1954) where the pseudonym "Ali Yunus" is used as the translators'

name, in *The Bookman* (1932), *Sing Out!* (1952), *The Day Before Tomorrow* (1972), *The Penguin Book of Socialist Verse* (1970) Hikmet and his poetry are presented as ideological entities as largely discussed above. However, there seems to be a discrepancy in interpretation between the target texts which appear after the late 1970s and the previous ones in so far as the former texts appear to depict Hikmet as more of a romantic figure. The *Gazelle Review* seems to be the turning point whence the selection of poems as well as the visual and textual paratextual elements focus more on the lyrical aspect of Hikmet and his poetry. Both his works and his life seem to be presented as "lyrical" and his socialist deeds seem either to have been ignored or regarded to be separate from his poetry.

In this case, it seems crucial to look into and trace the socio-political background underlying the discrepancy which is stated above. The relation between the socio-political background and the literary products that emerge within it has been emphasized by many scholars in the realm of cultural studies, literature studies and translation studies. Lefevere's statement that "rewritings are produced in the service, or under the constraints, of certain ideological and/or poetological currents" (1992:5), along with Niranjana's emphasis on the fact that an understanding of "historicity" and "effective history" is necessary in exploring the re-translation of texts at different times (Niranjana 1992:

37), reveal that the historical and socio-political background is a very notable component of research. Therefore, it is important to question the socio-political dynamics and events of the 20th century history in evaluating the change in the image of Hikmet and his poetry as depicted through the paratexts.

Aijaz Ahmad sets the spirit of the 20th century in a fundamentally historic context. According to him, “the real dynamic of the 20th century is the one that was set in motion by the First World War and the Bolshevik Revolution, and [...] then ended with the collapse of the Soviet Union” (Ahmad 2000). The collapse of the Soviet Union and of the socialist regimes and the reinforcement of the capitalist system might be the main reason why the paratextual elements in the re-translations of Hikmet’s poetry into English underwent a remarkable change. The image of Hikmet as a “communist” poet and the selection of his politically engaged poems might therefore have been excluded towards the end of the 20th century.

CHAPTER II - THE IMAGE OF HİKMET AND HIS POETRY THROUGH DESCRIPTIVE, PARATEXTUAL ANALYSIS OF THE ENGLISH TRANSLATIONS OF HIS POETRY IN 2002.

Since the 1920s, Hikmet has been an author whose name has been recalled with the names of great literary figures such as Mayakovski, Louis Aragon and Pablo Neruda. He is still considered by many artists, scholars and authors in Turkey and in many other countries as one of the greatest figures in the 20th century literary arena. In order to analyse the image of Hikmet within other literary systems, one may find a great deal of sources to refer to. However, as the main aim of this thesis is to focus especially on the books and translations of Hikmet published in 2002, and their paratexts, not all the data has been included within this chapter. The paratextual elements to be analyzed are discussed in this chapter as well as the following one: borrowing Gérard Genette's definition of "paratexts" (Genette 1997: 1) – as largely discussed in the introduction of this thesis – , this chapter is aimed at examining the "peritextual" elements of the four target texts in question whereas the following chapter (Chapter III) looks into their "epitextual" elements. These two terms, borrowed from Genette's categorization of the term "paratexts" into "peritexts" and "epitexts", seem to pave the way for exhaustive paratextual analyses of the four target texts. As mentioned earlier in the introduction part, the former – i.e. "peritext" –

refers to “such elements as the title or the preface and sometimes elements inserted into the interstices of the text, such as chapter titles or certain notes” (ibid: 5) where as the latter – i.e. the “epitext” – refers to “the elements [...] located outside the book” (ibid. 5: ellipsis mine).

As stated above, the target texts are referred to as TT1 (Hikmet 2002a: *Beyond the Walls: Selected Poems,* translated by Ruth Christie, Richard McKane and Talât Sait Halman, published in London by Anvil Press in association with YKY), TT2 (Hikmet 2002b:*Poems of Nazim Hikmet,* translated by Randy Blasing and Mutlu Konuk, published in New York by Persea Books), TT3 (Hikmet 2002c: *Human Landscapes from My Country*, translated by Randy Blasing and Mutlu Konuk, published in New York by Persea Books) and TT4 (Turgut 2002: *Nâzım Hikmet* published by Tourquoise).

In each part of this chapter, firstly, general information about each target text is presented and then its peritextual elements are analyzed. The peritextual elements in question are (a) the cover of the book, (b) the contents page and selection of poems, (c) illustrations in the book, (d) introduction, foreword, translators’ notes, (e) appendices. The visual elements are descriptively studied whereas the textual elements are analyzed as to their discourses.

In this light, the main purpose of this chapter is to descriptively analyze the visual and textual elements and search for an image of Hikmet and his poetry in the translations of his works into English in 2002.

2.1 TT1 (Hikmet 2002a). *Beyond the Walls: Selected Poems,* (tr. Ruth Christie, Richard McKane and Talât Sait Halman). London: Anvil Press in association with YKY.

TT1 was published in London in 2002 by Anvil Press in association with YKY (Yapı Kredi Yayınları), a publishing house in Turkey. Although there seems to be three translators of the book (Ruth Christie, Talât Sait Halman and Richard McKane) there is also a poem ("Funeral") translated by Feyyaz Kayacan Fergar (Hikmet 2002a: 237). Most of the translations are done by only one of the translators, except for the five joint translations done by Richard McKane and Ruth Christie. Of the ninety five translations, the number of poems translated by each translator is as follows:

Translator's name	Number of translations
Feyyaz Kayacan Fergar	1
Ruth Christie	52
Richard McKane	27
Talât Sait Halman	10
Ruth Christie & Richard McKane (joint translation)	5

Table 2.1: The number of translations by four different translators of TT1.

The introduction of the book is written by the Turkish scholar and translator Talât Sait Halman and Translators' Preface is composed of two sections: the first written by Ruth Christie and the second written by Richard McKane. There is no peritext or epitext written by Feyyaz Kayacan Fergar who is not presented as one of the translators.

2.1.1 Cover (See page 127, Figure 2.1 for the cover of *Beyond The Walls*).

The cover of the book has a pink background and on the right hand top corner of the cover is the name of the poet, below which lies a drawing of Hikmet. Below the picture is the title of the book "Beyond The Walls" written in white and italicized fonts. Below that there is the

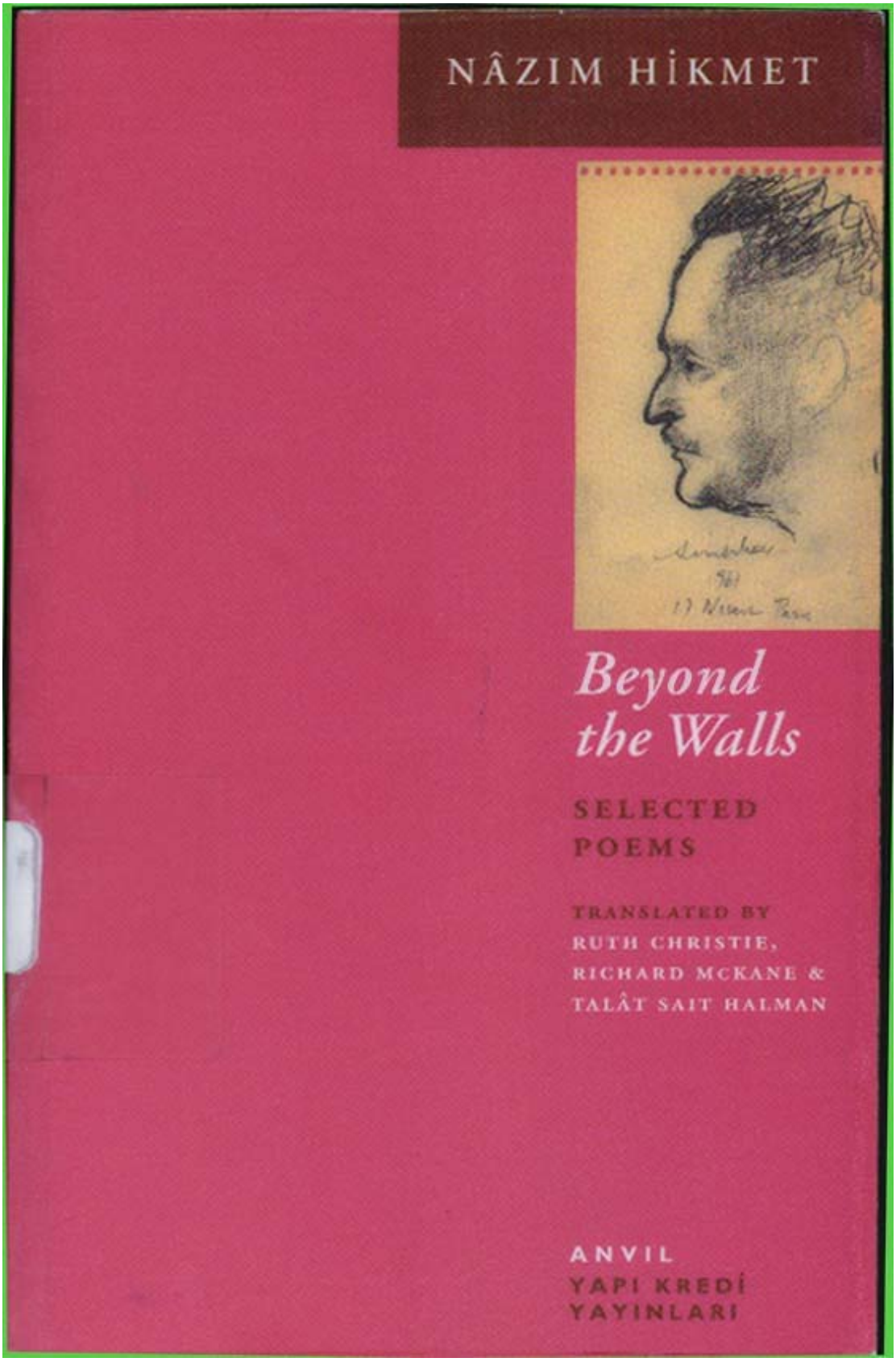


Figure 2.1: The cover of *Beyond the Walls.*

remark “Selected Poems”, and the names of the translators are printed in white fonts. However, Feyyaz Kayacan Fergar whose single translation is included in the book is not printed on the book cover. At the bottom of the page –towards the right corner- are the names of the two publishing houses Anvil Press and Yapı Kredi Yayınları.

Unlike the book covers between 1932 and 2002, the book cover consists of bright pink and is very colourful.

2.1.2 The Contents Page and Selection of Poems

The contents of the book are divided into nine sections, each of which has its title the title of a book published by Hikmet in Turkish. The titles of the parts and the poems each includes are as follows:

- 835 Lines:

In this part, four poems from *835 Lines,* one poem from *Varan 3* and four poems from *The City That Lost Its Voice* are translated. The poems from *835 Lines* are “Weeping Willow,” The Worm In My Body,” “To Become A Machine,” and “Extracts from the Diary of La Gioconda”; the poem from *Varan 3* is “Barefoot”; and the poems from *The City That*

Lost Its Voice are “The provocateur,” “Maybe I,” “Four Men and Four Bottles” and “Advice to Our Children”.

- Why Did Benerjee Kill Himself?

There are ten poems in this part: three poems from *Telegram In The Night*, one poem from *Portraits*, two poems from *Letters to Taranta-Babu* and four poems from *The Epic of Sheik Bedreddin.* The titles of the poems are as follows:

“The Blue-Eyed Giant, the Miniature Woman and Honeysuckle,” “Before He Left” and “Three Cypresses” from *Why Did Benerjee Kill Himself?*; “My Poetry” from *Portraits*, “To Be Blind” and “Eighth Letter to Taranta-Babu” from *Letters to Taranta Babu*; “The Dream,” “1-14,” ”Şefik the Turner’s Shirt” and “Ahmed’s Story” from *The Epic of Sheikh Bedreddin.*

- The Epic of the War of Independence

There are four poems in this part from Chapters 4, 7 and 8 of *The Epic of War of Independence.* They are entitled “A Letter and a Poem from Nurettin Eşfak,” and “The Turkish Peasant” from Chapter 4; “In the

moonlight the ox-carts were rolling" from Chapter 7, "Galloping full tilt from furthest Asia" from Chapter 8.

- **Poems Written Between 9 and 10 at Night**

In the contents page there is a parenthetical remark below this title: "(for his wife Piraye)". There 32 poems in this part most of which have titles composed of dates since they are poems that Hikmet wrote every night between 9 and 10 p.m. and were named after the day in which they were written. However, none of the titles of this series of poems are included in the contents part of the book. Only the general title of the series is presented.

- From Four Prisons

This part consists of Hikmet's poems written during the time he was in prison. There are four titles which signify the prison in which the poems were written. The parts are respectively "İstanbul," "Ankara," "Çankırı" and "Bursa". There are fifteen main entries below this title. The seven titles below "İstanbul" are "In Istanbul, in Tevkifane Prison Yard," "My darling," "I feel so happy I came into this world," "I love my country," "Concerning Death," "A Birth and A Factory Chimney," and "The

Doomsday Verses". Below the title "Ankara", there is only one poem entitled "Letters from A Man in Solitary"; among the poems written from Çankırı prison, the following are included "Letters from Çankırı Prison (1-3)", "A Cracked Washbasin," and "The Story of the Wallnut Tree and Lame Yunus". Finally, the four poems written in "Bursa" and included in the book are "Lodos," A Strange Feeling," "Letter to Kemal Tahir" and "The Priest".

- Quatrains

There are three entries in this part entitled "Quatrains": "Part 1: 13 Quatrains," "Part 2: 6 Quatrains," and "Part 3: 4 Quatrains".

- In Bursa's Fortress Prison

The poems in this part are listed below two main entries which seem to be determined according to the year in which they were written. There is only one poem –"Before the Dawn Embraces the Mountains"- in the first part which is entitled "Poems 1929-1935"; in the second part entitled "Poems 1937-1951" there are 17 poems: "I Want to Die before You," "Suppose Istanbul my Hometown Sent Me a Cypress Chest by Sea," "A Spring Scene," "I Shut My Eyes Tight," "In Bursa's Fortress Prison," "The Weirdest Creature in the World," "Illustration on the Cover

of a Poetry Book," "Uludağ," "Don Quixote," "On Living," "Angina Pectoris," "Occupation," "Autumn," "Advice for Someone Going into Prison," "Your Hands and the Lies," "Five Days into the Hunger Strike," "Sad Freedom".

- New Poems

There are 23 poems in this part. The titles are as follows: "Testament," "Evening," "The Postman," "My Son is Growing up in Photographs," "To Chop down the Plane Tree," "New Year's Day," "Münevver's Letter from Istanbul," "The Japanese Fisherman," "Light of My Eye, My Darling!," "I Got a Letter from Münevver, She Says:", "I wrote a Letter to Münevver, I Said:", "The Walnut Tree," "The Last Bus," "Optimism," "A Journey," "Strontium 90", "Fable of Fables", "Chatting with Nezval who Died," "Bees," "Old man on the Shore," "Great Humanity," "The Optimist," "The Icebreaker".

- Last Poems

This part consists of the titles of ten of Hikmet's poems. They are entitled "Two Loves," "The Three Storks Restaurant," "Morning Darkness," "My Woman Came with Me As Far As Brest," "In Beyazit Square," "Flaxen Hair," "My Time Is Coming," "Autobiography," "From

Stone, Bronze, Plaster, Paper", "Where Have We Come from, Where Are We Going?", "My Funeral".

Apart from the parts and poems mentioned above, there is another part which is the appendix of the book and includes Hikmet's early poems. The part is presented as an appendix and is entitled "Early Poems 1913-1925". This part consists of seven poems entitled "The Ways of God," "Dream," "Old Man by the Brink of A Stream," "Water Wheel in the Kitchen Garden," "First Look at Anatolia," "The Dark Fanatical Forces," "Wanderlust". The presentation of these poems as an appendix is discussed below in the part about the appendices.

All in all, most of the poems in this book are Hikmet's prison poems. While in prison, Hikmet mainly wrote poems about hope and longing. This might partly stem from the fact that all of his poems were scrutinized by the staff working in the prison. Although he also wrote some ideological poems in prison, the ones selected for this selection of poems might be considered as those which are mainly optimistic in nature and depict Hikmet as the poet of longing, love, and optimism.

Indeed, it might be claimed that the majority of the selected poems in this book are thoroughly optimistic. Hikmet's Early Poems as well as a small number of his Futurist poems are included in the book,

reflecting the variety of poems Hikmet wrote. However, such poems are in the minority and for the most part Hikmet's poems about longing, humanism and love are foregrounded.

2.1.3 Illustrations in the Book

Except for the one on the cover page, there are no illustrations in TT1 which might help the reader to form an image either of Hikmet's life, art, personality, or the historical background which surrounded him.

2.1.4 Introduction, foreword, translators' notes

The introduction of the book is written by the Turkish scholar and translator Talât Sait Halman and "Translators' Preface" is composed of two sections: the first written by Ruth Christie and the second written by Richard McKane. There is no peritextual material written by Feyyaz Kayacan Fergar who is not presented as one of the translators on the cover of the book.

2.1.4.i The discourse analysis of the introduction of TT1, written by Talât Sait Halman

To start with, one of the most notable in Halman's introduction seems to be his use of the Turkish alphabet in the writing of Hikmet's name – "Nâzım Hikmet". If language – thus, its alphabet – is fundamental to culture and culture to identity, then by insisting upon a Turkish orthography, Halman uses a foreignizing effect as he creates Hikmet's identity. The introduction part of the book is entitled "Nâzım Hikmet: Turkey's Romantic Revolutionary". Halman's preface is relatively more detailed when compared to the two Translator's Prefaces and seems to undertake the task of providing information about Hikmet's life, as well as discussing the poetics of his oeuvre and its systemic position. Moreover, as discussed in the following chapter, Halman's discourse has been very influential on the reviewers of the book and is therefore thoroughly important.

Firstly, while referring to Hikmet, Halman uses the following terms: "his country's best known modern poet at home and abroad", "a powerful voice against exploitation and injustice", "a confirmed Marxist-Leninist", "the first – and most stirring – voice of iconoclasm", "an avowed communist whose views clashed with government policy", "a crusading poet who railed against injustice and inertia in Turkey and elsewhere", "the impressionable Nâzım", "artistic iconoclast and social critic", "innovator extraordinary" (Halman 2002: 9-19).

The next reference to Hikmet asserts that he “wrote as a rebel for 40 years and spent nearly two-thirds of his adult life in prison and exile” (Halman 2002: 9). Here again, the reciprocal relation between Hikmet’s life and poetry is implied. It follows that “Nâzım Hikmet lived and wrote like a romantic revolutionary during much of his stormy and tragic life which ended in Moscow in 1963”. At this point, his revolutionary character is accompanied by “romantic” and neither the kind nor the extent of his romanticism is explicated.

In the next paragraph, Halman emphasizes the importance of the relationship between the life and works of Hikmet once more by claiming that “the vicissitudes in the private and public lives of few poets have been as inextricable from their poetry as Nâzım Hikmet’s. Much of his best work is an account of the dramatic events of his life: years of imprisonment, fellow revolutionaries and inmates, exile unto death, heart failures, in an autobiographical vein” (Halman 2002: 10).

In the following paragraphs, Halman presents information about the life and works of Hikmet, his joining the “national liberation struggle”, his teaching experience at Anatolia, his four years in the Soviet Union and his acquisition of communist doctrine (Halman 2002: 10).

Hikmet's life between 1924 – 1928, which is the period leading to his being jailed, is summarized in three sentences as follows:

> After he returned to Turkey from the Soviet Union in 1924, he continued to write resounding declamatory poems in which he denounced, in angry, satiric, or utopian terms, economic injustice and violations of human dignity. His charismatic personality, his torrential poems, his public readings stirred wide interest, and soon the young poet assumed the posture, even the stature, of a literary hero. By 1928 he had become too obtrusive and effective a voice to be ignored by the government, whose relations with the Soviet Union were deteriorating, and Nâzım Hikmet was jailed despite his assurance that he was "only concerned with the literary aspects of Marxism and Communism" (Halman 2002: 13).

According to Halman's depiction of the case, Hikmet was a "literary hero" and became "too obtrusive and effective a voice to be ignored by the government" and was jailed by the government since its "relation with the Soviet Union was deteriorating" (Halman 2002: 13). Although most of the sources need to refer to Hikmet's involvement with TKP (Turkish Communist Party), there is no mention of any concrete or factual political engagement in Halman's discourse. There seems to be a gap between the sentence in which Hikmet is a literary hero and the subsequent sentence wherein Hikmet is suddenly jailed because the government is not on good terms with the Soviet Union. The gap in the discourse seems to be stemming from the lack of any mention of Hikmet's involvement with the party – TKP – to which most of the previously published books had unceasingly referred.

The fact that Hikmet was imprisoned is mentioned divorced from its historical context and realities:

> Turkey's most exciting and controversial poet had been in and out of prisons from 1928 to 1933, where he wrote some of his best lyrics as well as much doggerel. In 1938, at the height of his popularity, he was dragged before a military tribunal and condemned to a 25-year prison term on charges of sedition and subversive activity among military students (Halman 2002: 15).

There seems to be a gap here as to the reasons why Hikmet was "in and out of prisons" between 1928 and 1933. The Anglophone reader of the introduction is provided with no information about Hikmet's condemnations. There seems to be no specific date, no specific event to inform the reader about the historical facts underlying these condemnations. On the contrary, instead of historical facts, some general remarks are presented which do not seem to offer a historical understanding of Hikmet as well as of the social and political facts underlying his philosophy, viewpoint and oeuvre.

The following paragraph starts with 1950 and again no details about Hikmet's life between 1938 and 1950 are offered. The paragraph focuses mainly on Hikmet's being stripped of Turkish citizenship and his international reputation. Similar to the previous paragraphs, there is no mention of his political activities. The paragraph reads as follows:

> In 1950, when Turkey was making its transition to a multiparty regime, a concerted effort by the Turkish intellectuals, supported by

> campaigns abroad, prompted the government to release Nâzım Hikmet. A year later, he escaped from Turkey to the Soviet Union – presumably to avoid being drafted into the armed forces despite his advanced age and failing health. His departure led to renewed suppression of his books in Turkey where he was stripped of his citizenship. But, during his years in the Soviet Union and other East European countries (he took Polish citizenship and adopted the surname Borzecki), his international reputation grew. Recipient, with Pablo Neruda, of the 1950 International Peace Prize of Soviet Union, he was featured in *Poèmes de Nazim Hikmet* by Tristan Tzara and Hasan Gureh (Paris 1951), followed by Ekber Babayev's *Nazym Khikmet* (Moscow, 1952), *Poems by Nazim Hikmet* (Ali Yunus, translator's pseudonym; New York, 1954), *C'est un dur métier que l'exil* (translated by Charles Dobzynsky with the poet's colloboration; Paris, 1957), *In quest' anno 1941* (Milan, 1958) and several other collections in many East European languages (Halman 2002: 16).

Although this paragraph focuses on the international reputation Hikmet gained in 1950s, it seems to overlook a great many of the publications of Hikmet's poetry as well as some international events which led to the international efforts for his release. According to Halman, "In 1950, when Turkey was making its transition to a multiparty regime, a concerted effort by the Turkish intellectuals, supported by campaigns abroad, prompted the government to release Nâzım Hikmet". However, the factuality of this sentence seems to be rather questionable because of the following details:

To start with, the campaign and efforts for the release of Hikmet did not start in 1950. In Turkey and abroad, a great deal of attempts to earn a release for Hikmet had been made in 1949. Some of these are as follows:

1949, Sept.	Union of Progressive Young Turks sets up committee in Paris for Nâzım's release, with backing of French intellectuals.
1949, 6 Nov.	Tristan Tzara, head of the committee, writes a letter to President İnönü.
1949, 7 Nov.	Paris office of the International Students' Union writes to İnönü, demanding his release.
1950, 6 Feb.	Brussels-based International Jurists' Association sends a letter to Şükrü Saraçoğlu.
1950, 4 April	Ankara and İstanbul intellectuals and a group of lawyers send a petition for Nâzım's release to İnönü. (Turgut 2002: 319).

Secondly, it is not only "a concerted effort by the Turkish intellectuals, supported by campaigns abroad" that earned Hikmet a

release but also Hikmet's own efforts might have been influential. These efforts, on the other hand, date back to 17th August 1938 when Hikmet wrote a letter to Atatürk (the first president of Turkish Republic) demanding his release.

Moreover, Hikmet went on two hunger strikes on April 8th and May 2nd, 1950. As a result, Turkish poets Orhan Veli, Melih Cevdet Anday and Oktay Rifat went on a hunger strike on Hikmet's behalf (Turgut 2002: 319).

What is more, Halman names some of the books published in the 1950s that contain Hikmet's works. However, one of the most important translations of Hikmet's poetry published by Parichaya Prakashani in Calcutta in 1952 seems to be overlooked. However, the fact that the first publication of Hikmet's poetry in book form in English was in Calcutta might have been useful for the 21st century Anglophone reader of Hikmet's poetry in understanding the importance of his poetry for the peoples struggling for national independence.

Another problem of Halman's paragraph seems to be that he mentions only a couple of the events that earned Hikmet an international reputation. However, there are a number of events to be mentioned and in Halman's paragraph an Anglophone reader may

hardly find out the extent of Hikmet's international reputation. Halman only informs the reader about the International Peace Prize of the Soviet Union that Pablo Neruda, Paul Robeson, Wanda Jakubowska and Hikmet received in 1950. He does not mention Robeson and Jakubowska. Furthermore, although this may be the most important event for Halman, there is no mention of either the other international gatherings he participated in or the international prizes he received during the 1950s. Some of the instances of international reputation in Hikmet's life are as follows:

1951, Aug.	Nâzım participates in World Youth Festival in Berlin.
1951, 1-6 Nov.	Nâzım participates in the World Peace Congress in Vienna.
1951, 17 Nov.	Nâzım receives the International Peace Prize in Prague.

[…]

1952, 25 June	Nâzım leaves for Beijing with Asian members of the World Peace Council.

[…]

1955, 17-19 Jan.	Nâzım gives speech on atomic weapons at a meeting organised by the head office of the World Peace Council in Vienna.
1955, 6 Aug.	The poet participates in World Peace Conference in Hiroshima.

[…]

1958, 16-21 July	Nâzım participates in World Peace Congress in Stockholm.
1959	Nâzım participates in the 10th anniversary of the World Peace Council in Stockholm. (Turgut 2002: 321; ellipses mine).

These participations in the international meetings and other prizes which are not mentioned – even implicitly – by Halman seem to cause a

great gap between the life of Hikmet as he lived in his own era and as related by Halman in 2002.

The following paragraph in Halman's introduction is as follows: "In his native land, Nâzım Hikmet remained a myth in the fifties, as he had been while in prison from 1938 to 1950" (Halman 2002: 16).

Similarly, there is no specific information about Hikmet's life and political practices. Instead, he is described as a "myth" which does not reveal any fact about Hikmet's life or ideology.

All in all, the discourse Halman uses in the introduction of *Beyond the Walls,* seems to undertake the task of presenting an image of Hikmet since it is longer than the translators' prefaces that follow it and refers to Hikmet's life at some instances. However, Halman's emphasis that "the vicissitudes in the private and public lives of few poets have been as inextricable from their poetry as Nâzım Hikmet's. Much of his best work is an account of the dramatic events of his life: years of imprisonment, fellow revolutionaries and inmates, exile unto death, heart failures, in an autobiographical vein" (Halman 2002: 10) does not seem to fulfill the need to know about Hikmet's life to understand Hikmet's poetry and seems to lead to an internal controversy wherein, despite the utmost importance position of Hikmet's life which is

“inextricable” from his poetry, hardly any specific information about Hikmet’s political involvements and practices or about the socio-political background is presented. Without any mention of Hikmet’s anti-imperialist, anti-war efforts, it seems impossible to fully –or properly- understand Hikmet’s poetry since, as Halman also states, his life and poetry are inextricable. In an introduction which avoids naming and specifying the exact components that form Hikmet’s life or the socio-political background that surrounds his life, the image of Hikmet presented to the 21st century Anglophone reader seems to be too obscure, reductionist and ahistorical.

Halman’s discourse on Hikmet’s art and poetics, within the same text which forms the introduction of TT1, seems to parallel his discourse on Hikmet’s biography in that Hikmet’s ideological stance which is clearly revealed in his poetry is either overlooked or criticized.

Halman starts the introduction by praising Hikmet. The introductory paragraph of the introduction starts with the praise and appreciation of Hikmet’s art:

> Nâzım Hikmet died in June 1963 at the age of 61. Had he lived another ten, twenty, twenty-five years, he would probably have been awarded the Nobel Prize for Literature. He was and remains his country’s best-known modern poet at home and abroad (Halman 2002: 9).

In the third paragraph, the reason Halman finds underlying the greatness of Hikmet's poetry is revealed. According to Halman, Hikmet's poetry "had a lyric power" and "moving spirit" (Halman 2002: 9):

> Nâzım Hikmet had a lyric power virtually unequalled by any other modern Turkish poet, and a highly developed faculty for dramatizing the human predicament. Not only his poems of love and exile but also some of his political verses are marked by their moving spirit which, even in translation, comes across with telling effect.

Halman goes on to inform the reader of TT1 about the poetics in Hikmet's works. Initially, he refers to Hikmet's early work:

> Using the stanzaic patterns and the simple syllabic meters of traditional folk poetry, he –like most of his contemporaries- confined his themes to love, speculations about life and death, national pride, natural beauties, and modern mysticism (Halman 2002: 10).

Secondly, Halman refers to Hikmet's poetics in the works he wrote while he was in the Soviet Union:

> Abruptly, he abandoned the formal lyric and ready-made metres. Free verse with alternations of short and long lines, occasional rhyming, and wide use of alliteration, assonance and onomatopoeia, a staccato syntax, were to remain the hallmarks of his art and his major influences on modern Turkish poetics (Halman 2002: 10).

Unlike the reference to the poetics of Hikmet's early work, Halman does not refer to the content of Hikmet's poems except for the statement that they are "ideological poetry". However, Halman, referring to Hikmet's earlier period dwells on the themes in his poetry. On the

other hand, Hikmet's works in this following period are marked only by their formal aspects not mainly with the change in content which Hikmet declares to underlie the form of his poetry. The content is hardly referred to except for the slight reference to "poems glorifying the machine age" and "his revolutionary yearning for industrialization" (Halman 2002: 12).

According to Halman, "one of his most significant contributions to Turkish poetics was concretization" (Halman 2002: 12).

Halman, then, refers to Hikmet's poetry written after his return to Turkey. In these poems Hikmet is claimed to have "denounced, in angry, satiric, or utopian terms, economic injustice and violations of human dignity" (Halman 2002: 12).

Halman also quotes Hikmet's opinions on "New poetry" and especially what Hikmet tells about the linguistic level of this kind of poetry. He also refers to Hikmet's communist views:

> As he matured as an artist, Nâzım Hikmet clung to his communist views on the function of literature. He always assigned himself the task of voicing the deprivations and aspirations of the oppressed classes (Halman 2002: 14).

Halman also refers to the modification in Hikmet's poetics by quoting what Hikmet says on his own poetry. Hikmet compares his realism to that of Balzac and criticizes the propagandist style of his own poetry which he mentions that he intends to change in his future works. Thus, Halman offers a criticism on Hikmet's poetry using Hikmet's own self-critical discourse.

In the following paragraph, Halman mentions that *La Gioconda and Si-A-U* "reads like a sophomoric political allegory" (ibid.), that in *Why Did Benerjee Kill Himself?* "Nâzım came to realize that political verse can never succeed without infusions of lyricism, but still failed to overcome his strindent and simplistic rhetoric" and that *Letters to Taranta Babu* "has dominant lyricism in its crucial passages, and dramatic dimension, but the prose sections, including news items, deprive the poem of architectural unity and integrity" (Halman 2002: 15). Halman also states that "All three books are bitter denunciations of imperialism, capitalism, and fascism". This paragraph again seems to criticize Hikmet's ideological poetry by pointing to the shortcomings Halman claims to be inherent in Hikmet's solely ideological works.

Halman allocates the next paragraph to *The Epic of Sheikh Bedreddin*, which he favours as "a perfect synthesis of substance and

form, of diction and drama, of fact and metaphor" and "perhaps the best long poem written in Turkish in this century" (Halman 2002: 15).

After praising *The Epic of Sheikh Bedreddin*, Halman goes on criticising Hikmet's poetry. According to Halman, Hikmet's ideological polemics lead to banality:

> The literary career of Nâzım Hikmet, spanning four and a half decades from 1918 to 1963, illustrates the vital problems of the poetry of engagement. In poem after poem, where Nâzım mouths sheer invective or ideological polemics, or tries to communicate in prosy statements, banality sets in and curtails the effectiveness of both aesthetic appeal and doctrinal substance. But in those poems which communalize the poet's private self in dynamic terms or internalize communal experiences in lyric formulations, even the political content gains a cogency beyond the validity of its concepts. Nâzım Hikmet's best political poems are, in fact, those which are most lyrical. He achieved success when he used doctrine not as a theme argument but as unspecified context (Halman 2002: 18-19).

The image of Hikmet's poetics, as depicted by Halman, seems to impose on the reader that Hikmet's doctrinal and propagandist poetry lacks aesthetic value. However, Halman's discourse seems to be ahistorical in that it ignores the central literary norms in the past and, doing so, does not inform the reader on how Hikmet's poetics –though doctrinal or propagandist- was central in the literary systems of many countries for a few decades starting in mid-1920s. The literary norms of the past decades allowed authors to create new forms –some of them avant-garde whereas others socialist realist- which were mostly

“doctrinal” and “propagandist” as Halman would call them. However, Aragon’s, Mayakovsky’s, Neruda’s poetry was not only to a large extent doctrinal and propagandist but also central when its position in the 20th century national and international literary polysystem is taken into consideration. Thus, Halman’s discourse and the image it creates of Hikmet’s poetics seem to present Hikmet’s political poetry as a weakness unless it contains lyricism to a certain extent. Thus, Hikmet’s lyric and “moving” poems are favoured in Halman’s discourse which evaluates Hikmet’s poetry not with a historical, systemic view but with an ahistorical and non-systemic approach by no means taking into consideration the literary norms that prevailed in Hikmet’s time.

2.1.4.ii The discourse analysis of the first section of the Translators’ Preface written by Ruth Christie

In Christie’s preface, one can hardly find any information on Hikmet’s life or ideology. It is not his “ideology” that is mentioned but his “youthful concerns”. The sentence is as follows:

> At the same time we find it of interest that many of his youthful concerns were to persist through a lifetime of writing: his love for the landscapes of his country; his compassion for the underdog; his anger at injustice and religious fanaticism; his optimism and conviction that one day humanity will be “free of the circle”; and not least, his love of women (Christie 2002c: 22).

According to Christie, the fact that Hikmet's "youthful concerns" were to persist is "of interest". However, she does not mention *why* this fact is "of interest". There is no mention of Hikmet's ideology or his membership of the TKP which might explain his persistence. Hikmet's active political practices within TKP might have caused the continuity of his ideological stance. However, the underlying facts and historical, specific explanations are missing in Christie's preface.

Christie's preface briefly mentions the publications of Hikmet's poetry as translated by Nermin Menemencioğlu, Taner Baybars, Mutlu Konuk and Randy Blasing. There are a couple of sentences on *Beyond the Walls* and the rest of the preface is allocated to acknowledgements.

Christie refers to Hikmet's "love for the landscapes of his country; his compassion for the underdog; his anger at injustice and religious fanaticism; his optimism and conviction that one day humanity will be 'free of the circle'; and not least, his love of women". However, Hikmet's love is more for the "human" landscapes of his country than merely for the landscapes of his country. Hikmet usually depicts the lives of the people of his country. Moreover, his main focus is not only the people of "his" country but of all countries as his poetry depicts the struggles of all the people and is considered to be "internationalist" by most of those people who write about Hikmet.

In Christie's preface, no mention –even an implication- of Hikmet's ideology, political stance, internationalist perspective or life is present.

As for Hikmet's poetics, Christie does not have much explanation. There is hardly any information on Hikmet's poetics in Christie's preface except for the following sentence: "He brought politics and its language into his work, merging lyrical and satirical styles and this continued all his life" (Christie 2002c: 22).

In Christie's preface, there is no other information as to Hikmet's poetics or any issue related to it.

2.1.4.iii The discourse analysis of the second section of the Translators' Preface written by Richard McKane

In his preface, McKane mainly focuses on his initial acquaintance with Hikmet's poetry and gives brief information about the different publications of Hikmet's poetry in English. His preface, just like Christie's, is more like a series of acknowledgements and contains hardly any information on either Hikmet's life or ideology. In the antepenultimate paragraph of his preface, McKane refers to Hikmet, but still neither to his life nor his ideology. The paragraph is as follows:

> As we approach Nâzım Hikmet's 100th anniversary in January 2002, I still find his optimism is exhilarating and goes so much deeper than belief in "the bright future". At the same time, to paraphrase Anna Akhmatova, he "located the blackest wound / but somehow couldn't heal it." For thousands and thousands of Turkish speakers, Nâzım Hikmet is a symbol of resistance, a rallying point, yet he is also capable of expressing their most intimate feelings. It has been an honour to translate his poems, to interpret his feelings, to tussle with his ideas and language (McKane 2002: 25).

The vagueness in Halman's and Christie's discourses seems to prevail in McKane's discourse as well. Only Hikmet's "optimism" is referred to. His paraphrase of Akhmatova also seems to be vague since there is no explication about the nature of the "black wound" nor about the possible ways of healing it. It seems that it would not be so easy for an Anglophone reader in the 21st century to guess the nature of what Akhmatova and McKane refer to as "the black wound".

Another problem seems to be the reductionist manner which is also prevalent in the translation strategies widely employed in *Beyond The Walls.* According to McKane, Hikmet is a symbol of resistance 'for thousands and thousands of Turkish speakers' and there is no mention of his international reputation in the past or present. A similar attitude can be observed in Christie's translation strategy applied in the rendering of *The Epic of Sheikh Bedreddin.* An analysis of the matricial norms of the epic might reveal the fact that the translator excluded some part of the source text in her translation and offered a summary instead, with the reason that they "will mean more to Turkish readers

than to others. A row of dots indicates a few other similar but much shorter omissions"[1] (Christie in Hikmet 2002a: 51).

Thus, in both Christie's and McKane's discourses, Hikmet is depicted as a figure whose influence is mainly on the Turkish readers rather than the "others". However, Hikmet owes his international reputation to his humanist and internationalist ideology which is also attested by thousands of letters he received from Japanese children throughout his lifetime, and by the efforts for his release which were organised by the common people and the intellectuals both in Turkey and abroad. With the lack of any information on Hikmet's life, ideology or the nature of his international reputation, the image of Hikmet seems to be quite shallow and weak.

Throughout the preface, McKane does not refer to any aspects of Hikmet's language or poetics.

2.1.4.iv An overall evaluation of the introduction and preface of TT1

[1] The translator's note written by Ruth Christie, in the beginning of *The Epic of Sheik Bedreddin,* reveals Christie's domestication of the text. In her note she states that she omits the opening pages because they mean more to Turkish readers and that throughout the target text such omissions are indicated with a row of dots (Christie in Hikmet 2002a: 51).

All things considered, in the introduction by Halman as well as in the translators' prefaces written by Christie and McKane, Hikmet seems to be depicted so differently from what the actual events of his life prove him to have been and very differently from the way he was depicted during his lifetime, which has to a certain extent been discussed in Chapter I.

The Anglophone reader of Hikmet's poetry in TT1 is destined to encounter an image of Hikmet which is in complete discrepancy with the image which was formed about Hikmet when he first appeared in the Anglophone literary systems in 1930s, as the first chapter of this thesis has tried to show. The discourse analysis of the translators of TT1 seems to reveal that the translators follow a reductionist, ahistorical and obscure discourse which makes it difficult for the Anglophone reader of Hikmet's poetry in the 21st century to attain a well-defined image of Hikmet's life, ideology or poetics.

2.1.5 The appendix:

The appendix of TT1, as mentioned above, is a series of poems - presented to the reader with the title "Early Poems"- written by Hikmet between 1913 and 1925. The poems in this part are "The Ways of God," "Dream," "Old Man by the Brink of A Stream," "Water Wheel in the

Kitchen Garden," "First Look at Anatolia," "The Dark Fanatical Forces" and "Wanderlust". The presence of these early poems might be useful for the reader in grasping a wider range of Hikmet's poems and viewing his poetry from a more diversely formed perspective.

2.2 TT2: (Hikmet: 2002b). *Poems of Nazim Hikmet,* (tr. Randy Blasing and Mutlu Konuk). New York: Persea Books.

After describing the cover of *Poems of Nazim Hikmet*, the contents page is analyzed and the selection of poems is discussed below. Then, the three pieces of writing are analyzed and discussed here as to their discourses: there is a short translators' preface written by Randy Blasing and Mutlu Konuk; following that, there is a foreword written by Carolyn Forché; and what follows is an introduction written by Mutlu Konuk.

2.2.1 Cover (See page 157, Figure 2.2 for the cover of Poems of Nazim Hikmet).

The cover of the book illustrates a photograph of Hikmet taken by Lütfi Özkök in Paris in 1961. Below the photograph, "Poems of NAZIM HİKMET" is written, which is the title of the book. Below that, there is a row of dots and the following remark is written in smaller fonts and

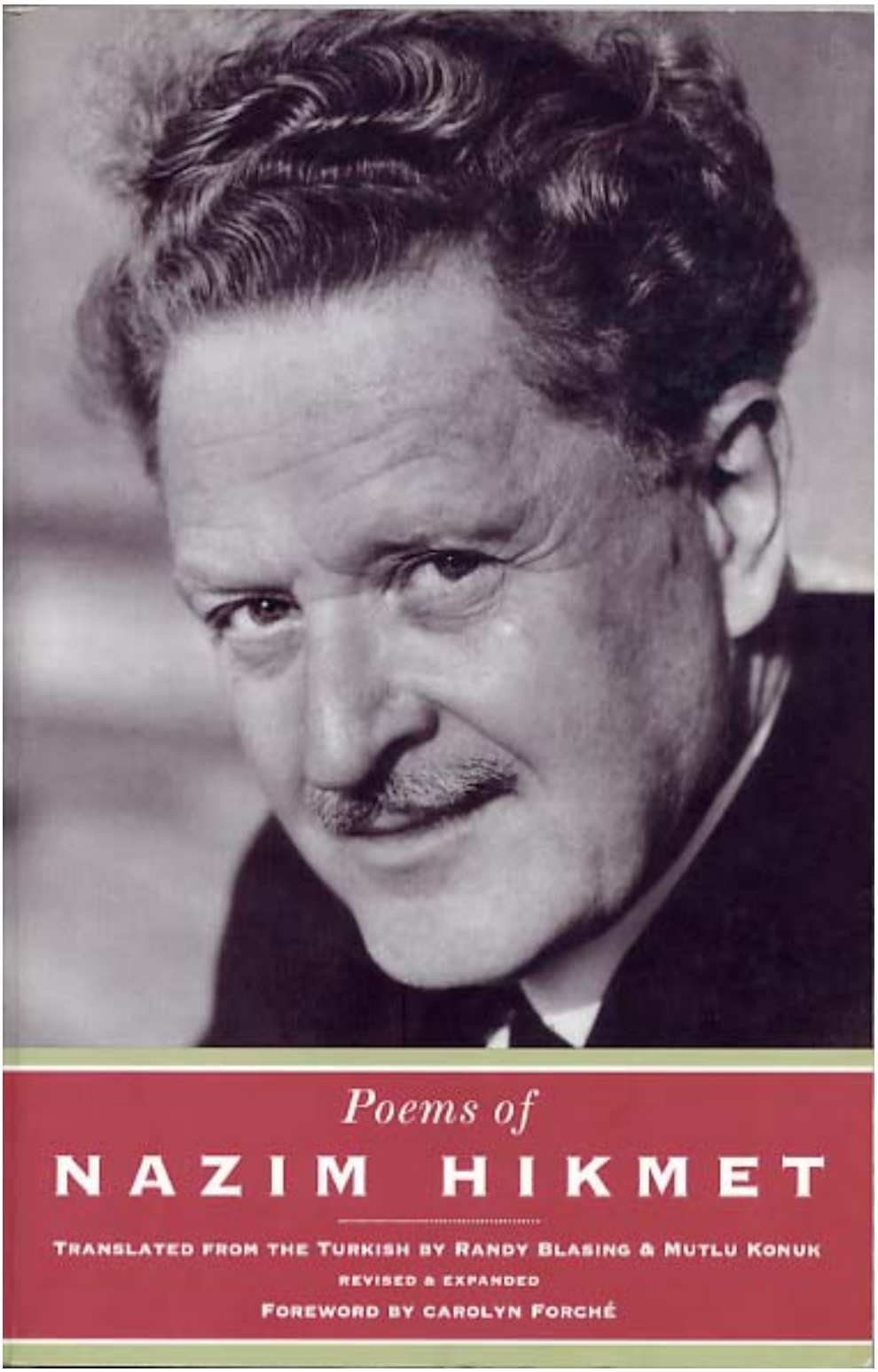


Figure 2.2: The cover of *Poems of Nazim Hikmet.*

capitals: “Translated from the Turkish by Randy Blasing & Mutlu Konuk. Revised & Expanded. Foreword by Carolyn Forché”.

Clearly, on the front cover of the book Hikmet is foregrounded both with the use of a close-up photograph and the capitalization of his name.

The back cover has black fonts on an olive green background. The first quote on the back cover is a single sentence from Carolyn Forché’s foreword which is analyzed extensively within this thesis. The sentence is as follows: “A rare guide to remaining hopeful and in love with life, pure of heart and human, passionate and dedicated to the common good” (Forché in Hikmet 2002b: back cover).

The second quote is from *Multicultural Review.* It is claimed in this paragraph that TT2 “features one hundred best poems, chosen from the length of his forty-year career” and that Hikmet is “recognized around the world as one of the essential poets of the twentieth century and even ‘one of the great poetic voices of all time’” (in Hikmet 2002b: back cover). Within this discourse it is not possible by any means to get at the reasons underlying Hikmet’s “greatness” since no remarks about Hikmet’s poetry are included in the paragraph.

The two paragraphs that follow are about the translators of TT2, Randy Blasing and Mutlu Konuk.

All in all, it is possible to see – both on the front cover and back cover – that Hikmet is foregrounded with a close-up picture and a discourse that esteems him. However, in Forché's discourse there is no reference to Hikmet as an ideological figure but as a figure who is "hopeful," "passionate," "pure of heart," and "dedicated to the common good". This last remark is not explicated and it is not clear in what way Hikmet is "dedicated to the common good" since there is no note about it. This remark is not specific and might be used by any reader for any regular contributor or member of any charity organization. Similarly, in the second parapraph which is quoted from *Multicultural Review,* there is no remark which explicates the reasons and facts underlying the "greatness" to which Hikmet's poetry is attributed.

2.2.2 The Contents Page and Selection of Poems

The contents part is three pages long and starts with three italicized entries: "The Translators' Preface," "Foreword," and "Introduction". After these, the titles of the poems are listed and the last entry of the contents part is "Notes" which is also italicized. The poems listed in the content page are respectively as follows:

“About My Poetry,” “Regarding Art,” “Gioconda and Si-Ya-U,” “A Spring Piece Left in the Middle,” “On Shirts, Pants, Cloth Caps and Felt Hats,” “Letter to My Wife,” “The Epic of Sheik Bedreddin,” “Hymn to Life,” “Letters from a Man in Solitary,” “On Death Again,” “Istanbul House of Detention,” “Hello,” “Letters from Chankiri Prison,” “A Strange Feeling,” “On the Twentieth Century,” “Letter from My Wife,” “9-10 P.M. Poems,” “Ninth Anniversary,” “Hazel Are My Lady’s Eyes,” “Rubaiyat,” “Since I Was Thrown Inside,” “I Love You,” “On Ibrahim Balaban’s Painting ‘Spring’”, “About Mount Uludagh,” “The Strangest Creature On Earth,” “On Living,” “It’s This Way,” “Angina Pectoris,” “Occupation,” “You’re”, “I Made a Journey,” “About Your Hands and Lies,” “Some Advice to Those Who Will Serve Time in Prison,” “On the Matter of Romeo and Juliet,” “Sadness,” “On Ibrahim Balaban’s Painting ‘The Prison Gates’”, “After Getting Out of Prison,” “You,” “Last Will and Testament,” “To Lydia Ivanna,” “Tha Mailman,” “Message,” “About the Sea,” “Last Letter to My Son,” “Letter from Istanbul,” “In the Snowy Night Woods,” “New Year’s Eve,” “Elegy for Satan,” “Faust’s House,” “Prague Dawn,” “Noon in Prague,” “Optimistic Prague,” “To Samet Vurgun,” “I Got A Letter from Munevver Saying,” “I Wrote a Letter to Munevver Saying,” “From Sofia,” “Bor Hotel,” “The Balcony,” “The Last Bus,” “This Thing Called Prague,” “Some Memories,” “Optimism,” “Thirty Years Ago,” “A Fable of Fables,” “Bach’s Concerto No. 1 in C Minor,” “Conversation with Dead Nezval,” “Elegy for Mikhail Refili,” “Early Fall,”

“The Bees,” “Windows,” “The Old Man on The Shore,” “The Optimist,” “Because,” “This Journey,” “The Icebreaker,” “Two Loves,” “Waitress,” “To Vera,” “Early Light,” “Baku at Night,” “The Cucumber,” “My Woman,” “Vera Waking,” “Separation,” “Loving You,” “Because of You,” “Suddenly,” Six O’Clock,” “About Us,” “Straw-Blond,” “Untitled,” “Falling Leaves,” “Welcome,” “Autobiography,” “Things I Didn’t Know I Loved,” “I Stepped Out of My Thoughts of Death,” “I’m Getting Used to Growing Old,” “Berlin Letters,” “My Funeral,” “Vera”.

The poems are in chronological order and in the translators’ note, Blasing and Konuk note that the poems included in TT2 are those that the translators consider “his best both in Turkish and in translation” (Blasing & Konuk 2002: viii).

Most of the poems are Hikmet’s poems which were written after 1938. Only six poems included in TT2 were written before 1938. One is “Gioconda and Si-Ya-U” (1928), “A Spring Piece Left in The Middle” (1929), “On Shirts, Pants, Cloth Caps, and Felt Hats” (1931), Letter to My Wife” (1933) and “Hymn to Life” (1937). The rest of the 100 poems belong to Hikmet’s late period, which is after 1938. Therefore, it seems that the selection of poems in TT2 is not representative of the diversity of Hikmet’s style and the changes it underwent. Although it is never completely possible to draw a clear-cut line between the periods of an

author's productivity, it is certain that the poems Hikmet wrote after 1938 are not enough when the aim of a selection is to reflect the diversity of his works. Hikmet's first poem "Feryâd-ı Vatan" [The Cry of The Country] was written in 1913, which might be considered as the year when his career as a poet started. From then onwards, Hikmet wrote a number of poems and in TT2 there seems to be a gap of 25 years throughout which Hikmet's career as a poet was continually undergoing a development and Hikmet used a wide range of stylistic features which, finally, led to the style he used in his late period. In order to grasp a (more or less) full understanding of Hikmet's poetry, and his transition to his early period form and content one needs to be at least familiar with his poetry written in the first twenty five years of his literary career.

In this light, although Blasing and Konuk claim that "these versions are meant to reflect the range as well as the quality of his achievement" (Blasing & Konuk 2002: viii), it seems that neither the wide range nor the diversity of stylistic tools of Hikmet's poetry are included in TT2.

2.2.3 Illustrations in the book

There are no illustrations in the book to help the target reader visualize Hikmet, the historical background in which his poetry emerged or any other component of his life. Therefore, the cover of the book gains even more importance since the picture taken by Lütfi Özkök in 1961 is the only visual effect used throughout the book.

2.2.4 Introduction, foreword, translators' notes

The translators preface is written by Randy Blasing and Mutlu Konuk, the foreword is written by Carolyn Forché and the introduction is written by Mutlu Konuk. Below is an analysis of the discourses of these three texts with respect to the image they form of Hikmet's life and poetry.

2.2.4.i The discourse analysis of the translators' preface written by Randy Blasing and Mutlu Konuk

The translators' preface is composed of two paragraphs and is written by Mutlu Konuk and Randy Blasing. The preface is about the edition and contains no information about Hikmet's life or ideology. It seems that the task of writing about his life and ideology is undertaken by Mutlu Konuk in the introduction of the book, which is discussed below in this chapter, in Part 2.2.4.iii.

As to his poetry, the discourse totally parallels with the discourse used in the peritexts of TT1. In Blasing and Konuk's Preface, Hikmet's poetry is referred to as follows:

> […] from early, in-your-face Futurist experiments to late, headlong explorations of personal memory; from expansive, crypto-factual historical narratives to crystalline, near-mystical love lyrics; from free verse to traditional forms […] (Blasing & Konuk 2002: viii; ellipses mine).

There is no reference to his prison poems or to his internationally known political poetry. The dialectical, realist, factual and concretizing aspects of his poetry are also not referred to. Hikmet's poetry is described as "crypto-factual" and "near-mystical".

2.2.4.ii The discourse analysis of the foreword written by Carolyn Forché

In the foreword of the book, Forché does not directly refer to Hikmet's life or ideology. She refers to Hikmet's poetry regarding "salvific possibility of global fraternity and social justice" as the major component of his poetry:

> With the work of César Vallejo, Pablo Neruda, Rafael Alberti, Yannis Ritsos, Attila József, George Oppen, and Mahmoud Darwish, Hikmet's poetry is marked by the impress of extremity and a faith in the salvific possibility of global fraternity and social justice, preserving the

> intensely personal subjectivity of a lyric selfhood that finds within the self a capacity for filiation. (Forché 2002: ix).

Forché goes on as follows:

> Such concerns joined to the praxis of Marxism, are anathematized as destructive of poetic art, and so we are a bit startled to discover in Hikmet an engagée poet writing poignantly and prophetically, seemingly without ideological encumbrance.

Without further questioning Hikmet's ideological stance, Forché goes on to question the notion of love present in Hikmet:

> This regard for love, *eros* and *agape*, suffuses Hikmet's lyric art and informs his own criticism of 'certain people who pass for "leftists"' but who separate mind and heart (Forché 2002: x).

What Forché means by "*eros* and *agape*" might be love "for single human beings" and "love for the collectivity" since the preceding sentence is based on Antonio Gramsci's question about whether one can love a collectivity without loving a single human being. The following paragraph is as follows:

> For his own political views, Hikmet spent thirteen years in prison and thirteen in exile; he is one of the twentieth century's strongest voices of the carceral imagination and exilic being. (Forché 2002: x).

Still, the reader is not informed about the "political views" of Hikmet. Forché refers to Hikmet's imprisonment but does not mention or

explicate *what* exactly are his political views or practices. Forché goes on as follows:

> In the darkness of our time, these have become sub-genres of literary art. Yet under Hikmet's pen the carceral silence of solitary confinement becomes an intimate prosopopoeia (his interlocutor a longed-for but absent wife) and exilic displacement a borderless country where one encounters *the most honest people on earth- / I mean, affectionate like violins, / pitiless and brave / like children who can't talk yet, / ready to die as easily as birds / or live a thousand years.*

Even brief research would reveal that Hikmet's exile or prison years were not always solitary confinement. He was during some periods imprisoned with his fellow Marxists – such as Orhan Kemal – and at other instances the other prisoners were inspirational to him since in his letters from prison as well as in his epics there are characters and figures created with the inspiration he received from his fellow prisoners. Moreover, he used to read his poetry to his fellow prisoners and improve it with the feedback and reactions he received.

In Bezirci, this is told as follows:

> Moreover, he contacts with the common people, he shares the problems of the prisoners, writes their petitions and does his best to help them. Therefore, prisoners love and respect him, calling him "Poet Father" [Şair Baba] (Bezirci 1993: 51; translation mine).

Moreover, Hikmet did some translations while he was in prison. He translated Tolstoy's *War and Peace* and never lost his contact with the world outside the walls. In his letter to Vâ-Nû, he explains this as follows:

> I write about my typical twenty-four hours in case you might be interested: I get up at seven in the morning, listen to the radio at 7:45, I translate Tolstoy's novel *War and Peace* from 8:30 to 12. From 2 p.m. to 4 p.m. I work on my book which lacks a title yet and is not yet to finish. I listen to the radio at 7 p.m. I write short or long poems from 8 p.m. to 11 p.m. I read books from 11 p.m. until midnight. (Hikmet cited in Bezirci 1993: 53; translation mine).

However, according to Forché's account, Hikmet is in solitary confinement while he is in prison. Forché goes on to assert that:

> In prison as well as in exile, he is in love with *earth, light, struggle, bread,* but also with *song, tobacco, hazelnuts, Amasya apples, eggs and bulgur, gilded purple eggplants, the colour of pomegranate seeds, melons fragrant, plums tart, the smell of geranium leaves on my fingers* (Forché 2002: x; italics not mine).

Here, again, Hikmet is only depicted with his feelings, and with a single feeling: love. The last sentence of the foreword, similarly emphasizes Nâzım's love for life:

> Whether he is writing from prison, from hotel rooms, balconies, or trains, from the skies over Africa, from the sea between Leningrad and Stockholm or the China and the Arabian seas, or from the moment of watching a woman *wash the lice from her dirty shirt* to the hour when he writes *I carved your name on my watchband / with my fingernail,* we are in the presence of a rare guide to the work of remaining

> hopeful and in love with life, pure of heart and human, passionate and dedicated to the common good (Forché 2002: xii).

As this concluding sentence also reveals, the main aspect of Hikmet mentioned in Forché's foreword is "love". There are no details or general facts about Hikmet's life except that he was in prison and in exile and that he was full of "love". The words "Marxism" and "Marxist" are also used, not to refer to Hikmet though. The former is referred to, in order to state the denunciation of the praxis of Marxism as destructive of poetic art (Forché cited in Hikmet 2002b: ix) and the latter is used to refer to Antonio Gramsci as Hikmet's fellow "Marxist" (Forché 2002: x).

All in all, Hikmet's Marxist ideology is only implied and no facts either about his life or ideology are presented to the reader of TT2. The only image one can attain about Hikmet is that of a man who was imprisoned, was in exile and was full of 'love'.

Forché's interpretation, in total accordance with her emphasis of "love", focuses on Hikmet's lyric poetry. Thus, all throughout her discourse, both Hikmet's character and poetics have been described mainly with "love" and "lyricism" in the foreground.

Forché seems to be more interested in the linguistic aspect of Hikmet's poetry than in the integration of form and content, i.e. style, in

his poetry. According to Forché, Hikmet is “a poet of the synchronic imagination […] and also of cinematographic technique” (Forché 2002: xi; ellipsis mine).

Forché goes on to dwell on Hikmet’s language for two more paragraphs and concludes the foreword by mentioning Hikmet’s being “in love with life” and being “dedicated to the common good” (Forché 2002: xii).

All in all, Forché’s discourse does not seem to evaluate Hikmet’s poetry or introduce it to the reader by giving balanced emphasis to form and content and their role in the formation of Hikmet’s style. On the contrary, her discourse seems mainly to be with Hikmet’s use of language and the linguistic techniques he applies as he writes his poetry. However, there is no specific mention of how Hikmet’s ideology is influential on the form of his poetry, or of how the themes are –as Hikmet also states- the initial steps which determine the kind of literary and linguistic arts to be used within a poem. Therefore, Forché’s discourse seems to have remained mainly on the linguistic level of Hikmet’s poetics.

2.2.4.iii The discourse analysis of the introduction written by Mutlu Konuk

Konuk, in the introduction of the book, allocates more than two pages to Hikmet's life and poetry. In the first paragraph, she gives an account of Hikmet's childhood years, the occupations of his parents, his enrollment in the Naval Academy and his leaving for eastern Turkey during the Allied occupation of İstanbul (Konuk 2002a: xiii).

In the following paragraph, Konuk refers to Hikmet's departure for Moscow in 1922 and return to Turkey in 1924 and escape back to Russia in 1926. She also refers to his two marriages in the meanwhile. The paragraph is as follows:

> In 1922, after a brief first marriage ended in annulment, he crossed the border and made his way to Moscow, attracted by the Russian Revolution and its promise of social justice. At Moscow University he got to know students and artists from all over the world. He returned to Turkey in 1924, after the Turkish War of Independence, but soon was arrested for working on a leftist magazine. In 1926 he managed to escape to Russia, where he remarried, met Mayakovsky, and worked in the theater with Meyerhold (Konuk 2002a: xiii).

This paragraph, however, seems to contain some contradictions with the information supplied by the biographers of Hikmet in Turkish and in English. Firstly, Hikmet did not go to Moscow "after a brief first marriage ended in annulment" since it was in Moscow that he got married. Actually, his first wife, Nüzhet Hanım, went to Moscow to join Vâ-Nû and Nâzım who were studying in KUTV (Communist University

for the Workers of the East). Göksu and Timms give the account of this marriage as follows:

> Unable to return to Turkey, she had persuaded her brother-in-law to allow her to join the Turkish group in Moscow, and later that year she and Nâzım announced that they were married (Göksu and Timms 1999: 42-43).

A similar account is also given by Bezirci. They got married after Nüzhet went to Moscow and attended KUTV (Bezirci 1993: 19).

Another problem in Konuk's discourse is about the name of the university in which Hikmet studied. By "Moscow University", Konuk might be referring to KUTV which stands for "Communist University for the Workers of the East".

The third paragraph starts with this sentence: 'A general amnesty allowed Hikmet to return to Turkey in 1928' (Konuk 2002a: xiii). Similarly, this information seems to contradict the biographies of Hikmet according to which Hikmet and İsmail Bilen (with whom Hikmet attended KUTV) were trying to cross the border to Turkey with forged passports and without visas –since they could by no means obtain a permit to enter Turkey- when they were caught in Hopa and sent to prisons first in Hopa and then in Rize (Göksu and Timms 1999: 73-74). According to Bezirci, due to the amnesty Hikmet's sentence of 15 years was decreased to a one-year sentence (Bezirci 1993: 24) and he was sent to

İstanbul because of the sentence in default. Therefore, when Hikmet came to Turkey, he already had a sentence in default and said in İstanbul that he returned to Turkey to clear his sentences in default (Bezirci 1993: 25).

In the rest of the paragraph, Hikmet's engagement with the "Communist Party" is only implied ("Since the Communist Party had been outlawed by then, he found himself under constant surveillance by the secret police") and the reason for his imprisonments is defined as "trumped-up charges" (Konuk 2002a: xiii). The paragraph also refers to the books he published between 1929 and 1936.

The next paragraph refers to Hikmet's being sentenced to twenty-eight years and Pablo Neruda's account of how Hikmet was treated after his arrest.

In the following paragraph, how Hikmet sent his poems to his family members while he was in prison, how he learned crafts to support himself and his family and how he married for the fourth time are told. Moreover, the formation of an international committee in 1949 for Hikmet's release and the World Peace Prize he received in 1950 are mentioned. His hunger strike and release that same year are also told.

In the following paragraph, Simone de Beauvoir is cited telling about how Hikmet encountered attempts to kill him while he was in İstanbul, how he was forced to do his military service when he was fifty and how he managed to escape in a tiny motorboat (Konuk 2002a: xv).

The next paragraph gives a brief account of Hikmet's life from his arrival in Moscow to the end of his life. Konuk also mentions Hikmet's heart attack, his travels, his being stripped of his citizenship, his becoming a citizen of Poland, his marriage in 1959, his late poems and the publication of his poems in countries such as Bulgaria, Greece, Germany, Italy, and the USSR (Konuk 2002a: xvi). However, there is no mention of why he was given a house in the writers' colony and why he travelled to different places in the world.

The next couple of paragraphs refer to the publication of Hikmet's books in different countries after his death. There are also some points about Hikmet's poetics as discussed further below.

The last paragraph starts with the depiction of Hikmet's image as a "heroic figure": In the perfect oneness of his life and art, Hikmet emerges as a heroic figure.

The last sentence of the same paragraph also refers to Hikmet as a “hero” and a “creator”:

> This conception of the artist as a hero and of the hero as a a creator saves art from becoming a frivolous activity in the modern world; as Hikmet’s career dramatizes, poetry is a matter of life and death.

In conclusion, in the account of Hikmet’s life as given by Konuk, Hikmet is depicted as a “hero” and his ideology is barely referred to. The fact that Hikmet was a Marxist is only implied when Konuk quotes des Pres as he describes Hikmet as “at once historical and timeless, Marxist and mystical” (des Pres cited in Konuk 2002a: xvii). Konuk mainly focuses on how Hikmet was under pressure by the Turkish government but there is no specific information about Hikmet’s political and ideological activities which gave rise to this much pressure. The introduction concludes by acclaiming Hikmet as a “hero” since all throughout the introduction Konuk gives accounts of Hikmet’s heroic deeds such as his suffering against bad treatments, his fleeing from Turkey on a tiny boat, his travels all around the world and his love affairs. However, there is no political or ideological specificity in Konuk’s discourse about his beliefs, about his activist deeds and about his membership of TKP. No organisation or party names are specified and this is how Hikmet is presented as a lonely hero who was at times supported by intellectuals in Turkey and abroad.

In her evaluation of Hikmet's poetry, Konuk also seems to leave some gaps – information which is unexplained. According to Konuk, as she mentions in the third paragraph of the introduction of TT2, Hikmet's books which were published between 1929 and 1936, "revolutionised Turkish poetry, flouting Ottoman literary conventions and introducing free verse and colloquial diction" (Konuk 2002a: xiii).

Konuk's second reference to Hikmet's poetics is on the linguistic level as is her first, as already mentioned above. In the fifth paragraph, Konuk refers to the poetics of Hikmet's prison poems as follows: "In prison, Hikmet's Futurist-inspired, often topical early poetry gave way to poems with a more direct manner and a more serious tone" (Konuk 2002a: xiv).

According to Konuk, what keeps Hikmet's poems "open, public, and committed to social and artistic change" is "his human presence or the controlling figure of his personality" (Konuk 2002a: xvii).

Konuk also describes Hikmet's poetry as "at once personal and public" (Konuk 2002a: xvii). Another point of emphasis in Konuk's discourse is the "oneness of his life and art" (Konuk 2002a: xvii).

Konuk's discourse, however, does not refer to the major facts of Hikmet's life or to the components of his art which forms what she calls "unity". Thus, the "wholeness" she refers to is to a certain extent obscure and remains unexplained.

All in all, just as the discourse on Hikmet's ideology and life, the discourses on Hikmet's poetics in TT2 seem to be lacking specificity and instructiveness that would make the image of Hikmet and his works more clear for the 2002 Anglophone reader of the TT2. Most of the discussion about Hikmet's poetics seems to remain on the linguistic level, which is only a component of a poet's style and can hardly be considered to be representative of the whole style.

2.2.5 Appendices and additional notes

The part entitled "Notes" (Hikmet 2002b: 271-274) gives the Anglophone reader information about the facts which might be considered to be specific to the Turkish culture. The notes are about the traditional myths, the place names, people's names which appear in Hikmet's poems and might necessitate explanation for an Anglophone reader to understand.

2.3 TT3: (Hikmet 2002c). *Human Landscapes from My Country,* (tr. Randy Blasing, Mutlu Konuk). NY: Persea.

Apart from the cover of the book, the contents page, translators' preface (written by Randy Blasing and Mutlu Konuk), the foreword (written by Edward Hirsch) and the introduction (written by Mutlu Konuk) are discussed within this part of the chapter. Moreover, the three-page-long glossary is also described.

2.3.1 Cover (See page 178, Figure 2.3 for the cover of *Human Landscapes from My Country).*

The cover of the book is a black and white photograph of Hikmet taken in Ankara Prison in 1938. Hikmet is photographed as he leans on a wall and there are two soldiers at the background. The background of the book is light green and below the photograph, similar to the design of the cover of TT2, the title of the book is written in italicized fonts and below that, the author's name is written in bigger and capitalized fonts. There is a row of dots under which the following remark –in capitals- is located: "An Epic Novel in Verse. Translated from the Turkish by Randy Blasing and Mutlu Konuk. Foreword by Edward Hirsch".

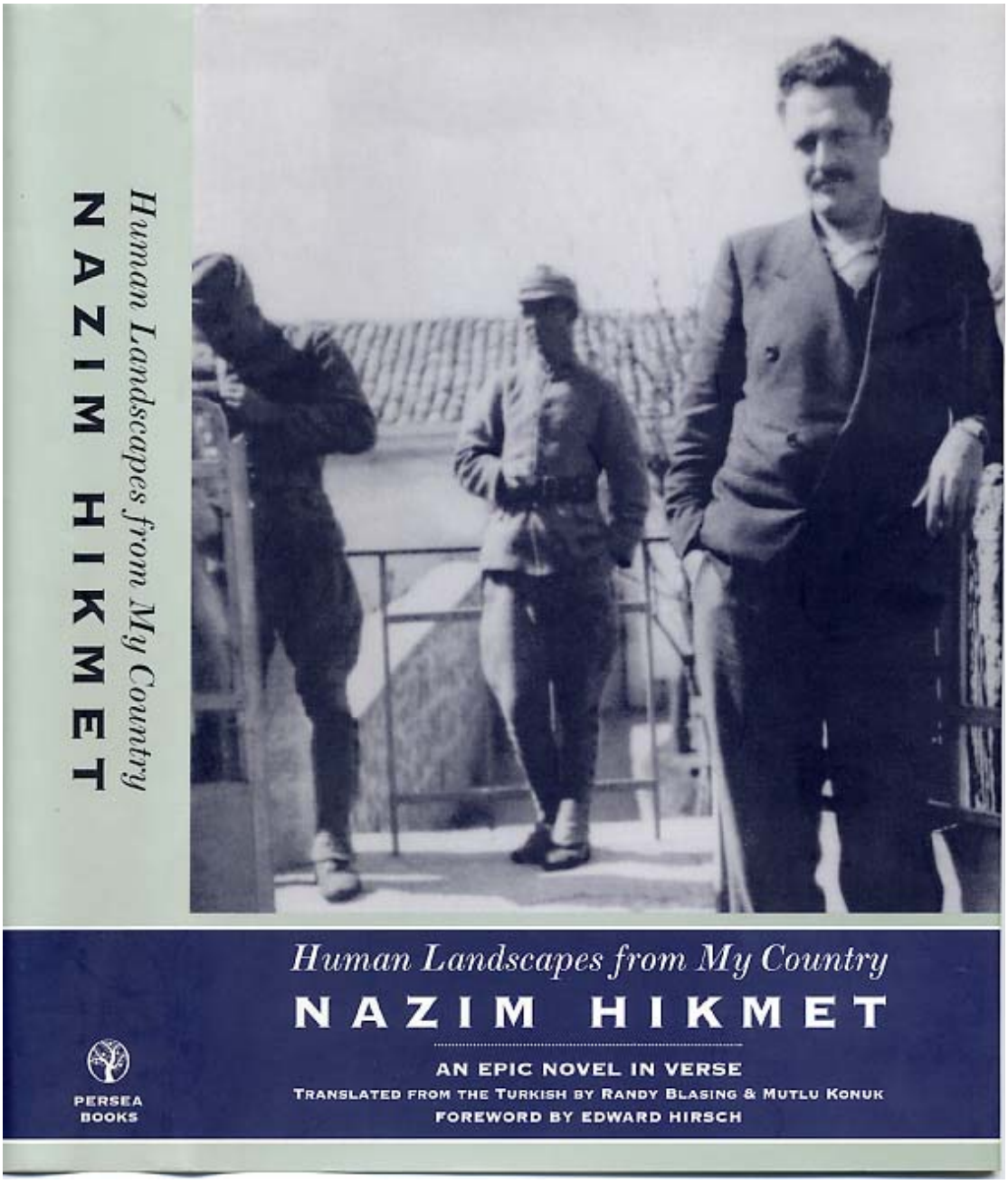


Figure 2.3: The cover of *Human Landscapes from My Country*.

2.3.2 The Contents Page and Selection of Poems

The format of the contents page is similar to that of TT2 because both books are published by Persea Books. The entries which do not belong to poems are italicized and the poem entries are not italicized.

The contents page includes entries of “Translators’ Preface,” “Foreword,” “Introduction,” “Book One,” “Book Two,” “Book Three,” “Book Four,” “Book Five,” and “Glossary”.

2.3.3 Illustrations in the Book

There are no illustrations in the book, as in TT2, except for the one on the cover which foregrounds Hikmet as a prisoner.

2.3.4 Introduction, foreword, translators’ notes

2.3.4.i The discourse analysis of Translators’ Preface written by Randy Blasing and Mutlu Konuk

In the translators’ preface, written by Randy Blasing and Mutlu Konuk, there is no information about Hikmet’s life or ideology. The

preface is mainly about this full translation of *Human Landscapes from My Country* and also includes acknowledgements.

Similarly, Blasing and Konuk's preface is not concerned with the poetics of Hikmet's works.

2.3.4.ii The discourse analysis of the foreword written by Edward Hirsch

The discourse created in Hirsch's foreword seems to deviate from real-life facts in some respects.

In Hirsch's foreword, Hikmet is depicted as "one of the great poets of social consciousness," "who put his wild creative energies at the service of humane vision" (Hirsch 2002: vii).

Hirsch goes on to state that:

> Like the major poets of the Spanish Civil War, Hikmet was politically minded and devoted to the international left, romantically inclined to utopianism, but also temperamentally allergic to socialist realism, to authoritarian constraints on the literary imagination. He essentially valued people over ideology and thus created what Vallejo called *poemas humanos*, human poems (Hirsch 2002: vii).

However, Hikmet always opposed a distinction between his ideology and humanity. For him, as well as for his biographers, his love for humanity was complementary with his poetry but Hirsch's discourse creates an opposition between "people" and "ideology", as if these two were two separate items. According to Hirsch, Hikmet "essentially valued people over ideology". For most researchers, however, Hikmet's love for humanity did not have primacy over his ideology but was an inseparable part of it. Konstantin Simonov refers to this fact as follows:

> The great national poet Nâzım had friends all over the world, he loved all peoples, treasured them and appealed to all the humanity with his lines.
>
> Nâzım believed wholeheartedly that the future of humanity depended on the productive development of socialism. The poet, as a man of politics, and as a human, dedicated his life to this (Simonov 1977: 193; translation mine).

Moreover, Hirsch states that Hikmet was allergic to socialist realism. However, in his essay "On Socialist Realism and Turkish Literature" Hikmet writes in favour of socialist realism and he describes socialist realist writers as "Progressive Turkish writers" (Hikmet 1977: 161):

> The class struggle in the field of arts is between the followers and opposers of socialist realism. Maybe it is not always so clear but this is the basis of the struggle among the branches of literature (Hikmet 1977: 161; translation mine).

In the concluding paragraph of this essay, Hikmet appreciates the kind of literature produced by the socialist realist writers:

> In their oeuvres, young authors try to answer the most vital questions of social life: Who is guilty of the fact that life is full of sufferings for so many people and there is no need to find a way out of this; progressive Turkish literature is gradually paving the way for itself. Under today's circumstances, this literature is perhaps the only valve, the only crater from which progressive ideas are released. It indefatigably searches the reality. The Progressive Literature of Turkey, is both a grandstand and a school. It helps the progressive powers in the Turkish society to adopt the right worldview and it carries the democratic ideas to large masses. It helps people to access the cores of matters and to get to know the reasons of the people's sufferings.
>
> The products of Progressive Turkish writers are founded on a deep analysis of the social lives of their peoples and on the understanding of processes and facts that develop in the objective reality. (Hikmet 1977: 161; translation mine)

These quotations from Nâzım reveal his appreciation of the socialist realist literature. However, Hirsch's notion of "socialist realism" seems to differ from Hikmet's. It seems that Hirsch marks "socialist realism" with "authoritarian constraints on the literary imagination" whereas for Hikmet it is defined totally differently. In an interview –made in 2004 in the "Socialist Literature Edition" of a literary magazine entitled *3 Nokta*- with the Turkish author Arif Damar, Damar explains Hikmet's notion of socialist realism as follows:

> They ask Nâzım: Who is a socialist realist? He says 'Picasso'. However, when we look at Picasso's paintings –for example, at *Guernica*- what we see is a language which is quite difficult to understand and is full of symbols. What Nâzım means is that an author with a socialist and Marxist view writes socialist poetry no matter with what kind of expression s/he writes (Damar 2004: 8; translation mine).

According to many researchers, Hikmet's poetry is defined as "socialist realist". For example, according to Halim Şafak, Hikmet is the first socialist realist poet in Turkey (Şafak 2004: 51). Moreover, Şafak also refers to other works according to which Hikmet is the first socialist realist poet:

> In his work entitled *Socialist Realist Poetry*, it is very decisive that Metin Cengiz starts and finishes socialist realist poetry with Nâzım Hikmet (Şafak 2004; translation mine).

Such examples may be furthered. Thus, it seems that Hirsch's statement about Hikmet and his attitude towards 'socialist realist' literature does not match the way in which Hikmet regards himself and the other writers regard him.

Hirsch goes on to state that Hikmet "took suffering personally – it instigated his writings" (Hirsch 2002: vii). However, there is not even a clue of how Hikmet "took suffering personally", which makes his statement rather vague and obscure.

The rest of the foreword focuses on Hikmet's poetics as discussed further within this chapter. However, Hirsch's concluding sentence is worth mentioning at this point since it is in a complete parallel with what Forché foregrounds in her foreword to TT2. Hirsch's concluding sentence is as follows (Hirsch 2002: viii):

> "How fast the earth passes!" Hikmet writes in one of the key refrains of his poem. How quickly it passes, and how deeply we need to cherish it. Hikmet's epic poem is filled with social information usually reserved for novels, but it is animated by lyric feeling, by human wishes. It remembers what has come before us, it holds fast to what is rapidly passing away, and it is driven forward by a fundamental faith in the future, by something immutable that he is not afraid to define as love:
>
> *Night falls in the mountains.*
> *Distances disappear,*
> *But love stays in the heart.*

This attitude of Hirsch is accompanied by many other instances in which he divorced Hikmet from his ideology and criticized harshly Hikmet's ideological stance. One example is in his reply when asked in an interview for *The Kenyon Review* about his own "understanding of the relationship between poetry and politics":

> The poet wants justice. And the poet wants art. In poetry we can't have one without the other. I love Nazim Hikmet, the great Turkish poet. My poem borrows one of his images. I picture a single window blazing alone – an emblem of solitary consciousness- and imagine it somehow blazing in communion with all other singular windows. It's a daydream of unity, a poem about identity and difference, about the underlying connection, or near connection, between people. So close together, so far apart. I love the passionate open-heartedness of

> Hikmet's work, but his communist loyalties seem terribly simplistic at this late date (Hirsch 2000: 54-69).

During the interview for *The Kenyon Review*, he goes on to criticize Hikmet's politics:

> He is a heartbreaking Whitmanian poet. I associate him in my mind with Miguel Hernandez, the splendid poet who ripened to full maturity during the Spanish Civil War. But Hikmet's politics also seem naïve. He still believed in communism at a time when it was, perhaps, still possible to believe in it. But we all know now that he was mistaken in his faith in communism. His communism, like Neruda's, seems terribly misguided to me. I love the sense of brotherhood in Hikmet, and I love that same sense of brotherhood in Neruda, but I also think they should have brought a little more skepticism to political realities. I have a democratic ethos, but I am skeptical when it comes to didactic political programs. We don't have a great political poetry in America, perhaps because American history is so ahistorical. We have a poor sense of history as Americans, and so we have had to look to other traditions that do have more integrated political poetries. Is it possible to have a poetry that is humanly involved, politically engaged, politically skeptical and quests for justice? (Hirsch 2002: 54-69).

This quote from Hirsch may lead to a wide range of topics to be discussed. However, for the sake of keeping the discussion narrowed down, I will only dwell on his statements on Hikmet's lack of "skepticism" "when it comes to didactic political programs". Hikmet's poetics was always revolutionary and innovative. It was never didactic when considered as a whole, although it might have contained some didactic components at some particular instances, and his poetry underwent continuous innovative changes integrating the traditional with the modern, the oral traditions with the written, the anti-imperialist and pacifist beliefs with his humanism. His communism was defined by all

these terms and concepts and it seems that Hirsch has –perhaps unawares- found the cure for the problem which underlies his criticism of Hikmet's poetry. As a result of the lack of "great political poetry in America", as Hirsch states, there is need to "look to other traditions that do have more integrated political poetries". That's how Hirsch's concluding question will be answered. It seems that, Hirsch and many American reviewers of Hikmet's poetry, have failed in understanding that Hikmet owes his political stance to the fact that he was "politically skeptical" of the imperialist and capitalist world order.

In conclusion, in the foreword of TT3, Hirsch does not give any clues about Hikmet's ideological or political stance –which he finds "naïve", "simplistic" and "terribly misguided"- , he does not give any factual examples from Hikmet's life. Thus, Hirsch only foregrounds "love", as Forché does in the Foreword of TT2. However, love, when considered divorced from Hikmet's ideology, seems to depict an image of Hikmet as merely a 'romantic' figure with no ideological aspects, dimensions and causes. Both the forewords in TT2 and TT3, published by Persea Books in 2002, seem to draw an image of Hikmet only as a man of impractical emotions.

A similar notion of "emotion" is inherent in the discourse Hirsch creates as to Hikmet's poetics. Hirsch, in introducing Hikmet's poetry to

the Anglophone reader, refers to its linguistic aspects as tone and register as well as to the "emotion" inherent in Hikmet's poetry. Moreover, Hirsch also appreciates the translations done by Blasing and Konuk in that they have "captured his idiomatic free verse cadences, his fresh tonalities, his openheartedness, and his ferocious humanity" (Hirsch 2002: vii-viii).

Next, Hirsch starts introducing *Human Landscapes From My Country* to the Anglophone reader. According to him, it "simultaneously employs and plays with the traditional notion of the epic as a long narrative poem, exalted in style, heroic in theme. Hikmet shared Pound's concept of epic as "a poem including history". He evoked the historical events he considered fundamental both to the development of his country and to an understanding of the modern world, and thus his work has a long history" (Hirsch 2002: viii).

What Hirsch emphasizes in this context seems to be the historicity in *Human Landscapes.* However, this historicity is not only inherent in one of Hikmet's epics but in his works as a whole. Hirsch mentions historicity only when he refers to *Human Landscapes.*

Hirsch goes on to liken Hikmet's epic in some aspects to those of the English writers:

> One thinks of it as a written poem (the lineation has a strong rhythmic economy) that bears traces of the oral, that often sounds spoken, as if Wordsworth had confronted real people in an actual prison setting. The people so brilliantly characterized are ordinary people, and the exalted epic style becomes in Hikmet's hands something playful and daily, something musical but also social and even novelistic, almost Joycean. Like Joyce, too, Hikmet was inspired by the local, instigated by his native realm to try to create a universal pageant. From a Turkish prison cell, he imagined nothing less than his own human comedy, and hence the title: *Human Landscapes From My Country* (Hirch 2002:viii).

After looking into Hikmet's style, Hirsch mentions that Hikmet's epic poem is "animated by lyric feeling, by human wishes" and concludes with his reference to "something immutable that he is not afraid to define as love" (Hirsch 2002: viii).

All things considered, although Hirsch refers to the historicity and universal tendency in Hikmet's poetry, he reduces this historicity to only *Human Landscapes* and his emphases both in the introductory and the concluding paragraphs on the theme of "love" seems to reduce the underlying themes of Hikmet's poetics –as well as of his personality- to a single –and probably ill-defined- feeling.

2.3.4.iii The discourse analysis of the introduction written by Mutlu Konuk

In the introduction written by Konuk, there is hardly any information about Hikmet's life, politics or ideology. The introduction is mainly about the background of *The Human Landscapes from My Country*, how Hikmet first started writing *The Encyclopedia of Famous Men* and how this work turned into an epic while he was in prison. Konuk also emphasizes the inspiration Hikmet owes to spending time in prison with the common people.

However, the mention of his imprisonment is without including the whys and wherefores underlying it. Similar to the introduction of TT2, there is mention of the "trumped-up political charges" (Konuk 2002b: ix), which seems to be too obscure a statement to be informative. Konuk mentions only one specific reason as to his imprisonment which is about his being "convicted on the evidence that military cadets were reading his poems, and sentenced to twenty-eight years in prison" (ibid).

Konuk gives no other information about Hikmet's life except that he was the grandson of a pasha and that "he had no real contact with Anatolian peasants" until his long stay in prison which earned him contact with the people and this experience helped him to write *Human Landscapes.* However, before being imprisoned, Hikmet went to Anatolia (December 1920) with his friend Vâ-Nû and to the Soviet Union (September, 1921). In Anatolia and the Soviet Union Hikmet and

Vâ-Nû encountered the common folk. This happened 18 years before Hikmet's long imprisonment which Konuk refers to as his encounter with the common folk.

In conclusion, in the translators' preface, foreword and introduction of TT3, there is hardly any specific information about Hikmet's life or ideology, which makes it impossible for the Anglophone reader of the TT3 to grasp any image of Hikmet except that he was imprisoned and that he was a man full of "love". There seems to be no historical, informative or specific information as to the circumstances –either personal, ideological, political or world-historical- within which Hikmet wrote his poetry.

As to Hikmet's poetics in TT3, Konuk gives a relatively more detailed account. Konuk dwells on the radical change Hikmet's poetry underwent while he was in prison. According to Konuk, the fact that Hikmet stayed in prison and that his books were no longer published in his country are the reasons underlying this radical change (Konuk 2002b: ix-x). She describes this change as follows:

> […] a more serious tone, a simpler and more direct style, and a growing interest in the lives of common people[…] The fact that he could no longer publish his poetry – his books were banned in Turkey after he went to prison- led him to abandon the rhetorical mode of the

> topical poems on current political figures and events that he was writing immediately before his imprisonment (Konuk 2002b: ix-x).

As a result, according to Konuk, Hikmet decided to produce "a poetic history of present", "an abbreviated social history" (Konuk 2002b: x).

After that, Konuk quotes Hikmet with his description of the poetics of *Landscapes*. Konuk's interpretation on this matter is that "In *Landscapes,* he felt, there was no dichotomy between poetry and prose, and he referred to the work both as an 'epic' and a 'novel'" (Konuk 2002: xi).

Moreover, Konuk refers to the "historical synthesis of oral poetry – which, designed to be sung, relied heavily on such devices as rhyme, meter, and repetition- and its antithesis, the printed prose novel designed to be read silently in private" (Konuk 2002b: xi- xii). Konuk also emphasizes the role of Hikmet's use of poetic language which "opened up for him an immense area- a store of material for fiction" (Konuk 2002b: xii) and the influence of *Landscapes* on contemporary Turkish literature, especially the works of Yashar Kemal.

While referring to *Landscapes*, Konuk describes it as "the blurring of the distinctions between the genres" (Konuk 2002b: xii). The introduction gives a detailed account of the stylistic features prevalent in

Hikmet's epic, *Human Landscapes From My Country.* However, there is no specific and detailed account of Hikmet as a politically-engaged literary figure.

2.3.5 Appendices

In the glossary of the book a brief account of the history of Turkey is presented and some terms as well as the names that appear in the text are explained. This part seems helpful for the Anglophone reader, who, most probably, has no familiarity with these terms and names.

2.4 TT4: (Turgut 2002). *Nâzım Hikmet- To Live, Free and Single Like a Tree / But in Brotherhood Like a Forest*. Paris: Tourquoise.

2.4.1 Cover (See page 193, Figure 2.4 for the cover of *Nâzım Hikmet- To Live, Free and Single Like a Tree / But in Brotherhood Like a Forest*).

The book has a cover design which consists of the book's title in three different languages. However, there are three different jackets of the book in three different languages. On the main cover English, French and Turkish are used whereas on the jackets only one of these languages is used. Although the main design is the same on all three covers, the language differs.

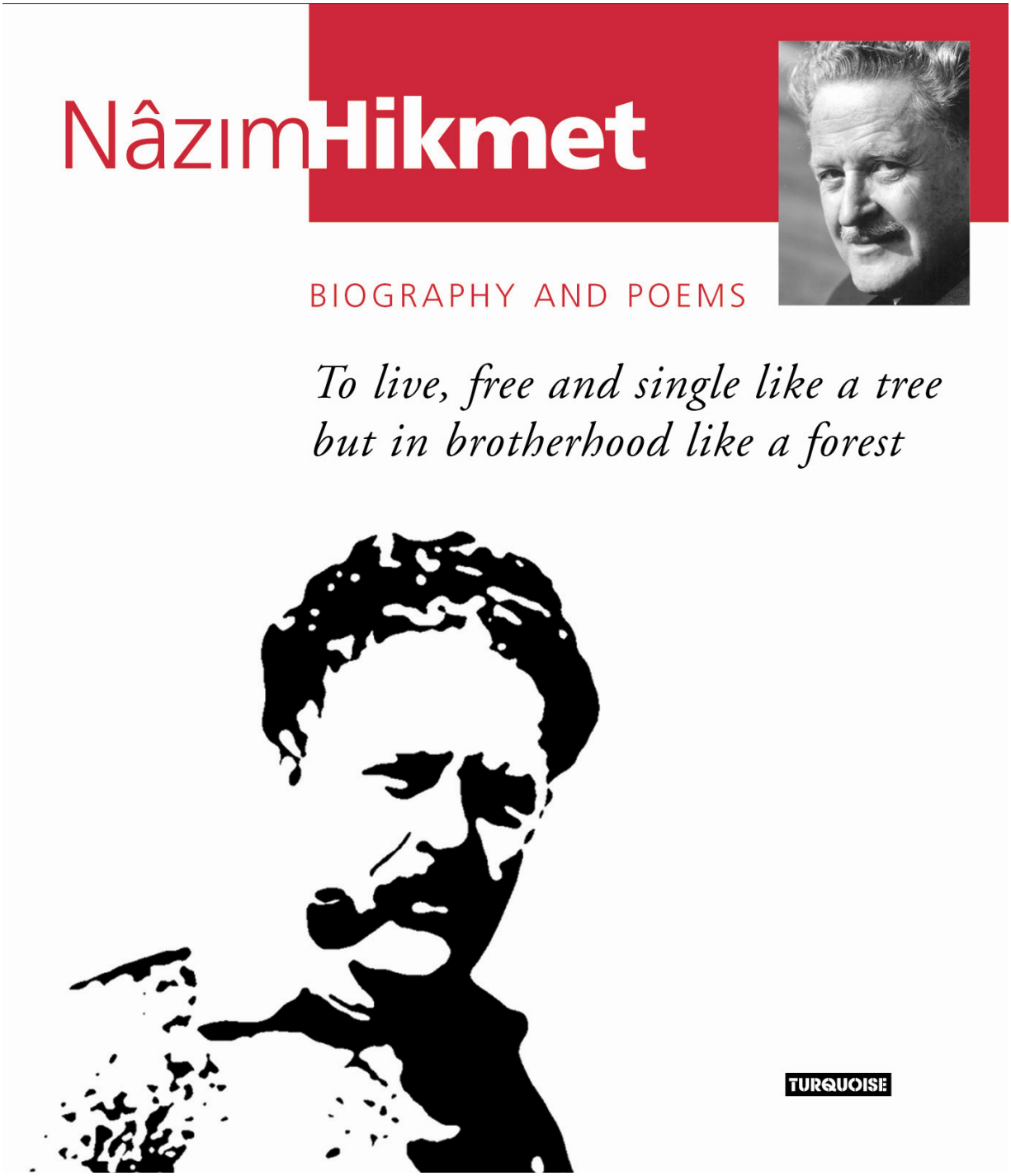


Figure 2.4: The cover of *Nâzım Hikmet- To Live, Free and Single Like a Tree / But in Brotherhood Like a Forest* (2002; Turquoise; Paris).

The colours used on the cover are black, white and red. The background of the cover design is white. On the top right corner there is a rectangular red area on which more than half of a small (4 X 5,5 cm) photograph taken by Lütfi Özkök in Paris in 1961 is located, the rest of the photograph (the bottom part) is placed on the white background. This picture is the one which covers the whole cover of TT2 and is therefore important in that it is one of the pictures that represent Hikmet in the Anglophone countries.

This rectangular red part on the right top section of the cover also includes the word "Hikmet" written in white and small fonts. The first name of the writer "Nâzım" is to the left of this red area and written in red small fonts.

Below this part where Hikmet's name and picture are presented, the remark "Biography and Poems" is written in capitalized fonts.[2]

Below this part, in italicized fonts, a couple of lines of Hikmet's poetry are written. On the jacket which is in English the lines read "To live, free and single like a tree / but in brotherhood like a forest"[3]

[2] In the French version of the jacket, the remark is "Biographie et Poèmes" and in the Turkish one it reads "Yaşamı ve Eserleri".

On the right, bottom corner of the jacket, the name of the publishing house “Tourquoise” is written in black and white.

Below the lines from Hikmet’s poetry, there is another picture of Hikmet, larger than the picture at the top (measuring 14 X 16 cm), designed with the contrasting technique where there are no other tones but only black and white. This photograph is also used on page 25 of TT4 and depicts Hikmet looking away and smoking his pipe. The use of this picture in the book illustrates Hikmet’s poem entitled “Autobiography” immediately after the preface of the book and might be considered by the editor of the book as the one which characterizes Hikmet’s life and philosophy best since it is used both on the cover of TT4 and inside the book to illustrate his autobiographical poem.

In sum, it is possible to see on the jacket of TT4 two different images of Hikmet, one dressed in casual clothes whereas the other in formal clothes; one is at old age, the other is young; one is smiling while the other is smoking pipe and looking away.

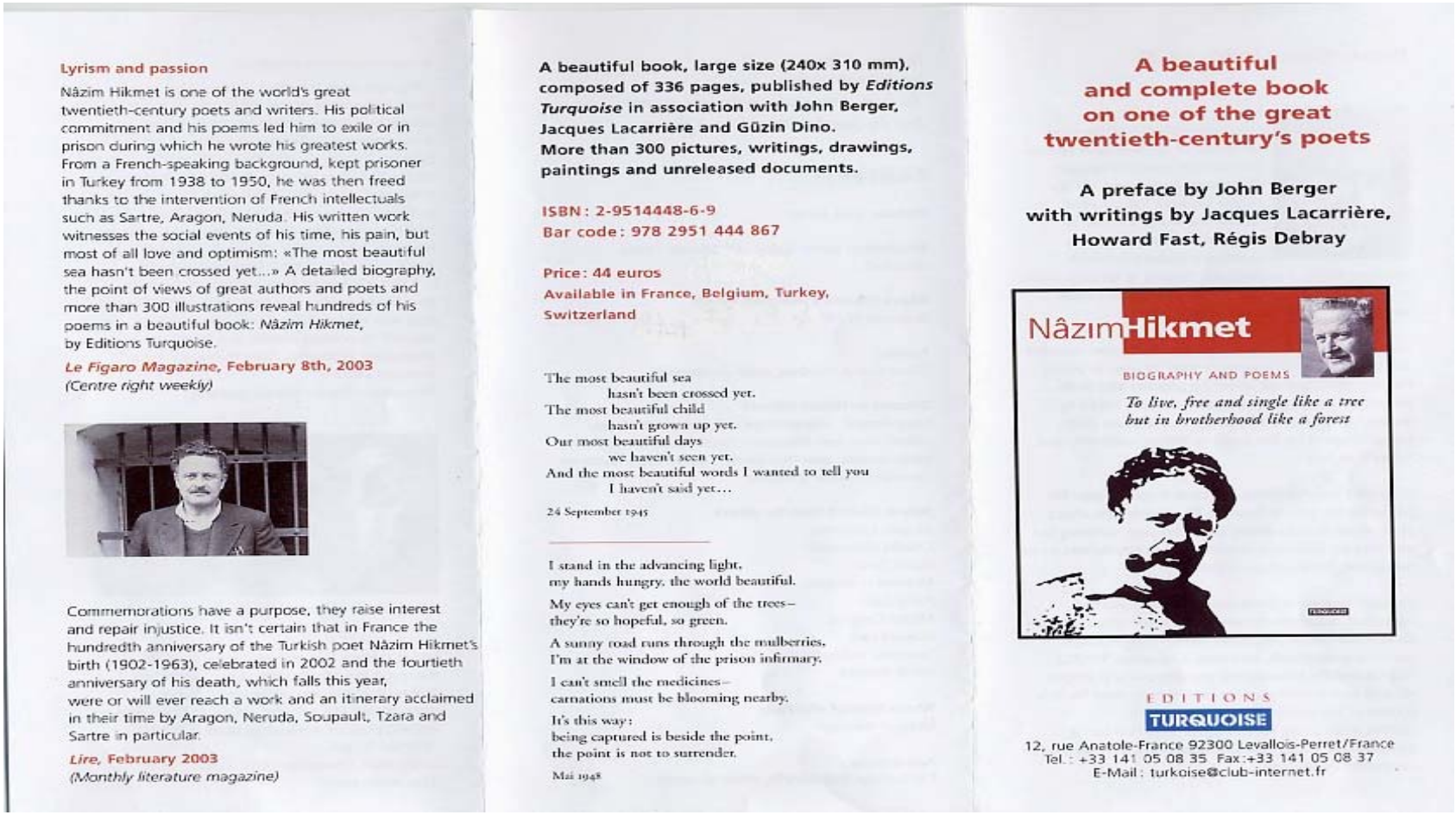
---

[3] In the French version the lines are as follows: “Vivre comme un arbre, seul et libre / Vivre en frères comme les arbres d’une forêt”.

2.4.2 The brochure (See pages 197 and 198, Figures 2.5 and 2.6 for the cover of *Nâzım Hikmet - To Live, Free and Single Like a Tree / But in Brotherhood Like a Forest*).

Apart from the cover page of the brochure, there are three main points on which it dwells: a) the biography of Hikmet, b) the contents page of the book, c) excerpts from the different reviews of the book. In the biography, the "revolutionary ideas" are foregrounded, both his lyrical and anti-fascist views are mentioned.

There are four photographs on the brochure. The first one is on the cover page, it shows the cover design of TT4; another photograph is the one taken by Lütfi Özkök in 1961 and takes place on the covers of both TT3 and TT4; still another photograph is that of Hikmet, Pablo Neruda and Louis Aragon taken in 1951; and the last photograph is Hikmet before prison bars. These photograph seem to reflect his political, internationally renowned and Western characters all at the same time.



Lyrism and passion

Nâzim Hikmet is one of the world's great twentieth-century poets and writers. His political commitment and his poems led him to exile or in prison during which he wrote his greatest works. From a French-speaking background, kept prisoner in Turkey from 1938 to 1950, he was then freed thanks to the intervention of French intellectuals such as Sartre, Aragon, Neruda. His written work witnesses the social events of his time, his pain, but most of all love and optimism: «The most beautiful sea hasn't been crossed yet...» A detailed biography, the point of views of great authors and poets and more than 300 illustrations reveal hundreds of his poems in a beautiful book: *Nâzim Hikmet*, by Editions Turquoise.

Le Figaro Magazine, February 8th, 2003
(Centre right weekly)

Commemorations have a purpose, they raise interest and repair injustice. It isn't certain that in France the hundredth anniversary of the Turkish poet Nâzim Hikmet's birth (1902-1963), celebrated in 2002 and the fourtieth anniversary of his death, which falls this year, were or will ever reach a work and an itinerary acclaimed in their time by Aragon, Neruda, Soupault, Tzara and Sartre in particular.

Lire, February 2003
(Monthly literature magazine)

A beautiful book, large size (240x 310 mm), composed of 336 pages, published by *Editions Turquoise* in association with John Berger, Jacques Lacarrière and Güzin Dino. More than 300 pictures, writings, drawings, paintings and unreleased documents.

ISBN : 2-9514448-6-9
Bar code : 978 2951 444 867

Price : 44 euros
Available in France, Belgium, Turkey, Switzerland

The most beautiful sea
hasn't been crossed yet.
The most beautiful child
hasn't grown up yet.
Our most beautiful days
we haven't seen yet.
And the most beautiful words I wanted to tell you
I haven't said yet...

24 September 1945

I stand in the advancing light,
my hands hungry, the world beautiful.

My eyes can't get enough of the trees–
they're so hopeful, so green.

A sunny road runs through the mulberries.
I'm at the window of the prison infirmary.

I can't smell the medicines–
carnations must be blooming nearby.

It's this way:
being captured is beside the point,
the point is not to surrender.

Mai 1948

A beautiful and complete book on one of the great twentieth-century's poets

A preface by John Berger with writings by Jacques Lacarrière, Howard Fast, Régis Debray

NâzimHikmet

BIOGRAPHY AND POEMS

To live, free and single like a tree but in brotherhood like a forest

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Figure 2.5: The front side of the brochure of *Nâzım Hikmet- To Live, Free and Single Like a Tree / But in Brotherhood Like a Forest.*

Nâzım Hikmet (1902–1963)

Nâzım Hikmet's poetry is unquestionably one of the most renowned of the twentieth century. Translated in several languages, directed on stage, sung, like its creator his work has travelled all over the world. Inspired by Ottoman, French and Russian poetry and raised in a French speaking family of intellectuals, Hikmet, in his early youth, asserted his poet's vocation while the Turkish people were fighting for their liberation.

His revolutionary ideas and calls for insurrection, revealed in his works, cost Hikmet more than 14 years in prison. Freed in 1950, but still under the pressure and death threats of the Turkish government, he was forced to escape his country to find refuge in the Soviet Union where he spent his last days. His Turkish nationality was taken from him.

Separated from his family and close friends, a new life began for the poet in Russia, a life of exile. The artist's work shows to magnificent extent his pain, suffering but also his love, hope and optimism. His poetry defines a new humanism, lyrical and passionate.

His work evokes his battle against fascism, nuclear armament, advocates for world peace and a better future for children. Hikmet expresses himself in a language everyone understands, his poetry is universal. In 1952 he obtained the International prize for peace in Prague. He took part in several peace conferences, from the four corners of the world and spoke along with Frédéric Joliot-Curie, Louis Aragon, Jean-Paul Sartre, Pablo Neruda, Diego Rivera, Arnold Zweig and many other committed intellectuals.

Nâzım Hikmet

Biography and poems

To live, free and single like a tree
but in brotherhood like a forest

Contents

Preface: John Berger

Biography: Saime Göksu and Edward Timms
(Detailed)

Nâzım Hikmet in his own words
(Interview in 1951 with Régis Debray and point of views...)

Poems
(More than a hundred, some unreleased)

Tributes to Nâzım Hikmet
Louis Aragon, Miguel Angel Asturias, Abidin Dino, Hubert Juin, Jean Marcenac, Frank Hardy, Tristan Tzara, Pablo Neruda, Jean-Paul Sartre, Claude Roy, Constantin Simonov, Philippe Soupault

Nâzım Hikmet seen by others
Jacques Lacarrière
Charles Dobzynski
Güzin Dino
Mehmet H. Doğan
Pierre Daix
Michel Cournot
Howard Fast
Yevgueni Yevtouchenko
Randy Blasing

Nâzım Hikmet and Paris
Mehmet Basutçu

Appendices
Chronology, bibliography, index of names

A monumental collection

"They are born travellers, destined to examine every nook and cranny of the earth and of the soul.[...]" Words by Charles Dobzynski, drawn from a monumental collection of poems published by Editions Turquoise upon the centennial anniversary of the Turkish poet. A complete album resembling the best *Cahiers de l'Herne*, with Erhan Turgut as conductor: a preface by John Berger in the form of a diary, recalling personal memories, friendly relations, a biography, poems, comments [...] a self-portrait, point of views and pictures. [...] This is a remarkable portrait of the poet (in a broad sense), wanderer of words whose life style and vision of the world form a whole, always inspired by political battles and freedom.
Magazine littéraire, "Les livres du mois", January 2003
(Renowned French literary monthly)

1951: Nâzim Hikmet, Neruda, Aragon

Nâzim Hikmet was one of the great poets of the revolt like Maïakovski, Eluard or Neruda. [...] *To live, free and single like a tree but in brotherhood like a forest*, claims the sentence on the first page of a beautiful book published by Erhan Turgut.
Libération, December 6th, 2002
(Centre left daily)

Figure 2.6: The back side of the brochure of *Nâzım Hikmet- To Live, Free and Single Like a Tree / But in Brotherhood Like a Forest.*

2.4.3 The Contents Page, Selection of Poems and Other Writings

The contents page of the book reveals that following the introduction written by the editor Erhan Turgut and the preface written by John Berger, there are six main parts of the book. Those six parts are followed by appendices which are composed of "Chronology" (a detailed and illustrated chronology starting from 1839 – Tanzimat Decree – to 2002), "Bibliography" (an illustrated bibliography which presents a list of publications of Hikmet's poetry books as well as his books in other genres, published in French, English, Turkish, Italian, German, Polish, Spanish and Czech; the bibliography also includes biographies of Hikmet in different languages), and "Index of Names" (an illustrated appendix where biographical information about some important people in the life and art of Hikmet is provided together with illustrations and photographs).

The six main parts of the book are entitled in the contents page as follows: "Biography," "Nâzım Hikmet in his own words," "Poems," "Tributes to Nâzım Hikmet," "Nâzım Hikmet seen by others," "Nâzım Hikmet and Paris." Brief information about each of these parts is presented below in order to look into the selection of these texts and discuss in what way, from which perspective, and to what extent these writings and poems are influential on the formation of Hikmet's image.

The introduction, preface and appendices are not discussed here since the following sections of this part are allocated to this task.

2.4.3.i Biography

The 60-page-long biography is written by Saime Göksu and Edward Timms (the writers of Hikmet's biography *The Romantic Communist*). There are 88 illustrations in this part of the book. Most of these illustrations are photographs of Hikmet either alone or with his wives, friends or other writers of his time; some of the illustrations are paintings of or by Hikmet; there are also photographs of newspaper cuttings, of Moscow, of the Congress of the Communist Party, of Hikmet's tomb, of political figures such as Stalin and Khruschev. There are also photographs of different parts of Turkey, of Istanbul under occupation, and a map of Turkey which shows its division according to the Treaty of Sèvres. The biography, also includes some extracts from Hikmet's poetry and the parallel between Hikmet's life, his poems and the world-historical background in which both emerged, together with the illustrations seems to be drawn throughout this part. Thus, the image of Hikmet's personality, life and art seems to be presented to the reader from a historical perspective.

2.4.3.ii Nâzım Hikmet in his own words

In this part, interviews with Hikmet, his personal correspondence and newspaper articles are cited. The list of seven different pieces of writing in this part is as follows:

- "The Poetry of Revolution", Interview by Régis Debray and Jean-Marie Villegier, *Clarté,* No. 48, Paris.
- "Universal Culture", Interview by Charles Dobzynski entitled "Notre Grande Enquête internationale: Qu'est-ce que l'avant-garde en 1958?" *Les Lettres françaises,* Paris, No. 724, 29 May-4 June 1958.
- "Engagement or non-engagement", Interview by Charles Dobzynski entitled "Notre Grande Enquête internationale: Qu'est-ce que l'avant-garde en 1958?" *Les Lettres françaises,* Paris, No. 724, 29 May-4 June 1958.
- "What is relevant to man is relevant to poetry" from "Nâzım Hikmet Kendi Şiirini Anlatıyor", Ekber Babayev; Nâzım Hikmet, *Yazılar,Vol. 6, Konuşmalar,* Adam Yayınları, İstanbul, 2000, pp. 186-187.
- "Turkey and Atatürk", "Nâzım Hikmet talks of his homeland", *L'Humanité*, June 1960, Paris.

- “Letters to Piraye” (two letters to his wife Piraye, dated 1942 and 1949), in *Nâzım Hikmet* (written by Memet Fuat), Adam Yay., İstanbul, 2001, p. 353.
- “Letter to Kemal Tahir” in *Kemal Tahir’e Mapusaneden Mektuplar,* Bilgi Yay., Ankara, 1975, p. 66.

All of these pieces of writing – whether cited in full or as an excerpt – seem to contribute largely to the formation of an image of Hikmet and his poetry since they are not only historically important data which – to a certain extent- reveals the image of Hikmet during his lifetime but also crucial in that they offer cross-sections of how Hikmet depicts himself, his ideology and his poetry. Moreover, his letters also reveal cross-sections from his daily life in prison.

In “The Poetry of Revolution” Hikmet tells the importance of “organised poetry” for resistance and revolution, he also emphasizes that poetry and politics cannot be seperated and that poetry is one of the forces of the left to be mobilized (Hikmet cited in Turgut 2002: 95-97).

In “Universal Culture,” which is only one paragraph, Hikmet’s internationalist perspective, which the discourses of the other TTs lack, is foregrounded. Hikmet, within this discourse, appreciates the

oriental culture for enriching the inheritance of humanity (Hikmet cited in Turgut 2002: 99).

In “Engagement or Non-Engagement,” Hikmet declares the fact that he has been a Communist Party member since 1923 and states that any writer is politically engaged to either side whether he is aware of it or not (Turgut 2002: 99). In this paragraph, Hikmet declares that political engagement is an important component of being an author.

In “What is relevant to man is relevant to poetry” Hikmet depicts himself as a poet whose expectation from fine arts is “that they should serve the people” and that while doing this he has personally been willing to change and continually search for “the most perfect manner” (Turgut 2002: 99).

In “Turkey and Atatürk” Hikmet’s pacifist stance and call for a “vast zone of peace” in the Middle East are revealed (Hikmet cited in Turgut 2002: 101).

In his letters to Piraye and Kemal Tahir, the cross-sections from his life are presented. Moreover, in his letter to Kemal Tahir, his

opinions on dialectic materialism and its necessity for any artist are revealed.

All things considered, the part entitled “Nâzım Hikmet in his own words” depicts Hikmet (by means of his own discourse) as a pacifist, politically engaged, internationalist, dialectic materialist figure whose poetry cannot be seperated from politics. Therefore, the discourse prevalent in this part of TT4 seems to picture Hikmet as a totally different figure from that drawn by the discourses in the other three target texts.

2.4.3.iii Poems

The poems in TT4 are translated by different translators and illustrated by Hikmet’s paintings and drawings, Abidin Dino’s designs, some photographs that thematically accompany the poems and pictures of Hikmet’s manuscripts of his poems. There are 66 illustrations and 43 poems in this part.

The poems, the dates they were written and their translators are as follows:

- “The Pupils of The Hungry Ones” (1922), trans. Nilüfer Mizanoğlu-Reddy.
- “The Song of the Sun Drinkers” (1924), trans. Nilüfer Mizanoğlu-Reddy.
- “Weeping Willow” (1928), trans. Hilary Sumner-Boyd.
- “Blue-Eyed Giant, Tiny Woman and Honeysuckle” (1932), trans. Nilüfer Mizanoğlu-Reddy.
- “Like Kerem” (1930), trans. Taner Baybars.
- “A Tale of Separation” (1932), trans. Nilüfer Mizanoğlu-Reddy.
- “Snowing In the Night” (1937), trans. Taner Baybars.
- Untitled poem written in the İstanbul House of Detention (1939), trans. Randy-Blasing & Mutlu Konuk.
- Untitled poem with three parts, (date not mentioned), trans. Nilüfer Mizanoğlu-Reddy.
- “About Victory” (1941), trans. Ali Yunus (Nilüfer Mizanoğlu-Reddy & Rosette Avigdor-Coryell).
- “9-10 P.M Poems” (1945), seven poems from the series, trans. Taner Baybars (3 poems), Talât Sait Halman (1 poem), Randy Blasing & Mutlu Konuk (1 poem).
- “Rubaiyat” , 9 rubaiyat, (date not mentioned), trans. Randy Blasing & Mutlu Konuk.
- Untitled poem, (1947), trans. Randy Blasing Mutlu Konuk.
- “You”, (1948), trans. Özen Özüner.

- “The Strangest Creature on Earth” (1947), trans. Randy Blasing & Mutlu Konuk.
- “About You Again” (1948), trans. Gündoğdu Gencer.
- “On Living” (1947-1948), trans. Randy Blasing Mutlu Konuk.
- “Angina Pectoris” (1948), trans. Taner Baybars.
- “The Fifth Day of a Hunger Strike” (1950), trans. Ali Yunus (Nilüfer Mizanoğlu-Reddy & Rosette Avigdor Coryell).
- “The Birth” (1950), trans. Randy Blasing & Mutlu Konuk.
- Untitled Poem, (1949), trans. Özen Özüner.
- “A Sad Freedom” (1951), trans. Özen Özüner.
- “Testament” (1953), trans. Nilüfer Mizanoğlu-Reddy.
- “The Japanese Fisherman” (1956), trans. Nermin Menemencioğlu.
- “The Little Girl” (1956), trans. Özen Özüner.
- “Two Loves” (1959), trans. Randy Blasing & Mutlu Konuk.
- Untitled poem, (1960), trans. Randy Blasing & Mutlu Konuk.
- “The City, the Night and You” (1959), trans. Özen Özüner.
- “Vera Waking” (1960), trans. Randy Blasing & Mutlu Konuk.
- Untitled Poem, (1959), trans. Nilüfer Mizanoğlu-Reddy.
- “Vera” (1963), trans. Randy Blasing & Mutlu Konuk.
- Untitled poem, (1960), trans. Özen Özüner.
- Untitled poem, (1961), trans. Randy Blasing & Mutlu Konuk.

- “To Asian and African Writers” (1962), trans. Nilüfer Mizanoğlu-Reddy.
- Untitled poem, (1962), trans. Özen Özüner.
- “The Traitor” (1962), trans. Özen Özüner.
- “Second Letter to Taranta Babu”, (date not mentioned), trans. Taner Baybars.
- “Fifth Letter to Taranta Babu”, (date not mentioned), trans. Taner Baybars.
- “Tenth Letter to Taranta Babu”, (date not mentioned), trans. Taner Baybars.
- “Twelfth Letter to Taranta Babu”, (date not mentioned), trans. Taner Baybars.
- “The Epic of Sheik Bedreddin”, poem ıx, (date not mentioned) trans. Randy Blasing & Mutlu Konuk.
- “The Epic of Sheik Bedreddin”, poem xıv, (date not mentioned) trans. Randy Blasing & Mutlu Konuk.
- “They” from *Human Landscapes from My Country, Legend of National Liberation*, (date not mentioned), trans. Gündoğdu Gencer.
- “Year 1919 Again and the State of İstanbul” from *Human Landscapes from My Country, Legend of National Liberation*, (date not mentioned), trans. Gündoğdu Gencer.

- "1922, the month of August and Our Women" from *Human Landscapes from My Country, Legend of National Liberation*, (date not mentioned), trans. Gündoğdu Gencer.

The poems included in this selection are from different periods of Hikmet's life and reveal different themes prevailing in his poetry. The diversity of themes parallels the wide range of translators whose different translation strategies prevent the monophony that would be produced by the selection and translation of Hikmet's poetry by the same person. It seems that with this fact Hikmet's poetry is "rewritten" in English in different ways.

2.4.3.iv Tributes to Nâzım Hikmet

This part is also important in the formation of Hikmet's image in the target cultures since it is allocated to the discourses of Hikmet's contemporaries as to Hikmet's life, art and ideology. This part contains the following writers and their discourses. The translator's name is mentioned if the text was not written in English; for the texts which are originally in English, there is no remark about the translator's name. Similarly, in cases where the text is originally in French or Turkish, there is no mention of the translator's name.

- “A Turning Point in Turkish Poetry” by Hasan Gureh (Sabahattin Eyüboğlu). Excerpt from “Note sur Nâzım Hikmet”, *Poèmes de Nâzım Hikmet*, Les Éditeur Français Réunis, Paris, 1951.
- “The Great Witness to Twentieth-Century Romanticism” by Louis Aragon. Message spoken at the evening event “Présence de Nâzım Hikmet”, 8 December 1964 at the Salle Pleyel, published in *Les Lettres françaises,* No. 1058, Paris, 10-16 December 1964. (Translated into English by John Mullen).
- “A Fighter for Fredom” by Miguel Angel Asturias.”Nâzım Hikmet”, *Europe*, Paris, No. 547-548, November-December 1974.
- “Nâzım in the Present Continuous” by Abidin Dino in *Il Neige Dans la Nuit,*Gallimard, Paris, 1999.
- “Nâzım Hikmet a Universal Poet” by Hubert Juin. Excerpt from “Nâzım Hikmet poèt universel”, *Magazine Litteraire,* July 1973. (Translated into English by John Mullen).
- “A Dream of Happiness and Freedom” by Jean Marcenac. Excerpt from “Nâzım Hikmet dans la gloire des justes”, in *France Nouvelle,* Paris, No. 1435, 15-21 May, 1973. (Translated into English by John Mullen).

- “True Art Should Reflect Life” by Frank Hardy. From an interview by Aşkın Baran in the journal *Yorum* , Sydney, 22 June, 1992.
- “The Greatness of Poetry Lies in Its Universality” by Tristan Tzara. From *Poèmes de Nâzım Hikmet*, Les Éditeurs Français Reunis, Paris, 1951.
- “One of My Dearest Comrades” by Palo Neruda. From a speech Neruda gave in Bustamante Park in Santiago, Chile, on 29 September 1963. Published in *Europe*, Paris, No. 878-879, June-July 2002.
- “Tireless Enemy of the Enemies of Humanity” by Jean-Paul Sartre. Message spoken at the evening event “Présence de Nâzım Hikmet”, 8 December 1964 at the Salle Pleyel, published in *Les Lettres françaises,* No. 1058, Paris, 10-16 December 1964. (Translated into English by John Mullen).
- “A Just Man, A Master of Song” by Claude Roy. From *Il Neige dans la Nuit*, preface by Claude Roy, Gallimard Paris. (Translated into English by Münevver Andaç and Güzin Dino).
- “The Twentieth Century Wove Itself into His Poetry” by Constantine Simonov. Message spoken at the evening event “Présence de Nâzım Hikmet”, 8 December 1964 at the Salle Pleyel, published in *Les Lettres françaises,* No. 1058, Paris,

10-16 December 1964. (Translated into English by John Mullen).

- "The work of Nâzım Hikmet is the Legend of Our Century" by Philippe Soupault. From *Anthologie poétique*, Scandéditions, Paris, 1993.

Each of the texts above is not analyzed here in details because of the concerns of keeping the scope of this thesis narrowed down. However, it is still important to look into each text in order to present a general view of the way in which all of these texts influence the image of Hikmet since they all describe Hikmet and/or his poetry in one way or another.

- "A Turning Point in Turkish Poetry" by Hasan Gureh (Sabahattin Eyüboğlu). Excerpt from "Note sur Nâzım Hikmet", *Poèmes de Nâzım Hikmet*, Les Éditeur Français Réunis, Paris, 1951.

Sabahattin Eyüboğlu is a writer and translator who lived between 1908-1973. This text is originally in French and was published in *Poèmes de Nâzım Hikmet* in 1951. Since Eyüboğlu is a Turkish writer and knows a great deal about the history of Turkish literature, he dwells mainly upon this history. He underlines in his text mainly the diversity and richness prevailing in Hikmet's poetry and mentions the different

literary movements which resulted in such a richness and diversity. There is not much about Hikmet's life and poetry except that "While enjoying working with other prisoners, teaching them to paint sing and think, he wrote verses which crossed the country like waves" (Eyüboğlu 2002: 197).

- "**The Great Witness to Twentieth-Century Romanticism" by Louis Aragon: Message spoken at the evening event 'Présence de Nâzım Hikmet', 8 December 1964 at the Salle Pleyel, published in Les Lettres françaises, No: 1058, Paris, 10-16 December 1964.**

What Aragon writes in a few paragraphs is important in that it defines the word "romanticism" and the concept of "being a romantic" which are two identical words that are too frequently associated with Hikmet in the 21st century. Aragon must have foreseen some threats to misreading "romanticism" and warns the "future people", employing a historical approach (Aragon 2002: 199). Firstly, he explains the relationship between "romanticism" and his century (20th century) and distinguishes between the two kinds of romanticism, one of which is the romanticism of theatre:

> In this century we will have lived and died in, we have taken to shrugging our shoulders when romanticism is mentioned. Yet all which

> is great in the present period comes from romanticism. No doubt it is different from romanticism of theatre, which we most readily associate with this word. Nâzım is the foremost example. An example of this unlimited generosity of the soul, this marvellous gift of oneself, this capacity for enthusiasm which can make even shadow flame up, which can make the dawn chorus sing at midnight, which can weave straw into gold, and transform man into an eternal lover (Aragon 2002: 199).

It seems that, according to Aragon, the romanticism of theatre differs from the "romanticism" as he understands it in that the latter, of which Hikmet is the foremost example, has the power to activate and to change, as the examples show.

In the third paragraph, Aragon goes on to explicate Hikmet's romanticism as follows: "His romanticism takes reality as a touchstone" (Aragon 2002: 199).

The rest of Aragon's discourse is based mainly on Hikmet's poetics. However, it is important in that it warns the readers to avoid understanding Hikmet's romanticism and the romanticism of the 20th century in a different sense which he calls "romanticism of theatre".

The discourse of Aragon seems to be very important because it is the only one which questions the concept of "romanticism" as associated with Hikmet. This difference makes TT4 different from the other TTs in which Hikmet's romanticism and love are not questioned

and may undergo the risk of being understood in the “passive” sense of the concept. However, Aragon –in TT4- seems to imply that Hikmet’s poetry and romanticism, which are based on realism, are activating. This explanation and warning to “future people” is found only in TT4.

- “A fighter for Freedom” by Miguel Angel Asturias: ‘Nâzım Hikmet’, Europe, Paris, No 547-548, November-December 1974.

The excerpt by the Guatemalan novelist and poet Miguel Angel Asturias depicts Hikmet as a figure who –personally and by means of his literature- fought for the liberation of his country which provoked great enthusiasm in Latin America and who was “only” known by his poems of struggle and protest (Asturias 2002: 199):

> The figure of the great Turkish poet Nâzım Hikmet provoked great enthusiasm in Latin America. His struggle for the liberation of Turkey was the same as the struggle waged by our poets and our writers for the liberation of Latin America. In languages very different and very distant, Nâzım Hikmet and our own literature came together in the same human aspirations and in the refusal to use poetry as a way of avoiding humanity’s real problems. […]
>
> Over and over again, in a Spanish-speaking country, petitions have been signed against the imprisonments of Nâzım Hikmet, many many protests and petitions… We only knew him through his poems of struggle and protest, and that was enough for us. It was enough for us to know that somewhere in the world, as if he were amongst us, there was a man touched by poetry who fought against the age-old barbarians, always the same barbarians.

Thus, according to this discourse, Asturias depicts Hikmet as a figure who fights against the barbarians and writes “poems of struggle and protest”.

- “Nâzım in the Present Continuous” by Abidin Dino*: In Il neige dans la nuit*, Gallimard, Paris, 1999.

Abidin Dino, one of Hikmet’s closest friends, is a Turkish artist. Abidin Dino, in the first paragraph, mentions that Hikmet’s image is “indelible” although he is dead (Dino, Abidin 2002: 201). Dino also states that Hikmet is “out of reach now, placed in his revolutionary poet’s orbit” (Dino, Abidin 2002: 201).

All in all, Dino describes Hikmet as a “revolutionary poet”.

- “Nâzım Hikmet, A Universal Poet” by Hubert Juin: In “Nâzım Hikmet, poète universel”, *Magazine littéraire*, July 1973.

The first paragraph of the essay of the Belgian literary figure Hubert Huin is about Hikmet’s poetics and the role of reality in it.

The second paragraph, on the other hand, is allocated to depicting Hikmet and his deeds. Doing this, Juin contrasts Nâzım with the Stalinist, distorted socialist realists:

> What makes Nâzım Hikmet still present now that he is dead is that he promised us the future, but did not dictate it to us. He opened up paths without imposing a route. This was the difference between Nâzım Hikmet and the poets of distorted socialist realism, which was the Stalinist theory par excellence (Juin 2002: 201).

Juin criticizes what he calls "distorted socialist realism" and appreciates Hikmet for not imposing the future but promising it. This description of Hikmet, also, parallels the way Hikmet would like his image to be formed, as the following quote reveals: "As Engels said, poets are people who can smell the future" (Hikmet cited in Turgut 2002: 97).

- "A Dream of Happiness and Freedom" by Jean Marcenac: In "Nâzım Hikmet dans la gloire des justes", *France Nouvelle*, Paris, No.1435, 15-21 May 1973.

This paragraph by Jean Marcenac, a French poet and critic, prefers a literary style rather than an informative one in referring to Hikmet. In his discourse, Hikmet's dreams as a prisoner and the way he imagines the world are expressed.

- "True Art Should Reflect Life" by Frank Hardy: Interview by Aşkın Baran in the journal *Yorum*, Sydney, 22 June 1992.

Frank gives accounts of how he met Hikmet in Berlin in 1951 Youth Festival and how they spoke in Prague in 1951 about the Soviet Union and Stalin. Describing Hikmet, Hardy uses the following words: "the communist poet", "a great poet" (Hardy 2002: 203).

Moreover, Hardy emphasizes the way he and Hikmet were troubled by the Stalinist regime:

> That same year, a few months later, we met again, this time in Prague. We spoke about the problems we had because of the Soviet Union and Stalin. We were far from happy about the goings-on in the Soviet Union and the crimes that were being committed in our name (Hardy 2002: 203).

What Hardy says, though not explanatory of the specificities, seems to be important in that it gives an account of Hikmet's attitude against the Stalinist regime which none of the other TTs mentions or discusses.

- "The Greatness of Poetry Lies in Its Universality" by Tristan Tzara: In *Poèmes de Nâzım Hikmet*, Les Editeurs Français Réunis, Paris, 1951.

Tzara's discourse, as the title most readily suggests, is based on emphasizing the universality which prevails in Hikmet's poetry.

- "One of my Dearest Comrades" by Pablo Neruda: From a speech Neruda gave in Bustamante Park in Santiago, Chile.

A paragraph by Pablo Neruda, the Chilean poet, is accompanied by the poem he wrote after Hikmet's death, which is entitled "Winter's Crown For Nâzım Hikmet". Neruda's speech is as follows:

> My fellow countrymen know me well, and they know I never keep to the subject. While talking of these people present now in our country, who are here to show the growing importance of communists in the political and moral tissue of our times, I would like also to talk of one absent. […] A short while ago, Nâzım Hikmet, a great poet and one of my dearest comrades, died in Moscow. One of the greatest communists of our time has died, far from his homeland, Turkey (Neruda 2002: 205; ellipsis mine).

Neruda refers to Hikmet as "a great poet and one of my dearest comrades" as well as "one of the greatest communists of our time" (Neruda 2002: 205).

- "Tireless Enemy of the Enemies of Humanity" by Jean-Paul Sartre: Message spoken at the evening event 'Présence de Nâzım Hikmet', 8 December 1964 at the Salle Pleyel, published in *Les Lettres françaises*, No. 1058, Paris, 10-16 December 1964.

The French philosopher and writer Jean-Paul Sartre remembers Hikmet with his "greatness and the unlimited energy" and "his will to live and go on fighting" (Sartre 2002: 207). Sartre also emphasises Hikmet's "melancholic and ironic lucidity" (Sartre 2002: 207).

According to Sartre, Hikmet's struggle was twofold: he struggled against the "external enemy" and against his friends:

> He was aware that nothing was finished, that he had to carry on the struggle against the external enemy and even, in a fraternal manner, carry on the struggle against the errors of his friends on his own side (Sartre 2002: 207).

Moreover, according to Sartre, Hikmet had "the discipline of a militant" and "the critical spirit of a writer" (Sartre 2002: 207). He describes Hikmet as "a faithful friend, a brave comrade, a tireless enemy of the enemies of humanity" (Sartre 2002: 207).

Referring to Hikmet's character, Sartre describes him as an "activist", an "activist intellectual" who was also self-critical:

> He knew that man is still to be made, that nowhere is he already complete, and he knew that we need to work on ourselves, at the same time as we tirelessly fight the enemy. In short, he knew that the motto of the activist, and in this case of the activist-intellectual, is the one which Pascal gave for the Christian: "Never sleep" (Sartre 2002: 207).

The image of Hikmet, as depicted by Jean-Paul Sartre, is that of a man who never ceased to fight, who had the discipline of a militant, who was an activist, and activist intellectual. Sartre does not avoid, like Neruda –as discussed above- to refer to Hikmet with terms like "fraternal manner" and "comrade" who fought "for peace against imperialism and fascism" (Sartre 2002: 207).

- "A Just Man, A Master of Song" by Claude Roy: In *Il neige dans la nuit*, Gallimard, Paris, 1999.

According to the French author Claude Roy, Hikmet was "a just man […] but the kind of just man who knows how to struggle" (Roy 2002: 207). He does not refer at all to Hikmet's poetics.

- "The Twentieth Century Wove Itself Into His Poetry" by Constantin Simonov: Message spoken at the evening event 'Présence de Nâzım Hikmet', 8 December 1964 at the Salle Pleyel, published in *Les Lettres françaises*, No. 1058, Paris, 10-16 December 1964.

Simonov's discourse seems to be important in that unlike the discourses in the other TTs which leave the concept of "love" unexplained, Simonov explains Hikmet's notion of love with what underlies it:

> He loved all children, children who speak all the languages in the world. He loved all the towns which have been built, and all the earth which has been worked by the hands of the working men. He loved to listen to poems spoken in other languages […] (Simonov 2002: 209; ellipsis mine).

Simonov does not only mention Hikmet's "love" but also his "anger". According to Simonov, Hikmet liked discussion with anyone without looking down on his fellow men and he used to get angry with people just as he loved them (Simonov 2002: 209).

Simonov describes Hikmet as "strong, good, human, open to goodness and intransigent with baseness" (Simonov 2002: 209).

As for Hikmet's poetry, Simonov asserts that his poetry reflects the 20th century world history, as the title of the text also suggests: "The Twentieth Century Wove Itself Into His Poetry".

- "The Work of Nâzım Hikmet is The Legend of Our Century" by Philippe Soupault: Nâzım Hikmet, *Anthologie poétique*, Scandéditions, Paris, 1993.

Soupault mainly expresses Hikmet's poetics which he regards as the "witness of his times" (Soupault 2002: 209). Soupault also refers to the humour in Hikmet's poetry as one which avoids despair. In short, Soupault emphasizes the fact that Hikmet's poetry is historically important and reflective.

Taking all the texts in "Tributes to Nâzım Hikmet" into consideration, it might be inferred that he is depicted with respect to his activist, communist character and his poetry is depicted as one which is reflective of its time and universal in character.

2.4.3.v Nâzım Hikmet seen by others

The texts in this part, unlike the ones in 2.3.4.iv, were written in 2001 and 2002, to be published in TT4. Therefore, they are not excerpts but full texts. Hikmet is depicted from a 21st century view –all of the essays in this part were written in 2001 and 2002- by writers from different parts of the world some of whom are also Hikmet's translators.

The texts in this part are as follows:

- "Essay on Five Poems" by Jacques Lacarrière.
- "A Poet of His Era" by Mehmet H. Doğan.
- "A Poetics of Clarity" by Charles Dobzynski.
- "Political Poetics" by Güzin Dino.
- "My Encounters With Nâzım" by Pierre Daix.
- "Two Visits" by Michelle Cournot.
- "We Are Many, They Are Few" by Howard Fast.
- "A Playwright Passed Through This World" by Oğuz Makal.
- "Embracing The World" by Yevgeny Yevtushenko.
- "Translating Nâzım Hikmet's Poetry in Britain" by Taner Baybars.
- "A 'Mightily Unknown' Poet in America" by Randy Blasing and Nilüfer Mizanoğlu-Reddy.

Below is a brief analysis of these texts which shows the image of Hikmet as depicted in TT4 in 2002.

- "Essays on Five Poems" by Jacques Lacarrière

Lacarrière looks into five poems written by Hikmet ("With Five Lines," "Angina Pektoris," "Invitation," "Fable of Fables" and "The Epic of Sheik Bedreddin- Poem XIV").

Referring to "Angina Pektoris", written in 1948, Lacarrière states that :

> I discovered this poem clearly written in prison, at a time when I was translating the work of Greek poets in prison. Nâzım Hikmet always felt solidarity for the trials of his Greek friends (Lacarrière 2002: 215).

There is hardly any mention of the political or ideological aspects of Hikmet's life or poetry in this essay except the above mentioned implication of the universal and internationalist viewpoint underlying his poetry.

As for Hikmet's poetry, Lacarrière does not give general information on Hikmet's poetry. Instead, he prefers to offer his impressions on the five particular five poems.

- ‘A Poet of His Era’ by Mehmet H. Doğan

Mehmet H. Doğan mainly reflects upon Hikmet’s poetics and the changes it underwent all throughout his years in Moscow, in prison and elsewhere. He mentions in the second paragraph Hikmet’s “inclination to dedicate his art, and gradually his entire life, to an ideal and to the advocacy of an ideology” (Doğan 2002: 229).

Elsewhere towards the end of his essay, Doğan refers to the “political-ideological contents of poetry” but does not further explicate what he means by that.

- “A Poetics of Clarity” by Charles Dobzynski

Charles Dobzynski, in his essay on Hikmet and his poetics, is mainly concerned with the evolution and origins of Hikmet’s poetics. However, he also refers to Hikmet’s days in prison:

> Nâzım Hikmet never ceased to be such a poet, a wanderer of words, a seer of beings; even in that prison which shrank his horizons for so many years (Dobzynski 2002: 231).

According to Dobzynski, Hikmet had assigned himself a mission:

> Since his life, saved by protest movements, had become a legend, he worked at transforming that legend into words, into a message: the most important thing was to safeguard peace and to give meaning to brotherhood (Dobzynski 2002: 231).

However, Dobzynski does not mention the kind of peace and brotherhood Hikmet longed for. He does not give any information which is politically, ideologically or historically specific. Dobzynski goes on to use a discourse in which Hikmet is depicted as a heroic figure full of love, just like in the other TTs:

> Everywhere he was welcomed as a hero and as a symbol, even though he had learned to mistrust symbols. He disliked being put on a pedestal, he did not want his cause and struggle to be embalmed. He met with a few great people, with his friends and with those ordinary people who were so important to him. His armour was the love he had known. Did he then become the predestined missionary of a cause, of an idea? (Dobzynski 2002: 231).

The rest of the essay is mainly about Hikmet's poetics. As the quotations reveal, there is no specific information about Hikmet's definition of "love," "brotherhood" and "cause"; furthermore, there is no specific reference to Hikmet's ideology.

Dobzynski allocates a paragraph to the *Human Landscapes from My Country* but does not refer much to other kinds of poetry.

- “Political Poetics” by Güzin Dino:

Güzin Dino is not only a translator, writer and professor but also a very close friend of Hikmet, being the wife of the artist Abidin Dino who was one of those people closest to Hikmet. In her essay, Güzin Dino mainly stresses the inseparability of politics and poetics of Hikmet. Dino’s clarity and straightforwardness in highlighting this seems to be quite remarkable and is important in that her discourse differs from many other discourses on Hikmet and his works with this aspect. This is clearly revealed in the title of the essay which is “Political Poetics”. The essay starts as follows:

> Nâzım Hikmet’s life and work have two facets, the first devoted to poetry, the other to politics, and the two are closely intertwined. Poetry and politics: Nâzım experienced them both intensely, inseparably, it is true (Dino, Güzin 2002: 235).

In the same paragraph, Dino takes on explicating the kind and nature of Hikmets politics:

> Throughout his life, he declared himself to be a communist, with the simplicity of a poet. And what a poet… One of the greatest of our time. While the political content of his aesthetics is obvious, it should perhaps be underscored that his aesthetics, for its part, certainly contains, if not politics, at least consciousness. I think it has to be said that one of Nâzım’s major contributions is the requirement of a socialist ethic (Dino, Güzin 2002: 235).

Immediately following this, Dino quotes an excerpt from Hikmet's poem entitled "Lehistan Mektubu" ["Letter From Poland"], and her main task in doing this seems to avoid leaving Hikmet's notions of "freedom" and "happiness" unexplained. The excerpt she quotes is as follows:

> socialism,
> so that you know,
> is not the absence of bondage
> but its impossibility.
> The transforming of freedom into salt in our bread
> words in our book
> and fire in our hearth […]
>
> socialism,
> happiness regarded a civic duty […]
> (Dino, Güzin 2002: 235; ellipses not mine).

Obviously, Dino intends to provide the readers with definitions of "freedom" and "happiness" which prevail so widely and frequently in Hikmet's discourse:

> This fundamental demand for freedom and happiness born out of socialism is a constant with Nâzım. The words '"freedom" and "happiness" implicitly are present throughout his work. The contexts were certainly different, but Nâzım fought with the same energy, both in his country and abroad, to eliminate tyranny in all of its forms, at all levels (Dino, Güzin 2002: 235).

Dino does not avoid specifying Hikmet's engagement with the Communist Party. She refers to "The 20th Congress of the Communist

Party of the Soviet Union in 1956" and to his "criticism of the phenomenon known as the 'cult of personality"' (Dino, Güzin 2002: 235).

Dino goes on to express Hikmet's politics and political expectations with respect to his poetics:

> But rapidly he created his own voice, by building on the Turkish cultural heritage. What did he say? What did he demand? The right of workers and peasants in Turkey to organise themselves, to take part directly in democratic change, paving the way to socialism. This appeal, almost ordinary in Turkey today, cost him dearly. Dozens of years of lost youth, prison, persecution, bans, flight, exile and finally death far away from his homeland. And although his written work went around secretly, he was banned from publishing for long years (Dino, Güzin 2002: 237).

In the second part of her essay, Güzin Dino refers to how her students who were studying Turkish at the National Institute of Oriental Languages and Civilisations responded to Hikmet's works (between 1968 and 1980) at a time when poetry of Hikmet was by no means included in the curricula in Turkey.

In the concluding paragraph, Dino emphasises again the inseparability of Hikmet's poetics and politics and the thematic nature of Hikmet's poetry which stemmed from his political stance. This paragraph is as follows:

> Nâzım spoke about the whole world to the whole world. He was the first Turkish poet –and one of the rarest- to introduce the themes of labour and worker to poetry, not only by magnifying labour into epic dimensions, but also by treating it in its daily concrete reality. This is precisely where this poet's socialist ethic lies, this is how we can understand the struggle he waged through his entire life against all forms of oppression and repression. And it is a message which the young intellectuals of the 1970s could not fail to hear (Dino, Güzin 2002:237).

Güzin Dino, as a close acquaintance of Hikmet and as a figure who witnessed the responses to Hikmet's works in Turkey and abroad throughout more than half a century, mainly stresses the inseparability of Hikmet's politics and poetics and explains the reason of his private struggles which are connected with the struggles he carries out with his poetry. According to Dino's discourse, Hikmet's 'socialist ethic' underlies his political struggles and his poetics. This common phenomenon characterizes, according to Dino, Hikmet's political and poetical existence.

- "My Encounters with Nâzım" by Pierre Daix

Pierre Daix refers to Hikmet's views on communism and Stalinism and even the times when he had pessimist views on the future of the communist regime. Referring to his encounters with Hikmet, Daix states

that “each time, I assessed the extent to which Nâzım was able to anticipate the transformations in the communist world” (Daix 2005: 243).

Daix prefers discussing Hikmet’s personality rather than his poetics.

- “Two Visits” by Michelle Cournot

Cournot refers to two visits, one by Hikmet to Le Musée de l’Homme in Paris, and the second by the writer himself –Cournot- to Hikmet’s home in Moscow. The writer briefly refers –in both cases- to the instances when Hikmet is drawn into deep contemplation on seeing or hearing things that are reminiscent of his country. In the former occasion, he sees a sandal being exhibited in the museum and in the latter hears a sound reminiscent of a cricket in a prison corner (Cournot 2002: 245).

Thus, the main discourse of the essay is based on emphasising Hikmet’s longing for his country. Hikmet’s poetics is not discussed in this text.

- “We Are Many, They Are Few” by Howard Fast

Howard Fast, in the first paragraph, associates himself with Hikmet in his deeds as a part of his community. Fast goes on to declare, in the second paragraph, their common point which was to be a member of the Communist Party: “Like him, I was a member of a brotherhood, the people in the Communist Party” (Fast 2002: 247).

Fast seems to have an optimist view on the future of communism and of Hikmet’s cause. Referring to the destruction of the Soviet Union he states that “communism was not destroyed, nor did Nâzım Hikmet live and die in vain” (Fast 2002: 247).

All in all, Fast’s depictiction of Hikmet is concerned mainly with his identity as a communist and a Communist Party member. He does not discuss any aspect of Hikmet’s poetics.

- “A Playwright Passed Through This World” by Oğuz Makal

Oğuz Makal's essay is mainly concerned with Hikmet's plays and will not be dwelled upon since it is not within the intended scope of this very thesis.

- "Embracing The World" by Yevgeny Yevtushenko

Yevgeny Yevtushenko refers to Hikmet's internationalist worldview in the introductory paragraph of his essay:

> Nâzım was like a tree with deep roots in his own land. A tree which embraced all humanity with its branches. He was proud to have been born in Turkey, equally proud to be a citizen of the world (Yevtushenko 2002: 257).

According to Yevtushenko, Hikmet's struggle was twofold: he didn't only struggle against the capitalist system but also against the bureaucracy in the Stalinist Soviet Union (Yevtushenko 2002: 257).

Hikmet is also portrayed with the positive aspects of his personality, i.e. his generosity. He is also depicted as "one of the most gifted leftist intellectuals of the history" (Yevtushenko 2002: 257).

About Hikmet's poetry, Yevtushenko states that "Nâzım showed me and the other poets of his time that the poet and his poetry must never betray each other" (Yevtushenko 2002: 257).

It seems that Yevtushenko regards Hikmet's life and poetry as two complementary components which need to be consistent with one another.

- "Translating Nâzım Hikmet's Poetry In Britain" by Taner Baybars

In his essay on his acquaintance with and translation of Hikmet's poetry, Baybars provides the readers with a historical approach as to the systemic position of Hikmet's poetry in England. He does not refer to Hikmet's life and ideology except for a few lines where he gives an account of his feelings when he and his friends thought that Hikmet's life was in danger when he was released from prison in 1950 and the hateful attitude of the Turkish media against Hikmet when he died in 1963 (Baybars 2002: 259).

Baybars refers to Hikmet's poetry and discusses it from a translator's point of view, discussing the translational problems he encountered throughout his translation process.

- "A 'Mightily Unknown' Poet in America" by Randy Blasing & Nilüfer Mizanoğlu-Reddy

In this essay, Randy Blasing and Nilüfer Mizanoğlu-Reddy give a historical account of the changing position of the translations of Hikmet's poetry within the American literary system. They refer to the international campaigns for Hikmet's release, and "The Union of Progressive Young Turks" which is a group that played a great role in the international campaigns for Hikmet's release (Blasing & Mizanoğlu-Reddy 2002: 267).

The rest of the essay is mainly based on the systemic positions of Hikmet's works in the American literary system as they have been translated into English. There is hardly any information about Hikmet's life or ideology.

To conclude, this section of TT4 entitled "Nâzım Hikmet Seen by Others" gives accounts of Hikmet's life and works from different viewpoints. However, all the essays in this section –each written in 2001 or 2002- do not refer to Hikmet's life and ideological identity as much as the essays in the previous section of the book entitled "Tributes to

Nâzım Hikmet" which is a part allocated to the essays on Nâzım Hikmet written by his contemporaries. Similarly, his poetics is not discussed in most of the essays.

Güzin Dino's essay entitled "Political Poetics" and Yevtushenko's essay "Embracing the World" seem to differ from the other essays in this section of the book in that they foreground Hikmet's ideological stance and sees the ideological content of his poetry as an inseparable part of his poetics.

2.4.3.vi Nâzım Hikmet and Paris

In this essay, written by Mehmet Basutçu, the importance of Paris and French in Hikmet's life is discussed. According to Basutçu, as he mentions in the introductory paragraph of his essay, Paris has a lot of positive aspects, but most importantly she is a rebel: "Paris is a rebel, her fist raised high" (Basutçu 2002: 279).

Basutçu seems to follow a historical attitude as he forms his discourse since he mentions this goal as follows when he refers to the difficulty of avoiding reductionism:

> How to fully capture the substance of his experience and not reduce it to a kind of curt and stilted inventory?
>
> This is no simple task. The only path to take, albeit a narrow one, is to go beyond documents and refer to the collective body of accounts and memories –some of them are incredibly vivid- of those who welcomed him and became close to him (Basutçu 2002: 279).

Basutçu's discourse is thoroughly encompassing in that it reveals the importance of Paris in Hikmet' life, with respect to many different aspects. The sub-headings of this part are as follows: "Paris stands apart", "Paris with open arms", "Brotherly Paris", "Can Paris save Fuzuli?", "Literary and artistic Paris", "Political Paris", "Paris honeymoon", "Loyal Paris", "Paris remembers" and "Paris forever". In each part of the essay, Basutçu provides the reader of TT4 with cross-sections from Hikmet's life, with exact dates, people and places. He also gives account of Hikmet's political engagements, his engagements with the Soviet Communist Party and French Communist Party (Basutçu 2002: 295). Hikmet's participation to the demonstrations and protests organised by CGT (Confédération Générale du Travail). Basutçu also provides the readers with the poems Hikmet wrote on these very occasions. One such example is Hikmet's poem entitled "Paris On 28 May 1958" (Basutçu 2002: 297).

Basutçu also mentions Hikmet's honeymoon in Paris but even in giving the account of his honeymoon, he does not regard Hikmet as a

figure divorced from the social background which encircled him and thus might be regarded to be historical in his account. In the part about Hikmet's honeymoon, Basutçu refers to the "competition between the two blocs" (Basutçu 2002: 299) and even refers to the struggles of mankind to gain "liberty, fraternity and equality" which date back to the French Revolution (Basutçu 2002: 299). This explanation is immediately followed by an excerpt from the poem "Straw-Blond" which is claimed to be full of Hikmet's impressions of Paris.

By all means, Hikmet's life and ideology as well as the position of his works in France are discussed with a thoroughly historical approach being related to the historical and social facts that existed in the background. Therefore not only Hikmet's life but also his works are explained in the light of historical facts and are revealed as complementary entities which form a whole when considered in relation with his ideology.

2.4.4 Illustrations in the Book

The 366 illustrations used in the book are very important in that they help the reader illustrate in his mind the socio-historical background in Turkey and in the world within which Hikmet's poetry emerged. The illustrations may be grouped as follows:

- the designs by Abidin Dino,
- Hikmet's portraits (in the form of paintings, drawings or photographs),
- Hikmet's photographs with other people,
- Photographs of other people (politicians, Hikmet's acquaintances, relatives, translators),
- Photographs of the places -i.e. different countries- which Hikmet visited or stayed,
- Some documents such as posters and manuscripts,
- Caricatures,
- Paintings or drawings by Hikmet,
- The covers of Hikmet's books in different languages,
- The covers of magazines which contain texts on and by Hikmet,
- Maps revealing the socio-political background at some historical points.

All in all, these illustrations give a historical, clear and detailed background as to the period when Hikmet's poetry and character were moulded.

2.4.5 Introduction and preface

The introduction of the book is written by Erhan Turgut, the editor of the book.

2.4.5.i Introduction by Erhan Turgut

Erhan Turgut presents the book with a very brief and compact introduction. He does not refer to any specific, historical events in Hikmet's life since there is plenty of reference to Hikmet's life at different parts of the book. Therefore, he only introduces the principles the book aims to follow and briefly introduces the parts of the book. The last paragraph is more concerned with acknowledgements.

Turgut, mentioning both the national and international identities of Hikmet, refers to him in the first paragraph as "not merely a Turkish poet, but one of the world's great twentieth-century poets" (Turgut 2002: 11).

Turgut invites the reader of TT4 to a historical journey:

> Revisit the great historical moments of Nâzım's lifetime, 1902 through 1963, aided by illustrations presented here for the first time. Nâzım's poetry, a testament to his time, is complemented by the drawings of his friend Abidin Dino (Turgut 2002: 11).

This statement reveals the historical approach of TT4 to Hikmet, where instead of manipulating Hikmet's image to carry it to the 21st century reader, the editor prefers to take the readers of TT4 to a travel in time. In this travel, the reader is accompanied by Hikmet's poetry which is also a witness to his time (Turgut 2002: 11).

Turgut provides the reader with hardly any information except those stated above but mentions the historical approach which was followed throughout the writing process of TT4.

2.4.5.ii Preface by John Berger

The preface of TT4, written by Berger, is composed of seven parts entitled "Friday", "Saturday", "Monday morning", "Monday afternoon", "Wednesday", "Thursday evening", "Saturday". In some of these parts, Berger directly appeals to Hikmet with his first name -as it is more common in Turkey and other countries to call him with his first name- in the form of an inner monologue. It is more literary and impressionistic –in terms of style- than informative and does not refer to Hikmet's life and poetry except for some points when he associates the buildings and places with those where Hikmet used to live or in which he spent time.

2.4.6 Additional notes by translators or editors

The notes in TT4 may be classified as follows:

a. Notes supplying additional information on some of the poems: These notes supply information on some culture-specific points to help the reader understand Hikmet's poetry more fully. These notes are on :

- "9-10 p.m poems written for Piraye" (p.141),
- rubai as a genre (p. 145)
- "Letters to Taranta Babu" (p.176)
- "The Epic of Sheik Bedreddin" (p.187).

b. Footnotes indicating sources: The footnotes supply detailed information about the sources which are cited in the texts. The citations are about the references which are used in the texts.

c. Footnotes on editorial details of TT4: The editor supplies additional information on the compiling and editing processes of the texts used in TT4.

2.4.7 Appendices

The appendices of TT4 are grouped in three categories: “Chronology,” “Bibliography,” and “Index of Names”.

2.4.7.i **Chronology** (Turgut 2002: 312-323).

The chronology starts from 1839 (Tanzimat Decree: First Otoman Reforms) and goes on to 2002 March (Commemorative evening in Paris with the collaboration of UNESCO and the Turkish Culture Ministry on the occasion of Nâzım Hikmet’s 100th birthday).

The events in the chronology are about the socio-political events in the world and all around the world as well as Hikmet’s life and the publication of his books. It is an encompassing chronology which is only one of the main components which make the approach of TT4 historical. The chronology is illustrated with seventeen illustrations.

2.4.7.ii **Bibliography** (Turgut 2002: 324-325)

Within the bibliography, lists of Hikmet’s Works published in English, Turkish, French, Italian, German, Spanish, Polish and Czech are offered to the reader. The covers of some of these books are

located on the pages. The lists are not of Hikmet's poems only, but also of his writings in other genres as well as the biographical books on Hikmet.

2.4.7.iii Index of Names (Turgut 2002: 326-333)

The index of names includes biographical information on some people who are important in understanding Hikmet's life and/or poetry and whose names appear in TT4.

2.5 Conclusion

The previous chapter (Chapter I) dealt with the change the image of Hikmet and his poetry underwent before 2002. This chapter (Chapter II) aims at discussing the image of Hikmet as constructed in 2002.

As the analysis above reveals, the discourses of the editors and translators of TT1, TT2, and TT3 depict Hikmet as a romantic and heroic figure, presenting his poetry as lyrical. Hikmet is characterized, in these discourses, by a notion of love and his life by "political engagement" but no precise definitions of these terms are provided. The discourses do not dwell much on the world-historical events and political

facts which gave rise to Hikmet's ideology and his poetry which is inherently reflective of this ideology.

On the other hand, TT4 seems to challenge the discourses of the other TTs in that, through Constantine Simonov's definition of "love" based upon the awareness of class struggles and as opposed to anger, Hikmet's "romanticism" and "love" are presented as social concerns rather than merely personal (Simonov 2002: 209).

As also discussed above, the future people –which include the people of the 21st century as well- are warned by Louis Aragon (Aragon 2002: 199) about the illusive image of "romanticism" that is likely to appear about Hikmet. With respect to this remark, TT4 seems to challenge the notion of "romanticism" created by the other TTs.

In TT4, the historical perspective which seems to be dominant in the selection of texts and poems as well as the formation of cover designs and illustrations may be considered to result in a more diverse, detailed and clear image of Hikmet and is instructive in many ways for those who intend to understand him and his works. The use of a chronology, illustrations, bibliography, index of names and the selection of texts which offer a depiction of Hikmet throughout his own discourse, the discourses of his contemporaries as well as some of the 21st

century literary figures seem to present a different and more encompassing image of Hikmet than that of the other TTs.

Hikmet who is referred to as an “activist”, “communist”, “leftist” and “revolutionary”, “internationalist”, “anti-imperialist” figure in TT4 seems to be merely a “utopian hero” with “misguided” political concerns in the other TTs.

Similarly, in the first three TTs, without emphasis on - even an explicit mention of - the political and biographical facts of his life, Hikmet’s poetry and life are depicted as separate entities to a great extent. However, in TT4 the complementary character of Hikmet’s life and poetry is emphasized in many discourses either of Hikmet’s own or belonging to the writers of TT4.

CHAPTER III: DISCOURSE ANALYSIS OF THE REVIEWS AND CRITICISMS OF THE FOUR TARGET TEXTS

The previous chapter (Chapter II) focused on the discourses of the peritexts of the four target texts consisting of Hikmet's translated poems in English in 2002. The image of Hikmet and his poetry, however, are not only created by the discourses of the peritexts but also by the discourses of the epitexts, i.e. metatexts such as reviews and criticisms on the TTs. This chapter (Chapter III) looks into the discourses of the reviews and criticisms on the four TTs and the image created through them and inquires whether or not there is a parallel between the image created via the peritexts – as discussed in the previous chapter – and the image created through the epitexts – as discussed in this chapter. In both chapters (Chapters II and III), the methodology entails analyses of the discourses with which the image of Hikmet and his poetry are created. The metatexts – i.e. epitexts – on the four TTs are described separately; however, the conclusion of this chapter underlines the common points in the discourses created on the four target texts. Although the main aim is to carry out discourse analyses of reviews and criticisms on the four TTs, other data such as personal correspondance belonging to the translators and some articles written on the translations of Hikmet's poetry are also included within the discussion on and the evaluation of the reviews and criticisms.

3.1 TT1 (Hikmet 2002a): *Beyond the Walls: Selected Poems,* (tr. Ruth Christie, Richard McKane, Talât Sait Halman). London: Anvil Press in association with YKY.

This part of the chapter is an analysis of some critical writings on TT1. The data to be observed is as follows:

- Mutlu Konuk Blasing, "Seduction and Betrayal" in *Poetry Review*, Vol. 2, No.3, Autumn 2002, p. 100-102.
- Ray Olson, "Beyond the Walls: Selected Poems" in *The Booklist.* Chicago: Aug. 2002, Vol. 98, Iss. 2222, p. 1913.
- George Messo, "Beyond the Walls – Selected Poems by Nazım Hikmet" in *Translation Review.* 2002, Vol. 64.
- John Gallant, "From Ranting to Regret" in *PN Review*, p. 77.
- Alev Adil, "Things That Cannot Come Back", 31 / 1 / 2003.
- Geoffrey Godbert, "An Extra Ordinary Common Touch" in *Acumen,* May 2002, p. 106-109.
- Paul Bailey, review without a title, in *Independent*, 23 November 2002.
- Maureen Freely, "A Passion for Politics" in *Cornucopia*, p. 15-16.

The material also involves personal correspondence; a letter written by Ruth Christie to Saime Göksu and Edward Timms about TT1 is discussed as well as Ruth Christie's personal notes for George Messo's critique of TT1. The former is referred to as Christie 2002a, whereas the latter is referred to as Christie 2002b.

3.1.1 Mutlu Konuk Blasing, "Seduction and Betrayal" in *Poetry Review*, Vol. 2, No.3, Autumn 2002, p. 100-102:

This review is very important for this research since the reviewer of TT1 in *Poetry Review* is Mutlu Konuk Blasing who is also the translator of TT2. In her review of TT1, she allocates the first five paragraphs to presenting information on Hikmet's poetry, its style, its ideology and its innovative character. Only the last two paragraphs are about TT1.

Konuk's criticism of TT1 seems to be rather harsh since she criticizes Ruth Christie and Richard McKane, the translators of TT1, for not reading the precursor translations throughout their translation processes (Konuk 2002c: 101). According to Konuk, the stylistic difference between the source text and the target text is noteworthy which is what she calls "Christie and McKane's irresponsibility toward the originals" (Konuk 2002c: 102). Konuk criticizes the translators of

TT1 for not having “benefited from the existing versions” (Konuk 2002c: 102).

Konuk’s criticism seems to be rather normative and prescriptive. Throughout her critical discourse on the translations of TT1, she mentions the “must”s of translation and states that the translation strategy used by Christie and McKane is “a willful betrayal” of the original (Konuk 2002c: 102).

To sum up, Konuk refers to Hikmet and his poetry, providing the reader both with biographical and literary information but criticizes Christie and McKane – for their translation strategies – with a prescriptive approach.

-3.1.2 An unpublished letter written by Ruth Christie to Saime Göksu and Edward Timms discussing Mutlu Konuk’s review entitled “Seduction and Betrayal”:

In this letter, Christie states that Konuk’s normative approach is literalism and may be very dangerous as a translation strategy:

> Her [Konuk's] criticism of 'Flaxen Hair' as a title (her own being 'Straw Blond') seems to indicate (surprisingly for a Professor of Poetry!) the kind of literalism which can be death to a translation which aims to do more than consult a dictionary (Christie 2002a: 1).

Christie criticizes Konuk's approach as "literal" (Christie 2002a: 1) and "arrogant" (Christie 2002a: 2). These discussions, may be considered as reflective of the intellectual disagreement underlying the translation strategies of different translators.

3.1.3 Ray Olson, "Beyond the Walls: Selected Poems" in *The Booklist.* Chicago: Aug. 2002, Vol. 98, Iss. 2222, p. 1913.

Olson's review consists of a single paragraph and although it seems to be on TT1, he equally refers to TT2 and TT3 as well. In his review, Olson refers to Hikmet as "the twentieth century Turkish writer best known in the West" and as "a prolific poet, playwright, novelist, and children's author" (Olson 2002: 1913).

Olson, referring to the translations of TT1, TT2 and TT3, states that "it is hard to prefer either set of translators' work; both contain smooth and rhythmic versions of Hikmet's pioneering Turkish free verse, and each includes poems and passages the other lacks" (Olson 2002: 1913).

Olson's discourse, however, depicts Hikmet and his poetry as entirely "Turkish" since he goes on to state that "Hikmet is best and, fortunately, most generously represented by his translators when he is singing the beauties of Turkey, the Turks, his wives (he was married four times), and his friends" (Olson 2002: 1913).

In sum, Olson's discourse depicts Hikmet's poetry as regards its contribution to the "Turkish" free verse and the themes of his poetry seem to be limited to "the beauties of Turkey, the Turks, his wives and his friends". The additional note that Hikmet was married four times is the only biographical fact presented about him which is what makes Olson's perspective a narrow one, regarding Hikmet merely in terms of his "Turkish" identity and private life. There is no reference to Hikmet's internationalist political stance, his ideology or beliefs and his sufferings and their influence on his poetry.

3.1.4 George Messo, "Beyond the Walls – Selected Poems by Nazım Hikmet" in *Translation Review.* 2002, Vol. 64.

In his review on TT1, George Messo does not limit his evaluations and discussion to TT1 but also refers to TT2 and TT3 as well as previous translations of Hikmet's work by Taner Baybars. This comparative critical and evaluative approach is important for a couple of reasons.

Firstly, by tracing back the translations of Hikmet's poetry, Messo refers to its systemic position within the Anglo-American literary system and the need that arose in time for newer translations of Hikmet's poetry. Secondly, Messo, throughout his discourse underlines the distinctions between various translations and translation strategies.

In comparing the translations – especially of TT1 and TT2 – Messo looks into the translation strategies employed by the two sets of translators. His discussion is entirely crucial in that by giving specific comparative examples of the translations and translation strategies, it is related directly to the image of Hikmet and his works which are established partly through the translation strategies in question. An example is as follows: Messo discusses the translation strategies used in "Vasiyet" [Testament] in TT1 and criticizes it for a number of reasons. Firstly, the omission of the endnote from the translation, according to Messo, causes obscurities in the target text since it is helpful in situating the poem's sentimentality which – with the lack of the endnote – becomes impossible in English (Messo 2002: 88). Secondly, the choice of words is also a point of criticism in Messo's discussion. The fact that the word "yoldaş" [comrade] is translated in TT1 as "friend" is also criticized. According to Messo,

> The word "yoldaş," however, implies friendship on the basis of political allegiance and is commonly transcribed as "comrade." Given that we

> know of a Marxist-Leninist doctrine, "friends" merely serves to anaesthetize the original, and for reasons that we can only guess (Messo 2002: 88).

Messo furthers his comparative discussion on the word choice employed in two different translations of "Vasiyet" – i.e. in TT1 and TT2. Messo, generally appreciates the translation strategies employed by the translators of TT2 and describes TT1 translations as follows:

> Oversight or deliberate obfuscation, the result is the same: Hikmet through frosted glass. It has to be said, too, that the random music and clumsy obscurities of "Testament" are not isolated to that poem alone (Messo 2002: 88).

According to Messo, the image of Hikmet – as created by the translation strategies of TT1 – is what he calls "through frosted glass" not only in "Testament" but also in the other poems TT1 includes. The following discourse analysis – of Christie's personal notes on Messo's review – is likely to further this discussion.

3.1.5 Ruth Christie, "Notes for A Letter to George Messo on His Critique of *Beyond The Walls*", unpublished personal document in Christie's handwriting.

This document, besides replying to Messo's claims, explicitly reveals Ruth Christie's policies and strategies while making her decisions throughout the translation processes.

Ruth Christie, in her notes, replies to Messo's claim that in "Vasiyet", the translation of the word "yoldaş" as "friends" "merely serves to anaesthetize the original, and for reasons that we can only guess". According to Christie, elsewhere in the book they [the translators of TT1] "haven't ever obscured his [Hikmet's] support for Marxist-Leninist doctrine" (Christie 2002b: 1). However, she also notes down her translation strategy as follows:

> "Friends" closer to widen the address & avoid any touch of political jargon (Christie 2002b: 1).

The rest of her notes are not discussed here because they are merely on the linguistic level of her translation strategies. It would not be scholarly to judge at this point which target text has a "better" or "appropriate" choice of words since both George Messo's review and Christie's personal notes seem to be in search of an answer to which word choice or translation strategy is "better" or more appropriate. Our main concern in this thesis is to analyze the discourses as to their consequences on the image-making process of Hikmet and his poetry

and therefore the task of judging the translation strategies and evaluating them is not a task this thesis is assigned to perform.

To sum up, as Messo claims and Christie's discourse verifies, political jargon in the translation process is avoided with the aim of appealing to a greater number of addressees, i.e. "widen(ing) the address".

3.1.6 John Gallant, "From Ranting to Regret" in *PN Review*, p. 77.

In Gallant's review of TT1, from the second paragraph on, Hikmet is depicted as a "political / romantic" poet:

> [...] then we can be more comfortable in the company of this political / romantic poet whose voice we can believe, and from page to page, follow through a variety of tones, from insults to wistfulness, from ranting to regret, from discursiveness to lyrical concentration (Gallant 2002: 77; ellipsis mine).

In the fourth paragraph, Gallant gives a very brief biographical account of Hikmet's life from his birth until his death and relates how Hikmet travelled to the Soviet Union; embraced Communism, ideological poetry and free verse; was sentenced to twenty-five years and escaped to the Soviet Union (Gallant 2002: 77).

Gallant goes on to offer a list of Hikmet's poems which he finds "undeniably excellent" (Gallant 2002: 77). Among these, the most appreciated one is *Poems Written Between 9 and 10 at Night* . Gallant quotes the poem written on 21st September 1945 – which is named after this date – and allocates a paragraph to praising this poem because "it is saved – just, but with a sense almost of daring – from sentimentality and plain politics by the internalisation of Hikmet's senses of injustice and utopianism" (Gallant 2002: 77).

Perhaps more importantly, Gallant refers to Talât Sait Halman's introduction in TT1. It seems that Halman's discourse – which has been discussed and analyzed in Chapter II above – has been very influential in the reception and reconstruction of Hikmet's image by the reviewers and critics. A direct quotation of Halman's discourse in the introduction of TT1 is presented here in this review. The direct quotation is as follows:

> ... in those poems which communalise the poet's private self in dynamic terms, or internalise communal experiences in lyric formulations, even the political content gains a cogency beyond the validity of its concepts... He achieved success when he used doctrine not as a theme or argument but as unspecified context (Halman cited in Gallant 2002: 78; ellipses not mine).

As this quote reveals, it seems that Halman and Gallant claim that Hikmet's poems which are more lyric and private are more successful than his poems which are explicitly political.

Another poem that Gallant quotes is "The Worm in My Body" which is also one of Hikmet's lyric poems he wrote for his first wife Nüzhet Hanım.

Another poem Gallant refers to is *The Epic of Sheik Bedreddin*. Gallant praises this poem for "both sustained detail and telling touches" (Gallant 2002: 78).

All in all, a number of references to Halman's introduction in TT1 and the selection of lyric poems Gallant quotes in the review, as well as his discourse which describes Hikmet's lyric poems as "more successful," it seems that Hikmet's explicitly political poems are not recommended to the reader as much as the lyric ones and are implied to be less successful.

3.1.7 Alev Adil, "Things That Cannot Come Back", 31 / 1 / 2003:

In her article “Things That Cannot Come Back”, Adil describes Hikmet as “the most internationally renowned Turkish poet of the past century” (Adil 2003).

However, Hikmet’s poetry is presented as frequently “autobiographical and epistolary” (Adil 2003) and his vision as representing “Turkish national identity”:

> *Beyond the Walls*, the fullest selection of his poetry in English to be published in the UK, marks the centenary of Hikmet’s birth and introduces English readers to the work of a poet who offers a still fiercely contested vision of Turkish national identity. Hikmet’s poems are frequently autobiographical and epistolary (Adil 2003).

As Adil goes on to give biographical information on Hikmet, she mentions Hikmet’s “political convictions”. Doing this, Adil is one of the two reviewers who mention Hikmet’s engagement to TKP (Turkish Communist Party) (Adil 2003).

Adil also provides the reader with detailed information on *The Epic of Sheik Bedreddin* and supplies information about the political background underlying this oeuvre as well as its stylistic richness and diversity:

> The epic is the most successful of Hikmet's political poems, an extended narrative, part prose, part lyric, full of dramatic energy, lush with cinematic visual imagery and his curious mixture of Communism and Sufi spiritualism (Adil 2003).

Adil also gives an account of Hikmet's political activities and of his engagement with the World Peace Council.

Starting from the fact that Stalin's daughter Svetlana Alliluyeva called Hikmet "a romantic communist", Adil allocates a long section of her review to all of the marriages and love life of Hikmet.

All in all, although Hikmet's political engagements are mentioned in the text, Hikmet's poems are defined as generally autobiographical, and himself as a "romantic communist". Adil does not only present an excerpt from "Flaxen Hair" which Hikmet wrote for his last wife but also from "Poems Written Between 9 and 10 at Night" which he wrote for one of his other wives Piraye. The image of Hikmet, created through this discourse, for all the reasons stated above, seems to ignore the social and ideological aspects of Hikmet's poetry.

3.1.8 Geoffrey Godbert, "An Extra Ordinary Common Touch" in *Acumen,* May 2002, p. 106-109.

Godbert, who worked as a co-publisher in the Greville Press which previously – in 1990 – published Richard McKane's translations of Hikmet's works, starts his article by comparing McKane's earlier translations with those in 2002.

In this review, as well as in some of the other reviews discussed above, it is possible to find references to Talât Sait Halman's introduction. This reference claims that some of his political poems are "vacuous and raucous":

> In his honest, even hard-nosed, introduction to this selection, the leading scholar of Turkish literature, Talât Sait Halman of Bilkent University, Ankara, is aware that some of Hikmet's political poems are "vacuous and raucous" and also almost damns the poet for expressing "his ideological convictions and utopian visions in exquisite lyrics that ran the gamut from invective to sentimentality" (Godbert 2002: 108).

Another quote from Halman also consists of criticism of Hikmet's poetry:

> In prison, Halman disarmingly notes, Hikmet wrote voluminously, including an epic of some 20,000 lines while also producing "some of his best lyrics as well as much doggerel" (Godbert 2002: 108).

Godbert allocates the rest of his review to praising some of Hikmet's poems which he finds better than others:

> Be that as it may, all poems, including those by great poets, are eventually dependent on the subjective arousal of their readers, and what turns me on personally among the sagas and the epics in this must-buy publication are some particular poems of clean-cut lyricism (the poems for Piraye, for example) and, rather unexpectedly, those which show clearly Hikmet's splendid range of charms and vivacities (Gallant 2002: 108).

In this review, as well as in most of the previous reviews, Hikmet's poems of lyricism are foregrounded and his socially and ideologically engaged poems are not included as part of his major works.

3.1.9 Paul Bailey, review without a title, in *Independent*, 23 November 2002.

Paul Bailey's review was published in the "Books of the Year" section of *Independent* and occupies the half of a single paragraph on TT1. Bailey describes Hikmet as "the greatest Turkish poet of the 20th century" (Bailey 2002). His genius is referred to as "generous" and "optimistic" and the fact that Hikmet's life was spent "either in prison or in exile" is also mentioned.

All in all, the main focus of Bailey's review is about the greatness of the poet as well as his optimism.

3.1.10 Maureen Freely, "A Passion for Politics" in *Cornucopia*, p. 15-16.

Maureen Freely's review refers to the unity of Hikmet's poetry and politics. While presenting some cross-sections of Hikmet's life, she mentions the importance of this unity. Some of the points Freely uses in her discussion are as follows: "His poetry was his politics" (Freely 2002:15), "This is poetry with a mission" (ibid.).

Freely notes that the first Hikmet poem that comes into her mind is a poem from "Poems Written Between 9 to 10 at Night". Freely goes on to state that "his [Hikmet's] greatest achievements are the simplest" (Freely 2002: 16).

While describing Hikmet's range, Freely uses the following words: "an innovator, an iconoclast, a human being, a lyric poet and a visionary".

To sum up, although Freely mentions Hikmet's political stance, she foregrounds and appreciates his lyric poetry in her review.

3.2 TT2 (Hikmet 2002b). *Poems of Nazim Hikmet,* (tr. Randy Blasing, Mutlu Konuk). New York: Persea Books.

In the previous part of this chapter a number of the reviews which are on both TT1 and TT2 have been discussed as to the discourse used in them. In this part of the chapter, an article entitled "History and Translation" by Randy Blasing – one of the translators of TT2 and TT3 – and the critical views of Edward Hirsch – one of the eminent modern American poets who has won a large number of awards – on Mutlu Konuk and Randy Blasing's translations of Hikmet are discussed. Moreover, Konuk's own discourse as to Konuk and Blasing's translations are referred to in order to point to the translation strategies they used as a result of which an image of Hikmet and his poetry appeared in the U.S. The materials to be analyzed within this part and the sources they are taken from are as follows:

- "History and Translation" by Randy Blasing, in *American Poetry Review,* May / June 2001, Vol. 30, Issue 3.
- Edward Hirsch, "The Question of Affirmation and Despair" (an interview with Tod Marshall), in *The Kenyon Review*, Spring 2000. Vol:22, Issue:2, p.: 54-69.

- Edward Hirsch, “Beyond Desolation”, in *American Poetry Review*, May-June 1997, Vol. 26, Issue 3, p. 33-39.

The article by Blasing was published but is important for this research since it reveals a lot of translation strategies which were crucial and decisive in the image-making process of Hikmet and his poetry in 2002 in the U.S.A.

Similarly, although the two articles by Edward Hirsch were both published before 2002, they are very important for two main reasons. Firstly, since Hirsch is one of the most remarkable literary figures in the American literary system, his evaluations of Hikmet and the translation of his poetry is of great importance in the making of Hikmet’s image. Secondly, although the main aim of this thesis is to look into the image in 2002, the fact that Mutlu Konuk and Randy Blasing’s translations of Hikmet have been the only available ones in the U.S. makes it an obligation for the researcher to examine how their translations and the discourse on them contributed to the making of the image of Hikmet and his poetry. TT2 is only a revised form of the translations which Konuk and Blasing worked on for more than two decades. Therefore, a historical approach to the understanding of the image requires the inclusion of the previously published selected poems translated by Konuk and Blasing.

Edward Hirsch, besides being one of the most noteworthy literary figures in modern American poetry, is also the writer of the foreword of *Human Landscapes from My Country* (TT3), which is why his contribution to the making of Hikmet's image is not limited to that of a literary ciritic but also of a writer who, with the foreword he wrote for TT3, is actively involved in the image-making process.

Hirsch's discourse on TT3 has been discussed above in Chapter II and his opinion on the translations of poems, though published before 2002, seem to be important for this study for the reasons stated above.

3.2.1 "History and Translation" by Randy Blasing

In this article, Randy Blasing discusses and defines his own concept of "translatability" and argues that the reading of a particular poem changes over time and what is not "translatable" (because it is not comprehensible) becomes "translatable" as it becomes more comprehensible (Blasing 2001):

> Thanks to the collapse of communism in Russia, the ending of "On the Twentieth Century" no longer reminded us of some of Hikmet's Cold War propaganda to come but had a certain pathos at the century's end, when it is clear that the communists are not the ones laughing,

> and the poem became accessible in translation because it now had, for us, true feeling.

According to Randy Blasing, for a text to be “accessible”, it should be understandable within the conditions of the dominant, established system; a historical understanding, at this point, seems to be out of question.

3.2.2 “Beyond Desolation” by Edward Hirsch

In “Beyond Desolation” (Hirsch 1997), Hirsch likens Hikmet’s poetry to the poetry of Whitman. Like Whitman, according to Hirsch, Hikmet “can speak with an overpowering directness” (ibid.).

After presenting the whole text of the poem “Some Advice to Those Who Will Serve Time in Prison”, Hirsch goes on to describe Hikmet’s poetry as follows:

> Hikmet’s poem has an open-hearted didacticism. It is voice-driven, meant to sound as if someone is talking aloud, giving instructions on how to act -how to feel- in prison, and as such it is written in a conversational free-verse style. The rhythm is informal; the dropped lines create an added level of intensity and movement by isolating certain phrases, focusing parts of sentences (Hirsch 1997.: 33-39).

It seems that Hirsch emphasizes the stylistic features Hikmet used in his poetry and discusses them by a number of comparisons. Following the comparison of Hikmet's poetry to that of Whitman, Hirsch compares it also to Ezra Pound's poetry and by doing this, he seems to regard Hikmet's "style" only on the linguistic level, separating it from its semantic aspect:

> Hikmet's intuitive method of lineation is directive, like Ezra Pound's. I find it oddly just that the free-verse poetic of Hikmet's prison poems is so much like the personal poetic strategy Pound evolved in *The Pison Cantos*, also written during his incarceration at the end of the war. The fact that Hikmet was a committed Marxist and Pound a notorious fascist suggests that, whether traditional or experimental, poetic forms – poetic means and methods – have no intrinsic politics (Hirsch 1997: 33-39).

The semantic aspect of Hikmet's poetry is – in most of his poems – based on politics and Hirsch's discourse on this point completely differs from Hikmet's discourse on his own poetry since, according to Hikmet, the form of a poem is determined by and according to its "content":

> Firstly, this fact should be accepted as a problem of methodology: it is not from form to the essence, to the content; on the contrary, it is from the content, the essence to the form. Certainly, this is how it is as

> regards methodology; in fact, form and content are complementary. However, the decisive role is that of the content. (Hikmet cited in Çalışlar 1988: 65; translation mine).

According to Hikmet, content is what determines which stylistic features are to be used and how. On the other hand, according to Hirsch, poetic forms are independent of the semantic aspect underlying them.

3.2.3 "The Question of Affirmation and Despair" by Edward Hirsch

In "The Question of Affirmation and Despair" (Hirsch 2000), which is an interview with Tod Marshall, when asked a question about the relationship between poetry and politics, Hirsch goes on to criticize Hikmet's poetry for its political stance:

> I love the passionate open-heartedness of Hikmet's work, but his communist loyalties seem terribly simplistic at this late date. We can understand how he came to them after all; he spent all those terrible years in jail (Hirsch 2000: 54-69).

According to Hirsch, Hikmet was "mistaken" in his faith in communism which seems to Hirsch to be "misguided" (Hirsch 2000: 54-69). Hirsch also goes on to state that they do not have a great political

poetry in America which stems from the fact that American poetry is “so ahistorical” (Hirsch 2000: 54-69).

All in all, the discourse of Hirsch’s evaluative and critical remarks claims that form can be regarded as an entity which can be regarded to be divorced from the content and that Hikmet had a “misguided” communism which is why –according to Hirsch- he is “mistaken”.

3.3 TT3 (Hikmet 2002c). *Human Landscapes from My Country,* (tr. Randy Blasing, Mutlu Konuk). New York: Persea Books.

Throughout an exhaustive research in the electronic databases, it has been possible to find the following reviews of TT3:

- Keith Hitchins, “Human Landscapes from My Country: An Epic Novel in Verse” in *World Literature Today,* Oct. / Dec. 2003, Vol. 77, Issue: 3-4, p. 78.

- Michael Pinker, “Human Landscapes from My Country” in *Review of Contemporary Fiction,* Spring 2003, Vol. 23, Issue 1, p. 142-143.

- Jeff Zaleski, “Human Landscapes from My Country: An Epic Novel in Verse” in *Publisher’s Weekly,* 22 / 4 / 2002, Vol. 249, Issue 16, p. 50-51.

3.3.1 Keith Hitchins, “Human Landscapes from My Country: An Epic Novel in Verse” in *World Literature Today,* Oct. / Dec. 2003, Vol. 77, Issue: 3-4, p. 78.

Keith Hitchins, in his three-paragraph review, introduces Hikmet to the reader in the first paragraph, gives brief information about the *Human Landscapes* in the next, and narrates the plot of *Human Landscapes* in the last.

The first paragraph seems to be the most crucial one for this research since the depiction of Hikmet is its central concern. Hitchins refers to Hikmet’s importance for Turkish poetry, his communist beliefs, his prison years and his style. The first paragraph is as follows:

> To appreciate what Nazim Hikmet (1902-1963) is about in his masterful *Human Landscapes*, it is worth knowing that he was one of the great innovators of modern Turkish poetry, abandoning the classical Ottoman traditions in favor of free verse; that he was committed to social justice for commoners and the downtrodden and saw the Turkish Communist Party as the instrument of change; that he

> studied in the Soviet Union and supported the building of a communist society; that he spent many years in jail in Turkey simplifying his style; and that he was devoted to his country (as should be expected) yet was cosmopolitan in his interests and tastes (Hitchins 2003: 78).

In the rest of the review, Hitchins regards *Human Landscapes* as a biographical poem and narrates the plot from Hikmet's point of view taking him as the protagonist of the poem.

In sum, Hitchins's review seems to provide the reader with general information on the style and life of Hikmet although his understanding of *Human Landscapes* as merely a biographical text seems to be largely questionable.

3.3.2 Michael Pinker, "Human Landscapes from My Country" in *Review of Contemporary Fiction,* Spring 2003, Vol. 23, Issue 1, p. 142-143.

It is stated in Pinker's paragraph that TT3 dramatizes episodes of a people's struggle for liberty (Pinker 2003: 142). According to Pinker, Hikmet's communist politics are reflected in the real-life heroes of TT3 (ibid.).

3.3.3 Jeff Zaleski, "Human Landscapes from My Country: An Epic Novel in Verse" in *Publisher's Weekly,* 22 / 4 / 2002, Vol. 249, Issue 16, p. 50-51.

Zaleski's one-paragraph-long review focuses on two main points: Hikmet's international renown and *Human Landscapes* in general. There is hardly any information about the style of TT3 except for the statement of the fact that it is "more gritty than lyrical" and that it is "powerfully plainspoken" (Zaleski 2002: 50).

There is no information on Hikmet except for his imprisonments and the international resonance he possessed (Zaleski 2002: 50).

All in all, this short review does not seem to provide the reader with a clear, diverse image of Hikmet and is limited to only two points.

3.4 TT4 (Turgut 2002). *Nâzım Hikmet- To Live, Free and Single Like a Tree / But in Brotherhood like a Forest.* Paris: Tourquoise.

As a result of my personal correspondence with Erhan Turgut, the editor of TT4, it was possible to learn that there are no reviews or

criticisms of TT4 in English. The reviews of the book were published in France in *Magazine Littéraire, Le Figaro, Libération, Lire, Europe* and in Turkey in *Radikal Kitap, Hürriyet, Cumhuriyet, Cumhuriyet Dergi.*

Although Erhan Turgut mailed the reviews in French and it has been possible to find all of the reviews in Turkish from Nâzım Hikmet Kültür ve Sanat Vakfı; however, it seems to exceed the scope of this research to look into the reviews which do not belong to the Anglophone literary systems.

3.5 Conclusion

The reviews and criticisms discussed above seem to reveal the following points:

- Hikmet's poetry is generally regarded autobiographical and personal in most of the reviews and his lyrical poetry is more appreciated and recommended than his political poetry. In most of the reviews, "Poems Written Between 9 and 10 at Night," a series of poems Hikmet wrote for his wife Piraye are recommended (Godbert 2002 and Gallant 2002). In Gallant's discourse, this series of poems is appreciated for its being "saved from plain politics" (Gallant 2002: 77).

- In some reviews (Olson 2002; Adil 2003), nationalist themes in Hikmet's poetry are foregrounded. However, his internationalist ideology is not mentioned in any of the reviews except for the statement that he was "cosmopolitan in his interests and tastes" (Hitchins 2003: 78).

- Talât Sait Halman's introduction in TT1, and the introduction written by Mutlu Konuk in TT2 and TT3 seem to be very influential on the discourses of the reviewers since most of the reviewers take Halman and Konuk's introductions as their sources of reference. In Godbert's discourse as well as in Gallant's, it is easy to find traces of Halman's discourse as used in the introduction of TT1.

- In most of the reviews, the form and content of Hikmet's poetry are regarded as separate entities. For example, Hirsch (in Hirsch 1997), in his comparison of Hikmet's poetry to Whitman's, seems to separate form from content and regard style at a merely linguistic level.

Since the political jargon is avoided throughout the translation of Hikmet's poetry (Christie 2002b), even the political poems are subject to some shifts so as to foreground their lyrical aspects. It is not only

Christie who employs such a strategy but also Randy Blasing who is one of the translators of TT2 and TT3. In his essay “History and Translation”, as briefly discussed above, Blasing expects a poem to be understandable –i.e. “accessible”- within the dominant ideology and declares it “untranslatable” and “inaccessible” if it does not suit the existing norms of the dominant system.

It is obvious in this case that Ruth Christie (translator of TT1) and Randy Blasing (translator of TT2 and TT3) both try to avoid political –i.e. communist- themes inherent in Hikmet’s poetry throughout their translation processes. Thus, an image of Hikmet which lacks a political stance seems to be inevitable.

All in all, both the translation strategies and discourses of the translators as well as the discourses of the reviewers, critics and editors seem to reveal that an image of Hikmet divorced from the political themes of his poetry -and wherein the autobiographical, private and lyrical aspects are explicitly foregrounded whereas the political poems are criticized- is established in 2002. Hikmet’s poetry is depicted as poetry which (a) is achieved more if it is lyrical rather then political, (b) biographical in essence rather than social or ideological, (c) nationalist rather than internationalist. Moreover, Hikmet is depicted as (a) a

“romantic poet” (Gallant 2002; Adil 2003) and (b) a “lyric poet” (Freely 2002).

CONCLUSION

It has been argued all through this thesis that the image of Hikmet and his poetry –the translations of which are very important for the realm of translation studies for the reasons discussed in the introduction- underwent a remarkable change from their first appearance in the Anglophone world in 1932 to 2002, when four books of Hikmet's poetry were published at the latter date.

In the introduction of the thesis, the key concepts such as "ideology," "image," "discourse," "discourse analysis" and "paratexts" have been discussed and defined; the methodology to be used in the thesis has been told with references to a number of scholars and theoreticians.

In Chapter I, the concepts "discourse" and "discourse analysis" have been further discussed with a discursive approach which Deborah Schiffrin's book entitled *Approaches to Discourse* puts across. Moreover, descriptive and discursive analyses of the paratexts of the publications of Hikmet's poetry and biography from 1932 on in the Anglophone literary systems have been carried out. The conclusion of this chapter suggests that there was a remarkable change in the image of Hikmet and his poetry, the turning point of which seems to be the late 1970s, a period when the capitalist world order became more dominant and socialist regimes

collapsed. Hikmet and his poetry, therefore, seem to have been reflected differently from the way they were depicted before late 1970s. Hikmet started to be conveyed as a more “romantic,” “heroic,” “utopian” figure and the lyrical aspects of his poetry were foregrounded.

In Chapter II, the image of Hikmet and his works in 2002 has been discussed through an analysis of the paratexts of a corpus of the four target texts published in 2002. It has been concluded that TT4 (Turgut 2002) is different from the other TTs in that it seems to have a publishing policy that depicts Hikmet, his works and the socio-political, world-historical background which hosted them more fully and with more diversity. In Chapter II, it has been argued that, TT4 is the only target text published in English in 2002 that has a historical approach in the image-making process of Hikmet and his poetry, where his life and art, his ideology and artistic personality as well as the form and content of his poetry are depicted as complementary entities. Moreover, it has been stated that TT4 provides the reader with a wider depiction of Hikmet and his poetry because the different parts of the book present Hikmet’s image at different times: there is one chapter allocated to Hikmet’s discourse on himself and poetry, one chapter on the discourses of Hikmet’s contemporaries on him and his poetry and one chapter on the views and discourses on Hikmet in 2002. It has been concluded in Chapter II that TT4, which redefines some concepts such as “romanticism” and “lyricism” differently and does not overlook either

Hikmet's communist stance or its consequences in the formation of his poetry, gives a fuller and historical image of Hikmet and provides the readers a greater chance of grasping an image of Hikmet from a historical perspective.

In Chapter III, the reviews and criticisms on the target texts which form the main corpus of this thesis have been analyzed as to their discourse. The fact that throughout my correspondence with Erhan Turgut, the editor of TT4, I found out that there are no criticisms in English on TT4 is the reason why the reviews and criticisms of only TT1, TT2, and TT3 have been analyzed. It seems that the reviews and criticisms analyzed in this chapter justify the image which was formed through the discourses of the target texts, as discussed in Chapter II. In other words, the image formed by the peritextual elements of the target texts has been accepted and reintroduced to the Anglophone literary system through the reviews and criticisms –i.e. epitexts- of these target texts.

All in all, reconsidering Niranjana's concept of "historicity" (1992: 37) –as quoted in the introduction of this thesis- which inquires the way a work is introduced and reintroduced to a literary system as well as the reasons underlying it, the analyses and findings of this thesis seem to reveal the fact that the image of Hikmet and his poetry underwent changes all throughout

the 20th century and that these changes occured under the “constraints” or norms stemming from the socio-political facts of their time.

As Aijaz Ahmad states, “no roster of the great decisive poets of the 20th century would be possible without the commanding presence of Vladimir Mayakovsky, Aime-Fernand Cesaire, Bertolt Brecht, Pablo Neruda, Cesar Vallejo, Ernesto Cardenal, Nazim Hikmet and Faiz Ahmed Faiz” (Ahmad 2000). One of those great decisive poets of the 20th century, Nâzım Hikmet, wrote poetry which is a reflection of the turbulent world-historical conditions within which it emerged. This thesis tries to show that not only Hikmet’s poetry but also the translations and presentations of it are reflective of the world-historical conditions of their time. It seems that the decision-making processes of these presentations are guided by the norms and constraints of the changing world-order and from this fact emerges a discrepancy of the image created on Hikmet and his poetry before and after the collapse of communism.

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