Hacettepe Üniversitesi
İngilizce Mütercim Tercümanlık Bölümü
Mütercim Tercümanlık Anabilim Dalı

A COMPARATIVE STUDY ON THE PARATEXTUAL ELEMENTS IN THE TRANSLATIONS OF EDGAR ALLAN POE'S SHORT STORY COMPILATIONS

Burcu TEKTEN

Yüksek Lisans Tezi

Ankara, 2019

A COMPARATIVE STUDY ON THE PARATEXTUAL ELEMENTS IN THE TRANSLATIONS OF EDGAR ALLAN POE'S SHORT STORY COMPILATIONS

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Hacettepe University Graduate School Of Social Sciences

Department Of Translation and Interpretation

Master's Thesis

Ankara, 2019

KABUL VE ONAY

Burcu TEKTEN tarafından hazırlanan "*A Comparative Study on the Paratextual Elements in the Translations of Edgar Allan Poe's Short Story Compilations*" başlıklı bu çalışma, 19.06.2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

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Enstitü Müdürü

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ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Prof. Dr. Asalet ERTEN** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

Öğr. Gör. Burcu TEKTEN

ACKNOWLEDGEMENTS

I would like to express my gratitude to the people who made this journey meaningful, worthy and unique. Without their support this thesis wouldn't have been completed.

I would first like to extend my deepest gratitude to my thesis advisor Prof. Dr. Asalet ERTEN. She was always there for me when I had a question about my research or writing and she consistently encouraged me to keep going whenever I felt like giving up. I am eternally indebted to her for her patience, wisdom and time.

I would also like to acknowledge Assist. Prof. Dr. Elif ERSÖZLÜ and Assist. Prof. Dr. Özlem ŞAHİN SOY for their valuable time, efforts and comments on this thesis.

Additionally, I wish to extend my appreciation to all the professors at the Department of Translation and Interpretation of Hacettepe University for their guidance.

Finally, I would like to express my deep sense of gratitude to my mother, father and brother for their love and kindred spirit. They made me who I am today and I am indeed very lucky to have them.

ABSTRACT

TEKTEN, Burcu. A Comparative Study on the Paratextual Elements in the Translations of Edgar Allan Poe's Short Story Compilations, Master's Thesis, Ankara, 2019.

As a common value belonging to humanity, cultural heritage is obtained by local attainments and literature paves the way for individuals to share them, to exchange information, in brief, to interact universally. Therefore, literary texts are formed by both authors' personal experiences in their own worlds and readers' interpretation. Because interpretation or hermeneutics is subjective and multivariate, a literary text is rewritten each time it is read by different readers although authors and readers are of the same culture and language. Literary translation, on the other hand, may bear linguistic, cultural and spatial differences if not temporal. This might bring distinctive challenges since these differences make comprehension troublesome. In such cases translators as the primary reader of the source text can come up with paratextual solutions. In this study, the two Turkish translations of the collected short fiction of Edgar Allan Poe, one of the well-known poets and short story writers of American literature, are examined comparatively in terms of the paratextual elements, especially annotations used by their two different translators. Stories with the highest number of notes are evaluated to shed light on the translator's decisions and the possible reasons or results of them. Translations are evaluated within the context of Lawrence Venuti's foreignization and domestication strategies and Gerard Genette's paratext concept. It is thought to have come across not only the presence of publishing houses but also the translator's voice and identity in the paratextual elements of the target texts.

Key Words:

Genette, Paratext, Notes, Venuti, Domestication, Foreignization, Poe

ÖZET

TEKTEN, Burcu. Edgar Allan Poe'nun Kısa Öykü Çeviri Derlemelerindeki Yan-Metinsel Ögeler Üzerine Karşılaştırmalı Bir Çalışma, Yüksek Lisans Tezi, Ankara, 2019.

Tüm insanlığın ortak değeri olan kültürel miras, yerel kazanımlar yoluyla elde edilir ve edebiyat kişilere onları paylaşmanın, bilgi alışverişinin, kısacası evrensel etkileşimin yollarını açar. Bu yüzden edebi metinler hem yazarın kendi dünyasında edindiği kişisel deneyimlerinden hem de okurun öznel yorumlama sürecinden oluşur. Başka bir deyişle, yorumlama ya da algılama öznel ve çok değişkenli olduğundan yazar ve okur aynı dili konuşuyor da olsa bir edebi metin her okunduğunda yeniden yazılarak zihinlerde var olur. Edebiyat çevirisi ise her zaman tarihsel fark barındırmasa bile dilsel, kültürel ve mekânsal uzaklıklar taşıyabilir ve bu durum anlamayı zorlaştıracağından kendine özgü güçlükler barındırır. Böylesi durumlarda çevirmen kaynak metnin birincil okuru olarak yan-metinsel çözümler bulabilir. Bu çalışmada 19. yüzyıl Amerikan yazınının çok bilinen şair ve kısa öykü yazarlarından Edgar Allan Poe'nun tüm öykülerinin piyasada var olan iki Türkçe seçkisi konu edinilmiştir. İki farklı çevirmen tarafından yapılan bu seçkiler yan-metinsel özellikleri bakımından ele alınmıştır. Öykülerdeki dipnot ve sonnot kullanımı önce nicelik bakımından karşılaştırılmış, sonra en çok farklılık gösteren beş tanesi seçilerek çevirmenin kararları, olası sebepleri ve sonuçlarına ışık tutulmaya çalışılmıştır. Çeviriler Gerard Genette'nin yan-metinsellik kavramı ile Lawrence Venuti'nin yerlileştirme-yabancılaştırma stratejileri kapsamında incelenmektedir. Bu inceleme sonucunda erek metinlerde bulunan yan metinlerde yalnızca yayınevlerinin varlığına değil, çevirmenin sesine ve kimliğine de rastlanabildiği düşünülmektedir.

Anahtar Sözcükler:
Genette, Yan-metin, Notlar, Venuti, Yerlileştirme, Yabancılaştırma, Poe

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LIST OF ABBREVIATIONS

ST: Source Text

TT: Target Text

TT1: Target Text One

TT2: Target Text Two

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INTRODUCTION

Expressing oneself in any way can be inferred as translation. A painting, a musical composition and a dance move are all different forms of the translation of thoughts, feelings or how individuals perceive the world and their lives. Authors denote the world and human nature in words (Ece 11). According to the Nobel Prize for literature winner Jose Saramago, "to write is to translate" (85; qtd. in Ece 13); however, his words bear more meaning than they verbalize and there is always something untranslatable, not in another language but in the experiences themselves a writer desires to convey to his readers:

> We translate what we see or feel into a conventional code of symbols, into writing, and leave the responsibility of letting it reach the reader's intelligence to the circumstances and the hazards of communication; and then we transfer not necessarily the whole experience which we had intended to transmit, but at least a shadow of what deep down we know to be untranslatable, for example, the pure emotion of an encounter (85).

The translation scholar Berrin Aksoy states that "literary texts are an arena where extraordinary words and expressions which authors form in line with their own experiences and choices are used to create an effect on the reader; therefore, being obliged to translate the figurative language and the metaphorical meaning is what makes literary translation problematic" (53). For the German philosopher, Friedrich Schleiermacher, the '*übersetzer*', who work on scholarly and artistic texts, (qtd. in Munday 46) pursue an impossible task as the source text is bound culturally; as a result, it is really challenging for the target language to correspond. Thus, a translator should not only have linguistic competence but also has an ability to interpret a text (hermeneutics). In this case, there are two options for the literary translator: bringing the reader toward the writer or bringing the writer toward the reader (qtd. in Munday 46). The first option is preferable to make the target reader to appreciate the source text. To achieve this goal, a translator must adopt an "alienating" approach (which is later expanded to "foreignizing and domesticating strategies" by Lawrence Venuti (*The Translator's (In)visibility*). However, this approach may have consequences like creating an imaginative word to compensate an expression which does not have an equivalent in the target language or culture (Munday 46). Aksoy classifies the possible problems for a translator in the recreating procedure of all literary text types as "the use of artistic language, linguistic components, culture-specific words

and concepts, temporal differences" and, finally, "literary genres and techniques" (Aksoy 83). To overcome these obstacles, translators can benefit from various strategies such as "literal translation, finding an equivalent, deletion, domestication, or explanation" (Aksoy 86-88-92). Nevertheless, none of the solutions should be arbitrary since they need to provide all the artistic and aesthetic effects of the source text and the purpose and function of the translated text (Aksoy 58-86). As another solution, literary translators may resort to footnotes or endnotes as well. Not only scholars benefit from annotations in terms of referencing the previous studies related to their research field and tracing the pathways and accuracy of their co-workers' studies but also authors make use of them while trying to reach the non-scholar society. From time to time fiction writers prefer annotating to subvert the traditional components of narration, too; *The French Lieutanant's Woman* by John Fowles is a well-known example of this kind (Öz 54). However, it is not preferable in literary translation for the majority. Since annotations are associated with the real world, they may not seem to appeal to the fictional one. Moreover, the expectations of the reader is a readable, fluent and familiar text; as a result, they ignore the text's being a translation, which causes the invisibility of the translator (Parlak). "Translated narrative discourse always implies more than one voice" argues Theo Hermans (27). To him, translators may completely hide behind the narrator and obliterate their traces or show their existence with the help of, for instance, 'paratextual' elements (28). Richard Macksey defines paratextual elements as 'liminal devices and conventions' that *present* the work (qtd. in Genette 1). In that, how the text is going to be received and consumed in the world is assured by paratexts. They prove the text's presence as a book. In his book on paratexts Gérard Genette addresses all the aspects of paratexts for literary works in detail; however, he excludes translation. Şehnaz Tahir-Gürçağlar believes that this omission is a sign of avoiding the troubles of considering translation as paratext (46). For Genette, the paratextual elements always serve their texts, hence subordinate (12). Translated texts would be, then, in the second hierarchical order compared to the source text even though they function primarily in the target culture, target readership and target literary system. Furthermore, such a definition would exclude pseudotranslations which do not have a source text indeed (Tahir-Gürçağlar 46). The present study, however, tackles with paratexts since they offer several clues on the invisibility of translators and the purpose of translated texts. Foreign names and culture, place and time specific items in translated texts all indicate that the reader encounters a translation. The strategies both publishers and translators choose to follow reveal translator's identity and aim of the

translated texts. Which is why, although Genette excludes translation from his work, translation will be regarded as 'text' in his terms and evaluate paratexts to provide answers for the posed questions in this study.

Erten states that "story translation is taken for granted due to its length; but conversely, the plot, moods of the characters, aspects that the author wants to deliver in this limited length must exactly be mirrored in the translated text, which challenges the translator" ("Öykü Çevirisi Üzerine" 219). Translated literary texts to be examined here are the two collected short stories of Edgar Allan Poe by two different publishing houses (Iletisim Publishing and Ithaki Publishing) in the Turkish literary system. These two editions show great differences especially with respect to the number of annotations they comprise. There are also spatial differences between the texts, which need to be discussed. Poe remains misunderstood in the source culture as well ("The Annotated Poe"). Therefore, it is possible to find editions which offer to resolve the Poe mystery and aim to enable the reader to appreciate his career and achievements in the contemporary source literary system. However, none of the translated texts mentioned above label themselves as the annotated versions of the source text although the second one in the chronological order (the one by İletişim Publishing) seems to be. This study is limited to paratexts which offer clues about the translators' identity and goals. By this way, it is aimed to come up with assumptions on the reasons why they differ from each other.

Research Questions

The questions which will be discussed in this study are as follows:

1. How could paratexts guide the readers of translation?
2. What features of both texts could be counted as the signs of translators' visibility?
3. Do the personality traits and subjective features of a translator make a difference in the target texts?
4. How does the aim of a target text change the paratextual elements of the source text?

Methodology

Procedure for Collecting Data

In this study, the paratextual elements of the two different short story compilations of the nineteenth century American poet and writer Edgar Allan Poe in Turkish will be analysed

comparatively. The traces of the translators' identity will be followed in their decisions. In particular, the annotations added in the translations of the same five source texts by two different translators in the same period will be discussed in detail. They are *The Unparalleled Adventure of One Hans Pfaall, Mellonta Tauta, Loss of Breath, Some Words with a Mummy,* and *The Literary Life of Thingum Bob, Esq.* The first three are the stories of flights and fantasies, while the last two are humorous and satiric. These source texts have been chosen because the target texts which appear in the only contemporary complete works of Edgar Allan Poe in Turkish display great difference in the number of annotations they include among other paratextual elements. To draw such a conclusion, all footnotes and endnotes were documented comparatively number-wise. Top ten stories with the greatest difference were listed and the ones which show difference more than 30 were selected. Although the source texts were written in the 1800s, the target texts were published in the twenty-first century and specifically, in the same decade. Target text number one (hereafter TT1) was first published in 2009 by Dost Publishing House of Ankara and then the same text was bought by another publishing house, İletişim in İstanbul and published again with trivial differences in 2015. Target text number two (hereafter TT2) was first published in 2002 by Ithaki Publishing in Istanbul. As a result, this study does not aim to find out diachronic differences between the target texts, but tries to unearth the reasons why they differ from each other when they are the products of the same period. It is important here to note that the translator of the TT1, Hasan Fehmi Nemli annexed more footnotes than the translator of the TT2, Dost Körpe; hence he and his target text were numbered initially.

Procedure for Analysing Data

In this thesis, all the paratextual elements of the two target texts are displayed cover to cover. The footnotes and endnotes in the above-mentioned target texts are thoroughly listed next to their source text input. Owing to a detailed initial analysis, they could be grouped under six categories which are foreign words/phrases in the source text, author's notes and notes on them, intertextuality, word-plays, informative notes and finally criticism and correction. A comparative study will be carried out within the context of Lawrence Venuti's "translator's invisibility" norms and Gerard Genette's paratext concept. Each category will be handled separately and the strategies, underlying reasons and decision-making process will be studied.

Chapter I sets the theoretical background that this study is based on. It explains the challenges in literary translation and possible solutions to them, focuses on the identity of the translator as a reader and writer, then mentions his/her voice in the target text and, finally, lays out the concepts of paratext and the translator's invisibility.

Chapter II unrolls the life and oeuvre of the source text writer, Edgar Allan Poe. The connections and parallelism between his private life and literary work are presented in this chapter. In addition, from the first known publication to the most current ones, the historical progress of Poe's works in Turkish is handled briefly.

Chapter III tries to justify the idea that the identity and motives of the translator are trackable via paratexts. Moreover, not only the translator's but also the publisher's decision making process are tangible in them. Consequently, it poses the biographies of the translators and editors, informs on the publishing houses, summarizes the plots of the stories to be examined, discusses the paratextual elements in the target texts and adds the reader's commentary.

CHAPTER I: THEORETICAL BACKGROUND

Translation is the introduction of other worlds which are defined by other languages, states Akşit Göktürk (15). In other words, a major effect of translation is the comprehension of things which have never been known before, both for the translator and the reader. When it is perceived in that way, translation becomes more than a procedure which is solemnly linguistic. Literary translation lets the reader in the private world of the writer, but first the translator should enter it and lead the reader. Aksoy states that the first step of literary translation is reading the source text (65). In this reading stage, translators should comprehend the text as a whole with all its semantic and linguistic signifiers and then recreate them in a different language and culture. She later makes detailed assumptions for each text type. For the novel, story and prose translation, she identifies six of them:

> 1. Novels and stories are long narrations and they may include uses of language different than the colloquial;
> 2. Writers use a metalanguage;
> 3. The function and status of the text to be translated may not be the same as the target text;
> 4. Translators must know all aspects about the writer and the period which the text belongs to;
> 5. Translators should determine their aim and make their decisions accordingly;
> 6. Stylistics of the text should be analysed to notice the linguistic features and the meaning they create;
> 7. Reading-interpreting, analysing, translating and editing are the four steps of the translation process (102-104).

Taking all these assumptions into account, it can be said that literary translators are the first readers, critics and rewriters of the source text. The translation scholar Asalet Erten states that "each reading of the text is unique and unrepeatable" ("Reading Process of the Literary Translator" 47). This is what 'openness of the text' is in Umberto Eco's words (*The Role of the Reader*). In that, interpretation of a text is unlimited as it obliges its reader to cooperate with the text; therefore, it is not possible to claim a perfect understanding although 'the reader is strictly defined by the lexical and the syntactical organization of the text' (qtd. in Venuti "Translation, Intertextuality, Interpretation" 170) Moreover, the 'encyclopaedias' of the writer and reader may not always match (Eco qtd. in Parlak). When the period in which the source text is written is further, comprehension becomes more problematic since the source text is written for the specific reader of the time in the writer's mind. This distance may create "naïve readers who do not understand the

reference", especially when "intertextual irony (non-explicit allusions to other works)" is on the table (Eco *Translation as Negotiation* 99). There will be "competent readers" who catch the quotation and sense the irony, as well (Eco *Translation as Negotiation* 100). Umberto Eco claims that "the text is nothing else but the semantic-pragmatic production of its own Model Reader" (*The Role of the Reader* 7). Although Hatim and Mason claim that "ideological nuances, cultural dispositions and so on in the source text have to be relayed untainted by the translator's own vision of reality" (qtd. in Erten "Reading Process of the Literary Translator" 46), Ayşe Ece states in her 2010 book on translation criticism that translators themselves unveil what sort of a reader they are or how they read the source text in the target text they produce:

> Naturally, we examine their work to make assumptions on the way they have comprehended the source text as a reader. In this context, literary translators are not *ordinary* readers but they are *visible* readers who display their reading styles in the metatexts they create (42).

The implications of this statement for translation research could mean that when translators are counted as readers, they bear themselves in mind as the Model Reader as well. A translator who has struggled to understand the gist and details of a literary work might put some effort by doing research on the source text and as a result, he/she might desire to share his/her own experience with the target reader. Therefore, he/she might want to be appreciated and become more visible. As a translator-reader-rewriter of the source text, translators' intentions are shaped by what kind of reader they are and the 'Model Reader' they have in their minds. Traces of both can be observed in the translated text either implicitly or explicitly. A translator's existence is perceivable the most when paratextual elements come to the fore. In that sense, Theo Hermans finds the translator's footnotes and endnotes discursively necessary "to hear the translator's voice in translated narrative" (qtd. in Parlak). Writers who presume that there is a huge gap between them and their reader might feel obliged to explain certain concepts or fill the background information about some certain incidents or situations (Göktürk 21). Annotations supply a way that a reader can meaningfully engage and understand an author's narrative and argument. Besides, they free the writer in "explaining a particular point or he/she can discuss the nuances of a given word choice, theory, or example" (Gamber 55). Translators can also use them to transmit the meaning in the source text, especially when they encounter culture-specific items, word plays and the expressions which are alien to the

target reader in literary translation (Öz 52). These expressions and concepts which do not have an equivalent in the target culture might threaten the translation not to mediate the source text to the target reader. In such cases translators might just omit, domesticate or explain them in a footnote or endnote. However, in literary translation footnotes and endnotes are not welcomed by many scholars. For instance, Oktay Rifat (96) strictly opposes the idea of footnotes in the translation of poetry and instead claims that some poems are simply impossible to translate especially when connotations of words are distant from the target culture. Another criticism directed to the use of annotations could be that whether the translators of the target text with more footnotes are writing a new piece in the margins of the book because they consider themselves in a superior position to the reader's. To Clifford Landers, footnotes disrupt the flow of the source text and destroy the mimetic effect since they "draw the reader's attention to themselves, not the target text" (93; qtd. in Parlak). He also states that translators of certain nationalities, namely the French and American, have a tendency to insert footnotes more because in these countries academicians dominate the market and consequently, their readers are driven to read, acknowledge and appreciate their scholarly work. It could also be concluded that some translators create opportunities to refer to footnotes deliberately although the target reader do not need to know what is explained.

In the light of the ideas mentioned above, Betül Parlak's statements about the function and the status of the annotation use in the literary translation are noteworthy to view:

> 1. Translator's Notes distort the 'bizarre' expectation about translator's invisibility and the transparency of the translated texts by crystallizing the translator's discursive existence.
> 2. They make the translator's 'identity' explicit and visible as the reader of the source text.
> 3. They display the "symbolic power" of the translator as the writer of the target text.
> 4. They provide data showing what kind of an implied reader the translator foresees for the target text.
> 5. They provide data showing how translators try to form their own Model Reader

On the other hand, negative statements about using annotations could be gathered as follows:

> 1. Annotations interrupt the reader and the fluency of the text.
> 2. They reveal the double-entendre of the source text for the target reader; thus, the reading experience will not be the same for the two groups.
> 3. They make the message in the deep structure of the writer's narrative explicit. Therefore, they help target readers a lot and govern their reading experience.

To examine all these assumptions, paratexts and the domestication/foreignization strategies in the two compilations will be studied.

1.1. Paratexts

The old English proverb goes, "You cannot judge a book by its cover.". This means one had better not jump into conclusions about something or someone only by looking at that person or thing's appearance. This study starts with the opposition of this opinion. Thinking literally instead of metaphorically, elements which surround a text such as covers, title pages and notes could give researchers more than prejudices. Gerard Genette, who introduced the term "paratext" (1) for these elements, offers a taxonomy and comes up with definitions and an approach to evaluate them. He claims that "the main function of a paratext is to *present* a text". This duty of 'presenting', first of all, precludes whether a text is a book or not. So, it can be said that paratexts are the gates that welcome the audience to a book. When one holds a book, say a literary book, the design of the cover may give its genre away or unfold the marketing strategies. To draw a general picture of the paratext concept, Genette starts defining the status of the paratextual message. He spots four basic features: "spatial (its location), temporal (its date of appearance), substantial (its form) and finally pragmatic (its way of communication) characteristics" (4). Spatial situation of the paratext is hidden in the answer of the question where. So, where does the paratext appear? The paratext, according to Genette, can be situated either inside or outside the book. Simply, the distance is the designated determinant for this feature. The paratext within the same volume is called "peritext" in Genette's terminology (5). These are elements like titles, prefaces, and certain notes. The distant elements, on the other hand, are named "epitext" (Genette 3). Those are the messages which are mediated by the media (like press releases or interviews) or private communications (letters, diaries, and so forth). In short, the formula here is as follows:

$$Paratext = peritext + epitext$$

The temporal situation of the paratext can be defined by taking the date of the original text's first appearance (the question when). Some paratexts, for example prospectuses and announcements of the upcoming publications, appear before the text itself. As a result, they are named as "prior paratexts" (Genette 5). Then there are paratexts appearing later

than the text. The first two subcategories of such paratexts are called "later paratexts and delayed paratexts" by Genette (6). The publishing date of the former is closer to the original text. For instance, a paratext in the second edition of a book is a later paratext whereas a paratext added thirty years later after a book's first publication is an example of a delayed paratext. The other two subcategories on this matter can be formed with regards to the author's death. "Anthumous" is the term for the elements that appear during the author's lifetime and "posthumous" is used for the paratexts appearing after the author's death (Genette 6). Conventionally, later paratexts are anthumous and delayed paratexts are posthumous. Finally, other paratexts appear simultaneously with the text, which are the most common ones. These are called "the original paratext" (Genette 5). A preface produced in the first edition is a good example of that. In short, the privilege paratexts has is that they may emerge any time and determining the date of the paratext is essential to define it.

The substantial characteristics of a paratext means different types of manifestation (the question *how)*. Genette states that:

> We must at least bear in mind the paratextual value that may be vested in other types of manifestation: these may be iconic (illustrations), material (for example, everything that originates in the sometimes very significant typographical choices that go into the making of a book), or purely factual (7).

That is to say, a paratext does not have to be in a written/textual form. It may give hints via photographs or awards won by the author. These all distort the perception of a book to a certain extent, but at the same time provide clues for a researcher to infer their agenda. For example, a reader who is informed on Oscar Wilde's sexuality as queer in the preface of one of his literary works would interpret his texts with different lenses on, different from a reader's who is not aware of such biographical facts. Consequently, especially the owners of delayed posthumous paratexts (publishers, editors, translators, etc.) may consider themselves responsible of unearthing the mystery which is exclusive to them since they put hard work on gathering knowledge. This may make the producer of the factual paratext (whether the author or the editor) feel like scholars who desire to be noticed. Besides, readers of such paratexts may either feel privileged or underestimated by being informed on something only they reach or something they already know about.

All things considered, the last feature plays an important role in defining the paratext, which will also provide academic terms on the writer and reader within this context.

The pragmatic feature, as it can be understood, means the functional characteristics of the paratext:

> The pragmatic status of a paratextual element is defined by the characteristics of its situation of communication: the nature of the sender and addressee, the sender's degree of authority and responsibility, the illocutionary force of the sender's message, and undoubtedly some other characteristics I have overlooked (Genette 8).

The most important are agents here; the sender and the addressee (the question who). The sender of a paratextual message does not always have to be its producer. In that, the producer of the paratext could be another person while it is signed by the author. Hence, the sender is defined by the acceptance of responsibility. Still, most of the time the sender is the author. In such cases, in Genette's terminology, this paratext is called "authorial" (9). The other most common type of sender is the publisher ("publisher's paratext", (Genette 1997: 9). If a paratext is written by a third party other than the author and publisher, this paratext falls into the category of "allographic paratext" (Genette 9). An example of an allographic paratext would be a preface written by another author. As for addressees, it can be said that paratexts appeal to public. However, their scope depends on where they appear. For instance, titles and interviews are addressed to public in general whereas footnotes are restricted to the access of the actual reader who has already bought and started to read the text. "Degree of responsibility" and "illocutionary force" are the other two aspects of the pragmatic feature according to Genette (9). Degree of responsibility can be "official" (originates with the author or publisher) or "unofficial" (semi-official, epitexts like interviews or conversations in which the author's message could be exploited) (Genette 10). Illocutionary force consists of sheer information, intention of the book (fiction or non-fiction, prose or poetry), decision of the author, commitment to the covenant of the text (i.e. A history book telling the truth.), advise/comment on how to read the book and performative aspect (Saying is doing, i.e. dedications). Function of paratexts compared to the other three categories (place, time and substance) is theoretically a bit more fluid because a paratext can aim at several points while it could be well-defined objectively in terms of its place, time and material. That is to say, the first three categories do not determine the function of a paratext but rather it

could bear multiple functions. However, all paratexts share one primary function: they serve to the original text.

After setting these basic terminology and definitions, Genette classifies the paratexts that can be observed in a book as follows (16-395):

- Publisher's peritext (the cover, the title page, etc.)
- The name of the author (onymity, anonymity and pseudonymity)
- Titles
- Please-insert (i.e. short summary of a book in newspapers, periodicals)
- Dedications and inscriptions
- Epigraphs (mottos located at the beginning of books, chapters or stories)
- Prefaces
- Intertitles
- Notes
- Epitexts

All these categories are evaluated systematically with regards to the four main features previously mentioned along with the aspects specific to the paratext type by Genette in the following chapters of his meticulous work. They will be mentioned elaborately in the case study section of this study.

As it is stated before, going through paratexts of a book unfolds several points for a literary researcher. Readers and translation studies scholars could, as well, benefit from these items because they give away perhaps even more than what the paratexts of an original literary text does. It hides some hints on the translator's (in)visibility and how a publisher approaches translation.

1.2. The Translator's Invisibility

Lawrence Venuti pins down a tendency on the conception of translation in Anglo-American culture in his book entitled *The Translator's (In)visibility* (1). He alleges that translation is considered acceptable when the reader reads it fluently:

> When the absence of any linguistic or stylistic features makes it [a translated text] seem transparent, it gives the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the "original." The illusion of transparency is an effect of fluent discourse, of the translator's effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning (*The Translator's (In)visibility* 1).

Like a balance scale, with a translated text which is comprehended easily without wearing its readers off, the translator becomes less visible, and as a result the writer becomes more visible. A notable example of a fluent translation, hence the translator's invisibility could be a translated text consisting of contemporary language instead of archaic. Choosing words of high frequency could be another option to create an anonymous target text. Venuti postulates two strategies for the visibility and invisibility of a translator: "domesticating strategies" and "foreignizing strategies" ("Strategies of Translation." 240-242). Domestication refers to "the translation strategy in which a transparent and fluent style is adopted in order to minimize the strangeness of the foreign text for target language readers" (Zare-Behtash and Firoozkoohi 1576) as much as possible or basically "an ethnocentric reduction of the foreign text to receiving cultural values" as Venuti states below:

> An illusionism produced by fluent translating, the translator's invisibility at once enacts and masks an insidious domestication of foreign texts, rewriting them in the transparent discourse that prevails in English and that selects precisely those foreign texts amenable to fluent translating (*The Translator's (In)visibility* 17).

Put differently, the readers of the target culture feel familiar with what they encounter in the target text although it is distant form their own culture. Foreignisation, on the other hand, is based on "retaining the culture-specific items of the original, like: personal names, national cuisine, historical figures, streets or local institutions" (Swiecicka) and to Shuttleworth and Cowie the term indicates a strategy which shows the foreignness of the text by "deliberately breaking target conventions" (qtd in Zare-Behtash and Firoozkoohi 1577). In that regard, translation becomes "resistance to dominant target-language cultural values so as to signify the linguistic and cultural difference of the foreign text" (Venuti *The Translator's (In)visibility* 23). It means to make the reader realize or sense the linguistic and cultural differences of the original. This translation offers an inconvenient reading experience to the target reader for the sake of being loyal to the source text. In his speech on translation methods in 1813, the German theologian

and philosopher Friedrich Schleiermacher stated that the translation could never be completely adequate to the foreign text and because of this, the translator has two options to choose from:

> Either the translator leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him (qtd. in Venuti *The Translator's (In)visibility* 20).

The former is obviously alienating, foreignizing and the latter is domesticating. As one can notice, the roots of Venuti's ideas can be seen here. Schleiermacher states that foreignization helps a culture grow and flourish. To this end, the translator must refuse the common discourse in the target-language culture and the daily language. Consequently, it only refers to a limited elite reader because only a highly educated audience could comprehend it, which is actually contradictory to the improvement of the national culture. Venuti explains that:

> And yet, despite the questionable ideological determinations of Schleiermacher's lecture—its bourgeois individualism and cultural elitism, its Prussian nationalism and German universalism—it does contain the (inadvertent) suggestion that foreignizing translation can alter the social divisions figured in these ideologies, can promote cultural change through its work on the target language (*The Translator's (In)*visibility 115).

Still, he sets the translator free to select either method even though he is in favour of foreignization. Just like Schleiermacher, Philip Lewis agrees with the idea that a translator should choose foreignization and introduces a term: "abusive fidelity" (qtd in Venuti *The Translator's (In)visibility* 181). The translator welcomes the features of the source text which resist or abuse the source language and tries to reflect or make them explicit in the target text by avoiding fluency. It can be said that fluency is here domestication and resistance is foreignization. According to Venuti, the translator is invisible when domestication strategy is adopted and vice versa. To justify his point of view, Venuti exemplifies the domestication strategy applied by the translator, Robert Graves in the translation of Suetonius's *The Twelve Caesars.* Venuti uses a paratext, the translator's preface to unfold what strategies he used and his motives:

> For English readers, Suetonius's sentences, and sometimes even groups of sentences, must often be turned inside-out. Wherever his references are incomprehensible to anyone not closely familiar with the Roman scene, I have also brought up into the text a few words of explanation that would normally have appeared in a footnote. Dates have been everywhere changed from the pagan to the Christian era; modern names of cities used whenever they are more familiar to the common reader than the classical ones; and sums in sesterces reduced to gold pieces, at 100 to a gold piece (of twenty denarii), which resembled a British sovereign. (Venuti *The Translator's (In)visibility* 29).

As we can also infer from this preface, domestication is a strategy which a translator uses to avoid using annotations to make the target text more fluent and readable. However, it may serve as a means of assimilation of the source text. It goes without saying that a source text may consist of several linguistic and cultural components which create intermittent parts due to "the unacknowledged personal, social, psychological and ideological conditions" (Venuti *The Translator's (In)visibility* 24). Consequently, the translator may have to refer to sources other than the source text itself such as dictionaries, other translations of the source text and reference books to understand and unveil the unvoiced directly. Even if he/she intends to reproduce an identical twin of the source text, such consultations would eventually lead to reduction or enlargement of the source text. Revisiting Robert Grave's translation, among the reasons of adopting such a strategy and even choosing the text, Venuti assumes that "the decline in the study of classical languages among educated readers, the absence of another translation on the market, and the remarkable popularity of the novels that Graves himself created from Roman historians" (Venuti *The Translator's (In)visibility* 30) are the most probable ones.

A reason regarding the choice between domesticating and foreignizing strategies could be found in the ideas on retranslation. Berman advocated the idea that translated texts could be outdated over time because translation is an "incomplete act" (qtd in Dastjerdi and Mohammadi 175). Bensimon claimed that the first translations of source texts are "the naturalizations of the foreign works" (qtd in Paloposki and Koskinen 27) in a target culture, which could be interpreted as translators try to reduce the unfamiliarity between the source culture and target culture by using domesticating strategies and assimilating the source text's exotic aspects whereas later translations opt for foreignization strategy because target readers have already bonded with the source culture thanks to the first translated texts. In other words, the Model Reader changes in time. However, Outi Paloposki and Kaisa Koskinen examined the first and second translations of source texts

in Finnish literature and did not detect a certain strategy on foreignization and domestication (36). Dastjerdi and Mohammadi sum up the reasons behind retranslation phenomena in five arguments:

> Retranslation, thus, is acceptable if 1) The existing translation is unsatisfactory (in terms of errors of comprehension, changes in perception and target language norms over years); 2) A new edition of ST is published and becomes a standard reference; 3) The existing TT is considered outdated from stylistic point of view; 4) Retranslation has a special function to fill in the target language (e.g. synchronic retranslations for British and American market); 5) A different interpretation of ST is plausible (Vanderschelden, 2000: pp. 5-6). Retranslations, as she explains, can also contribute to the revival of interests in a forgotten literary text, and publishers use them as a positive literary device (175).

Another bridge that can be built between the previously mentioned terms in this study and Venuti's ideas is the paratext concept. Venuti states that translators can amend the current invisible position of translation and translators in Eurocentric, Anglo-American culture by coming up with inventive translation practices, adding prefaces to their works, publishing essays, or giving lectures and interviews. This way, they can make themselves apparent to the reader and that someone chose a text deliberately and adopted certain strategies on purpose. Here the importance of examining paratexts should be emphasized to come to a conclusion on the invisibility of the translator.

Perhaps one last point that needs to be pointed out in Venuti's work is seeing translation as translation. In that, when the target text is not assumed as the 'original' in which a translator is invisible, readers and reviewers of the translation will understand that a literary work is chosen and translated taking into current canon of the foreign culture, not the target culture account but it is of course expressed in the target culture.

To put concisely, Venuti suggests that Anglo-American culture ignores the translated texts by regarding them as original and isolates translators and their role in the production process of a literary work. It gives all credit to the author although the translator chooses the text and determines the strategies to apply on it. The primary reason of the invisibility of the translator is that the Anglo-American culture supposes that it is superior to the others and even foreign texts with many culture specific items go through assimilation by the domesticating strategy. Using foreignization could be a revolt against the canonical

practices of domestication and by this way, translators can appear between the lines. His ideas could be valid for other cultures as well.

CHAPTER II. THE AUTHOR

2.1. Edgar Allan Poe and His Literary Works

Born in Boston, the USA, on 19 January 1809, Edgar Allan Poe had a life of struggles. Both of his parents, Elizabeth Arnold Poe and David Poe, were actors and soon after he was born, they left him to his grandparents who lived in Baltimore and who were also taking care of his elder brother Henry. A year later, his sister, Rosalie was born. However, the siblings were orphaned upon the death of their parents in December 1811 (Mabbott, Thomas O. et al.; "Chronology of the Life of Edgar Allan Poe").

John Allan, a merchant from Virginia, took Edgar into his home and gave him his name so that Edgar became an Allan but he did not adopt him. Likewise, his sister was taken into the home of one of the neigbours of the Allans, the Mackenzies and Mackenzie was added to her name. The Allans moved to London, where a branch of the merchant firm was founded in 1815. Poe was first tutored privately by Misses Dubourg there, later attended the Manor House School of the Reverend John Bransby. Unfortunately, the business in London went bankrupt in 1820 and the Allans had to return to Richmond (Mabbott, Thomas O. et al.; "Chronology of the Life of Edgar Allan Poe.").

Poe continued his education in the schools of Joseph H. Clarke and William Burke in Richmond. In 1825, John Allan inherited a large sum of fortune from his uncle. Poe attended the University of Virginia for a year in 1926 and he mastered Latin and French there. He also started gambling around that time. John Allan sponsored Poe's education, but he refused to pay his gambling debts. Moreover, Poe found out that his childhood sweetheart, Elmira Royster, got engaged. Therefore, Poe left the household and moved to Boston (Mabbott, Thomas O. et al.; "Chronology of the Life of Edgar Allan Poe.").

He published his first poetry book, *Tamerlane and Other Poems* anonymously (signed as 'a Bostonian') in 1827 and he applied for a position in the U.S. army under the name of Edgar A. Perry. With his battalion, he was sent to South Carolina and then Virginia again, where he was promoted to Sergeant-Major. Upon his promotion and the death of his beloved foster mother in 1829, Frances Allan, he and John Allan reconciled. The same year, Poe left the army and applied to West Point, United States Military Academy and published his second book, *Al Aaraaf, Tamerlane and Minor Poems*. A year later, John Allan married to Louisa Patterson, and Poe was admitted to West Point as a cadet with the help of Allan. Finding life at West Point unpleasant, Poe did not abide by the rules

and was expelled from the Academy in 1931 when his poems and five stories were published (Mabbott, Thomas O. et al.; "Chronology of the Life of Edgar Allan Poe.").

After leaving the Academy, he moved into his aunt Maria Clemm's financially challenged household in Baltimore in which Clemm's daughter Virginia, Clemm's mother and Poe's brother Henry had already been living. Henry died probably of tuberculosis the very same year. In 1833, Poe was granted a $50 prize by the journal *Baltimore Saturday Visitor* for his story *MS. Found in a Bottle* was selected the best short story (Mabbott, Thomas O. et al.; "Chronology of the Life of Edgar Allan Poe.").

John Allan died in 1834 disinheriting Poe. Poe moved to Richmond to become the editor of *Southern Literary Messenger* where he could print some of his own poems and stories. His harsh criticism on other authors' works drew both admiration and hatred of the readers. In 1835, Virginia and Maria Clemm moved in with Poe. A few months later, Virginia, who was 13 years old at the time, and Poe, who was 27, got married. Poe's editorship in Messenger came to an end at the beginning of 1837 on account of the fact that Thomas Willis White, the owner of the journal, was not very fond of Poe's habits and on the verge of a financial disruption. The Poes with Maria Clemm moved to New York first and then to Philadelphia. From 1838 to 1840, his works were printed in several journals; however, Poe was still struggling to earn a living. *Burton's Gentleman's Magazine* hired him as an assistant editor, the definition of which was to perform printing chores rather than having an editorial voice. Yet, his short fiction continued to be published which led to the issue of the book, *Tales of Grotesque and Arabesque*, a collection of Poe's previously printed short stories. In 1840, Gentleman's Magazine was put up for sale; therefore Poe decided to start his own journal, the *Penn Magazine*. Upon finding out Poe's plans, the owner of the Gentleman's Magazine, comedian William E. Burton dismissed him from his position as the market value of the Gentleman's Magazine would drop. Although Poe had almost completed preparations such as contributors and subscribers list after his dismissal, he fell sick. His illness and the lack of capital forced him to delay the publication of the first issue for a complete year but then it was never published. In February 1941, Poe became the book review editor for *Graham's Magazine*, which is a merged form of Burton's Gentleman's Magazine and Casket purchased by George Rex Graham. In April, Graham's Magazine featured *Murders in the Rue Morgue* by Poe, which is today known as the first modern detective story. Graham's Magazine published Poe's many other stories later ("Chronology of the Life of Edgar Allan Poe").

However, in the first months of 1942, Virginia Poe diagnosed with the onset of tuberculosis. This caused Poe to resume his drinking that he had avoided for years. In April, Poe resigns from Graham's Magazine because of the abundance of sentimental literature and fashion plates. He once again planned to print Penn's Magazine, travelled to New York to find a publisher for a new collection of his stories, and was promised a governmental sinecure by his friend Frederick William Thomas; unfortunately, none of them were actualized. But his novelette, *The Mystery of Marie Roget* and short fiction *The Tell-Tale Heart* were published in different journals (former in *Ladies' Companion*, latter in *Pioneer*). After going through financial distress and alcoholism, Poe was awarded $100 dollars with his tale, *The Gold Bug* in a competition by the *Dollar Newspaper* in 1943 and it then became a huge success (A French translation was published in 1845 and an unauthorized English edition appeared in London in 1946). It was reprinted three times and dramatized at the Walnut Street Theatre. However, it was not enough to support the Poe family sustainably, so Poe pursued a new career; lecturing on American poetry. (Mabbott, Thomas O. et al.; "Chronology of the Life of Edgar Allan Poe.").

In 1844, they moved to New York City His story *Balloon Hoax* was published a week after they moved in the *Sun*, which fooled New Yorkers temporarily. There he worked as a correspondence of a weekly newspaper in Columbia, Pennsylvania, *Columbia Spy* for two months. Then he became the assistant of the editor of the *Evening Mirror*, Nathaniel P. Willis and worked as a critic and subeditor. In January 29, 1945 the Evening Mirror published "The Raven" for the first time, which drew much of attention of the literary circle in the states. As a result, Poe's fame has spread throughout the country and the poem was reprinted numerous times. A month later Poe left the Evening Mirror to partake in the *Broadway Journal* with Charles Briggs and John Bisco (Mabbott, Thomas O. et al., "Chronology of the Life of Edgar Allan Poe.").

While his lectures on the American poetry continued, he focused on plagiarism starting on his notorious review of the Bostonian poet Longfellow making other locals of Boston furious against Poe. Almost like an obsession, plagiarism formed the main issue of his essays, readings and lectures thereof (Thomas and Jackson). With his obsession of plagiarism, his alcohol addiction discomforted Briggs, who desired to discharge Poe; however, Poe ended up possessing all the shares of the Broadway Journal himself in a few months. The journal faded away due to the financial difficulties although Poe sold half of the shares, leaving Poe's and Ms Frances Osgood – a married lady- romantic

poems attributed to each other innocently behind. That was later misunderstood by the literati in New York and Poe was not asked to join the gatherings anymore. In the following years of 1946 and 1947 Poe was internationally recognized in Europe, but this did not improve his living conditions at home. Poe and his family moved again outside New York to reduce costs. Struggling with poverty and poor health, Poe had to deal with the accusations of forgery and fraud in an article by Thomas Dunn English printed the Evening Mirror, the editorship of which Poe shouldered after one of his pieces of writing on the New Yorker socialite appeared in *Godey's Lady's Book* (Thomas and Jackson). Luckily, Poe filed a complaint against the accusations and the court pleaded the defendant guilty resulting in a compensation addressed to Poe to cover the inconvenience it caused as well as legal costs, which could never compensate the loss of his lovely wife Virginia Poe from tuberculosis at the age of twenty-four two weeks before the verdict. Being devastated, Poe was able to recover from elegy and tuberculosis with the help of his admirers thanks to a report that appeared in the newspapers. His last year on Earth, however, was not the most soothing as he strived for love, money, and fame repetitively despite the fact that he created his distinguished poems *Annabel Lee* (assumed to be written for his late wife) and *To Helen* (assumed to be written for Sarah Helen Whitman whom Poe proposed after his wife's death, but got rejected before the engagement). Each try, hence fail, dragged Poe into alcoholism and he died of delirium tremens at the Washington College Hospital on October 7, 1949 (Thomas and Jackson).

As it is seen from the overall factual information provided above on Poe's life, his life was a tale of misadventures itself. When it is analysed in a more detailed way, there is more to be found and written and, for sure, there are the ones, perhaps buried deep with Poe's corpse and no scholar can ever bring to light. Loss of the beloved, stepson role he had to fit in, and financial difficulties, they all formed Poe's oeuvre. To Sandra Tomc, working or writing for periodicals was the only way for those who do not make a living out of an alternative source or the ones without financial assets at the time (23). Authorship was not a regular income-generating profession (1 dollar per page in the late 1840s) and fame played a significant role to be published more. Therefore, Tomc asserts that Poe chose to be notorious deliberately, which is also observed in other writers in the region with similar background to Poe's such as Nathaniel Parker Willis and Rufus Wilmot Griswold. [Rufus Griswold is known to be the arch-rival of Poe's who continued to defame him after his decease by concocting bogus memories as the ultimate Poe expert

and whom the contemporary readership owes as his efforts backfired and eventually ended in Poe's posthumous recognition (Cullen). Nevertheless, it did not satiate his need of prestige and appreciation and he financed the publishing his own costly poetry books. Poe's hunger for appreciation could be related to his everlasting orphanage (Tomc 24). Although the Allans never fully embraced Poe, the privileges of this wealthy white family provided Poe with better opportunities of education from an uncompleted degree at University of Virginia to West Point Military Academy, which could constitute the reason why he inserts words in foreign languages (mostly Latin and French), topography, machinery mechanics, puns and spatial information in his narrative. By doing so, he seems as if he tries to prove himself initially to his stepfather John Allan, then to everybody who belittles him and his art as pulp fiction. Another point is that Poe -whether consciously or unconsciously- might have written his gothic, horror and satiric stories as an act of vengeance. It goes without saying that his goal could be standing out above the rest of authors using his sharp tongue and perhaps earning a mad genius epithet like Tomc says; however, under the skin could be the lack of domestic love and attention which he longed for all his life even as a baby. It is quite possible that the world would not have met Poe if he had owned an affectionate family but the reality is that he seems to have felt like an unappreciated scholar in his lifetime.

2.2 Edgar Allan Poe in Turkish

Today almost no publishing houses in Turkey fail to add canonized foreign authors' books to their catalogues in order to gain prestige. Edgar Allan Poe, although his oeuvre (except his poetry) mainly consists of detective, fantasy and horror stories which are not considered as "canonical literature but pulp fiction" (Cantek 12), is not an exception. Being attributed to great importance as the founder and leader of these innovative genres at the time and as one of the representatives of American fiction, his works are must-be-published along with Virginia Woolf, Fyodor Dostoyevsky, and Marcel Proust.

The first appearance of Poe in Turkish history, according to Demir-Atay (132-133), is the translation of "The Black Cat" in 1889 after the Ottoman Empire's Tanzimat period which promoted westernization, hence secular works. It was published in Karamanlidika by the Orthodox Christian community living in central Anatolia called the Karamanlis who spoke Turkish in daily life and wrote Turkish in Greek orthography. The second earliest

Poe translation Demir-Atay could access was “The Murders in the Rue Morgue” in Ottoman script published in 1902 although she believes that Sultan Abdülhamid II, the Ottoman monarch who was known to be keen on crime fiction, might have kept copies of Poe’s works translated specifically for his personal library. Kenan Halet’s translation of “The Masque of the Red Death” (Kızıl Ölümün Maskesi) in 1928 is accepted as one the first translations in Latin alphabet published in the young Turkish Republic era (Cantek; Demir-Atay; Birkan-Baydan). It is observed that Halet omitted some allusions and shortened elaborate descriptions, which also became the norm for the successors of Halet’s translation in the 1930s as perhaps the American culture and literature were thought to be distant from that of Turkish then. For instance, the translation of “The Oblong Box” by Müfide Muzaffer (Müstatil Sandık) dated 1931 shows similar simplifications such as omitting references, unfamiliar proper nouns and toponyms (Demir-Atay 137). “Murders in the Rue Morgue” (Morg Sokağındaki İki Taraflı Cinayet) by M. Sait, “Extraordinary Stories” (İşidilmedik Hikayeler) consisting of eleven tales by Siracettin Hasırcıoğlu and “The Gold Bug” (Altın Böcek) by Nazım Derso are the other significant Poe translations appeared during the 1930s (Cantek 12), some of which included a preface introducing Poe to the Turkish audience (Demir-Atay 137). Translated short fiction of Poe was observed more in the ongoing years. Prominent Turkish writers, critics and translators like Tomris Uyar and Memet Fuat are among the translators of Poe. However, it was not until 2000s to reach the complete fiction of Poe in one book. Birkan-Baydan (153) claims that Poe’s reputation in the Turkish Republic has affected the number of his retranslations in the Turkish literary polysystem in years and his reputation grew bigger with the help of the metatexts such as prefaces and footnotes. With all the dark elements in his prose, Poe’s works can be labelled as Gothic fiction. To her, Gothic fiction was not established well until the 1990s because the young pro-enlightment republic tended to display contempt for the metaphysical and as a result, only a few works of horror fiction by the Turkish writers had been published by then. Which is why, Poe’s works have gained reputation and created excitement in the audience only when the national literati made room for Gothic fiction. She thinks that is the reason why a compilation of Poe’s works was not published until the 2000s as well. Birkan-Baydan proves the relevancy of her assumption (reputation-retranslation concordance) also by the length, extent and quality of prefaces and footnotes changing in decades. For this, she examines six prefaces (from the 1930s to the 1990s). The first three prefaces from the thirties to fifties emphasizes Poe’s misery in real life and parallelisms in his fiction

whereas the last three focus more and more on his poetics. This shift shows that the author's introduction to the Turkish polysystem on a personal basis was completed and a more academic representation was induced. Moreover, Birkan-Baydan believes that lengthy prefaces and footnotes provide evidence of the need in presenting Poe even in the eighties and nineties, which founded a solid ground to Poe's reputation later. She sees the abundance in the reader's online commentary at the beginning of the twenty-first century on Poe unlike the small number of metatexts in the first half of the twentieth century as a sign of the writer's popularity today.

One can find numerous translations of Poe by different publishers in the current Turkish book market for the reasons stated above. Another reason could be that reproduction and retranslation of his works do not result in copyright infringement since "copyright protection lasts for the life of the author plus an additional seventy years" in the USA ("How Long Does Copyright Protection Last?"). Moreover, the Internet has supplied a massive source of information on everything including original Poe and today's readers can reach them only by one click; however, the Turkish literati perhaps would not know him if it had not been the earlier translations of Poe in the Turkish literary scene.

CHAPTER III. CASE STUDY

Currently the Turkish book market offers only two different translations of Edgar Allan Poe's collected short fiction. These are Edgar Allan Poe – Complete Tales (*Edgar Allan Poe – Bütün Hikayeleri*) by Dost Körpe-İthaki Publishing and Edgar Allan Poe – Complete Stories (*Edgar Allan Poe – Bütün Öyküleri*) by Hasan Fehmi Nemli-İletişim Publishing. The former (TT2), debuted in 2002, is considered as the first comprehensive collected fiction of Poe (Birkan-Baydan, 158). The latter (TT1) made its debut in 2009 by an Ankara-based publishing house, Dost Publishing. Both of these compilations are the subjects of this case study because they are the only complete fiction of Poe and they share the same decade. It should be noted that this case study only aims to understand why there are two compilations already, what kind of differences they present, and how they may affect the market value of the translation and the visibility and perception of the translator. Needless to say, source texts were taken into account, too. TT1 does not refer to a source text whereas, TT2's source text is *The Short Fiction of Edgar Allan Poe* published by Bobbs-Merrill in 1976. The copy of the source text of TT2 has not been able to be obtained. As a result, one print book (The Collected Works of Edgar Allan Poe by Wordsworth Library Collection, 2009) and two websites (www.eapoe.org/index.htm by Edgar Allan Poe Society of Baltimore and xroads.virginia.edu/~hyper/poe by the University of Virginia) that have posted all fiction by Poe are benefitted from to compare the target texts.

This chapter starts with the informative parts about the translators first, continues with the parts on the editors and publishing houses, and then themes and plot summary of the selected works which are followed by the application of Gerard Genette's theory on paratexts and Venuti's invisibility of translators. As the notes encompass the largest area among other paratextual elements, they will be particularly examined.

3.1 Translators

The translator of the two-volume translation of Poe's complete tales published by İletişim Publishing is Hasan Fehmi Nemli. According to the short resume put on the second page of each volume in the editions by the previous publishing house Dost, Nemli was born in Zara in 1950 (Nemli, "Bütün Öyküleri" [Dost] 2: Cover 2). He graduated from Middle East Technical University, Department of Chemical Engineering. Being fluent in both

French and English, so far he has been a published translator of well-known writers such as Jean Jacque Rousseau, Voltaire and Richard Burton as well as Edgar Allan Poe. His interest in translation that started as a hobby has become a passion about "sharing a text he fancies" (Tecimen 68). In the interview with him in *Notos* literary magazine, Nemli states that his admiration for the fiction of Edgar Allan Poe is of deep roots and his acquaintance with Poe dates back to his years at junior high school. Since then, he has been reading Poe's literary works and trying to translate them by himself from time to time. He has also read all the translations of Poe in Turkish not to mention metatexts about the whole literary work of him. Some translated works of Ionesco, Arthur Miller and Jules Verne which belong to Nemli are pending to be published.

Dost Körpe, who is the translator of the compilation by İthaki Publishing, was born in Istanbul in 1972. He studied both at Boğaziçi University and İstanbul University; at the Department of Business Management in the former (he left it), at English Language and Literature department in the latter. Being a writer as well, he was granted Yunus Nadi Unpublished Story Book award in 1991. His first book *Zaman Sona Ermeli* was published in 1993. Stories, poems and essays belonging to him have been published in various magazines. In addition, he translated some works of Howard Phillips Lovecraft, Emily Dickinson, Percy Bysshe Shelley and William Blake. He is also a member of FABİSAD -Fantazya ve Bilim Kurgu Sanatları Derneği ("Dost Körpe").

3.2 Editors

The editor of the target text published by Dost Publishing House is Suat Kemal Angı. He was born on 28 December 1966. He graduated from the Department of Metallurgical and Materials Engineering at Middle East Technical University. After working as a research assistant at the same university for years, he started his editing career. Between the years of 2004 and 2009, he worked as the editor of English department in Dost Publishing House. He is a translator, writer and poet as well; he wrote various types of books including essays, poems, narratives and novels such as *Kadın Kokusu, Cahil Zaman I-II-III, Walter Benedix Schönflies Benjamin'le Yaşamak*, *Cadde*, *Def-im* and *Galileo'nun Karısı*. He translated several literary works by prestigious writers including Samuel Beckett, Walter Benjamin, Leszek Kołakowski, Raimond Gaita, David Markson and Tom Spanbauer. He lives in Ankara ("Suat Kemal Angı").

In the later publication of the TT1 by İletişim Publishing, the name of an editor is not listed, but a team of eight from editorial director (Poe's works are in the collection of world classics) are observed. However, Levent Cantek, one of the editors and published authors of İletişim who also wrote a severe critique on the translations of Poe and praised Nemli in 2009 might have had an influence on that purchase and edition of the compilation. As for TT2 by İthaki Publishing, the names of three editors are enlisted but no specific information was found. Other than that, three more professionals worked on the book.

3.3 Publishing Houses

Dost Publishing House, which was founded in 1996, is an Ankara-based publishing house. It is, in fact, a well-established bookstore of almost forty years with five branches in Ankara and one in Eskişehir, which are significant figures in these cities' socio-cultural atmosphere. On their website it is indicated that the publishing house has become a respected one among the other publishing houses thanks to its persistence in intellectual existence and different editorial approach. Dost Publishing House has now been putting fifty books on average upon the market a year in addition to the symposiums and colloquiums it supports. It is basically active in areas such as sociology, politics, anthropology, psychology, economics and travel although it encompasses a wide range of genres within itself ("Tarihçe").

İletişim Publishing in Istanbul is one of the leading publishers of Turkey. It was founded in 1983 and since then it has been adding more titles to its wide spectrum catalogue. Besides literary works, it comprises reference books on human sciences, history, politics and social studies. Among many different genres, the publishing house has released encyclopaedias and periodicals as well. Furthermore, it added the most significant works of foreign publishers and included the complete works of Dostoyevsky, Tolstoy, and James Joyce ("About Us").

İthaki Publishing, whose name derives from Homer's Ithaca, was established in 1997 in İstanbul. It mostly specializes in science fiction and fantasy literature even though it is the publisher of both fiction and non-fiction books. Ithaki has issued more than one thousand books up to now and it continues to publish essential works from different

genres and interests. Aldous Huxley, J.R.R. Tolkien, Ursula K. Le Guin, and Isaac Asimov are some of the authors published ("Hakkımızda" [İthaki]).

3.4. Themes and Summaries of the Selected Stories

The chosen stories are *Some Words with a Mummy, The Literary Life of Thingum Bob, Esq., The Unparalleled Adventure of One Hans Pfaall, Mellonta Tauta* and *Loss of Breath.* The first two are satirical short stories and the last three are flight and fantasy stories. The themes and summaries are as follows:

Some Words with a Mummy (1845): After the discovery of the Rosetta Stone in 1799 enabling archaeologists to decode hieroglyphs, a lot of articles, stories and books were published on the matter. Some Words with a Mummy is a satire of this Egyptmania in the West (Nemli, "Bütün Öyküleri" [İletişim] 2: 684.). The narrator of the story gets an invitation to Doctor Ponnoner's house with a group of friends to examine a mummy called Allamistakeo. While they are unwrapping and dissecting the mummy, they decide to resurrect him by giving him electroshocks. The mummy comes alive and speaks to them with the help of the translations by the two, Mr. Gliddon and Mr. Buckingham, who had visited Egypt many times before and can speak his language. Therefore, they start a conversation not only to ask about the past and ancient Egypt but also to boast of the advancements of their time. Surprised by the ignorance of the men and how little progress they have made, Allamistakeo reprimands them both for that and for their abuse of himself on behalf of all other mummies. The men progressively try to prove that their knowledge and technology is superior to that of Allamistakeo's although it is the opposite. This story can also be viewed as a critique directed to the idea that the Western civilizations have reached their peak in terms of technological and scientific advancement in the nineteenth century (Nemli, "Bütün Öyküleri" [İletişim] 2: 684).

The Literary Life of Thingum Bob, Esq.: This satiric short story which was first published in December 1844 and later reprinted in July 1845 ridicules publishing and well-known figures in publishing business of its time (Pollin; Nemli, "Bütün Öyküleri" [İletişim] 1: 678). The protagonist of the story, Thingum Bob writes his memoirs as an editor and an author. He narrates his success story as well as publishers who stymied his achievements. He also mentions his merchant father and how he has strived not to become him. Due to the salient resemblances, it is believed that Thingum Bob refers to Poe in real life, his

father Thomas Bob represents his own step father, John Allan (Sova 102) and mentioned editors in the memoir are the editors of *Knickerbocker, Graham's Ladies* and *Gentleman Magazine* (Pollin).

The Unparalleled Adventure of One Hans Pfaall: One day in the Netherlands, an unusual passenger carrying a manuscript in an unusual balloon descends on Rotterdam. The manuscript, which is addressed to the mayor and the president of the College of Astronomers, turns out to be a journal belonging to one of the missing residents of Rotterdam, Hans Pfaall, who is an artisan (mender of bellows) in debt and believed to be murdered with three other citizens. Comprising the majority of the story, the journal presents Hans Pfaall's fifteen-day-journey to the moon in detail. At the end, Hans Pfaall confesses to killing the three during the launch by mistake and requests to be pardoned. The mayor along with the professor of astronomy and other dignitaries decide to dismiss his charges. With the scientific descriptions of a new balloon, a breathing device enabling a journey to the moon, elaborate depictions of space and mathematical prediction, this story is viewed as modern science fiction (Beaver vii). However, humoristic elements in the book like mistakes added on purpose for the smart reader seem to overshadow the sci-fi feature of the story (Tresh 114).

Mellonta Tauta: Written almost fifteen years after the first publication of The Unparalleled Adventure of One Hans Pfaall, Mellonta Tauta, which means *Things of the Future,* is another story closely categorized as an example of modern science fiction ("Poe and Science Fiction") and bears some resemblances to Hans Pfaall both in form and topic as it is a journal narrated on a balloon journey. However, it could be said that the story is "a satirical dystopia set in the year of 2848" (Sturgis). Pundita, the main character, informs the reader about 2848 by writing a gossip letter while she is travelling on a huge balloon at a maximum speed. She criticizes how little appreciation of the past -contrary to the admiration for technological advancements- his fellow citizens have developed and how democracy degenerates day by day and let the mob take over the power, which all reflect Poe's own pessimistic opinions about his time.

Loss of Breath: This satirical story's protagonist, Lacko'breath, loses his breath in the morning after he marries to a supposedly unfaithful wife but does not pass away although he is mistaken for dead by his travel companions later when he sets off to leave the

country. He goes through a complete misery from being run over by a carriage to being operated while he is conscious. Nonetheless, he feels no inconvenience as he has already lost his breath. To the Freudian reviews, loss of breath here represents "the fear of losing sexual potency or castration" (Sova 104). Commentaries which claim that breath refers to the soul as a result of Poe's intense interest in the matter (Nemli, "Bütün Öyküleri" [İletişim] 2: 685) or it symbolizes "Poe's concern about finding his "writing voice" and about having his voice stolen by his opponents" (Abdoo 586) are also available. The story was first published under the title "A Decided Loss" in *Philadelphia Saturday Courier* in 1832 (Sova 104).

3.5. Paratextual Elements in the Target Texts

Paratexts such as the book cover, titles, layout, prefaces, footnotes, interviews, marketing materials and illustrations are the elements to be examined owing to the fact that they present the work (Genette 1). According to Genette paratexts can be grouped under two titles: *peritexts* and *epitexts*. Spatially, peritexts surround the text within a book and epitexts are presentational elements outside the text (Tahir-Gürçağlar 45). Disclosing paratextual features is vital since we can come up with assumptions and a conclusion on the basis of an analysis of these elements. As for a translated text, this description and analysis reveals a lot about the translation policy of both the translator and publishing house and the underlying reasons of their decisions.

3.5.1. Peritextual Elements in the Target Texts

Peritextual elements will be the first step to describe the target texts. As noted before, the study will follow Genette's taxonomy. Among these are "the publisher's peritext, the name of the author, the please-insert, epigraphs, prefaces and notes" (Genette). These peritextual elements will be explored accordingly.

3.5.1.1. The Publisher's Peritext

The outermost peritext, namely the cover, the title page, and the book's material construction such as the selection of format (size and paper) are called *the publisher's peritext* (Genette 16) because these elements are decided on by the publisher and probably within the knowledge of the author if the book is printed in the author's lifetime. They are the first elements that welcome the readership and draw, perhaps, the utmost attention mostly with regards to the market value of the book. No-one can deny the role of an

impressive cover in the copies sold. Besides, the size of the book may implicate the seriousness of the text or how canonical it is. Which is why, they help the literary scholar dismantle the aims, reasoning and limitations to the book foreseen by the publisher. As for the translation, the publisher's peritexts would give the translation scholar one of the most convincing insight on how publishing houses approach to the translator and the translated text. In that, whether they -even though they themselves hire the translator and work with him/her -perceive the text only belonging to the author and their intentions on how they make the audience perceive the text (as the original or the copy).

To begin with, TT1 -the collected stories of Edgar Allan Poe by İletişim Publishing- is taken into consideration. The title of the compilation is *Edgar Allan Poe, Bütün Öyküleri (Edgar Allan Poe, The Complete Stories)* and consists of two volumes which were first published in 2015 in Istanbul. The volumes have soft covers and are of medium size with dimensions of 20 cm in length, 13 cm in width (a crown octavo-8vo, Genette 17; "An Explanation of Book Sizes and Terms"; a trade edition, "Book Sizes and Dimensions"). However, the depth of these volumes are about 5 cm (Volume 1, individually, is 700 pages in total and similar to Volume 1, Volume 2 consists of 715 pages.), which indicates that it is a collected work. Moreover, the books' printed in two volumes in that depth reminds the reader that they are presented an encyclopaedia-like edition which promises factual information as well as fiction. The volumes are a part of the series called *İletişim Classics*, which shows the potential reader the type of work he/she is dealing with.

The front cover, or *Cover* 1 (Genette 24), is the main site of the publisher's peritext. Even if it is not legally obligatory, it has to include the name of the author, the title of the work, and the emblem of the publisher. Back in the nineteenth century and earlier, the title page (the fifth page inside the book) generally included all the information like the actual title of the book, the name and address of the publisher, but once the opportunities offered by the cover were explored, it was not too long to be exploited. Today, a cover page can display several items. Genette organizes the list of these items as follows:

- name or pseudonym of the author(s)
- title(s) of the authors (e.g. professor of X, member of Y, etc.)
- title(s) of the work

- genre indication
- name of the translator(s), of the preface writer(s), of the person(s) responsible for establishing the text and preparing the critical apparatus
- dedication
- epigraph
- likeness of the author or, for some biographical or critical studies, of whoever is the subject of the study
- facsimile of the author's signature
- specific illustration
- name and/or colophon of the series
- name of the person(s) responsible for this series
- in the case of a reprint, mention of the original series
- name or trade name and/or initials and/or colophon of the publisher (or, in the case of co-publication, of both publishers)
- address of the publisher
- number of printings, or "editions," or "thousands"
- date
- price (24).

On the front covers of the complete stories by İletişim Publishing, the name of the translator is seen along with the title of the book, the author's name, the number of the volume, the names of preface writers, the name of the series and finally the name and emblem of the publishing house. There are also specific illustrations. Illustrations on the front covers refer to the mystery and horror themes of the author's books and with a cemetery and a monastery depicted as abandoned and demolished in gloomy weather, they mirror the dark atmosphere which mostly forms the background in Poe's stories. The spines of the volumes encompass a tiny sect of the illustrations as well the name of the author, the title of the book, the volume number and the colophon (emblem) of the publishing house. It is important to note that the name of the translator is absent. This may be a sign that shows the translator is ignored or just because it is not included conventionally in the spine as Genette states (26). The name of the author, of the book and the volume number are printed ascending vertically whereas the illustration and the publisher's colophon are horizontal. Printing the items on the spine vertically or

horizontally is a matter of preference; however, ascending vertical prints instead of descending actually may cause inconvenience for the readers when they put the book on its back because it does not allow the reader to read both the front cover and the spine at the same time. In other words, it turns the spine illegible. On the whole, the design of the spine can be defined as co-existent. *Cover 2* and *3* (Genette 25), which are the inside front and back covers are mute. The back cover is named *Cover 4* and it is another strategically important spot because it may contain the following according to Genette:

- reminder of the name of the author and the title of the work
- biographical and/or bibliographical notice
- please-insert
- press quotations, comments
- mention of the other works published by the same house
- genre indication
- series statement of principles, or intent
- date of printing
- number of reprintings
- mention of the cover's printer
- mention of the designer of the cover art
- identification of the cover illustration
- price
- ISBN
- Magnetic bar code
- paid advertisement by a manufacturer other than the publisher i.e. an ad for cigarettes (25).

As for the volumes mentioned here, there are not any reminders of the author's or the book's name on the back covers, but both volumes include the portraits of Poe belonging to a younger (on Volume 1) and an older (on Volume 2) one. Furthermore, comments of other respected authors such as Jules Verne, Dostoyevsky and Jorge Luis Borges on Poe are cited. In addition, both back covers have please-inserts. The please-inserts on Volume 1 informs the readers about the content of the volume together with genre indication by stating the volume precludes tales of mystery, horror, humour and satire. The please-

inserts on Volume 2, on the other hand, not only include genre indication but also promote the book by praising the translator's meticulous work, which makes the translator visible and an asset. Finally, at the bottom of each back cover, we again see the emblem and name of the publishing house not to mention the bar codes, the square codes and the ISBN.

It is time to mention the title pages and its appendages in both volumes. Title pages, as noted before briefly, are the pages inside the book after the cover which do not bear numbering on them. The first two pages are usually left blank. The third page is called the *half title* (Genette 32). This page has only the title (mostly shortened) on. Pages 4 and 6 may serve a number of items, say, the title of the series, ISBN, the official date of first publication, the original title and copyright, previous editions and so forth. Page 5, however, is the *title page* which generally includes the actual title and its appendages, the name of the author and the publisher. Final pages may also contain some information mentioned above, but it is not compulsory. Now as for the title page and appendages of the volumes in this case study, half title page presents the name of the author and the volume number as well as the name of the book. Page 4 offers the bibliography for the prefaces; the name, contact information (address, phone and fax numbers) and website of the publisher; ISBN; dates of previous editions (number of reprintings); the names and positions of the editorial staff; mention of the designer of the cover art, identification of the cover illustration, and the name and addresses of the printers. The title page –page 5- precludes the name of the author and the book, the volume number, the name of the translator and preface writers at the top along with the publisher's emblem and name at the bottom. Page 6 provides a biography of the author in both volumes. In the previous publication of the complete tales of Poe by the same translator but another publisher, Dost, a short biography of the translator appears in each of the three volumes at the back of the page where the author's biography is written, but his name is missing on cover 1 (the front cover) or cover 2 (back cover). On final pages of Volume 1 is a list of other authors in the İletişim Classics series. Volume 2, on the other hand, does not offer such a list. Prefaces and epilogues (Genette calls them all *prefaces*) are to be mentioned in a separate part later on.

Finally, typesetting is an important indicator of an indirect commentary on the book. To begin with, the design of the covers are top-down. In that, the biggest item on the front covers of both volumes is the author's name in all capital letters and it is at the top,

justified. Then comes the name of the book (in lowercase except for the first letters and left aligned), the volume number next to it (in uppercase), then the name of the translator (in lowercase except for his initials and left aligned), after that, the names of the preface writers (in uppercase and left aligned), then the name of the series (in a bigger uppercase and justified) and lastly the emblem and name of the publisher at the bottom (in lowercase, justified). This could mean that the publisher brings the author to the forefront for, perhaps, some commercial and prestigious concerns. The rest is not very prominent, or of secondary temptation for the intended readership.

TT2 –the collected stories of Edgar Allan Poe by İthaki Publishing- bears the name *Edgar Allan Poe, Bütün Hikayeleri (Edgar Allan Poe, The Complete Tales)*. It was first published by Ithaki in 2002 in Istanbul. It is only one volume and has a hard cover with a dust jacket. The size of TT2 proves that it is a trade edition with bigger dimensions, namely 24 cm in length, 16 cm in width ("Book Sizes and Dimensions") but still medium as it is an octavo (8vo: Genette 17, medium octavo: "An Explanation of Book Sizes and Terms"). The depth of the book is 6.5 cm whose 0.5 cm is of the hard cover. The book consists of 968 pages in total. With its relatively large representation that used to imply a serious and canonical work in the past, the book may still impose the image of a special, prestigious edition which will persist in existence in the bookshelf or library of the possessor for decades.

As this translation of Poe's complete tales has a hard cover with a dust jacket, it is a must to mention the features of both. The dust jacket functions as a poster which protects the primary cover. It is an appendage of the cover because it is separable and the book can exist without a dust jacket. But indeed, as the outermost cover of the book, it promotes the hard cover book and creates many opportunities to insert various designs which a hard cover cannot offer. The dust jacket of TT2 consists of the name of the book, the writer's name, the name and emblem of the publishing house besides the number of the edition. The name of the translator is not seen in any part of the front cover. There are not any illustrations, either; however, the font style, type size, setting and the colour of the name of the author serve as an illustration: it is in the centre of the front cover and it is in colour red on the full black background. Moreover, the extensions of some letters like p, e and n are in the form of dots. When they are all merged, they create an image of a murder scene embellished with drops of blood, which points out the genre, namely the tales of mystery

and horror, the genre Poe has become famous for. A photo of Edgar Allan Poe in black and white dresses all over the spine, again pixelated by dots which gives a fading image like a ghost's and that supports the dark side of the tales by Poe. At the bottom of the spine, there is the horizontal emblem and name of the publishing house. The front flap of the dust jacket quotes Charles Baudelaire who was a fan of Poe's work at the time and the back flap lists the tales in the book. On the other hand, the hard cover itself is pretty modest in the colour of red which may symbolize blood again. On the front cover and spine, the name of the author and of the book stand along with the emblem and the name of the publishing house. The back cover is blank. Cover 2 and 3 are mute the same as TT1. In the centre of the back cover, there is a quotation attributed to Poe in which he dedicates his book to those who believe that dreams are the only realities; a facsimile of his signature appears under the quote. At the bottom, ISBN, the name of the series, the address of the online store, the emblem and name of the publishing house and the bar code of the book take place. Pages 1 and 2 remain blank in a similar fashion to TT1. Page 3, which is defined as the *half title* by Genette because it bears the title only is occupied by the author's biography. There is not a half title indeed. However, the following page, page 4, functions as half title as it starts with the name of the author and his work, which reminds the reader what and whose work they are dealing with. Besides, the name of the original (source) text, the name of both local and international publishing houses, genre, series, the series number of the book, ISBN, the number, place and date of the current edition, the name of the translator (in bold), copyright, editorial board, the names and contact information of both the printer and the publisher appear on page 4. The title page (page 5) presents the name of the author in lower case except for his initials and in smaller fonts than the translator's which is in all upper case and bold. The fact that the translator is more emphasized in the title page may hint that the translator is subtly featured as the co-owner of the work. After the name of the author comes the name of the book all in capital letters and bold and reserves the biggest font. At the bottom of the title page is the emblem and name of the publishing house. Page 6 is blank.

3.5.1.2 The Name of the Author

There is nothing more natural and legitimate than recording the author's name today, not to mention the necessity. However, in the past, especially "before the twentieth century, it was less of importance" (Genette 37). It was placed anywhere in the manuscript or did not occur at all. Besides, books could contain false author names as well. Difference in

practices has not been abandoned in the twenty-first century, either. The effects of the past times still continue to govern current practices. As a result, the name of the author could be examined basically under two classifications: place and type. The former to Genette is both "erratic and circumscribed" (38). It is erratic because it appears in all epitexts from advertisements to interviews, from articles to catalogues. It is circumscribed because it is imprisoned to the title page or cover pages as peritexts. On title pages, the name of the author is less conspicuous. On the cover, it depends on various determinants such as the reputation of the author, the limitations of the series he/she belongs, and a dust jacket which more insistent letters could be printed on. Still, the number one determinant is the fame of the author: the more famous the author is, the more space his/her name takes up. As for the type, Genette categorizes the name of the author in three groups: "onymity, pseudonymity and anonymity" (39-42-46). When there is no mystery or controversy about the name of the author (about who wrote the book), then the name is onymous. If authors sign their book with a borrowed or invented false name, this is pseudonymity. When authors do not sign their work, then this is anonymity. Onymity helps the writer not only adopting and guaranteeing her work but also promote it by themselves (i.e. a book by X). Pseudonymity and anonymity are mostly observed in cases of hiding identities and personalities. In that, authors of certain fame may not want to stigmatize their new work, or they try a new genre which they do not feel confident in. Furthermore, names may give away the age, sex, nationality or social class of the writer, which could supress the work itself.

The name of the author in TT1 appears five times in the book if not included the prefaces; on cover 1 (the front cover), cover 4 (the back cover), half title page and title page. It is onymous, namely Edgar Allan Poe. It also appears in various epitexts, but for this case study, they are going to be ignored except for the interview with the translator, Hasan Fehmi Nemli, in Notos literary journal (68). If the translator is assumed as the rewriter of the target text, as noted before, it can be said that it is observed in three places the same as the original author excluding the half title page and the spine. Obviously, the name of the translator is onymous. However, TT1 does not state any presence of a source text. That could result from the copyright laws because the fact that Edgar Allan Poe has been late for more than 70 years, his works are now of public property. That absence could imply one more aspect in this edition; the translator is the author, as well. But there is certainly a hierarchy between them because the author's name is always at the top, or at

least at the upper side of the book and appears in more places. As it is mentioned before in the previous section of the publisher's peritext, typesetting plays an important role on how those names, hence the book, are perceived by the readership. To begin with, on the front covers of both volumes is the author's name in all capital letters and it is at the top, justified. Two lines later comes the name of the translator in lowercase except for his initials and left aligned. This could mean that the publisher brings the author to the forefront for, perhaps, some commercial and prestigious concerns because Poe is an internationally recognized author and poet. But still, the name of the translator appears as a noteworthy expert to promote the book at the back cover of the Volume 2.

TT2 displays the name of the author, who is the same as TT1's, on various places including three spots on the dust jacket, two spots on the hard cover and inside the book on page 4, title page and at the top of every other page which is defined as running heads (Genette 316). TT2 refers to the source text on page 4, which makes the author onymous. As noted before in the previous section, the name of the author is the largest item on the front cover of the dust jacket. The size of the name could be associated with the fame of the author. In contrast to the source text reference, Ithaki Publishing may have aimed at the perception of the target text as the source text by the size of the author's name. Needless to say, not adding the translator's name on the front cover results in invisibility, but the name of the translator is in bigger fonts than the author's, bold and capital letters at the top of the title page, two lines after the author's name. The onymity of the translator's name is indisputable.

3.5.1.3 The Please-insert

The please-insert precludes information about a book mostly in an appellative way because it serves as a promoter on the back covers of books, in journals and newspapers. The name of the please-insert comes from its function in the past. In the first half of the twentieth century, the printed insert used to be sent to critics attached to their copies by publishing houses (Genette 104). Although the please-insert is not in the form of an attachment (from temporary epitext to permanent peritext) and is not only targeted at critics anymore but also the potential reader, the name stays. This new form of the please-insert could, for example, provide a short summary of the book and indicate its genre and subgenres. There is the original please-insert appears within the first edition of a book; however, it can proliferate with each reprinting by different publishers, especially

posthumously. Even in the cases of the same publishing houses, the editorial preferences or perhaps the expectations and the discourse change in time and the please-insert must evolve accordingly. Genette here distinguishes between the please-insert and the biographical and/or bibliographical summary which focuses on placing the "text in the larger context of a life and oeuvre rather than the text itself" (114) and he leaves this area to other hands.

TT2 does not bear any kind of please-insert either on the dust jacket or the hard cover, whereas TT1 reserves two separate places on the back covers of each volume for the please-insert. The first one appears bigger in font and mentions the subject matter in general. The second one, though, seems like a bibliographical summary, but the text dealt with here is a collection; as a result, it can be said that it counts as the please-insert because it is directly related to the short fiction in each volume (genre indication and overall plots) and Poe's other area of interest, poetry, is not mentioned at all. Therefore, one cannot claim that this piece of writing at the back places the short fiction of Poe's in his oeuvre. Either a bibliographical summary or a please-insert, the important aspect of this issue for this study is that the one in the second volume acknowledges the efforts of the translator and uses them as a promotional motive.

3.5.1.4 Epigraphs

Epigraphs are "the quotations at the head or a section of a work" (Genette 144). They are generally attributed to a real author. They give more expressiveness, a philosophical stand to the piece of writing or add to the interest. They also justify both the text and the title. This tradition of epigraphs is observed mostly in the romantic period, which is why the presence or absence of an epigraph marks the time or the trend of the time. For example, in the 1960s and 1970s the younger generation of writers benefitted from epigraphs to gain prestige because quoting other authors is a sign of intellectuality. In a similar fashion, Poe, as a young author who lived and produced in the romantic period, made use of epigraphs in his short stories. Among five stories examined in this study, two of them starts with an epigraph: *Loss of Breath* and *The Unparalleled Adventure on One Hans Pfaall.* The epigraphs are as follows:

Loss of Breath:
"O breathe not, etc." (Poe, "The Collected Works" 329)
- MOORE'S MELODIES

The Unparalleled Adventure of One Hans Pfaall:
"With a heart of furious fancies,
Whereof I am commander,
With a burning spear and horse of air,
To the wilderness I wander." (Poe, "The Collected Works" 499)
- TOM O'BEDLAM'S SONG

It can be said that these epigraphs justify the texts and their titles. Firstly, *Loss of Breath* is about a man who cannot express himself due to external forces. The epigraph here is a singular line in negative imperative form. It belongs to Thomas Moore and, similarly, it is about a man who is disgraced ("Thomas Moore's Irish Melodies"). The epigraph in *The Unparalleled Adventure of One Hans Pfaall*, on the other hand, is in the form of a poetic verse which is, indeed, known as the 'mad song' whose singer asks for food, drinks and clothing (Slocombe). The protagonist of *The Unparalleled Adventure of One Hans Pfaall*, likewise, is an ordinary man who is a mender of bellows in debt and claims that he has travelled to the moon for days to get away with his debts.

Another point which needs attention is that the first epigraph is quoted from Thomas Moore's Irish Melodies, which contributes to Poe's prestige as an intellectual who has read the works of poets overseas and is knowledgeable enough to quote. The translator of TT1, Nemli, attaches footnotes to both epigraphs, whereas the translator of TT2, Körpe, does not. Nemli explains the intertextuality in both cases by not only giving factual information such as the full name of the quoted work and its author but also, for example, how Moore collected and published Lord Byron's works upon his request before Byron's death. The aim of such extra information seems to be an attempt to give a hint the reader on the intellectuality of the translator's. They make the translator visible, too. As a result, it can be concluded that epigraphs here are a way to gain prestige for the translator as well as the author.

3.5.1.5 Prefaces

Prefaces are basically the pieces of writings which are produced on the text within a book. A text may include two or more prefaces in the same edition. They are called prefaces because they are situated before texts. However, Genette makes a broader definition of

them. To him, every type of introductory text that follows or precedes the text is a preface (161). In that, a postface, for example, is a preface, too. The approach to the prefaces by Genette is the same as the general guideline he draws in the introduction of his book. He copes with prefaces with regards to its place, time and function. As for the place, a preface could either be preludial or postludial (already mentioned above). The preludial preface presents the text while the postludial covers it. The choice of place is not determined objectively and it can signify the status of it. For example, original prefaces by the author almost always at the front pages. As for the time, there is the original preface, later preface, delayed preface (during the republication of a work, mostly posthumous). As for the senders, they are either authorial or allographic. But Genette, again, widens the scope of the sender and adds more categories hereof (178-181). Firstly, if the preface is written by a character in the book, then there comes another definition between authorial and allographic: "actorial" (Genette 179). Other than that, a preface could either be "authentic", "fictive" or "apocryphal" (Genette 179). Authentic refers to a real, existing person. For instance, in the cases such as biographies, the person whose life is the subject of the text can write its preface. Then this would be an authentic actorial preface. Fictive refers to an imaginary person. If Snow White writes a preface to *Snow White and Seven Dwarfs*, then this preface is fictive actorial. Apocryphal preface occurs when the preface is falsely attributed to a real person. In that, Baudelaire may not have written the preface for Poe's works, but his name appears under the preface as if he had written it. Then this preface would be an *apocryphal allographic* preface. To clarify the definitions, here is one more example; if Poe writes a preface to one of his own works, then it is an authentic authorial preface. For the translator, however, the area seems to be grey. Because when the translator writes a preface to his/her target text, it could fall into the category of authentic authorial preface. But as he/she is not the original creator of the source text, that preface could be authentic allographic, as well. As noted before in the introduction of this study, Genette does not involve translation into his theory, probably because the complexity of the issue. But supposing that the translator is an author, then the problem is somehow solved.

The addressee is a lot less complicated. The receiver of the preface is the reader who already has the book and intends to read it. That is because the two primary functions of the preface is to prove that the work in their hands is worth reading (why they should read

it) and to provide a manual to the reader (how they should read it) particularly when the preface is authentic authorial, in other words, the original preface:

> These two objectives, which may be described, respectively, as minimal (to get it read) and maximal (... and, if possible, read properly), are obviously tied to three aspects of this type of preface: the fact that it is authorial (the author being the main and, strictly speaking, the only person interested in having the book read properly), the fact that it is original (a later preface runs the risk of being too late: a book that in its first edition is read improperly, and a fortiori not read at all, risks having no other editions), and the fact that its location is introductory and therefore monitory (this is why and this is how you should read this book) (Genette 197).

Genette again ramifies these two objectives. Firstly, he designates five themes of 'why' (valuation of the text): "importance, novelty, unity, truthfulness and lightning rods" (199-207). To Genette, authors cannot want their reader to admire their style and craftsmanship openly in the preface, but they can imply that with the help of these five themes. To begin with, authors may vocalize their importance by emphasizing the "documentary, intellectual, moral, religious, social and political usefulness" of their work (Genette 199-200). Intellectual usefulness, for instance, can be expressed through stating that the reader would adopt a clear point of view of the events narrated in the text after reading the book (which is, needless to say, the author's). One additional way of subtly telling the reader that they must read the book is called "contrario" (Genette 200). As one can guess from the name, this a paradoxical strategy by which authors claim that their piece of work is useless and a waste of time while the reality is the opposite. Second of the five themes, novelty, or originality is where authors suggest that they have created a brand new work which has not been done before. Thirdly, the unity of the text is supported by showing that the rhetoric, title and discourse are in a harmony. Next, truthfulness is another way to say that the text, hence the author is important. Since talent is less involved in this aspect, the author could easily take credits for his/her hard work to supply the reader with the truth. This is valid for non-fictional works such as historical and autobiographical works. For fiction, stating a text's being based on a true story could form an example to truthfulness. Finally, the strategy, lightning rods, is applied when authors try to prove their importance by leaving the preface to other authors because they are too anxious to underpin their talent, intelligence and virtue. The second objective of showing the reader how to read a work could be done using eight ways; "genesis", "choice of a public", "commentary on the title", "contracts of fiction", "the order in which to read", "contextual information", "the statements of intent" and "genre definition" (Genette 210-224).

Genesis informs the reader on the creation process and under which circumstances it is created. It may also state the origins of a work, on what idea or other previous works it is inspired of or built on. Although this does not seem to apply to "pure" fiction (Genette 211), it is observed in the prefaces of historical novels and classical tragedies. Indicating sources could be viewed as a means of giving thanks to the people and institutions that have helped the author preparing it, which is mostly expressed under the acknowledgement*s* sections. To Genette, this section is of preface, as well. Guiding the reader brings about a choice of a public. In other words, the author assumes the reader and writes the text and the preface accordingly like Balzac targeting "the female public, whose most competent analyst he claimed to be, even if he does not make this claim in his prefaces" (Genette 212). But that determination equals to situating the reader, which jeopardizes the position of the reader either higher or lower than they actually are. Commentary on the title is required when the title is enigmatic or allusive, but again it bears the danger of underestimating the hermeneutic capacity of his readers. Contracts of fiction, as the name implies, are the statements or expressions emphasizing the text is entirely imaginary; hence it indicates the genre, too. The order of the book refers to the table of contents. In the preface, the author may clarify the order of the material in the book and suggest different paths of reading. As for contextual information, an author may sometimes have formed or be forming a series and the book in the hands of the reader might constitute only one part of the series. Therefore, the author might feel obliged to inform the reader on the location and situation of the book. For example, a book could exist co-dependently and independently; in that, it is meaningful and sufficient enough with or without the rest of the series. In addition, authors can make use of the preface to announce their upcoming books. Statements of intent lay the author's interpretation of the text bare. The 'real meaning' (Genette 221) is conveyed to the reader through the preface. They may expressed not only in prefaces, but also the interviews or private conversations. No matter how reliable the author's interpretation is, it still controls the perception and limits the reader's comprehension of the text. Moreover, similar to the choice of a public, that may result in underestimating the reader by explaining the hermeneutic depths of a work. Such hidden meanings could be unearthed by the third party in allographic prefaces. For instance, translators could explain the text to the reader they think at a distance further than theirs. Still, that would be their interpretation and lead to the dictation of their own understanding of the text which is shaped by his/her own intersectionality. Lastly, a preface may manifest the genre of the text by defining it. It

shows itself in expressions such as 'This book is a novel like *Illiad.'* (Genette 225). Being said that, such a sentence gives away that the text is an epic novel. After themes of why and themes of how, the third main title on the functions of prefaces is "dodges" (Genette 229). It is important to keep in mind that a significant number of works do not include prefaces although authors seem to be obliged to provide one. Some authors might find the act to spoil the book, or exhibit their trade secrets. Therefore, even if they are forced to write a preface by the publisher, they create it in the form of apologies and protests or mediate their friends' and acquaintances words, or speak about completely something different.

Prefaces in TT1-Volume 1 can be listed as the translator's (or in our case the author's) preface, an authentic allographic preface by Sandra Tomc, and an authentic allographic postface by Benjamin Franklin Fisher. The last two helps the reader to understand the author, his personality and under which circumstances and influences he created his work and they are both cited from *The Cambridge Companion to Edgar Allan Poe* by Cambridge University Press (2004). TT1 also annexes some of the photos of the literary journals that published Poe's work at the time, some drawings inspired by his work, a chronology of life events of the author along with the essential events at home and abroad in that period. The volume also includes anonymous texts on each tale at the back, which provides factual information as well as guidance on how to read that specific tale. Similarly, Volume 2 offers these anonymous texts about the tales, too. The very same texts in both volumes are in the edition by Dost Publishing. In addition, Leo Spitzer writes a postface on a new hermeneutical approach to one of the tales, *The Fall of the House of Usher.* As Genette suggests, they are all called prefaces. TT2, on the other hand, includes two prefaces and no additional ones other than that. The first one is an authentic authorial by the author, Poe, himself, (*The Philosophy of Composition,* not a preface to any of his works, but an article appeared in *Graham's Magazine* – Poe, "The Philosophy of Composition") and the second one is written by Charles Baudelaire on Poe, which is authentic allographic (must have appeared in one of his translations, "Edgar Poe and France: Toward the End of a Myth?"). Since this study is tracking the translator's footprints back, the preface written by the translator of TT1, Nemli will be evaluated only. It is not stated in his preface, yet the anonymous prefaces on the stories could belong to Nemli, too as they comment on the translation process of the title of the story, *The Assignation* as the sender in the preface of the story:

> …as the word "Rendezvous" implies a love affair in Turkish, we found it appropriate to translate this story with the final title determined by Poe. (Poe, "Bütün Öyküleri" [İletişim] 1: 654)

However, the use of the first person plural in the translation act gives the impression that the translator and the publisher have decided on the title together, which could mean that these prefaces are a work of an editorial board. Therefore, they are excluded. The translator's preface could be classified as an authentic allographic work, or an authentic authorial, hence the original preface when the translator is considered as the author. The preface takes part in the front pages of Volume 1 before the other preface by Sandra Tomc, which is a sign of the translator's status as an author. It consists of ten paragraphs. The first six paragraphs are dealing with Poe's oeuvre and emphasizes the novelty of Poe's works at the time by stating that Poe has played an important role on the modern science-fiction and detective stories. They also refer to the figures such as Dostoyevsky and Einstein (importance via documentary). Needless to say, by referring to such names, the translator indirectly brings the truthfulness of Poe's work and his intellectuality forefront. Moreover, the translations in this edition are supplemented by a great number of footnotes, so the translator justifies himself on adding them by expressing that Poe's work cannot be understood properly even by the contemporary American reader as it includes word plays, implications, antiquated and foreign words and political and historical commentary. He adds that Poe himself annexed notes from time to time, though they are short in number. The genesis of the annotations (the names of the scholars and editors whose work the translator benefitted from) is listed but the footnotes do not include a citation or a bibliography does not exist. Finally, he suggests two routes to the reader: simply ignoring them or read them if they are interested. It means that the target texts can be read independently. Still, as it can be witnessed inside the book, it almost impossible for his readers to read the stories without viewing his elaborate work, which puts his preface in the category of contrario.

3.5.1.6 Notes

"A note is a statement of variable length (one word is enough) connected to a more or less definite segment of the text and either placed opposite or keyed to this segment.", states

Genette (319) to define notes and adds that notes and prefaces are similar in function although they differ in place, length and form. In prefaces a general consideration is dealt with, whereas notes are in charge of details. As a result, they are the product of a single discourse. Notes could be placed in a special volume, at the end of a chapter or book, between the lines or in the margins. There could be notes on notes, and there could be several systems of notes (i.e. author's in the margins, editor's at the end) co-existing. The most common practice of pinpointing a note is putting "call outs" (Genette 321) in the text such as numbers, letters of symbols. Notes can be added any time to a text. Needless to say, a new edition may offer additional or different notes. According to Genette's taxonomy, notes in the first edition are original notes (322). Those pegged after a short time of the first edition, for instance notes in the second edition, are "later notes" and notes that appear long time after the first edition which are mostly posthumous are "delayed notes" (323). Senders of a note could be "authorial (writer's note), allographic (editor's or translator's note), and actorial (notes by a character in the book)" (Genette 324). They are classified as authentic and fictive. So a translator's note to Genette is an authentic allographic one. The addressee of all types of notes are the reader of the text. The function of notes are up to the status of the sender, time and text types. The two text types are discursive texts (history, essays, etc.) and texts of fiction. Original notes to discursive texts aim to explain and define the terms used in the text. These notes may sometimes explain a particular or metaphoric meaning of a term, as well. In addition, we might find translations of quotes which are in another language than the language of the text, references to these quotes, justifying and supplemental information, and documents. Moreover, they may contain off-topic issues and autocriticism, but rarely comments. However, no matter how valuable notes are, they circulate an impairment to the text according to Genette (328). Later authorial notes to discursive texts generally respond to critics and correct the text, while delayed authorial notes are on longer autocriticism and assessing one's own success. Authorial notes to texts of fiction, indeed, are akin to those of discursive texts, because fictional texts which require annotation are not purely imaginary. For example, historical novels benefit from legal documents or a detective story about murder by poison like Agatha Christie's novels needs to be accurate to be credible. Such texts belong in an intermediary zone. Therefore, authorial notes are harder to find in the texts of pure poetry. Genette does not generate a wide section for the allographic notes because they are evaluative commentaries, particularly in the past. His example is from Voltaire, who volunteered to edit Corneille's collected works in 1764:

> Voltaire emphasizes achievements, indicates obsolete turns of phrase, and criticizes improprieties, implausibilities, inconsistencies, defective transitions between scenes, scenes without action, multiplicity of actions (as in *Horace),* errors of language and style. Voltaire's is a very representative expression of the taste and dramaturgical doctrine of classicism (qtd. in Genette 338).

Contemporary critical editions refrain from being subjective; thus, they are limited to the encyclopaedic and linguistic clarification and information. The number and function of the allographic notes are not only determined by the temporal circumstances, but also the intended public, the type of the text, editor's tendency and how much space they are going to reserve. Genette claims that "critical editions paradoxically help blur the notion of text" (339). Finally, fictional and actorial notes are on the radar of Genette, which are not going to be mentioned here as this study does not contain any.

This case study emerged from the observation of the abundant footnotes in TT1 pegged by Nemli, the translator and the absence of them in TT2 although TT2 includes notes, too. As a result, the significant differences of the notes in number between the translation of TT1 and TT2 (by Körpe) are the main subject of the study. Before defining and evaluating the nature of the notes in general and the notes in five stories in particular, the distribution of the notes will be presented in tables. *Table 1* below shows the number of the notes for each story:

Title of the Story	**TT1**	**TT2**
Metzengerstein	11	3
Manuscript Found In A Bottle	13	9
The Assignation	27	6
Berenice	15	3
Morella	14	5
Some Passages In The Life Of A Lion	27	10
The Unparalled Adventure of One Hans Pfaall	74	11
Bon-bon	39	28
Shadow: A Parable	8	0
Loss of Breath	37	5
King Pest	8	4

The Duc De L'Omelette	41	26
Four Beasts In One	16	2
A Tale of Jerusalem	27	1
Mystification	17	6
Ligea	13	1
"How To Write A Blackwood Article"	42	19
A Predicament	12	0
Silence – A Fable	8	0
The Man That Was Used Up	33	7
The Devil In The Belfry	13	2
The Conversation of Eiros and Charmion	2	0
A Descent Into Maelström	19	2
The Journal of Julius Rodman	27	11
The Man of the Crowd	10	4
The Murders in the Rue Morgue	32	11
The Fall of the House of Usher	13	3
William Wilson	20	4
The Island of the Fay	11	6
The Colloquy of Monos and Una	10	3
Never Bet the Devil Your Head	27	6
Three Sundays in a Week	11	8
Eleonora	16	6
The Oval Portrait	3	3
The Masque of the Red Death	6	2
The Mystery of Marie Roget	36	28
The Pit and the Pendulum	6	4
The Tell-Tale Heart	2	0
The Gold Bug	13	14
The Black Cat	1	0
Diddling	17	5
A Tale of the Ragged Mountains	18	3
The Spectacles	28	6
The Balloon Hoax	14	2
Mesmeric Revelation	6	4
The Premature Burial	11	8

The Oblong Box	1	1
The Angel of the Odd	14	4
Thou Art the Man	10	4
The Purloined Letter	19	15
The Literary Life of Thingum Bob Esq.	67	29
The Thousand-and-Second Tale of Scheherazade	53	37
Some Words with a Mummy	44	7
The Power of Words	4	1
The Imp of the Perverse	7	3
The Facts in the Case of M. Valdemar	8	1
The System of Dr. Tarr and Prof. Fether	45	12
The Sphinx	2	1
The Cask of Amontillado	7	3
The Domain of Arnheim	10	1
Mellonta Tauta	42	10
Hop-Frog	2	1
X-ing a Paragrab	10	0
Von Kempelen And His Discovery	16	6
Landor's Cottage	12	6
Morning on the Wissahiccon	4	1
The Philosophy of Composition	-	6
The Narrative of Arthur Gordon Pym of Nantucket	28	7
Maelzel's Chess Player	9	5
Astoria	9	3
The Lighthouse	3	2
Why the Little Frenchman Wears His Hand in a Sling	8	-
Magazine-Writing – Peter Snook	6	-
The Businessman	16	-

Table 1. *Number of the notes used in each target text*

As it is seen on Table 1, the notes in TT1 outnumbers the notes in TT2 for almost all the stories. The author, Edgar Allan Poe refers to footnotes as well; however, they appear rarely except the stories *The Thousand-and-Second Tale of Scheherazade* and *The Mystery of Marie Roget* as it is demonstrated in Table 2.

Title of the Story	Original Notes
Berenice	1
The Unparallelled Adventure of One Hans Pfaall	3
Bon-bon	2
The Duc De L'Omelette	1
The Murders in the Rue Morgue	1
The Fall of the House of Usher	1
The Island of the Fay	3
The Colloquy of Monos and Una	1
The Mystery of Marie Roget	23
The Balloon Hoax	1
The Thousand-and-Second Tale of Scheherazade	34
The Narrative of Arthur Gordon Pym of Nantucket	5
Maelzel's Chess Player	4
Astoria	1

Table 2. *Stories Poe added notes*

The authentic authorial notes by Poe do not add much to the notes in number other than the two tales mentioned. In contrast, the translator of TT1, Nemli adds explanatory footnotes to the author's footnotes and they subsist within the notes they are related to, which will be mentioned later in detail. As for the sender of the allographic notes, we observe that in the TT1, Nemli does not indicate his name at the end of a footnote owing to the fact that he states it clearly in his preface. On the other hand, Körpe -the translator of the TT2- uses initials of the phrase *translator's note* ("çevirmenin notu" - abbreviated as Ç.N. in Turkish, the target language) at the end of some endnotes. The reason why Körpe added the initials remains unknown because neither Körpe nor the editorial board has written a preface specific to the translation. The source text which has been chosen to be translated (*The Short Fiction of Edgar Allan Poe*, The Library of Literature under the editorship of John Henry Raleigh and Jan Watt, Indianapolis, Boobs-Merrill, 1976) may have caused that. In other words, as the source text includes foreign words, phrases and even sentences and passages, that edition of the short stories by Edgar Allan Poe may have an endnote section and the translator could have transmitted them as well as translating the stories themselves because there are 468 endnotes in total and only 58 of

them are marked by Ç.N. abbreviation. Below is a table showing which short stories Körpe added endnotes himself.

Title of the Story	**Translator's Note**	**Endnotes in Total**
How To Write A Blackwood Article	8	19
The Duc De L'Omelette	18	26 (1 Poe's)
King Pest	1	4
Loss of Breath	3	5
The Murders in the Rue Morgue	1	11 (1 Poe's)
Never Bet the Devil Your Head	2	6
Three Sundays in a Week	1	8
The Literary Life of Thingum Bob Esq.	8	29
The Thousand-and-Second Tale of Scheherazade	1	37 (34 Poe's)
Some Words with a Mummy	1	7
The Cask of Amontillado	1	3
Mellonta Tauta	6	10
Von Kempelen And His Discovery	1	6
Landor's Cottage	1	6
The Narrative of Arthur Gordon Pym of Nantucket	1	7 (5 Poe's)
Astoria	2	3 (1 Poe's)
The Lighthouse	2	2

Table 3. *Stories Körpe added notes*

When the notes are examined elaborately, it is observed that Körpe has added endnotes himself considering the target language, reader and culture in addition to his own decision-making process resulting from being the first reader of the source text. The endnotes by him which are also high in number are annexed to *How to Write a Blackwood Article, the Duc De'Lomelette, the Literary Life of Thingum Bob Esq.* and *Mellonta Tauta*. With eighteen translator's notes, *the Duc De'Lomelette* has the greatest number among them. However, all the endnotes are the Turkish translations or equivalents of the expressions in French in the source text. All the other translator's notes mostly consist of

explanations of word plays and encyclopaedic information is seen occasionally. According to Genette's taxonomy, the translator's notes are delayed authentic allographic notes. However, they are going to be evaluated by taking theories of Genette on both authorial and allographic notes (and prefaces) into consideration for the reasons repeated previously (the translator as the author of the target text). It is important to state that neither of these two editions are labelled as a critical edition by the publisher and TT2 was published seven years earlier than TT1.

Apart from the quantity, the second most, or perhaps the first noticeable difference between the target texts in terms of annotation is the place of the notes. The layout of the annotations reveals some clues about the visibility, status and personality of the translator, the attitude of the publishing house towards the use of annotation, and how both the translator and the publishing house have assumed the needs of the target reader. TT1 presents its notes as footnotes, whereas TT2 locates them at the end of the book. The footnotes used in TT1 are numbered separately, reordered for each story in a much smaller font and in some cases, they share almost one third of the page with the text; however, the endnotes in the TT2 are in the appendix at the end of the book and not tailored to the stories, which may cause inconvenience for the target reader.

When it comes to the selection of the stories to be studied, the difference in number between the annotations in both target texts have been taken into consideration. As a result, top five stories with the biggest difference have been chosen. In Table 4 below, the top-ten stories which Nemli (TT1) have added footnotes the most are listed in descending order compared to TT2.

Title of the Story	**TT1**	**TT2**
The Unparalled Adventure of One Hans Pfaall	74	11
The Literary Life of Thingum Bob Esq.	67	29
The Thousand-and-Second Tale of Scheherazade	53	37
The System of Dr. Tarr and Prof. Fether	45	7
Some Words With A Mummy	44	10
Mellonta Tauta	42	12
How To Write A Blackwood Article	42	26
The Duc De L'omelette	41	28

Bon-Bon	39	19
Loss Of Breath	37	5

Table 4. *Top Ten stories Nemli added notes the most*

The stories to be examined in this study are *The Unparalleled Adventure of One Hans Pfaall, The Literary Life of Thingum Bob Esq., Some Words with a Mummy, Mellonta Tauta*, and *Loss of Breath* since the difference in quantity of the annotations between the TTs is over thirty. As for the other stories, they either have words, phrases and sentences in another language other than English a lot, or the author's own notes are high in number, or wordplays are seen often. However, in the selected stories, especially Nemli's effort to inform the reader and occasionally criticize the author is in the first place.

In Table 5, the stories TT2 presents endnotes over twenty are disclosed. None of these stories have been taken into account except for *The Literary Life of Thingum Bob Esq*. as the annotations are high in number because of the reasons stated above. Furthermore, the difference in quantity between the two translators' using annotations is not over thirty.

Title of the Story	**TT2**	**TT1**
The Thousand-and-Second Tale of Scheherazade	37	53
The Literary Life of Thingum Bob Esq.	29	67
The Mystery of Marie Roget	28	36
Bon-bon	28	39
The Duc De L'omelette	26	41

Table 5. *Stories TT2 presents twenty and more notes*

In Table 6, the number of the annotations appearing in both texts are close to each other. Three out of four tales (*The Gold Bug, Manuscript Found in a Bottle and The Purloined Letter*) are horror and mystery; thus, unlike satire they do not require explanatory footnotes. Footnotes and endnotes annexed to them in both TTs are the translations of the foreign expressions Poe benefitted from. *The Conversation of Eiros and Charmion* is in the category of flights and fantasies and the text bearing footnotes the most in TT1 is actually a flight and fantasy tale. However, *The Conversation of Eiros and Charmion* is a

short story of only seven pages. As a result, the number of annotations could be close in TTs because of all the reasons stated above.

Title of the Story	**TT1**	**TT2**
The Purloined Letter	19	15
Manuscript Found In A Bottle	13	9
The Gold Bug	13	14
The Conversation of Eiros and Charmion	2	0

Table 6. *Stories which are similar in the number of notes*

Körpe has not added any endnotes to six stories whereas Nemli has added footnotes to them. These stories listed below are shorter than the other stories in the first place, which could be the reason why they are lack of endnotes. What is more, genres of these stories may not require annotating. For instance, a horror story like *The Tell-Tale Heart* does not encompass intertextual items or word-plays like ironic stories. Although *X-ing a Paragrab* and *A Predicament* are the tales of humour and satire, their being shorter than the other stories causes less use of notes. The list of these stories is demonstrated in Table 7 below.

Title of the Story	**TT2**	**TT1**
The Tell-Tale Heart	0	2
X-ing a Paragrab	0	10
A Predicament	0	12
Silence – A Fable	0	8
Shadow: A Parable	0	8
The Conversation of Eiros and Charmion	0	2

Table 7. *Stories TT2 does not present any endnotes*

The Black Cat is only one story which does not include any annotations in Dost Publishing House compilation and İthaki Publishing House compilation; however, one footnote is inserted in the İletişim Publishing House edition, which shows –as well as the majority

of the stories bearing fluctuations in the number of the footnotes- that İletişim editors along with the translator have examined the newer edition elaborately.

In short, the five stories chosen to collect data for this study seem legitimate to draw conclusions on the visibility of the translator and to observe both translators' decision-making process and strategies they have followed.

When the notes are examined; firstly, the fact that Poe's fiction consists of genres which are not pure fiction such as flight and detective stories, may have caused these two collections to provide notes. *The Unparalleled Adventure of One Hans Pfaall, Mellonta Tauta,* and *Loss of Breath* are the stories of flights and fantasies as well as they are humoristic and satirical. *Some Words with a Mummy* and *The Literary Life of Thingum Bob* are the tales of humour, satire and burlesque.

The Unparalleled Adventure of One Hans Pfaall, the story with the most footnotes added by Nemli, is about a hot air balloon journey and aims to fool its readers by real or realistic scientific expressions about aviation, gadgets and astronomy. Nemli commits himself to explain them whereas Körpe does not. In note 17, Nemli defines what 'electrometer' is:

> Elektriklenmiş bir cisimdeki elektriğin niteliğini ve niceliğini ölçmede kullanılan bir aygıt. Genellikle bir metale tutturulmuş iki altın yapraktan oluşur, elektriğin miktarına göre bu yapraklar açılır (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 177).
>
> An instrument which is used to measure the quality and quantity of electricity on a charged object. Generally two golden plates are attached to metal and the amount of electricity moves these plates.[1]

In the satirical story *Some Words with a Mummy*, Nemli employs the same method. He explains the target reader what the 'asphaltum' is in note 21:

> Maden zifti (asphaltum), doğada petrolün buharlaştığı yerlerde bulunan kahverengi-siyah bir madde. Katransı özü koruyucu nitelikte olabilir, ama Mısırlılar genel olarak karasakız ve reçine kullanırlardı (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 100).

[1] All notes mentioned in this study are in Turkish in the source texts and English versions appearing after the originals have been translated from Turkish to English by Tekten.

> Asphlatum is a black-brown element which is found in nature, in places where petrol vaporizes. Its tar extract may be protective, but Egyptians usually used resin.

Poe himself adds three notes to clarify the terms and concepts in the story of Hans Pfaall. For instance, in note 33, (his first note in the original text) he comments on the 'zodiacal light':

> "The zodiacal light is probably what the ancients called Trabes. Emicant Trabes quos [[quas]] docos vocant. — Pliny lib. 2, p. 26." (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 185)

However, Nemli adds more to Poe's comment and corrects the note right under it:

> 'Emicantet' bir yazılış hatası olmalıdır. Doğrusu, 'emicant et'. Poe, ayrıca orjinalindeki 'benzeri' anlamına gelen 'simili modo' sözcüklerini atmıştır (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 185).
>
> There must be a spelling mistake in 'Emincantet'. The correct version is 'emincant et'. Moreover, Poe has omitted the phrase 'simili modo' which means 'similar' in the original.

Nemli's criticism and correction appear in the notes more than once and this is the main difference in using the potential of notes between TT1 and TT2. His notes involve external commentary, which is observed in posthumous notes with editorial function however considered antiquated in the contemporary editions. In note 45, Nemli crosschecks the scientific information Poe gives and approves:

> İnsanlı ya da insansız bütün uzay yolculuklarında yalnızca yörünge üzerindeki hareketin kendisi değil, yörüngenin şekli de hesaba katılır. Poe, problemi burada doğru bir şekilde ele alıyor. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 204)
>
> Unmanned or not, in all space journeys not only the orbital motion, but also the shape of the orbit are taken into consideration. Poe tackles the problem properly here.

Nemli questions Poe's calculations in further examples (underlined sentences) whose critical discourse has been omitted in the edition by İletişim Publishing but persists in Dost publishing, which are both on the book market:

> **Footnote 43:** <u>Poe'nun matematiği biraz zayıf olmalı</u>. Dünya'yı 25 derecelik bir açıyla gören mesafe 18.000 mil kadardır. Dünya'nın çekim kuvvetiyle Ay'ın çekim

kuvvetinin eşitlendiği nokta ise Dünya'ya yaklaşık 200.000 mildir (Nemli, "Edgar Allan Poe Bütün Öyküleri" [Dost] 2: 243).

Poe's algebraic skills must be poor. The world can be seen approximately at a distance of 18 thousand miles with a 25 degree angle. The point where the gravity of the Earth and the gravity of the Moon are balanced is about 200 thousand miles to the Earth.

Footnote 46: Yine aynı hata. Söz konusu açı Dünya'dan 62.000 mil, Ay'dan ise 170.000 mil uzaklık anlamına gelir. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [Dost] 2: 244)

The same mistake again. The angle mentioned [in the story] equals to a distance of 62 thousand miles to the Earth, and 170 thousand miles to the Moon.

The editorial board must have omitted one footnote in the new edition which consisted of criticism:

Footnote 55 in the edition of Dost Publishing:
Bu defa hesap doğru. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [Dost] 2: 248)

This time the calculation is correct.

The reason why they have omitted such commentary could be that in the please-insert of Dost Publishing edition appearing on Cover 4 of all volumes it is claimed that their edition is a critical one contrary to the other target texts by different publishers, whereas İletişim Publishing regards their version as a reference book as mentioned earlier in the please-insert section of this study. Also, it could be because external commentary is regarded as antiquated in contemporary editions. Still in İletişim edition in footnote 54, Nemli corrects the source of a piece of information in the story:

ST: My ideas on this topic had also received confirmation by a passage in the eighty-second volume of the Philosophical Transactions, in which it is stated that at an occultation of Jupiter's satellites, the third disappeared after having been about 1" or 2" of time indistinct, and the fourth became indiscernible near the limb (Poe, "The Unparalleled Adventure of One Hans Pfaall").

Footnote 54: John Jerome Schroeter *Philosophical Transactions of the Royal Society of London'*ın 82. cildinde bu gözlemlerin çoğuyla ilgileniyorsa da, burada verilen bilgiler Rees's Cyclopedia'nın *Nature and Furniture of the Moon* makalesinden açıklanarak aktarılmıştır (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 204).

> Information relayed here was cited from the article named *Nature and Furniture of the Moon* in Rees's Cyclopedia although John Jerome Schroeter is keen on the most of these observations in *Philosophical Transactions of the Royal Society of London, Vol.82.*

Nemli adds sources to other information, as well. Note 26 is as follows:

> Yanlışları da dahil, burada verilen bütün hesaplamaları Poe, 1834'te Sir John Herschel'in (1790-1871) Philadelphia'da yayımlanan *Treatise on Astronomy* adlı eserinden almıştır. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 182).
>
> Including the wrong ones, Poe borrowed all the calculations presented here from Herschel's (1790-1871) work called *Treatise on Astronomy,* which was published in Philedelphia.

By doing so, Nemli not only contributes to the credibility of Poe, but also hinders the readers' trust towards him. Besides, he reinforces the idea that translator is an expert. Körpe does not add any sources.

To justify his truthfulness, Poe benefits from referring to scientists. He does not provide a bibliography or biographical information; Nemli does it for the target reader. In *The Unparalleled Adventure of One Hans Pfaall* notes 27, 31, 63, 64, and 66 give brief information on the scientists' area of research, nationality and their date of birth and death. All of these scientists lived in the nineteenth century when Poe took up a writing career. That is why, Nemli may have wanted to remark these names. However, similar notes are observed in other stories. In the short story *Loss of Breath*, Nemli both gives biographical information on Hippocrates and explains what Hippocratian pathology is:

> **Footnote 16:** Hippokrates'in (İÖ 460-377) her hastalığın doğal bir sebebi vardır şeklindeki tanı sistemi (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 139).
>
> Hippocrates's (460-377 BC) diagnostic system which claims that each ailment has a natural cause.

Authentic authorial notes may also involve digressions on the subject, which are observed a lot in Nemli's notes. In footnote 25 attached to the story of Hans Pfaall, in which the protagonist travels to the moon, for instance, Nemli's notes commemorate the stories of journeys to the moon:

> **ST:** I resolved, let what would ensue, to force a passage, if I could, to the moon. (Poe, "The Unparalleled Adventure of One Hans Pfaall").

TT1: ...elimden gelirse *aya gitmeye* karar verdim. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 182).

TT2: ...elimden gelirse *aya gitmeye* karar vermiştim. (Körpe 73)

Footnote 25: İlk aya yolculuk öyküsü *Icaromenippus*, İS 165'te Samasotalı Lukianos tarafından yazılmıştır. Bu öyküde dünyanın yuvarlak olduğunu kanıtlamak isteyen bir filozof, bir kartal teleği ile bir akbaba teleği kullanarak aya yolculuk yapar. 1948'de Marjorie Hope Nicholson '*Voyages to the Moon*' (Aya Yolculuklar) adlı kitabında bu konudaki öyküleri biraraya toplamıştır. Nicholson, kitabında bu konunun yeniden alınması için Lukianos'tan sonra on üç yüzyıl beklendiğini yazmaktadır. Bu, Ariosto'nun epik *Orlando Furioso*'su (1532) oldu. Öykünün kahramanı karısını aramak için iki tekerlekli bir savaş arabasıyla aya gider ve gezegende kentler kasabalar kurulmuş olduğunu görür. Jules Verne'in *Dünyadan Aya Seyahat*'i (1865) aya yolculuk öykülerinin en ünlüsüdür (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 182).

The first story about a moon travel was written by Lukianos of Samasota in 165 A.D. In this story, a philosopher who wants to prove that the Earth is round travels to the moon using a feather of an eagle and a vulture. Marjorie Hope Nicholson collected such stories in her book *'Voyages to the Moon'* in 1948. Nicholson states that authors avoided to cover such a plot for thirteen centuries after Lukianos until Ariosto's epic tale Orlando Furioso (1532) broke the silence. The protagonist of the story goes to the moon on a chariot to look for his wife and he witnesses cities and counties already established on the planet. Jule Verne's *From Earth to the Moon* (1865) is the most famous of all.

This sort of information (generic information) meets one of the functions of the authentic authorial prefaces. That is, the indication of the sources. Stories about the moon existed before the time of Poe, and Poe must have inspired by them. Another note which drifts away from the topic is in Mellonta Tauta. Footnote 4 and the sentence it was pegged are as follows:

ST: Upon my word we have not made more than a hundred miles the hour since leaving home! (Poe, "Mellonta Tauta")

TT1: Yeminle söylüyorum, yola çıktığımızdan bu yana saatte yüz milin[4] üzerine çıkamadık. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 334).

TT2: İnanır mısın, yola çıktığımızdan beri daha yüz elli kilometre kat edebildik! (Körpe 709)

Footnote 4: İlk motorlu balon Poe'nun bu öyküyü yazmasından dört yıl sonra yapıldı; bu, Henri Giffard'ın icadı olan beş beygir gücünde buharlı bir motordu. Benzinli motor ancak 1860'da ve bu motoru kullanan ilk balon 1872'de Paul Haenlein tarafından yapıldı. Saatte yüz mil hızla bir ayda 72.000 mil yapılır (bir de o ana kadar alınan yol var). Toprağa ayak basmak için geçilmesi gereken fazla (!) bir mesafe (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 334).

> The first motor-powered balloon was invented after Poe had written this story; and it had Henri Giffard's five horsepower steam engine. Gas-powered engine was created in 1860 and the balloon with a gas-powered engine was produced by Paul Haenlin in 1872. Travelling at 100 mph for a month equals 72.000 miles (not to mention the distance travelled until that moment). A long (!) distance to cover to land.

Footnote 4 is not very distant to the plot of the story as it is a balloon hoax. The main character of the story starts his narrative with a complaint on how slow the balloon that he is on board is and wishes for newer technologies. The translator may have regarded that piece of information to disclose Poe's farsighted, innovative ideas which led to the emergence of new gadgets like science-fiction. Or else, the reason could be the choice of public. But it still creates lumps in the flow and puts this note into the category of original notes.

A further example of a footnote which drifts to another topic, which could even be called off-topic, is in *Some Words with a Mummy*. Footnote 10 gives additional information which does not affect the hermeneutic process of the readership but enriches the work.

> **ST:** Upon opening this latter (which we did quite easily), we arrived at a third case, also coffin-shaped, and varying from the second one in no particular, except in that of its material, which was cedar, and still emitted the peculiar and highly aromatic odour of that wood. (Poe, "Some Words with a Mummy")
>
> **TT1:** Bu ikinci sandığı açtığımızda (bunu çok kolaylıkla yaptık), yine tabut biçiminde üçüncü bir sandıkla karşılaştık; sedir ağacından yapılmış ve bu ağaca has güzel kokuyu hâlâ yaymakta olan bu sandık, malzemesi dışında hiçbir bakımdan ikinci sandıktan farklı değildi. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 94).
>
> **TT2:** Bu ikinci sandığı da (kolayca) açınca, karşımıza üçüncü bir sandık çıktı. Bu da tabut şeklindeydi ve ikincisinden tek farkı sedirden yapılmış olması ve hâlâ o tahtanın ilginç ve hoş kokusunu yaymasıydı. (Körpe 641-642).
>
> **Footnote 10:** Gövde genel olarak sedir yağı, kimyon, parafin, doğal soydum karbonat (su gidermede kullanılan bir bileşik) sakız ve muhtemelen süt ve şarap karışımıyla ovulur sonra üzerine baharat serpilirdi. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 94)
>
> Generally the body used to be rubbed with cedar oil, cumin, paraffin, natron (a compound applied to dry something out), gum and probably a mixture of milk and wine, then it was spiced up.

Other types of notes appearing in both target texts have the features that can be typically observed in a delayed allographic note. They provide encyclopaedic and linguistic information such as clarification of word plays, allusions, intertexuality and translations of foreign expressions. For instance, the satirical tale, *The Literary Life of Thingum Bob* involves numerous wordplays; especially the names of the characters, institutions and locations are enigmatic to the target reader unless they speak the source language. Note 4 unveils the mystery of the name of a journal, 'Gad-fly' in the first lines:

> **TT1:** At sineği. At sineği burada insanı rahatsız eden, ona işkence eden anlamında kullanılmıştır. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 1: 622)
>
> **TT2:** At sineği. – Ç.N. (Körpe 960)

Nemli, comments on the meaning of the word while Körpe confines himself to the literal translation. Moreover, Körpe adds a limited number of notes even though the source text obscures other implications. He does not show a regulated behaviour. In note 37, Nemli analyses the name of a character, Mr. Mumblethumb, while Körpe remains silent:

> **Footnote 37:** Mumble: lakırdıyı gevelemek, dudakları kapalı olarak hafif çiğnemek. Thumb: Başparmak. Poe yazarlara yapılan ödemelerin azlığını eleştirmektedir. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 1: 634)

The Turkish equivalents are given of both 'mumble' and 'thumb' and later Nemli interprets the function of the name as a sign of criticism on the small amount of money paid to the writers. The writers used to be paid per word and therefore professional authors who try to make a living out of writing would produce long pieces.

Within the same satire, Nemli reveals intertextual connections in the footnotes whereas Körpe skips over most of the time. For instance, in the third note, the following part is accredited to Shakespeare's Twelfth Night.

> **ST:** In fact, it is no more than the duty of him who achieves greatness to leave behind him, in his ascent, such landmarks as may guide others to be great. (Poe, "The Literary Life of Thingum Bob")
>
> **TT1:** Gerçekte, büyüklük mertebesine erişen kişinin, ardında, başkalarının da büyük insan olmalarına kılavuzluk edecek işaretler bırakması görevidir. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 621)
>
> **TT2:** Zaten yücelik mertebesine ulaşan insanların görevi de, arkalarında başkalarına yol gösterecek izler bırakmaktır. (Körpe 611)

Even in the footnotes tackling intertextuality which both translators regard as a necessity, Nemli inserts more such as the note about 'Achilles' wrath' as he desired to unwrap a pun and he directly adds the translation of a part from the Iliad although he does not mention the legend contrary to Körpe. The translators' name are present, which is observed in other notes on intertextuality by Nemli.

> **ST:** From a third, which was the composition of some blind man or other, either a Greek or a Choctaw — I cannot be at the pains of remembering every trifle exactly — I took about fifty verses beginning with "Achilles' wrath," and "grease," and something else. (Poe, "The Literary Life of Thingum Bob")
>
> **TT1 Footnote 9**: "Söyle, tanrıça, Peleusoğlu Akhilleus'un öfkesini söyle / Acı üstüne acıya Akhalara o kahreden öfke getirdi"; çev.: Azra Erhat - A. Kadir. Homeros kördü. Choctaw Yerlileri orta ve güney Mississippi'de, bazı uzak grupları ise Alabama ve Georgia'da yaşarlardı. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 1: 624)
>
> "Goddess, sing the rage of Peleus' son Achilles, murderous, doomed that cost the Achaeans countless losses". Homer was dead. The Choctaw lived in central and southern Missisippi, while some distant branches of them lived in Alabama and Georgia.
>
> **TT2 Endnote 330:** İlyada'dan. (Körpe 960)
>
> From the Iliad.

In conclusion, both translators saw the necessity of notes and felt obliged to add them to clarify the meaning for the target reader, the meaning which was enclosed in the type, publishing time and stylistics of the source text. The distinctive feature between the two editions is the number of the notes. Notes in TT1 outweighs that of TT2 and they sometimes overshadow the source text by the space they take. Authorial-like notes when they are allographic, evaluative commentary when it is not a critical edition place Nemli into the positions of editorship and authorship. Körpe seems to adopt only his role, the translator.

<u>Domestication and Foreignization Strategies used in the Annotations in the Target Texts</u>

Lawrence Venuti coined the terms 'domestication' and 'foreignization' as two main cultural strategies in Translation Studies (*The Translator's Invisibility*). The former is the

translation strategy which is adopted to make the source text (ST) less strange, more fluent and transparent for the target language reader. In that, the translator prefers to replace words or phrases or sometimes even sentences such as idioms and proverbs specific to the ST culturally with the ones which are familiar to the target culture. Therefore, he/she brings the source culture, or in other words foreign culture closer to the culture of target text reader by making the culture specific items in the ST recognizable in the TT. "All translation is fundamentally domestication and is really initiated in the domestic culture", Venuti states in his article *Strategies of Translation* (241). On the other hand, a translator who adopts the foreignizing strategy retains some 'foreign' peculiarities belonging to the ST in the TT and breaks target covenants and harmony on purpose. That is to say, the target reader feels the linguistic and cultural differences between the ST and TT by being taken to the foreign culture. The strategy encourages both the reader and the translator to follow the tracks of the ST which is visible in the TT.

In short, as Venuti gives a brief definition of it, domestication is a translation project that "conform to values currently dominating target-culture, taking a conservative and openly assimilationist approach to the foreign, appropriating it to support domestic canons, publishing trends, political alignments" ("Strategies of Translation" 240). By contrast, foreignization "entails choosing a foreign text and developing a translation method along lines which are excluded by dominant values in the target language" (Venuti, "Strategies of Translation" 240).

The chosen works of Poe have been selected as the primary STs to be examined intently with their corresponding TTs in terms of the use of annotations. The purpose of this part of the study is to detect the quantity of domesticating and foreignizing strategies within the notes and whether these strategies have led the translator to apply more annotations.

The stories above mentioned are divided in three groups according to the content page of TT1: a) flights and fantasies b) humour and satire c) burlesque. It is predictable for stories of humour, satire and burlesque to require annotation even in the source language, let alone target language since they bear time and culture specific connotations. However, flights and fantasies or science fiction stories are either imaginative or universal. Still, a story may contain more than one discoursal and stylistic feature and Poe's works are not an exception. For this reason, three out of five stories selected are in the category of flights

and fantasies, but hold notes of intertextuality or wordplays. Interestingly, a story of that category includes footnotes the most: *The Unparalleled Adventure of One Hans Pfaall.*

With its 74 footnotes added by Nemli, *The Unparalleled Adventure of One Hans Pfaall* will be primarily evaluated. This short story was first published in Southern Literary Messenger in 1835 (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 687). It is classified under the title of "Flights and Fantasies" in TT1 in the contents page and also it is claimed that many people consider it as the first science-fiction story. The story includes humorous elements, too because its protagonist is a bellows mender who goes bankrupt and makes up a story about a trip to the moon to get away with his debts and creditors. It is this story that TT1 has felt responsible for enlightening his audience mostly on the scientific knowledge mentioned. Before the examination and comparison of the annotations by both translators, it would be eloquent to take the translations of the title into account to get a clue on the decisions of both translators and see whether they are closer to the source oriented or target oriented approach.

The title of the TT1 is "Hans Pfaall Diye Birinin Benzersiz Serüveni", whereas TT2 is published under the title of "Hans Pfaall Diye Birinin Benzeri Görülmemiş Serüveni". As it can be observed by non-Turkish speakers just by looking at the first four words, *one Hans Pfaall* has been translated as "Hans Pfaall diye biri" in both texts, which can be translated back to English as "*someone called Hans Pfaall"*. Although there are two options presented here related to the source language, it would be impossible to translate "one Hans Pfaall" another way into Turkish. The difference, hence the approaches of Nemli and Körpe, lie in the translation of the adjective phrase "the unparalleled adventure". Since the article "the" does not exist in target language, the two-word phrase will be examined. The same as English syntactically, adjectives precede nouns in a phrase in Turkish. Nemli chose to use one adjective to modify the noun, "benzersiz" like Poe. "Benzersiz" and "unparalleled" are equivalent of each other because the negation prefix "un-" is the prefix "-siz" in Turkish, which also means "-less" or "without". Körpe, however, preferred a two-word phrase instead of one adjective and used "benzeri görülmemiş". It can be translated as "its counterpart not seen before". By this way, Körpe includes unknown agents to the title. From this point of view, it can be inferred that TT1 seems to be more source oriented than TT2.

As for the annotations affixed in this story, one should start with the expressions of foreign origin. Poe peppered both his serious and comic works with words, sentences or even extracts from various languages, perhaps because he was inspired by a tradition in English literature:

> Certainly the tradition in English literature had been a strong one up to Poe's time, the familiar essay of the early nineteenth century being a medium that was peculiarly dependent for effect on the ability of its author to quote at fluent length from the most diverse sources in English, French, and Classical prosody, while establishing recondite metaphorical allusions and analogies from the most diverse sources and fields (Fletcher 76).

Although it was common to "exploit the humorous possibilities of pedantic references" among his contemporaries, he could have made use of them to "satisfy the inclination to display his learning" (Stauffer 462). There are nine foreign words and phrases which Nemli considers significant in this story. They are written in italics and are a part of the stylistic features of the source text, which is observed in other works of the author as well sometimes to indicate "the language of emotional and dramatic involvement" (Stauffer qtd in Carlson 181), to "undermine the narrator's vaunted ability to discuss his deeds calmly" (Zimmerman 21) or to "complement theme and characterization" (Zimmerman 23). Eight of them have been kept the same in the target text by Nemli along with footnotes accompanying them excluding the two (*en masse* and *bouleversement*). These are *terra firma (Latin), aides-de-camp (French), tourniquet (French), en masse (French), bouleversement (French), imprimis (Latin), jeu d'esprit (French), in vacuo (Latin).* The one which is not included in this list is the word 'dépot'; the strategy adopted here is to translate the word as it is because the Turkish equivalent of the word is almost the same (depo). However, Nemli hasn't applied the strategy mentioned for the word 'tourniquet' although it might be translated as 'turnike' into Turkish without any loss of meaning. There is no "regularity of behaviour" (Toury 55) observed on that matter. The reason why Nemli has adopted two different strategies for the same question could be that 'dépot' might have been ignored or the source text Nemli has used the English word 'depot' without an accent. But it should also be noted that even though it was translated into target language directly in TT1, it is written in italics. The fact that TT1 has been printed by another publishing house before shows that footnotes may pose nuances. For instance, the French expressions "en masse" and "bouleversement" come with a footnote in the first publication, which give their literal meanings (Nemli, "Edgar Allan Poe Bütün

Öyküleri" [Dost] 2: 235, 245). In the newer publication, they might have simply gone unnoticed. Last but not least, all these expressions of foreign origin can be found on Collins Online Dictionary as a part of the English lexicon with less frequency, which may result in that these borrowed words may not need to be explained to the current source language reader linguistically, but the reader of the target language may need it, hence the annotations. Still, instead of keeping these words in the source language and adding footnotes related to them if TT1 had used less frequent words in the target language as their equivalents, the target reader would not have needed an expert who explained what they meant in a paratext; however, Nemli might have referred to notes because he wanted to mirror the stylistic features of the ST.

TT2 includes 11 footnotes for *The Unparalleled Adventure of One Hans Pfaall* in total. As for foreign words category, only the words *bouleversement* (takla, salto, parende) and *jeu d'esprit* (nükteli söz ya da yazı*),* were kept and explained in the endnotes. Thus, how TT2 has dealt with the other expressions is a question that needs to be answered. The first foreign expression 'terra firma', Italian, is as follows:

> **ST:** Having descended, as I said before, to about one hundred feet from the surface of the earth, the little old gentleman was suddenly seized with a fit of trepidation, and appeared disinclined to make any nearer approach to *terra firma* (Poe, "The Unparalleled Adventure of One Hans Pfaall").
>
> **TT1:** Dediğim gibi balon yere yüz ayak yaklaştıktan sonra, küçük yaşlı adam birden ürküntüye kapıldı; *terra firma*'ya daha fazla yaklaşmak niyetinde gözükmüyordu (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 171).
>
> **TT2:** Az önce söylediğim gibi, yerin otuz metre kadar üstüne alçaldıktan sonra ufak tefek, yaşlı centilmen birden telaşa kapıldı ve *toprağa* daha fazla yaklaşmaya isteksiz göründü (Körpe 64).

ST keeps the expression 'terra firma' in italics and it is in dative form. TT1 keeps the expression the same as it appears in ST and its literal meaning (kara, toprak) is given in footnote number 7. However, on account of the fact that Turkish is an agglutinative language, equivalence of dative form is –(y)e/a suffix. Therefore, TT1 treated the expression like a proper name and uses an apostrophe before the suffix. TT2 translates the expression in Turkish (toprağa) within the TT2 and does not add an endnote, still it appears in italics. The reason why TT2 preferred Turkish in TT2 could be that terra firma

subsists in English dictionaries. Which is why, it can be said that both TT1 and TT2 have abided by the stylistics of ST. Yet, one may need to read the footnote in TT1 to comprehend the text fully.

Another issue to be addressed in this example is the translation of the unit of measurement, 'feet'. It cannot be classified in the foreign expression category but it is worth mentioning here. Feet is the plural form of the word 'foot', which is a limb in human body. It is also a unit of measurement equal to 0.3048 meter or 12 inches ("Feet"). TT1 translates it in Turkish (ayak). 'Ayak' is also used as a unit measurement in TT and could be translated as 'yarım arşın', 'kadem', 'fit' or 'fut' ("Ayak"). TT2, on the other hand, converted feet to meter. Target reader is more familiar with the unit 'meter', whereas 'ayak' is not a commonly used unit of measurement in target language.

A further example is the French military title "aides-de-camp", which is also a part of the English lexicon.

> **ST:** It was a dark night when I bade her good bye, and taking with me, as *aides-de-camp*, the three creditors who had given me so much trouble, we carried the balloon, with the car and accoutrements, by a roundabout way, to the station where the other articles were deposited (Poe, "The Unparalleled Adventure of One Hans Pfaall").
>
> **TT1:** Karanlık bir gece, karıma veda ettim ve canımı o kadar çok sıkan üç alacaklımı *aides-de-camp* sıfatıyla yanıma alarak sepet ve teçhizatla birlikte balonu dolambaçlı yollardan diğer malzemeleri depoladığım yere taşıdık (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 177).
>
> **TT2:** Ona karanlık bir gecede veda ettim ve bana öylesine sıkıntı vermiş olan üç alacaklıyla balonu ve teçhizatları bir arabaya yükleyip dolambaçlı bir yoldan, diğer eşyaların bulunduğu istasyona götürdük (Körpe 69).

Nemli keeps the French word as in the ST, explains it in footnote number 15 (yaver; emir subayı). Körpe omits the title. As it exists in English lexicon too, it could also be translated as 'yaver' and need neither a footnote nor omission. 'Yaver' could also be an appropriate equivalent because it would create the same effect for the target reader owing to the fact that it is not only a foreign (Farsi) word used in Turkish lexicon but also antiquated.

Footnote 39 is on the explanation of the French word *tourniquet*. Full sentences in both source and target texts in which *tourniquet* appears are as follows:

> **ST:** All that now remained was to fasten up the mouth of the enclosure; and this was readily accomplished by gathering the folds of the material together, and twisting them up very tightly on the inside by means of a kind of stationary *tourniquet* (Poe, "The Unparalleled Adventure of One Hans Pfaall").
>
> **TT1:** Şimdi artık yapmam gereken tek şey torbayı bağlamaktı; kumaşın kıvrımlarını bir araya toplayıp sıkıca burduktan sonra bir *tourniquet* ile bu işi kolayca hallettim. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 194)
>
> **TT2:** Şimdi geriye kalan tek şey torbanın ağzını kapamaktı; bunu da kumaşın kenarlarını bir araya getirip bir tür sabit *turnike* vasıtasıyla içten sıkıca bağlayarak gerçekleştirdim. (Körpe 81)

As it was stated above previously, being a borrowed word from French, *tourniquet* is enlisted in English lexicon. It may not be even considered as a foreign word. The reason why it is written in italics could be that Poe writes some words (English origin words as well) in italics probably because he tries to convince his reader on the credibility of his stories by emphasizing selected words (Baazizi 4). Poe may warn his reader that the whole story is a hoax by using italic letters, as well. Nemli chooses to leave the word *tourniquet* untouched and translates it in footnote number 39 as "(Fr.) turnike, kanat mandalı, kıskaç" in the target language. Körpe, however, uses the Turkish version written in italics and possibly bearing in mind that target reader is keen on the word tourniquet from his own experience. Target readers who are associated with medical professions or somehow familiar with medical vocabulary could get the gist, but "Turnike" in contemporary Turkish as given in the dictionary of Turkish Language Association means a 'baffle gate' not braces, bandage or a piece of cloth that is tied very tightly like it is used in ST ("Turnike"). Consequently, some readers may not interpret or visualize the scene narrated. Nemli gives more options appealing to all his readers, but both translators still try to comply with the stylistic feature of ST. Perhaps a third option to create the same effect on the readers of the TT here is to use a Turkish equivalent in italics.

Körpe, in fact, applies this strategy in the next borrowed word *en masse*. He uses the Turkish phrase 'bir arada' in italics. Nemli leaves the phrase as it is; however, does not explain it. As noted before, the edition printed by the previous publishing house, Dost, included a footnote for the phrase *en masse* (Fr. Hep birden, birlikte) unlike the current edition. However, it should also be noted that this phrase is explained in the footnote 16

of the tale, *Some Words with a Mummy* (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 96).

> **ST:** They did not float as I had expected; but dropped down perpendicularly, like a bullet, *en masse*, and with the greatest velocity, — being out of sight in a very few seconds (Poe, "The Unparalleled Adventure of One Hans Pfaall").
>
> **TT1:** Tüyler beklediğim gibi havada uçuşmayıp *en masse*, büyük bir hızla kurşun gibi diklemesine düşerek birkaç saniyede gözden kayboldular. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 196).
>
> **TT2:** Beklediğim gibi havada süzülmediler, kurşun gibi, *bir arada*, büyük bir hızla aşağı düştüler, -birkaç saniyede gözden kayboldular. (Körpe 83).

Footnote 32 in TT1 includes the French origin word, *bouleversement.* It means 'a confused reversal of things, overthrow, upset or turmoil' and used rarely (in the lower 50 % of commonly used words) according to Collins Online Dictionary ("Bouleversement"). Collins Online Dictionary also exhibits the usage for all years a word appears in English. It is recorded that the word, *bouleversement,* was used the most frequently in the late 1830s, in which this story was written and published (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 687). Extracts from ST and TTs are as follows:

> **ST:** For the *bouleversement* in itself was not only natural and inevitable… (Poe, "The Unparalleled Adventure of One Hans Pfaall").
>
> **TT1:** Çünkü bu *bouleversement* yalnızca doğal ve kaçınılmaz olmayıp… (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 207)
>
> **TT2:** Çünkü bu *bouleversement* yalnızca doğa ve kaçınılmaz değildi;… (Körpe 91)

Both TT1 and TT2 keep the word as it appears in the ST and both translators explain its meaning within a paratext (Nemli: takla, salto, perende; Körpe: altüst oluş). However, it could have been translated as 'perende' a word borrowed from Farsi in the target language ("Perende") to create the same effect in both TTs.

Footnote number 60 in TT1, the Latin origin word *imprimis* which means 'in the first place' is explained in the target language (ilk olarak). It is italicized and left in the source language. According to Collins Online Dictionary, *imprimis* is an adverb used in both American and British English but one of the least frequent adverbs in contemporary

English ("Imprimis"). *Imprimis* is not written in italics in none of the source texts used in this study. Italic letters are not used in TT2, the above mentioned word is directly translated in TT2 as 'özellikle' (specifically, especially). Using 'evvela', an archaic adverb which means firstly in the target language, instead of the original or a modern adverb in italic letters could also provide equivalency more here and cut down on the number of foot or endnotes.

The last annotation on expressions of foreign origin in this short story is on the French phrase, *jeu d'esprit*, which means 'a clever, witty turn of phrase, piece of writing' in American English ("Jeu d'esprit"). Similar to the annotations for the word, *bouleversement,* both TT1 and TT2 keep the word as it appears in the ST and both translators explain its meaning within a paratext (Nemli: şaka, oyun; Körpe: nükteli söz ya da yazı).

> **ST:** - the author of "Hans Pfaall" thinks it necessary to say, *in self-defence*, that his own *jeu d'esprit* was published, in the "Southern Literary Messenger," about three weeks before the commencement of Mr. L's in the New York Sun (Poe, "The Unparalleled Adventure of One Hans Pfaall")
>
> **TT1:**…yine de "Hans Pfaal"ın yazarı kendi *jeu d'esprit'*sinin Bay Locke'unkinin *New York Sun*'da yayımlanmaya başlamasından aşağı yukarı üç hafta önce *Southern Literary messenger*'da yayımlandığını söylemeyi *meşru müdafaa* olarak gerekli görmektedir (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 214).
>
> **TT2:**- "Hans Pfaall"ın yazarı *kendisini savunmak için* kendi *jeu d'esprit*'sinin "Southern Literary Messenger"da, Bay L.'unkinin "New York Sun"da yayımlanmaya başlamasından üç hafta önce yayımlandığını belirtmeyi gerekli görüyor (Körpe 96).

The target language borrowed the word, 'espri' from French meaning joke and it is commonly used in that sense. The equivalent of it is another borrowed word (nükte) from Arabic. Which is why, this phrase could be italicized in both target texts to reach the same effect in the TT instead of the insertion of a paratext.

In conclusion, ST contains words and phrases of foreign origin. These are included in both American and British lexicon as borrowed words. However, they are mostly expressions of low frequency. ST readers may or may not need them to be explained by an additional text to the original. TT1 presents a footnote for each of them either in the

first publication or second publication by different publishing houses. TT2, on the other hand, only annexes endnotes for the two of them and translates other words and expressions into the target language, thus the number of the endnotes is lower. However, his word choice may sometimes remain too modern considering the time of the ST. TT1 seems to be more source oriented by leaving the borrowed words in the original form, yet as these can be replaced by their equivalents in the target language which also contains many antiquated borrowed words and phrases. TT1 may have wanted to mirror the ST; therefore, he is more visible by providing a scholarly research to his reader within the footnotes just under the text itself and TT2 might have aimed at presenting a smooth reading experience to the reader.

On the quest to provide more answers for the earlier posed questions on the strategies and visibility of the translators, more samples from the other tales are going to be examined.

In the short story *Mellonta Tauta*, 42 footnotes have been added by Nemli whereas only 10 endnotes have been inserted by Körpe, among which none of them belongs to the author. Domestication and foreignization strategies have led to the use of annotations in some of them, though. To exemplify, footnote number 15 is notable to view:

> **ST:** But seated here (where I write this) in the luxuriously-cushioned open piazza of the summit… (Poe, "Mellonta Tauta")
>
> **TT1:**...piazzaya (bunları yazdığım yere)... (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 337)
>
> **TT2:**...geniş tepesinden (bunları yazdığım yerden)... (Körpe 710)

Nemli retains the words piazza which means "in Italy, an open public square, esp. one surrounded by buildings, a covered gallery or arcade, or (*US* & *New England* & *Southern US*) a large, covered porch" in Collins Online Dictionary ("Piazza") and consequently adds a footnote on page 337 to clarify the meaning for the target reader by giving the Turkish definition of the word just like a dictionary as follows: "Piazza (İt.): Meydan, piyasa yeri, veranda. Amerika'da evlerdeki balkon." The word *piazza* is not written in İtalics in the ST; therefore, it is clear from the context of this balloon hoax story and the definition of the word in the English language dictionaries that this word is used not with

the meaning of square but it means a large covered porch here. However, Körpe has omitted the word piazza.

Another example to be scrutinized is the twentieth footnote added by Nemli on page 338, which includes two philosophical terms *noumena* and *phenomena.* Nemli keeps these two English terms as they are in the TT1. Moreover, they are written in İtalics and treated as if they are proper names as follows:

> **ST:** Aries Tottle's mode, in a word, was based on noumena; Hog's on phenomena. (Poe, "Mellonta Tauta").
>
> **TT1:** Noumena diye çevrilmiş Aries Tottle'ın sistemi tek kelimeyle noumena'ya, Hog'unki phenomena'ya dayanıyormuş. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 338)
>
> **TT2:** Kısacası Aris Totıl'ın yöntemi numenlere Hog'unki ise fenomenlere dayalıymış. (Körpe 711)

However, these words exist as borrowed words in the target language ("Numen"; "Fenomen"). It can be seen in the translation by Körpe. Consequently, Nemli has had to define the two terms in the footnote whereas Körpe has not. Footnote number 19 is exhibited below:

> "Noumenon" (çoğulu, "noumena"): Varlığından emin olmadan kabul edilen şey; yalnızca akılla kavranılan şey; esas, öz. "Phenomenon" (çoğulu, "phenomena"): Göründüğü, olgu, olay, fenomen, olağanüstü şey. Phenomenon sözcüğü Yunanca phainomenon (phainein: göstermek) sözcüğünden gelir. (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 338)

It is probably because of the ST that Nemli has taken into consideration, yet as this edition of the ST is not mentioned inside the cover page, it remains a mystery. Another possible reason why Nemli chooses to use the original versions of these terms could be that Nemli desired to foreignize the text as he aims to bring the target reader to the ST author, which supports the assumptions in this part of the study.

Footnote number 21 is another example of foreignization strategy use in TT1. This time Nemli retains the distorted versions of nationalities by Edgar Allan Poe. On the contrary, Körpe creates his own versions derived from the Turkish equivalents of them.

> **ST:** The error of these Jurmains, these Vrinch, these Inglitch, and these Amriccans (the latter, by the way, were our own immediate progenitors),… (Poe, "Mellonta Tauta").
>
> **TT1:** Bu Jurmainlerin, bu Vrinchlerin, bu Inglitchlerin ve bu Amriccanların (ki bu sonunculatın atalarımız olduğunu yeri gelmişken belirtmeliyim) hatası,… (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 339).
>
> **TT2:** O Almenlerin, Vransızların, İnkilizlerin ve Amrikkalıların (bu arada bu sonuncular bizim atalarımız oluyor)… (Körpe 712)

Footnote 21 includes the Turkish equivalents of these distorted nationality names in the original way (Alman, Fransız, İngiliz, Amerikalı). By doing this, Nemli not only uses the foreignization strategy but also reveals the word play for English-speaking target reader. It can also be said that he does not allow his reader to capture this implied meaning by the ST author. The target readers have to lean on the translator. As a result, Nemli is in the position of a guide.

Poe created *Mellonta Tauta* as a satire; consequently, it encompasses a lot of word plays. Some word plays are derived from ordinary words which are turned into proper names. In Footnote 31, one example of this can be observed clearly. The initials of the word *mob* which means crowd is written in upper case just like a proper name in the ST. Nemli keeps the word in English while Körpe translates the word in Turkish, but still treats like a proper name as follows:

> **ST:** This Mob (a foreigner, by-the-by), …
> (Poe, "Mellonta Tauta")
>
> **TT1: "**Bu Mob'un (yeri gelmişken bir yabancı olduğunu da söyleyelim)…" (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 344)
>
> **TT2:** *Güruh* denen biri meseleyi ansızın çözüvermiş. (Körpe 715)

This decision causes Nemli to give the Turkish equivalent of the word in a footnote, "Mob: Kalabalık, güruh, ayaktakımı, avam, gösterici kalabalığı, çete.", which could be counted as another foreignization strategy for Nemli, and Körpe's transferring the word in Turkish as a strategy of domestication strategy. It cannot be said that one of the translators is more loyal to the ST by translating or retaining the word in the original;

however, situating the TT as a translated text could be the aim of Nemli, who is more visible than Körpe.

Among the footnotes of the satiric story Mellonta Tauta which belong to Körpe, there is only one footnote (footnote number 423: Ayak takımı) that could be considered as a result of the foreignization strategy applied and results in a difference between TT1 and TT2.

> **ST:** …here I am, cooped up in a dirty balloon, with some one or two hundred of the canaille… (Poe, "Mellonta Tauta")
>
> **TT1:** …birkaç yüz serseri ile pis bir balona… (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 334)
>
> **TT2:** …pis bir balonun içinde, yüz iki yüz *cana-ille* ile birlikteyim. (Körpe 708)

However, this word could be written in italics in the ST Körpe used while translating as a result of the stylistics of the author, which might be the reason why he kept it as it is. According to Collins Online dictionary, canaille is French origin and it means the mob and rabble ("Canaille"). Besides, when we look at the general decisions made by Körpe, he does not adopt foreignization strategy.

In conclusion, the two translations of the same texts differ from each other as a result of their vision of the intended reader. While Nemli adopted an approach which intends to inform the reader and to bring the reader to the writer, Körpe does not follow such a mission. Which is why, Nemli uses foreignization strategy more than Körpe to create some space to give information the target reader by using endnotes.

Some Words with a Mummy is the third tale to evaluate. It has 44 footnotes by Nemli and 7 endnotes by Körpe. These seven notes by Körpe coincide with Nemli's except for one which is the Turkish equivalent of the Latin name (*os sesamoideum pollicis pedis)* of the 'small round bones formed in a tendon where it passes over a joint' ("Os sesamoideum") in big toes. Nemli preserves the name in Latin, as well; however, does not clarify it. It could be said that the translators kept the Latin originals of the body parts throughout the story because Latin, along with ancient Greek, is still the "dominant language in medicine in the 21st century" (Erten, *Tıp Terminolojisi ve Tıp Metinleri Çevirisi* 32). However, Körpe shows more consistency in his decisions. Nemli adds a footnote to explain what

tunica albuginea means (sclera or white membrane), while he does not do so for the others.

There are samples of domestication strategy applied by both translators. For example, the word 'symposium' is translated as follows although it takes part in the Turkish lexicon as a borrowed word in 'sempozyum':

ST: symposium (Poe, "Some Words with a Mummy").

TT1: *içki alemi* (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 91)

TT2: içkili toplantı (Körpe 640)

The reason why both translators chose to domesticate the word is probably that the original word 'symposium' meant an occasion at which attendees perform an intellectual conversation accompanied by alcoholic beverages. Today symposium is only perceived as a formal gathering where scientific subjects are discussed. Thus, the translators may have wanted to prevent any misunderstandings. However, it should be noted that the copy of the TT1 by Dost Publishing presents a footnote stating its original meaning, which Iletisim Publishing excluded. It was domesticated in the previous edition, as well.

Another example on that matter is the translation of the noun phrase, 'Welsh rabbit':

ST: Welsh rabbit (Poe, "Some Words with a Mummy").
TT1: Gal-tavşanı (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 91)
TT2: Gal tostu (Körpe 640)

It seems like both of the translators domesticated the phrase, which could be counted as a proper noun. In fact, as one can see, they are translated differently since 'tavşan' means rabbit and 'tost' means a toasted cheese sandwich. Nemli uses a source-oriented, word-for-word equivalent and gives an explanatory footnote saying that the cheese sandwich was popular and named the Welsh rabbit among commoners because rabbits used to be rare to find for classes other than the rich and cheese sandwich was eaten as a subsequent of that, hence the nickname. It might be said that Poe created his protagonist of lower

class and Nemli may have given that hint to his readers. Körpe chose to domesticate the word without any explanation.

Around the same note, this time Nemli attaches another footnote on a measurement unit which he preferred foreignization by using an unfamiliar unit to the target reader instead of the original or domestication. In that, Poe uses 'pound' to mention the weight of the Welsh-rabbit and Nemli uses 'libre'. Both mean half a kilo. Libre is actually in the Turkish lexicon according to TDK ("Libre"), but it is noted that this unit of measure is antiquated. Perhaps, Nemli chose libre to be again source-oriented because later on Poe continues to count the Welsh-rabbit in pounds such as two pounds or five pounds. Similarly Körpe tries to comply with Poe; however, he prefers slice as a quantifier as he has already domesticated the Welsh-rabbit as the cheese sandwich. He could have thought that it would sound unnatural to use kilos.

Following this note, there is another similar sample which needs to be paid attention; the one about 'Brown Stout'. Stout is a dark beer whose most prominent example in the world is Guinness Draught. Its initials are written in capital letters in Poe's original tale. As a result, Nemli may have kept it, but with one difference, spelling.

> **ST:** Brown Stout (Poe, "Some Words with a Mummy").
> **TT1:** Broun Stout (Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 2: 91)
> **TT2:** siyah bira (Körpe 640)

Then he adds the footnote explaining what type of a beverage it is, whereas Körpe domesticates it by calling 'siyah bira' (dark beer).

One last example to foreignization is the word 'chemise'. It is a French-origin word which contemporarily means a garment looking like a loose dress worn by women as a nightgown or underwear in English ("Chemise"), yet it could also be interpreted as an undergarment t-shirt for men. It simply means shirt in French. While Körpe translates it as 'atlet' meaning 'undershirt' in Turkish, Nemli again prefers 'chemise' and adds a footnote saying it means 'gömlek' in Turkish. From the context it is understood that Poe might have used the word in French with the meaning of shirt and this is why Nemli may have chosen to keep it. More examples of foreignization and domestication strategies can

be found in this tale. Besides, there are end and footnotes covering additional information and wordplays, most of which are outweighed by Nemli when the two are compared.

As for the short story *The Literary Life of Thingum Bob, Esq.* the total number of the footnotes in TT1 is 67 whereas TT2 includes 28 endnotes in total. However, before the evaluation of annotations, it is better to analyse how the title was translated in both target texts. The title in TT1 (Eşraftan Thingum Bob'un Edebiyat Hayatı) is this time seems distant from the ST because of the choice of somehow domestication strategy instead of the general foreignization tendency of the translator, because 'esquire' was replaced by 'eşraf', a word meaning prosperous, influential or notable people of a town in Turkish ("Eşraf"), while 'bay', a title which means Mr. was preferred in TT2 (Bay Thingum Bob'un Yazın Hayatı). Eşraf is an Arabic origin word and bay is commonly used as an equivalent of Mr in translated works, but not in daily discourse. As a result, it can be said that 'bay' has a foreignization effect on the contrary to 'eşraf'. Moreover, choosing 'yazın' over 'edebiyat', both of which mean literature, has a similar impact since 'yazın' is Turkish and 'edebiyat' is Arabic. Yet, esquire is defined as old-fashioned by Merriam Webster Learner's Dictionary, Nemli might have chosen using words borrowed from Arabic on purpose, which brings the TT1 closer to the ST. In terms of notes, words and phrases in languages other than English such as *coup de grace, verbatim et verbatim, argent compant, nom de guerre* and *nom de plume* are kept in both translations and explanations or equivalents of them are provided either in footnotes or endnotes. The reason why Körpe followed the strategy that Nemli applied, which is transferring the foreign expressions without translating them could be that the narrator of this short story Thingum Bob is a character who brags about his French background ("They were not sufficiently prononces (as we have it in France)." Nemli, "Edgar Allan Poe Bütün Öyküleri" [İletişim] 1: 634). Another feature in common is that both translators have decided to keep the proper nouns which are obviously a product of word plays aiming at certain people and incidents at the time. Neither of the translators has adopted domestication strategy although they could. Instead, Nemli supported all of them with explanations, whereas Körpe has only chosen to reveal some. An interesting point among all the notes is seen when both annotations are compared in this story. Körpe leaves the Latin origin Italic written word *afflatus* and adds an endnote, while Nemli translates it although he uses the Italic form. The general observation as it is shown before is the

opposite. The reason why both translators behave differently could be the source text or the reference books they use.

The last tale to be analysed, *Loss of Breath (Nefesini Yitirmek)*, is a satirical fantasy the translations of which contain 37 footnotes by Nemli and 4 endnotes by Körpe. Körpe's endnotes mostly aim to reveal the word plays. Moreover, he mentions his translation process on the translation of the title as it may sound unnatural to the target reader. However, although Nemli and Körpe choose the same exact words to translate the title, Nemli does not display his own process on that matter. Nemli decides to use the majority of his footnotes on unfolding intertextuality and additional information. The differences in translation strategies are again observed. The first example to be shown is the French phrase, *bona fidé.* While Nemli keeps the phrase and provides the Turkish translation in the notes (note number 6), Körpe prefers to translate it directly using the Italic font (sahiden). It is also important to note that this expression is supposedly intelligible to the current English-speaking society as it is included in contemporary dictionaries of English ("Bona fidé").

An additional example on the differences between the two translators is that Nemli keeps the phrase *a la Catalani,* and so supports it with a footnote, but Körpe completely omits it instead of following a different strategy. However, for the French phrase, *pas de zephyr* both translators adopts the same approach. In that, they keep the original and provide notes for it. Nemli reveals the possible pun.

One last point to be discussed is the name of the pub where the main character is thrown from the cart. Körpe keeps the English name "Crow" and gives the meaning of it in an endnote, while Nemli translates it in the text without the English equivalent. This shift in strategies does not affect the fact that Nemli follows the foreignization strategy and creates a target text which is close to the source compared to Körpe.

3.6.2 Epitexts

The epitext is the second type of the paratext. Unlike the peritext, it is located outside a book, but still related to it. Genette defines the epitext as:

> "…any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space." (344)

Interviews in journals, newspaper articles, diaries of authors or letters written by them, television programs, and lectures are among the examples. Epitexts are classified under two main headings: "the public epitext" (Genette 344) and "the private epitext" (Genette 371). The public epitext is directly targeted at the public via means of communication, sometimes with an interlocutor or more, whereas the private epitext does it subtly. A grouping in the examples above will shed light to the issue. Interviews in journals, newspaper articles, TV programs are of public epitext, while diaries and letters fall into the private epitext category. Keeping in mind that every piece of writing waits for its audience, private epitexts are destined to come to public's interest, but not written specifically for them. In this case study, the public epitext will be handled in details only as one conversation with the translator of TT1 is studied.

3.6.2.1 The Public Epitext

Taking the sender into consideration, there are three types of the public epitext: "publisher's, semi-official allographic, and public authorial" (Genette 345). The publisher's epitext is the promotional one; hence, the author does not shoulder any responsibility. Posters, advertisements, press releases are of that kind. The semi-official allographic epitexts provide an outsider's perspective, but these are still framed and audited by authorial instructions (Genette 348). The public authorial epitext occurs when, for example, an author publishes "a commentary on his work" or "the initiative and intervention of a questioner or interlocutor" is on the table via an interview or a conversation; in addition, a public authorial epitext could be original, later or delayed in terms of temporal limits (Genette 352). As a result, it can be divided into six categories according to its time and sender. Here is a chart summarizing the terminology:

	Original	**Later**	**Delayed**
Autonomous	Auto-review	Public response	Autocommentary
Mediated	Interview	Conversation	Colloquia

According to this systemization, an autonomous original public epitext results in an auto-review. A mediated later public epitext is a conversation. An auto-review is shortly a review produced by authors themselves and published in a journal or newspaper. Public responses are the responses by authors against critics openly. Mediations consist of a dialogue between a writer and a questioner (i.e. a journalist) either could be planned (a "false dialogue" (Genette 357) because self-praise is not ethical) or natural. It is important to draw some distinctions between an interview, a conversation and a colloquia. An interview is usually conducted by a professional journalist and it is released shortly after the author's work; which is why, the outcome of the meeting is almost solely about the book and it is popularizing in addition to being sales-oriented. A conversation is separated from an interview in terms of time and content. Since it is done a longer time after the publication of a book, the topic circles more around authors' personal lives and their oeuvre and talk is less aiming at marketing (Genette). A colloquia is a discussion in which more than one person take part in. It could be off the record and spontaneous or planned with taping. An example to colloquia could be a gathering after a lecture that the author is invited. A delayed autocommentary is, as befits the name, the author's own critical commentary on her work after a long period of time since its first edition. Perhaps, the most advantageous part of an autonomous epitext is that the author is in command of her words.

The epitext which is going to be examined below is a mediated public epitext between Hasan Fehmi Nemli -the translator of TT1- and the interviewer, Oğuz Tecimen. It appeared in the fall issue of Notos literary journal in 2014 on pages 68 and 69. It could be classified as a conversation because it was published five years after TT1, whose first publishing date is May 2009. The issue mentioned is dedicated to Edgar Allan Poe; hence, the conversation does not aim to promote the TT1. Furthermore, it revolves more around the translator's personal life and his oeuvre. The conversation helps Nemli's motives behind his decision-making process reveal:

> Above all, translation is something that I do for myself; sort of doing crosswords; also the desire to share works I adore with others I guess. Instead of just reading a book written in a foreign language, I have always challenged myself to translate the most formidable and masterful parts of it and put pen to paper. Translation is interpretation after all (Tecimen 68). [2]

[2] The excerpts from the interview have been translated from Turkish to English by Tekten.

Being a chemical engineer who is proficient in two foreign languages –English and French, Nemli talks about how he started translating literature in these languages:

> To be able to find some answers to the question of how to transfer an author's mind, stylistics and atmosphere expressed in his/her language, I initially translated some paragraphs, and then chapters. After that, I suddenly found myself translating the books I like. I have translated a lot of works from French and English which I still keep for myself (Tecimen 68).

As one can understand from Nemli's words, he started to translate as a leisure time activity, which turned into a passion of creating a work to be proud of. As for translating Poe, he tells the reader how he met him and how this encounter created a bonding between him and the author:

> When I came across stories by Poe, whom I knew solely as a poet because I read and fell in love with the translation of his poem "Annabel Lee" in junior high school, I realized that he was also one of the short story writers I was enthusiastic about the most. I read any of his work that I could get. Then one volume compilation that I found named *Tales and Poems* became my bedside book not figuratively but literally for 20 years. For all those years, the number of the nights that I spent without reading a piece by Poe was quite small. There were even times I couldn't help myself getting up and translating a sentence or a paragraph in the middle of the night (Tecimen 68).

His knowledge of French helped him to view a wide range of sources other than the ones in English and provided him with the opportunity of comparing his translation with others:

> Baudelaire's 1847 Poe translation, on which he spent fourteen years intermittently, has been recognized as one of the classics since then. My Poe adventure lasted twenty years taking the day I bought that compilation as a starting point. After I earnestly took up translating, I allocated six out of ten years between the years 1999 and 2009 merely to Poe. I compared Baudelaire's each sentence to the original and mine, I also viewed other translations in French and translations in other languages (Tecimen 69).

Nemli believes that it is not plausible to comprehend Poe's works mainly because of the temporal distance between the ST and TT reader. He also states that the stylistic features of Poe's works make comprehension troublesome:

> One cannot understand Poe if he/she doesn't know about the literary society, discussions, arguments and political life at the time or read reviews and researches about him. To me, regarding the words (Poe Society of Baltimore has counted 1057 words that he created), syntax and context Poe used it seems impossible to translate an author this hard properly just upon the order of a publishing house without a strong desire to translate (Tecimen 68).

Finally, he disagrees with the idea that translators are the best readers of books since he started as a reader before translating pieces and he wanted to translate books because he admire them without the aim of translating and share them with others:

> They say the best reader of a book is its translator. I do not appreciate these words a lot. One can internalize an author without translating his/her works. I believe the real reason why someone translates is the desire to recreate a literary masterpiece in their own language. Besides, what is more natural than pointing at a scenic beauty when spotted? At least that is how I see (Tecimen 69).

In the light of his words, it can be said that Nemli rather considers translation as a matter passion driven by the instinct of sharing, which leads eventually to expertise. Although later mediated public epitexts do not aim to advertise the book, the publication date of the new edition, which is 2015, might indicate that this epitext or perhaps this issue dedicated to Poe served as a stimulator for the readers to purchase it.

Reader's Commentary

Like translation, Genette does not address readers' response to the text in his work. Still, reader's commentary may be included in the epitext as it is produced by another agent and it appears outside the text. Then, it falls into the category of semi-official allographic public epitext which mostly harbours critical articles; however, these are driven by subtle authorial instructions (Genette 348) whereas the reader's commentary on websites is not subjected to any supervision other than the employees of online bookstores who just review comments to find out whether any offenses of insult are committed or not. Therefore, senders of such comments might even feel freer to express their authentic opinion about the text as long as they abide by the laws.

Reader's commentary, despite being non-academic, can guide contemporary translation researchers through their studies conducted upon the projection of translators' and publishing houses' decisions and characteristics on the reader. Studying them may also

give researchers a chance to test their theses and finally if publishers analyse them, they will help them shape future editions.

As a "phenomenon of our times" (Birkan-Baydan 154), these comments are worth examining to provide a better insight into the perception of the two different editions of the complete stories of Edgar Allan Poe by the public. The comments are extracted from two main online bookstores functioning in Turkey. These are *Kitapyurdu* and *İdefix*. Both Kitapyurdu and İdefix are long-established online bookstores which were founded back in the 1990s ("Hakkımızda" [İdefix]). *Pandora* and *D&R* are the other mainstream book sale websites; however, Pandora does not provide any data since comment sections are not available ("Bütün Hikayeleri – Ciltli") and D&R offers almost no data other than star-rating system ("Bütün Öyküleri – İki Kitap Takım").

The first entries to be analysed are the ones regarding the İthaki edition by the translator Dost Körpe on Kitapyurdu. Since 2004, 73 comments have been posted as of December 15, 2018 ("Bütün Hikayeleri – Toplu Cilt"). The majority of these posts are mostly about the paratextual elements such as the book's being one volume, the quality of the hard cover or the design and looks of the book. Other posts mention the price and acknowledgements to the website for the good bargain or to the publishing house as they created such an edition. Only 8 comments are posted about the translation and endnotes. While commentators are in favour of the translation, a few express their discomfort with the place of the notes.

On the other hand, on İdefix, ("Bütün Hikayeleri – Tek Cilt"), the very same edition received 34 anonymous comments from 2006 to 2017. In general, they are about the price, hardcover and the writer, but unlike the comments on Kitapyurdu almost one third of the comments are about the translation (11 out of 34) and these posts appear after 2009 when the edition by Nemli and the critique by Cantek were first published. One of the posts mentions Körpe for choosing a modern and pure Turkish, or choosing words of Turkish origin.

As one can observe, comments that appear on both online bookstores are mostly about the paratextual elements of the translation by Körpe-İthaki. Conversely, comments about the translation by Nemli-İletişim are more in number about the translation itself although

less comments are posted due to the short time since the publication date. On Kitapyurdu ("Bütün Öyküleri (2 Cilt Takım)") it has received 42 comments, 18 of which are about the translation and paratextual elements such as forewords, illustrations and encyclopaedic information. Comments are greatly in a positive manner although the length and number of footnotes do not appeal to a few of the users. The readers seem to be more aware of the fact that they are facing a translation.

On İdefix, this edition received eleven entries in total ("Bütün Öyküleri – 2 Kitap Takım"). Similar to the entries on Kitapyurdu, comments on İdefix are greatly on the translation and they affirm the decisions of the translator and the publishing house. Nine out of eleven posts are about the translation and almost all of them are in a positive manner. The frequent use of footnotes, the place of them, and the other iconic/textual paratexts informing the reader are noticed by the users.

Considering all the data in this section, it can be inferred that readers' online comments have implied that TT2 is of a gray area regarding translation and the translator since online community mention the author, his work/genre and the publisher/the publisher's outer peritext more. On the other hand, the posts on TT1 indicate that the translator is visible because the senders recognize the text as a TT and the translator as a medium/facilitator between them and the author. Besides, the translator is often referred to by his (full) name; thus, he could have been taken for the rewriter of the TT by the reader.

3.6 Discussion

Every text looks for its reader and every writer, on purpose or not, manipulates his/her text to attract certain readers. Similarly, editors and publishing houses use their power on the processes of cover design, marketing and so on. Tracing back, it can be said that the intention of all the parties who have a word on a book could be observed even only analysing the paratextual items. Translated texts are no different on that aspect. Like a source text, a target text gives away the decision making processes and intentions of the same agents with an addition of the translator. Conventionally, translators are not expected to be heard by readers; however, there are cases where translators cannot act otherwise. In literary texts, for instance, these could be the distance between the two cultures spatially or temporally. There are also cases where translators deliberately desire their voices to be heard and their efforts to be appreciated, especially when they adopt the

source text perhaps as the primary reader or the expert of it. In all cases, translators have some options to appear. Having their name written on the cover along with the writer, selecting an antiquated or very modern discourse, and using foreignization are some of them. Still footnotes and endnotes are the most explicit. In this set of materials which have been analysed, it is observed that each source text aims at a different reader and the individuality of the translators has affected the creation of the target texts.

To start with, the publisher's peritexts namely the cover, the title page, and the book's material construction of both target texts indicate that they appeal to the reader who would like to add to their collection of renowned authors in their library or bookcase. However, with its encyclopaedia-like two-volume edition, TT1 promises the reader a reference book of both fiction and extra information, whereas TT2 is only one volume in a bigger size. Likewise, it seems like the publishing house of the TT1, İletişim, expects Model Readers who do not confine themselves solemnly to the translation of a foreign piece of literature; conversely, they would like to draw the attention of the readers who might purchase such an edition owing to the fact that "his reputation has spread over years with the help of the metatexts written on him" (Birkan-Baydan 152) since "the first known publication of his works in the nineteenth century" (Demir-Atay 131).

Moreover, the cover of TT1 includes the name of the translator and the names of the writers of the prefaces along with the author of the ST, which presents the text as a translation and a reference book where the reader can find more to read other than the ST. Although the name of the author of the ST is written in capitals and as the main title at the top of the cover, the publishing house chooses to bring the translator to the fore, as well, which could be a marketing strategy if not aiming at the translator's visibility for ethical concerns. The please-inserts on the back cover of the Volume 2, promote the book by praising the translator's meticulous work, which also make the translator visible and an asset. Another proof to support the idea that the publishing house regards the translator as an asset is the republication of the very same translation with all the paratexts which appeared in the first edition by a different publisher. Because there are two complete works of Edgar Allan Poe in the Turkish polysystem, they may have wanted to diverge since TT2 does not acknowledge the translator until page number four even though the translator's name appears in a bigger and bolder font than the author's on the title page

(page number 5). It should also be noted that none of the compilations harbours the name of the translator on the spine.

As for the covers' design, illustrations, typesetting and material construction of both editions, TT2 could be gripping as it has a hard cover with a dust jacket on which a bigger font in brighter colours is printed, while the editors or the publishing house prefers neutral and dark colours like brown that could also be inferred as a sign of serious academic work. As a result, the publishing house of the TT2 may have attained a place in the market by the outermost paratextual features of the target text. The comments about TT2 are in a proving manner. In that, a great deal of the readers/commentators mention how good the TT2 looks in their bookcases and libraries. The hardcover of the TT2 is appreciated by the reader with regard to its durability, as well. Anonymity of the translator and having the name of the writer in the biggest font on the front cover can also cause the reader to perceive the text as if they are reading the author without a mediator. Nevertheless, as Edgar Allan Poe is a pioneer in science fiction and fantasy short stories, the publishing house might have wanted his name at the forefront since they define themselves as a publishing house specialized in science fiction and fantasy literature. Moreover, being the first to have been published as a complete works of the author, they may not have needed to promote their good by adding please-inserts or any other piece of writing on the cover. To sum up, these can explain the underlying motives of the editors and publishing houses for their decisions on the visibility of the translator, on the reader which they intend to attract and on the peritexts which they are in total control.

Other peritexts such as epigraphs, author's preface and notes unveil the characteristics of the authors, the relationship between the authors and their texts, between the author and the reader in their mind, and in this study, the relationship between the author and the translator besides the source text and the translator as the rewriter of the target text. As noted before, "epigraphs are the quotations at the head of a section or work" (Genette 144) which are a sign of the authors' intellectuality. Edgar Allan Poe, who was perhaps constantly seeking for the approval of John Allan and the literary community of his time, benefitted from this form of justification. Poe had a degree neither from the University of Virginia nor West Point, but he attended schools where he learnt a bit of everything as the perks of being a part of the Allan family. The Allans never adopted him; therefore, he might have felt like an outsider, thence the effort to prove himself. The same could be

claimed for his excessive use of foreign words, allusions and scientific or confusing language he adopted. He may have desired to be appreciated by John Allan, his milieu and readers.

Hasan Fehmi Nemli might have used footnotes and other peritexts excessively perhaps because he considers such characteristics of Poe and his time along with his work need to be explained to the target reader. Presumably, another reason why Nemli considers himself not only as a translator, but also as a guide is that he believes Poe's works are hard to be comprehended even by the American readers today. Nemli is a professional chemical engineer who can speak both French and English. In his interview, he stated that he used to translate extracts from Poe in his leisure time and he admired Poe's works even when he was a teenager (Tecimen 68). In his preface to the compilation, he stated that he read Poe's fiction both in English and French. As a result, it can be said that he is a Poe reader who wants every individual to see him through his eyes. Moreover, he might have wanted to present his efforts on Poe to the public, an act which has been corresponded since the majority of the entries on the online bookstores, *Idefix* and *Kitapyurdu* mention his work.

It can be observed that Körpe has not written a preface, neither has he taken part in any interviews (at least none attained for this study), which is why no inferences can be made about his decisions based on such peritexts. On the other hand, Nemli's preface takes part in Volume 1 before the other prefaces and this shows that he owns a higher status in the hierarchical order compared to the other writers of the prefaces, or perhaps the author, Poe himself within the compilation.

The place of Nemli's footnotes which sometimes cover almost half of the page is another sign of his status as the rewriter of the target text, whereas Körpe is inconspicuous since notes are at the end of the book and less in number. Nemli seems to have adopted the foreignization strategy perhaps to be source oriented which resulted in frequent annotation, while Körpe prefers to apply domestication strategy more. Being the rewriter of the TT, Nemli brings up the documental and intellectual usefulness of his work in his peritexts. He provides the genesis –some sort of a bibliography- of the contextual information and footnotes he added as in an academic work. His preface functions as a prescriptive guide to help the reader how to read the text and he frees the reader on

viewing the peritextual items with the aim of providing the target readers the necessary material when needed, when their encyclopaedias do not match the author's of the ST.

CONCLUSION

This study compares the two editions of the complete stories of Edgar Allan Poe in Turkish by two different translators, Hasan Fehmi Nemli of İletişim Publishing House and Dost Körpe of İthaki Publishing House, to discover the reason(s) why they differ in peritextual elements especially within the scope of annotation use even though they were generated in the same decade. To this end, Gerard Genette's paratext concept has been selected to constitute the backbone of the study and Lawrence Venuti's ideas on the translator's visibility have been benefitted from. After a thorough analysis, nothwithstanding the conventional perception that paratextual elements are driven by publishing houses, it has been observed that not only do the publishing houses influence these features, but also translators' approaches towards the source text and the reader have a distinctive impact on the target text. Otherwise stated, chiefly the bonding between the source text and the translator renders such elements in the target text, which may not be separated from the peculiarities of translators such as characteristics or means they have. On the other hand, examining peritextual elements offer the opportunity to the reader to notice the aspects mentioned above. Thinking Parlak's ideas on the use of annotations it can be said that all the peritexts distort the expectation of the translator's invisibility, make the translator's identity explicit, indicate the power of the translator as the author of the target text and provide the data on what kind of a reader the publishers, editors and translators foresee. Furthermore, these editions choose their readers themselves and the translators' voices could be heard or unheard in peritexts if not in the target text itself. It is also concluded that the comments of the readers on the online bookstores support what is being claimed in this thesis.

The research questions posed in the first section of this study are answered below:

1) How could paratexts guide the readers of translation?

As Genette stated (1), paratexts are the first elements that "present the text" to the reader. Therefore, they affect how the text is perceived notwithstanding the context of a written work. Readers of translated works might benefit from paratexts to unearth the approaches of publishing houses and translators towards translation. Paratextual elements might give away the goals publishing houses plan to achieve such as higher rates of sale or whether

they tell source texts from target texts in a hierarchical order. These elements might also shed light on the visibility of the translator. Even within a wider scope, paratextual elements reveal censorship in a certain era, the political agenda of translation such as being a medium to create a national identity or the position of translation throughout decades. As for the translators' approaches towards translation, it can be said that paratexts, particularly titles, prefaces and notes indicate the decision making process of translators, their personality traits, demographics, self-image and finally, their intended reader, which might in a way all be proven by epitexts, for example, interviews appearing outside the text itself.

As a result of analysing paratextual elements of the two complete works of Poe, this study has concluded that the two different publishing houses and their translators aim to attract their intended readers by highlighting paratextual elements they offer distinctively. While TT1 is trying to locate Poe's work among classics rather than popular fiction, TT2 is dropping hints of genre as well as the author more and does not feature the translator's name as 'readers of popular fiction read by 'genre' rather than author' (Roberts qtd. in Tahir-Gürçağlar 57). Furthermore, it might be claimed that paratexts used in this study have revealed the characteristics and demographics of translators. For instance, the translator of TT1, Nemli endeavours to guide the reader in notes and prefaces because he relishes the idea of sharing what he has collected so far as a Poe reader himself.

2) What features of both texts could be counted as the signs of translators' visibility?

The first item of the paratextual elements which signifies translators' visibility is the publisher's peritext. The cover as the outermost peritext includes many items such as price, illustrations and more importantly the name of the book and the author. Making translators visible in a salient fashion is viable through adding their names on the front cover as well as authors'. Placement and type size of translators' names might refer to the perception of translation. Page number 5, which is called 'the title page' in Genette's terminology (33), is another spot where the name of the translator can be observed; however, it does not acknowledge the visibility of translators as much as front covers do. Back covers contain the please-insert which might be in the form of a bibliographical summary of the author or a short summary of the book to promote it. Translators as authors occasionally take part in the please-insert as a result of the publishing houses'

policy. Notes and prefaces are produced and added by translators themselves and they beckon to readers to recognize translators; however, making room for such peritexts might also be determined by publishing houses. One last aspect which could be regarded as a sign of translators' visibility is the foreignization strategy adopted by translators. In other words, the more a text is defamiliarized, the more translators and translation come to the front. After the evaluation of the TT1 and TT2, it can be concluded that the translator is more visible in TT1 because of all the reasons mentioned above.

3) Do the personality traits and subjective features of a translator make a difference in the target texts?

One of the aspects which paratexts provide the readers of translation is being able to follow the traces of translators back and hear their voices. It can be presumed that translators retain their individuality while translating source texts and the individuality of translators affect target texts. This study has unveiled that word choice and excessive use of notes might be considered as the signs of individual differences in terms of translators' personality, education and means since predictions which readers are capable of making by examining paratextual elements are confirmed in translators' biographies, prefaces and epitexts.

4) How does the aim of a target text change the paratextual elements of the source text?

Translations of texts are expected to provide readers with the source text itself in full unless they attempt to achieve a specific goal. In that, it is not a common practice to add or omit parts although adjustments of literary texts are considered acceptable in accordance with the needs of particular readers; for example, "translators of children's literature are free to manipulate the source text to facilitate the comprehension of the target reader" (Erten, *Çocuk Yazını Çevirisine Yaklaşımlar* 59). As mentioned earlier, adding paratextual elements namely notes and prefaces are not necessarily required since they distort the flow of the literary texts and each comprehension is unique. In this study, it is observed that due to being the product of the same decade as TT2, the publishing house of TT1 might have created a reference book out of a literary text mainly to establish a market presence by appealing to a different group of readers. Owing to the spatial and

temporal distance between the source and target text reader, the publishing house of TT1 may have chosen to work with a translator and an editorial board who could supply the text with extra information, which resulted in a two-volume encyclopaedia-like edition. Moreover, cover design is rather plain in pale colours reminding of "the classics translated by the Translation Bureau" (Tahir-Gürçağlar 48) in the 1940s perhaps to notify the reader that they have come across a serious piece of fiction.

In the light of the mentioned above, one can conclude that discussing the use of paratexts in translation might illuminate issues such as translators' visibility and translation history. In their meticulous studies, translation scholars in Turkey have examined paratextual elements, as well. Şehnaz Tahir-Gürçağlar (2001) analysed the paratextual mediation in the translated texts that appeared in the 1940s, when the Translation Bureau was founded and active. She studied peritextual and epitextual elements which include covers, titles and names of translators/writers (Tahir-Gürçağlar 47) to reveal the position and function of target texts in that period and concluded that the translations by the state-owned Translation Bureau intended to educate its reader by emphasizing the source text and limiting the translator's visibility whereas other publishers in the field situated themselves between the source and the target. Likewise, by examining paratexts, this study draws similar conclusions. It reveals that Nemli, the translator of the TT1, along with the publishing house and editorial board, desires to guide his reader like a conductor to produce a collective work by providing them with adequate numbers of instruments such as visuals, by keeping the footnotes he added optional and suggesting a way how to read it without direct intervention. In this way, he not only coordinates the talents or background knowledge of his readers but also brings his personal experiences, passions and interests both on Poe and engineering as a positive science, which he is enthusiastic about to share. However, unlike the classics translated by the Bureau and TT2 sketched in the previous sections in this study, his visibility is not restricted or blurred. On the contrary, he manages to have been published by two different publishing houses and more importantly, his name is printed on the front cover along with the author by the second publisher. Also, he creates a reference book and he embarks on the composer role by rewriting the ST in the margins of the book using footnotes since he is willing to share his knowledge via literature as if he is an author. Being given the opportunity to create a reference-book-like literary text can be considered as a feat since it does not seem a conventional practice in literary translation market. Although it cannot be ignored that

Nemli used annotations excessively, especially via foreignizing strategy, the reason why he preferred to implement them could lie in the aim of being source oriented, spreading the knowledge he holds as an intellectual, or desiring others to experience the joy and excitement he has experienced while reading Poe, which resulted in the distinction between TT1 and TT2 regarding paratexts.

All the inferences above are based on peritexts which are later supported by epitexts. Paratexts get involved when texts do not speak for themselves. This comparative study contributes to translation studies with respect to paratextual, in particular peritextual elements by examining the ones in the two complete contemporary translations of Poe's short fiction in Turkey and opens a humble window on how publisher's and translator's views reflect on paratexts.

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APPENDIX 1: TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYET FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 10/07/2019

Tez Başlığı: Edgar Allan Poe'nun Kısa Öykü Çeviri Derlemelerindeki Yan-Metinsel Ögeler Üzerine Karşılaştırmalı Bir Çalışma

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

10/07/2019

Tarih ve İmza

Adı Soyadı:	Burcu Tekten
Öğrenci No:	N10126805
Anabilim Dalı:	İngilizce Mütercim Tercümanlık
Programı:	İngilizce Mütercim Tercümanlık
Statüsü:	☒ Yüksek Lisans ☐ Doktora ☐ Bütünleşik Doktora

DANIŞMAN GÖRÜŞÜ VE ONAYI

Uygundur

Prof. Dr. Asalet Erten

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APPENDIX 2: ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS COMMISSION FORM FOR THESIS

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF TRANSLATION AND INTERPRETATION

Date: 10/07/2019

Thesis Title: A Comparative Study on the Paratextual Elements in the Translations of Edgar Allan Poe's Short Story Compilations

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

10/07/2019
Burcu

Name Surname:	Burcu Tekten
Student No:	N10126805
Department:	Translation and Interpretation
Program:	Translation and Interpretation in English
Status:	☒ MA ☐ Ph.D. ☐ Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL

Approved

A. S

Prof. Dr. Asalet Erten

APPENDIX 3: TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih:10/07/2019

Tez Başlığı: Edgar Allan Poe'nun Kısa Öykü Çeviri Derlemelerindeki Yan-Metinsel Ögeler Üzerine Karşılaştırmalı Bir Çalışma

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 94 sayfalık kısmına ilişkin, 10/07/2019 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 8'dir.

Uygulanan filtrelemeler:

1- ☒ Kabul/Onay ve Bildirim sayfaları hariç
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3- ☒ Alıntılar hariç
4- ☐ Alıntılar dâhil
5- ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

10/07/2019

Adı Soyadı:	Burcu Tekten
Öğrenci No:	N10126805
Anabilim Dalı:	İngilizce Mütercim Tercümanlık
Programı:	İngilizce Mütercim Tercümanlık – Yüksek Lisans

DANIŞMAN ONAYI

UYGUNDUR.

Prof. Dr. Asalet Erten

APPENDIX 4: THESIS ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
MASTER'S THESIS ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF TRANSLATION AND INTERPRETATION

Date: 10/07/2019

Thesis Title : A Comparative Study on the Paratextual Elements in the Translations of Edgar Allan Poe's Short Story Compilations

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 10/07/2019 for the total of 94 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 8 %.

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I respectfully submit this for approval. 10/07/2019

Name Surname: Burcu Tekten
Student No: N10126805
Department: Translation and Interpretation in English
Program: MA - Translation and Interpretation in English

ADVISOR APPROVAL

APPROVED.

A. S

Prof. Dr. Asalet Erten