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**A CRITICAL ANALYSIS ON THE TRANSLATIONS OF THE SHORT STORIES
THE CASK OF AMONTILLADO AND *THE FALL OF THE HOUSE OF USHER* BY
EDGAR ALLAN POE**

Aslı SELCEN

Danışman

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YEMİN METNİ

Yüksek Lisans Tezi olarak sunduğum “A Critical Analysis On the Translations of the Short Stories *The Cask of Amontillado* and *The Fall of the House of Usher* by Edgar Allan Poe” adlı çalışmanın, tarafımdan bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin bibliyografyada gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve bunu onurumla doğrularım.

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TEŐEKKÜR

Bu alıőmamda bana yol gsteren danıőman hocam Prof.Dr. Recep Songün'e ve benden desteęini hibir zaman esirgemeyen ok deęerli hocam Yard.Do.Dr. İsmail Boztaő'a teőekkürü bir bor bilirim.

Ayrıca alıőmam süresince deneyimlerini ve bilgilerini benimle paylaşan ve bana destek olan alıőma arkadaşlarım Duygu Tümer ve Seluk Eryatmaz'a teőekkür ederim.

Son olarak, bu süreçte manevi desteęiyle hep yanımda olan aileme sonsuz teőekkürler.

ÖZET

Çeviribilim alanında geliştirilen kuramlar, farklı türde metinlerin farklı gereksinimlerini karşılamak amacıyla çeviri eylemi sırasında takip edilmesi gereken adımları belirleyerek çeviri eleştirisinde farklı yaklaşımlar ortaya çıkarmaktadır. Öte yandan, benimsenen kurama bağlı olarak çevirmenin görevi ve yaklaşımı da tanımlanmaktadır. Hans J. Vermeer'in skopos kuramı işlevsel çeviri bağlamında erek odaklı kuramlardan bir tanesidir.

Üç bölümden oluşan bu çalışma, skopos kuramını ayrıntılı bir şekilde irdelemekte ve gelecek çalışmalara ve bu kuram bağlamında yapılacak edebi metin çevirilerine ışık tutmak amacıyla çeviri eleştirisi üzerinde yoğunlaşmaktadır.

Birinci bölümde, kuramsal kavramlara temel oluşturması bakımından işlevsel yaklaşımlara kadar çeviri biliminin gelişme süreci incelenmekte; ardından, skopos kuramının gerekli özellikleri ele alınmaktadır.

İkinci bölümde, bu çalışma için seçilen kısa hikâyelerin yazarın biçemi hakkında bilgi verilmekte ve kuramsal incelemeyi desteklemek için hikâyelerin kısa bir edebi incelemesi yapılmaktadır.

Son bölümde ise, seçilen kısa hikâyelerin çevirileri skopos kuramının çeviri eleştirisi düzeni çerçevesinde irdelenmektedir.

Anahtar Kelimeler: Skopos Kuramı, İşlevsel Çeviri, Erek Metin, Kaynak Metin

ABSTRACT

Theories developed in translation studies bring out different approaches on translation criticism so as to meet the different requirements of different text types during the act of translation by proposing appropriate steps to be followed. On the other hand, the role and attitude of translator is defined depending on the adopted theory. Hans J. Vermeer's skopos theory is one of the translation studies focusing on the target in terms of a functional translation.

This study including three parts examines thoroughly the concepts of skopos theory and concentrates on translation criticism with a view to shed light on the further studies on this subject or translations of literary texts within this theory.

In the first part, the development process of translation studies up to functional approaches are examined for constructing a basis for theoretical concepts. Then, the necessary features of skopos theory are depicted.

In the second part, information about the style of the author of the selected tales for this study is given, and a brief literary analysis of the tales is made for supporting the theoretical analysis.

In the last part, translations of the selected tales are analyzed within the framework of the translation criticism steps of skopos theory.

Key Words: Skopos Theory, Functional Translation, Target Text, Source Text

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1- INTRODUCTION

The increasing interaction among societies put forward the need for a means of communication which would enable a common platform for the diversities. The act of translation has been fulfilling this requirement for long years. At this point, Akşit Göktürk (15) defines translation as “the result of human will to knowledge of facts and fictions outside his/her own living environment”, and adds that “translation is a means enabling the share of the scientific, artistic, and intellectual efforts of different societies”.

By drawing clearly the outlines of its concepts, translation studies have come a long way to be accepted as a discipline of science in recent years. Many theorists have been studying for new methods and approaches.

From this point forth, it is possible to make a more explicit study on translation criticism by an overview of the development process of the discipline.

It is clear that in the course of time, the field of translation studies expanded with the appearance of new subtopics including new concepts. The most significant shift was on the focal point of the act of translation. In 1960s Eugene A. Nida paves the way for expressing the importance of the purpose of a translation, roles of translator and receiver, and the cultural implications in the framework of certain equivalences on both word and sentence level. Then, the functional approach is introduced by Katherina Reiss and this approach forms the basis for skopos theory of translation developed by Hans Vermeer with the claim of a general theory for all text types and furthermore filling the gap between theory and practice.

The general frame of the skopos theory can be explained by describing translation as an action with a purpose comprising social and cultural contexts. Therefore, it is not solely transferring codes on a linguistic basis, but a cultural transfer across language barriers during which intratextual and intertextual coherence play a role as subordinate systems of each other.

Considering language and style, translations of the works of Edgar Allan Poe are quite appropriate to be studied on in the framework of skopos theory. “The Cask of Amontillado” and “The Fall of the House of the Usher” are two striking tales of Poe for a translation study in terms of above mentioned facts.

The purpose of this study is to question the functionality of the translations of the selected works in terms of presenting works of Poe to Turkish culture reader without ignoring the characteristics of Poe tales and without having a loss of impact due to the act of translating. These two facts form the basis of skopos theory of translation which is adopted as the method of criticism of this study.

The first part of the study deals with the development process of translation studies and explanation of skopos theory in terms of its main focal points.

The second part focuses on information about the author and his selected tales for this study in order to lay a ground for the analysis of the target text and the source text.

The last part includes the analysis of the target texts and source texts of both tales in terms of skopos theory. The intratextual and intertextual analysis of each text will also be presented separately.

2- CHAPTER I: TRANSLATION THEORY

2.1 BACKGROUND HISTORY OF TRANSLATION THEORY: A ROAD TO THEORIES THROUGH TRANSLATION STUDIES

For there to be a field as a branch of science more than an act ‘considered’ as a science, there should be some historical, theoretical, and conceptual backgrounds and basis in terms of constructing the framework of that field. Although translation is one of the oldest occupations of human history dating back to first civilizations, as translation has always been a compulsory need for the communication among societies using different languages; it is in the twentieth century that the concepts such as ‘translation’, ‘translator’, and ‘translation studies’ became valid for the studies of this field. This unfolds the truth that the acceptance of translation as an academic discipline has a history of a few decades. When we look for a place for the development of theories in this process of evolution, it is clear that we can talk about the need for a systematic research on the field and develop coherent theories referring to the second half of the twentieth century (Munday 7).

If it is possible to talk about the practice of translation since the beginning of the social interactions and it is not an alone standing subject until the recent past; then, there should be another branch of science with which translation is tightly connected. The brief information above mentioned sheds light on the fact that translation was analyzed as a subentry of a field for a long time, which is linguistics. Since Modern Linguistics in most of its many forms is grounded on the views and theories of famous Swiss linguist Ferdinand de Saussure; it is necessary to state that his studies and definitions on language ensured a new impetus on further studies and paved the way for the prominence of translation among the fields of study within this branch.

Saussure considered language as a medium of communication, classified the forms of analysis making a distinction called diachronic and synchronic studies which provided the detachment of linguistic studies from the context of linguistic philosophy alone, and added it an empirical status. He focused on synchronic studies, referring to the analysis at any given time, since his main emphasis was on the “momentary arrangements” of the concepts rather than their historical evolution referred by diachronic studies (Culler 45). By means of these approaches on linguistics, scholars studying on fields based on linguistics turned towards the researches about the concepts of current situation instead of trying to reach the former codes.

Mine Yazıcı, a Turkish scholar and theorist on translation studies, highlights the importance of Saussure’s initiative of a communicative approach on the subsequent theories developed for the act of translation. Particularly, she points the approach of Roman Jakobson bringing new contexts of equivalence to translation studies based on parole under the influence of Saussure’s ideas on communication (Yazıcı 78-79).

Charles K. Ogden and Ivor A. Richards are also two important linguists who contributed to the emergence and development of translation studies by mentioning the fact that considering solely the stylistic system of the language and ignoring the variable aspects of it will result in obscurities in translation. Considering this; Said Shiyab, a scholar on translation studies, accepts the significance of Ogden and Richards stress on meaning, on the other hand; he adds that it should be pointed out that translation attempts to uncover all the potentialities of meaning in the two languages concerned (Shiyab 79-80)

Another discipline that should be stated under this title is Language Teaching. Beginning from the late eighteenth century to the 1960s language teaching in many countries was dominated by the grammar-translation method (Munday 8). This was a teacher centered method which lay the emphasis on reading and writing by limiting the classes on grammatical

rules and structures, and their translations to the students' native language. Despite all the negative judgments towards this method, with its formalist and semantic structure, it also has a dimension based on translation and a theory having its roots on equivalence.

After the periods closely linked with linguistics and applied linguistics; it was in 1970s that translation became a separate topic for academic studies. This was also a period when the social, economical, political and also cultural dimensions of countries required more and more a systematic study on this field which illustrates clearly that the periodical characteristics are determinant factors on the focus attached to field of translation. In the early stages, with the decomposition of linguistic components, translation became a focal point and set forth for being a branch of science inasmuch as gaining a scientific status from being just an activity requires a theoretical infrastructure (Yazıcı 15).

Transition to the scientific area brought along the discussions, sides of which have been the scholars studying on this field whose studies have frames in the context of the dimensions of their personal points of view. Nevertheless, it is possible to talk about a roughly theoretical divergence beginning from the first historical periods by the clash of word-for-word (literal) and sense-for-sense (free) translation. Cicero (first century BCE), Horace, and St. Jerome (late fourth century CE) were the first supporters of sense-for-sense translation against word-for-word stressing the importance of the aim of producing an aesthetically pleasing and creative text in the TL [Target Language] (Munday 19-20).

Having the two above mentioned poles as a starting point; further theories are developed in the course of time. Focusing on a more target-oriented view, the prominent theories were the poly system theory of Even-Zohar, descriptive translation theory of Gideon Toury, explanatory theory of communication of Ernst August Gutt, and skopos theory of Hans J. Vermeer with the functional dimension contributions of Katherina Reiss.

By means of all studies carried out and ideas developed, a cumulative database for the infrastructure and superstructure of the scientific area for translation is provided which prepared the necessary ground for the expressions such as science of translation, translation study, or *translatum*.

2.2 SKOPOS THEORY: FROM SOURCE-ORIENTED TO TARGET-ORIENTED

Considering the historical overview above, it is obvious that even producing and defining a translation theory apart from linguistics, until recent past, was a process based on refuting the idea of a theory laying on linguistic principles. This was also the way Hans J. Vermeer followed in the late 1970s to put forward his own theory. First of all, talking about the skopos theory of Vermeer requires going through the ideas of Katherina Reiss works of whom constitute the basis of Vermeer's theory. Both theoretically and practically; Reiss, as a trainer, is an important figure for Vermeer as she is the one who introduced functional perspective into translation. Reiss describes the ideal translation as the one "in which the aim in the TL [target language] is equivalence as regards the conceptual content, linguistic form, and communicative function of a SL [source language] text" (qtd. in Nord, "Purposeful Activity" 6).

Christiane Nord points out the statement of Vermeer in which he defines his starting point as leaving linguistics aside as follows: "Linguistics alone won't help us. First, because translating is not merely and not even primarily a linguistic process. Secondly, because linguistics has not yet formulated the right questions to tackle our problems. So let's look somewhere else" (qtd. in "Purposeful Activity" 8)

Regarding this quotation, Vermeer begins his way by explaining why linguistic analyses are not appropriate for translation and hence translation as a field should have its own basis with its own notions, and goes on by criticizing linguistic approaches produced by Ferdinand de

Saussure; stating in his 'Nature of Translating – A Summary', presented at Boğaziçi University in 2003, that there will be numerous contradictions on translating if an approach focusing on the definitions of Saussure on form and function is adopted (Rifat 166)

Considering the semiotic structure of Saussure explained by Joseph Gibaldi (4), grounding on the concept of a sign with two facets called signifier and signified, which Vermeer prefers calling form and function; we come across to the fact that every signified needs a form, thus, form is superior to function. From this point of view, Saussure puts forward the inseparability of the two sides of the sign claiming them as an inseparable whole. Vermeer's criticism on the basis of a claim of a contradiction begins at this point. According to Vermeer; misconception of Saussure's semiotic approach is clear if the possibility of handling form and function is put forward by the fact that material form may remain the same whereas signified may change. Vermeer states that signs do not have self-existence. Facts have a meaning and importance under certain circumstances. Different forms have different functions which illustrate that they are separable. He asks if a traffic board is a sign or not. Supposed that it is; what if someone chucks it out? Are we still going to name it as a sign? Nobody will try to obey the signifier on it (Rifat 167).

Keeping the instability of form and function in mind; if we are to return to the translation, Vermeer defines what translation is not by putting forward that translation is not the exchange of signifiers (forms) fixing signified during the process. As brain does not have a static structure, we should talk about a process including a variable iteration. Therefore, it is not possible to look for equivalence between the functions while modifying the forms (Rifat 168-169).

As Vermeer grounds his ideas critically on the past of the subject so as to make an introduction; then the next step is putting his own theory forward to make suggestions for the

parts that he claims faulty. To this end, he works on his own theory and brings it to light in the late 1970s in Germany under the term of *skopos* which is the Greek word for ‘purpose’ or ‘aim’.

One of the scholars interpreting the *skopos* theory, Paul Kussmaul, in his article “Entwicklung Miterlebt” published in his book *Übersetzungswissenschaft Dolmetschwissenschaft*, emphasizes the upward trend in giving the accurate importance to the studies of translation from the perspective of the act of translating referring to Vermeer as follows:

A central idea of the essay was that the aim and purpose of a translation is determined by the needs and expectations of the reader in his culture. Vermeer called this “the *skopos*”, and the so-called “faithfulness to the original”, equivalence in fact, was subordinated to this *skopos*. This gave us a real sense of release, as if translation theory had at last been put on its feet. (qtd in Hornby 51)

Vermeer’s road to the *skopos* begins with the explanation of an action highlighting that every action has a purpose. As translation is a human action, we intrinsically reach to the point that every act of translation has a purpose, a *skopos*. Considerations of translation then, being independent from the source text expressions, show a tendency to attaching importance to target text rather than source text. That is the very point of the need for characterizing the process for translation. In the light of *skopos* theory, translation itself is certainly an action; however, it is not a process of transposing between the source text and the target text.

To make it explicit, it will be useful to sum up with Vermeer’s statements as follows:

Any form of translational action, including therefore translation itself, may be conceived as an action, as the name implies. Any action has an aim, a purpose. [...] The word *skopos*, then, is a technical term for the aim or purpose of a translation. [...] Further: an action leads to a result, a new situation or event, and possibly to a ‘new’ object (qtd in Chesterman 173).

2.2.1 Translation in Skopos Theory

Since this theory in most of its aspects is grounded on the term *skopos*, it is necessary to make a further explanation of this term in the framework of translational action. Skopos, as purpose, is not limited within the translated text which is also called *translatum* as the outcome of a translational action. Such a limitation brings out a retrospective approach towards the source text and this fact robs the basic principal of this theory of which is being functional. To avoid retrospective approaches of equivalence-based theories, there should be prospective focus on the target text by defining skopos beforehand via functionality. This is a fact which emphasizes once more the shift from the source text to the target text. The source text is no more the determiner of the standards in the translation process, instead; target function is considered to be the main standard for any translation process (Nord, “Purposeful Activity” 46).

Bearing functionality in mind, according to Vermeer; skopos of a translation is reaching the target aim by fulfilling some definite actions with the application of skopos through three senses which are as following:

1. The translation process, and hence the goal of this process;
2. The translation result, and hence the function of the *translatum*;
3. The translation mode, and hence the intention of this mode (Chesterman

177).

If we are to spotlight the above mentioned multidimensional consideration of translation as process, result, and mode; we shall try to illustrate the scope of the theory on a textual basis. Depending on the text, the skopos theory identifies five broad translation types. The *interlinear version* or word for word translation reproduces the linear sequence of words irrespective of any rules of the TL language system. The *grammar translation* is used in

foreign language classes without a context. The *documentary* or *scholarly translation* aims at informing the reader of its content, even by “alienating” or “foreignizing” the target language. The *communicative* or “*instrumental*” translation is oriented towards the target culture; the text function typically remains unchanged. Finally, with the *adapting* or “*modifying*” translation, the source text functions as raw material to serve a particular purpose (Hornby 53).

The claim of Vermeer and Reiss about having developed a general translation theory (they wrote a book called “A Groundwork for a General Translation Theory”) covering all types of translation arises out of the fact that there cannot be a perfect and unique translation of a text inasmuch as a translation depends on its skopos and context. In the light of this information, we come up with another characteristic of skopos theory which is relativizing both text and translation. The concept of relativity will be discussed in detail on the coming subtitles but if we are to make a reference to it in terms of translation in skopos theory, we shall underline the fact that it differentiates the concept of translation within its intended purpose, and puts forward the actual facts of translational practice.

So as to reach a functionally proper result, namely *translatum*, methods and strategies should also be defined properly. Hence, to acquire this bilateral appropriateness; Reiss and Vermeer determined some basic rules, or in other words a framework for the theory. These are as follows:

1. A *translatum* (or TT) is determined by its skopos
2. A TT is an offer of information in a target culture and TL concerning an offer of information in a source culture and SL.
3. A TT does not initiate an offer of information in a clearly reversible way.

4. A TT must be internally coherent.
5. A TT must be coherent with the ST.
6. The five rules above stand in hierarchical order, with the skopos rule predominating (Munday 79).

Another feature that makes skopos theory a general one is the fact that it embodies both coherence and fidelity. Nevertheless, it is clear from the above illustrated sequence that coherence rule is given more importance considering the nature of the theory. The coherence aforementioned is an intratextual one which requires a translation in such a way that the recipients can make sense of it both within the target text and with their situation. As for fidelity, it is an intertextual rule paying regard to the balance between ST and TT. However; this fidelity to the ST is provided in terms of intratextual criteria so as not to deviate from the skopos.

According to Nord; the summary of Vermeer's functional skopos can be made as "the translation skopos determines the translation procedures". Vermeer completes this inference by adding that this procedure ends up with the possibility of different translations of the same text depending on the purpose:

What the skopos states is not that one must translate, consciously and consistently, in accordance with some principle respecting the target text. The theory does not state what the principle is; this must be decided separately in each specific case (qtd in Munday 80).

2.2.2 Translator in Skopos Theory

It is an undeniable fact that, in skopos theory, translator, who should have multidimensional visions and relations regarding all phases and actors of translation itself, stands on the most crucial point of the whole process,. S/he is the expert having the command of source and

target languages, cultures, and communicative concepts defining the framework of the relation between all source-target notions.

Given the title 'expert'; a translator undertakes some ethic and aesthetic responsibilities starting from the first step which is the communication with the commissioner. According to Holz-Manttari; commissioner is the one who asks the translator to produce a target text for a particular purpose and addressee (Nord, "Purposeful Activity" 19). After dealing with the commissioner; translator is the first receiver of the source text to be translated and initiates the action by his/her first perceptions. At this phase; the need for a research about the purpose of the interrelation of texts and cultures comprising every detail arises out.

At this point, it is clear that translation requires a vision beyond the commissioner as s/he has the knowledge of only one side. Translator carries this vision to the target by determining his/her strategy for the translation, in other words, this is the determining of skopos of the translation that should be decided independently for each case. Apart from the freedom of deciding the skopos, translator should be conscious about this decision as s/he has a responsibility of presenting a functional translation appropriate for the target receivers. That is to say; being conscious brings along respecting some ethical principles of being expert (having the ability of analyzing facts on a wider social and contextual basis) of a translational action.

Nord underlines two responsibilities of translator which are carrying out the commissioned task, and ensuring the result of the translation process, expressly the functionality of the result; on the other hand, s/he is not responsible for the misinterpretations of the translation (Purposeful Action 21). Before or during the translational action, translator may direct the commissioner as a mediator, or vice-versa, be directed by the advices of people within the process.

For aesthetics, Vermeer states that compatibility with skopos requires regarding a text as a single and integral unit, and an excellent geometrical-mathematical harmony among all sections of integrity; in other words, in the context of compatibility, text is examined as a whole (Rifat 171). This compatibility is the result of respecting intertextual coherence which is the primary fact of skopos oriented translation that we mentioned in the previous section. Here, we encounter once more the ability of translator in the text analysis deciding if the source text provides all the necessary elements, or by means of how the deficiencies will be removed.

Bearing in mind the above mentioned social tasks of the translator, Vermeer's theory carries us to the conclusion that translator is the expert who provides transcultural communication within its intended purpose. *In his article, Translation today: Old and new problems*, Vermeer illustrates this statement with an example:

Years ago, a friend of mine told me about an adventure he had in Pakistan. Travelling in a train together with a Pathan, a member of that fierce mountain tribe on the border land of Afghanistan, whose men seem to be born with a rifle in their hands, he was asked by his fellow-traveller a question which he mentally translated as 'Where is your treasure?' He got scared and secretly started to look for an escape. Later he learned that the 'skopos' of the question was a polite one, the equivalent of what in usual English would have been 'Where do you come from?' (Hornby, Pöchhacker, Kaindl 11-12).

It is obvious that making a translation as a mere transcoding of linguistic systems disregarding the skopos results in malfunctioning of the target production. Moreover, this leads to gaps in communication in a social framework.

Having examined the social roles and responsibilities of translator, Vermeer emphasizes another social task belonging to other translators, theoreticians and the public: that is

becoming aware of the complexity of translators' task and appreciating the efforts made by them (Hornby, Pöschhacker, Kaindl 15).

2.2.3 Concept of 'culture' in Skopos Theory

To make a clear explanation of where culture stands in skopos theory, it is necessary to look through Vermeer's point of view towards culture which he grounds on the definition of Heinz Goring cited from the article called "Cultural Constellations in Text and Translation" of Kim Young-Jin:

Culture subsumes all that people need to know, to master and to perceive in order to be able to judge situations whether or not the natives act in compliance with their particular roles as well as to be able to act in accordance with the expectations of the society concerned if they want to unless they are willing to bear the consequences of resulting from a deviant behavior (qtd. in Dam, Engberg, Arbogast 256).

This quotation illustrates the stress on human action and behavior determined by a complex system named culture. If it is, then, a complex system of values comprising every individual, we may assume the important role of culture specific phenomena in translation referring to the role of translator as a mediator regarding the translation as a whole to be transferred regarding the conceptual situations.

Nord exemplifies this with a simple situation: 'to have coffee' in England, in the morning vs. 'tomar un café' in Spain, after dinner vs. 'Kaffeetrinken' in Germany, in the afternoon (Purposeful Activity 34). Therefore; translation requires a comparison between cultural concepts in the light of culture-specific knowledge of translator. Only then we may reach a translation accomplishing a function in terms of a determined skopos.

While building up a culture-specific based translation theory and thus dealing with “intercultural cooperation” as Holz-Manttari claims; Vermeer makes reference to an author and philosopher of early German Romanticism, Friedrich von Hardenberg, known by his pen-name ‘Novalis’, who puts forward the idea of mythical translation stating the ideal of translation in the framework of a definition of translation as an individual and creative and imaginative ‘transpresentation’, as Klaus Mutersbach calls it (Hornby, Pöchhacker, Kaindl 5).

Above mentioned transpresentation arises from the necessity of fulfilling a transcultural communication as a natural result of a widening in the meaning of translation and translating as a cultural product and culture-sensitive procedure (Hornby, Pöchhacker, Kaindl 10).

If we consider the concept of culture putting the emphasis on text; we should make a two-sided explanation; author on one side and target receiver of the translation on the other. It is obvious that the original author does not have, in most cases, the knowledge about the target culture, in other words s/he doesn’t need to consider it. On the other hand, target receiver has a different socio-cultural background or knowledge of the world which will affect the way that s/he handles the translated text. As each culture has its own form, content, and meaning, the way that original text is written or the facts shaping it differs from those of the text translated for receivers belonging to another culture.

At this point, Vermeer shapes his model over the notion of a language not as an independent system, but a part of culture. Bearing this fact in mind, the act of translation requires not only bilingual but also bicultural translators. Consequently, there is a need of extra-linguistic situation in the process of translation which enables it to be a part of world continuity.

Culture, depending on time and place, also defines or shapes reactions or in other words, the way that people show their emotions. Being bicultural, it is necessary that a translator fulfills

his/her task in line with the purpose of meeting the reactive criteria of the source text appropriately in the target culture.

Vermeer widens the scope of translator's cultural responsibility emphasizing the possibility of introducing new aspects into a society and its literary tradition. For instance, a translator may determine presenting a work to his/her culture as the *skopos*. In that case, the translator will purposefully use some unfamiliar expressions in the translated text. On the other hand, another translator may have a different *skopos* for the same case such as changing these expressions considering the target culture so as to make them easily perceivable (“Çeviride Skopos” 35-36).

Above mentioned case illustrates the fact that culture is undoubtedly a determinant in this theory. However; it does not have a restrictive role in the process. The course of translation from beginning to end depends on the vision of translator to whom great significance is attributed as bilingual and bicultural expert of the process.

To sum up with Nord's approach; translations enable the construction of a bridge between situations where differences in verbal and non-verbal behavior, expectations, knowledge and perspectives are such that there is not enough common ground for the sender and receiver to communicate effectively by themselves (“Purposeful Activity” 17).

2.2.4 Concept of ‘relativity’ in Skopos Theory

Exploring how Vermeer placed the concept of ‘relativity’ in his theory, Tellioglu (159) claims in one of her articles that historical development of this concept dates back to ‘Critique of Pure Reason’ of Kant, in which he sets forth some basic principles on absolute truth placing rationalism on the basis instead of empiricism. He claims that there is a specific truth that each living thing with intelligence may perceive under determined conditions. In the course of time; new theories on physics brought new perspectives refuting the ideas of Kant. Relativity

theory of Einstein is the most significant one rejecting Kant and constructing the beginning of the way for the term 'relativity' through various fields including translation.

Undoubtedly, it is impossible to make a clear explanation of the physical aspects without a comprehensive research and study on the subject; nevertheless, an introduction is necessary to form a ground in context of a translation theory in order to clarify the approach of the theorist. Vermeer's introduction to *relativity* begins with the idea that each person (in this context the reader of a translated text) means a different perception depending on cultural layers called idio- (referring to personal characteristics of a person), dia- (referring to small groups that a person belongs to such as a family, club, party, etc.), and para- (referring to large groups that a person belongs to such as a nation, a country, etc.).

In the light of this approach; when we take one step further, we may reach to the point that there is no general truth for everyone; hence a scientific truth is impossible. However; this leads us to impossibility of communication. So as to eliminate this impossibility considering the communicative function of translation, a shift of emphasis is needed for a critical evaluation of a translation. In skopos theory, this emphasis is put on time, place and condition of the reader paving the way for objectivity despite all subjective perceptions. At this point, Vermeer clarifies his approach to perception by adding the dimension of interpreting with the claim that each stage of a human perception contains an interpretation in the framework of above mentioned idio-, dia-, and para-cultural layers.

If we are to construct a bridge from this point to translation criticism, starting from the initial step, in other words turning back to the source will help defining the process including an interrelation among author, translator, and reader. Initially, the process begins with the arising of scenes in author's mind. Then, the author begins verbalizing these scenes within the frames of his/her own perceptions and interpretations in the context of cultural dimensions and

personal experiences. At the end of this process, the task of the translator begins with the source text. In the course of reading the source text, translator begins to create his/her own scenes for the text. Therefore, each translated sentence arises out of the perception of the translator, which is highly likely to be different from those of the author's. Moreover, the translator is transferring these scenes into words within a different culture and by respecting limits of a different language. Besides, the fact that the translator also has idio, dia, and para-cultural characteristics should be kept in mind as s/he is also a reader. On the final stage, the reader has the translated text on the basis of his/her own point of view with a personal infrastructure forming a third set of scenes for the same work including its creation. In terms of skopos theory; all the differences mentioned for the scenes are due to time, place and conditions depending on the reader.

If we are to go over to the cultural pillar of this theory in the light of the claims stated above; relativity takes us again to the point that translation is not a mere code transfer, but a cultural transfer.

In his article "Interaction Between Text and Reader", Wolfgang Iser puts forward a theory of reading focusing on the role of perceiver in perception and claims that a text is always incomplete presenting gaps that the reader needs to fill as s/he 'actualizes' the text. For constructing a bridge between two theories for act of translation and for act of reading, it will be effective to go through the statement of Iser in the same article for perception which might be a supporting connection:

Now, the views that others have of me cannot be called "pure" perception; they are the result of interpretation. And this need for interpretation arises from the structure of interpersonal experience. We have experience of one another insofar as we know one another's conduct; but we have no experience of how others experience us (Iser 180).

This quotation sheds light upon the fact that when making an introduction to translation criticism; it is necessary to adopt the reflections of the notion of relativity upon translation and develop an approach afterwards. Presenting a theory on translation, Vermeer describes relativity as being also relative which draws an image of subjectivity nesting objectivity and relativity. For him, these are the concepts about which a translator should be conscious during an act of translation (“Çeviride Skopos” 66).

Telliöđlu summarizes this concept from the viewpoint of Vermeer stating that he accepts relativity but not separate from the aim of being subjective; underlines objectivity by emphasizing the importance of the result and tries to form an objective base for criticism (165).

After determining the outlines of a method, the next thing is to make a descriptive analysis of the target text. In this stage; function of the target text is determined, and hence, translator’s skopos depending on that function will come out, which will prepare the next step for examining if the translation has the decided function within the target culture for the target audience in the framework of decided skopos. Another necessity of this stage is searching for an intratextual coherence in the target text in terms of form, context, and scenes. It is expected that the context and the content of the target text provide integrity within the targeted scenes to be created by the reader.

Second part of the method is the analysis of source text including the process applied for the target text. After determining the function of the source text within the source culture, intratextual elements should be analyzed for making a comparative study on the two texts for the final stage which will present all the differences or consistencies for an intertextual analysis.

Considering the before mentioned ideas of Vermeer about the interpretation of reality, we may draw a conclusion from his article “A Skopos Theory for Translation” in which he claims that the interpretation of a source text does not need to be the same with the interpretation of its target text, however; it is necessary that target text is efficient enough for the determined skopos.

2.3 ARGUMENTS AGAINST SKOPOS THEORY IN TERMS OF LITERARY TRANSLATION

Although Vermeer claims that his skopos theory is a general translation theory which can be applied to all texts, he faced some arguments particularly for literary texts. As this study includes a critical analysis of a literary translation in the framework of skopos theory, then it will be useful to explain some controversial points beforehand.

It is possible to group these arguments under two main objection categories. The first objection is directed to the approach created in this theory for the source text claiming that not all actions have an aim. This argument is usually put forward for literary texts. Therefore, if some literary texts are aimless, this will also affect the stages of translation explained in this theory.

First of all, Vermeer gives a clear definition at the very beginning of his theory explaining that an action without an aim cannot be regarded as an action (Rifat 9). Bearing in mind that the term ‘skopos’ refers to translation process, translation result, and translation mode, then it is explicit that emphasizing on an aim begins when the translation comes out as an action. On the other hand, this does not mean to accept literary texts as aimless. Vermeer rejects this idea by following statement:

If a given act of behavior has neither goal nor function nor intention, as regards its realization, result or manner, then it is not an action in the technical sense of the word.

If it is nevertheless claimed that literature “has no purpose”, this presumably means that the criterion of literature includes individual moments to which no goal, no function or intention can be attributed, in the sense sketched above (Chesterman 224)

In this context, even “art for art’s sake” movement has an intention to create a work of art only for its own sake.

The second objection is for the translation process itself, claiming that every translation cannot be assigned a purpose which are not goal oriented. This is a variant of the first objection as the point in question is again the literary texts, but this time the focus is on the target text rather than the source text.

This argument again takes us back to the title ‘Translation in Skopos Theory’ questioning the meaning of translation within this theory. In the light of the previous sections, we know Vermeer’s point of view about the fact that translation requires adopting a skopos before setting out and then, depending on that skopos, transferring a text from its own source-culture environment to the target-culture environment. Hence, before beginning an act of translation, the translator should decide whether to adapt, assimilate, or emphasize the “foreign” part of the source text while realizing the transfer. Therefore, even deciding to make a faithful imitation is a skopos for a translation.

For this objection, Vermeer underlines once more where he places the term ‘skopos’ in this theory affirming that what the skopos states is that one must translate, consciously and consistently, in accordance with some principle respecting the target (Chesterman 228).

3- CHAPTER II: EDGAR ALLAN POE AND SELECTED WORKS

3.1 EDGAR ALLAN POE

3.1.1 About Edgar Allan Poe

Edgar Allan Poe is an American writer and critic of the nineteenth century who achieved literary fame through his short stories, poems, and critical reviews and essays. He is also credited with introducing new types of short stories according to their contents. Particularly, his tales under the category of psychoanalytic and gothic are the two types that draw attention to Poe as an author. There are many biographers of Poe handling his life on one hand in terms of personal details such as his mother's early death and his marriage with his cousin and on the other hand, in terms of his literary journey. From the view of psychoanalytic biographies, it is possible to say that the reflections of his life experiences can be observed in his works.

Critics had always widely debated Poe's career. The controversy was mainly on whether his life affected his works negatively or positively. The marks of his personality were clear in his works, however; some critics argued that these marks were taking away some necessary requirements for the creation of literary works. Charles Baudelaire, who defended Poe enthusiastically about being a talented writer, was one of the most important figures for Poe.

Baudelaire expressed his admiration for Poe on all occasions whom he thought he resembled both in his tragic life and in his views on art and society. For Baudelaire, Poe had faced up to and articulated key nineteenth century insights into human nature. He was always great, not only in his noble conceptions, but even when he played the role of buffoon. (qtd. in Carlson, "Companion to Poe" 33).

According to Paul Valery, a famous French writer, “Poe would today be completely forgotten if Baudelaire had not taken up the task of introducing him into European literature” (“Companion to Poe” 204).

Despite persisting disagreement about Poe’s literary achievement, a few American writers of the post-war period enjoyed a great current popularity and recognizability. The reasons for Poe’s continuing appeal may be rooted in American history and culture. Richard Slotkin, an American critic, and historian, has argued the violence of American culture was initially imported in the name of God, wealth, and Anglo-Saxon civilization, then exercised in wrestling the land itself from native peoples, and finally domesticated in cruelties upon African slaves to make that land profitable (Kennedy 7). Then, Poe’s emphasis on murder, revenge, mutilation, and torture patently reflects a deep-seated national disposition.

Poe’s appeal to the twenty-first century arises not only from his projections of violence and insanity but also from his articulations of estrangement and doubt. He prefigured the skepticism and uncertainty that spread from nineteenth century into our own era. Another characteristic of Poe which carries his popularity among generations is his explorations of the physical world or outer space.

Another esteemed admirer of Poe, Fyodor M. Dostoevsky, talks about his power of uniting an unnatural event with logic as follows:

Poe merely supposes the outward possibility of an unnatural event, though he always demonstrates logically that possibility and does it sometimes even with astounding skill; and this premise once granted, he in all the rest proceeds quite realistically (Carlson, “Critical Essays” 77).

3.1.2 Language and style of the Prose of Poe

Language and style of Poe is another subject that has been widely debated by critics for years. Some insist on their perception of style of Poe as vulgar and nonsensical, while others appreciate the products of that style considering it as a powerful instrument.

Variety on Poe's style arises from his different perspectives for different genres. In other words, he adopts diverse views which he finds suitable for the work he studies on ranging from criticism to verse.

It is possible to say that the style of the language he chooses depends on the effect he wants to create. Hence, he deliberately uses certain words and structures in order to reach that desired style. Richard Fletcher groups the word choice of Poe under three categories as follows:

Poe used three different vocabularies singly or together: an 'inspired' or evocative vocabulary, providing a creative impetus into the tale; a related, mechanical vocabulary of stock Gothic diction; and a vocabulary of full of allusions, epigrams, foreign phrases, and biblical echoes ("Companion to Poe" 451).

3.1.3 Translating Works of Poe

For a study on translation criticism with the Skopos Theory on the basis; considering style and language, Edgar Allan Poe is certainly one of the best writers in terms of his short stories through which he stills appeals to the twenty-first century readers more than his poems. On the other hand, his works have been widely debated by some critics particularly on style and language. Disagreement focuses on Poe style whether being vulgar and frippery or impressive and powerful. Moreover, some critics go a step further by defining Poe as a bad writer who had an accidental and temporary popularity. In the article "The Language and Style of the Prose" Stauffer quotes from Harold Bloom as follows: "Poe can only gain by a good

translation and scarcely loses if each reader fully retells the stories to another....The tales lose little, or even gain, when we retell them to others in our own words” (qtd. in “Companion to Poe” 449).

On the contrary, as mentioned in the previous parts, Poe was a writer admired and translated by Baudelaire and Dostoevsky who repeatedly referred to him as a very talented writer and they emphasized his power of imagination and realism. One of the translators of Poe in Turkey, Tomris Uyar (50) considers translating Poe as an act which requires having a certain experience and reaching a definite age.

Therefore; translating Poe requires additional attention for bringing out a functional translation. Functionality here includes intertextual and intratextual coherence which I mentioned before.

For intertextual coherence, first of all the translator of Poe should be aware of the linguistic details of the source text such as word choice, syntax, and grammar. Then, the important point is being able to understand cultural elements together with the atmosphere and setting of the tale. Such analysis may make it easier to decide a skopos for translating Poe, which won't make the target text lose its coherence with the source text.

On the other hand, intratextual coherence is the indispensable fact of the translations of Poe, as Poe himself claims to pay regard to unity of effect in his works, in other words the atmosphere that Poe tries to create in his readers minds (“Companion to Poe” 454). Hence, it is important to keep the formal and stylistic coherence from the beginning to the end in order to give the effect of the tale in unity according to its type within its certain characteristics.

“The Cask of Amontillado” and “The Fall of the House of the Usher” are two striking tales of Poe for a translation study in terms of above mentioned facts. Both tales include various cultural and gothic elements that need to be supported with background information. For

instance; it is not possible to achieve the unity of effect in “The Cask of Amontillado” without catching the detail of the reference to the conflict between Catholics and Masons or without putting the right emphasis on the elements creating a gothic and horrifying atmosphere in “The Fall of the House of the Usher”.

Abundance of stylistic features of Poe ranging from diction to rhetorical devices such as repetitions, puns, inversions, and use of foreign words come out with diversity in the perceptions and different possibilities in the translations depending on the skopos. For the translation of Poe tales into Turkish, Dost Körpe is one of the translators studying on Poe works whose translations will be analyzed in the next chapter of this study.

All the stylistic features mentioned above serves for satisfying the ideals defined by Poe for the tale which he considered a superior form of art. It is possible to define these ideals as subentries of the unity of effect.

According to Roger Asselineau (29), Poe determines three requirements for reaching the principle of unity of effect. The first requirement is brevity which stresses that there should be a sufficiently brief piece. The next one is close circumscription of space, in other words, a fairly restricted space should be chosen for a brief narration. Therefore, this requirement is a precondition for the first one. Lastly, Poe looks for a consistency in the plot claiming that a tale must be self-sufficient with a narration that is closely subordinated to the whole.

So as to reach the principle of unity of Poe in a translated text; it may be quite helpful to examine certain features of the source text such as historical, cultural, and gothic elements in the selected tales for this study. Trying to understand the purpose of Poe in choosing these elements will be a supporting fact for finding equivalents which will create the closest atmosphere in the translated text.

To this end, a brief analysis of the tales will be given which will include thematic information covering the elements mentioned above. Nevertheless, besides talking about the historical and cultural references that are chosen and positioned deliberately into the tales by Poe, it is also essential to touch upon Poe's handling of the gothic as a genre the features of which is clear in both tales.

David Punter states that "gothic is a cultural knot that constantly demands that we engage with a textual and psychic chiaroscuro where plain sight is continually menaced by flickerings from other worlds" (Byron, Punter 3). To be more precise, it depicts the dark side of human experience in a gloomy setting with a place where some secrets from the past are hidden and these secrets that haunt the characters. The common themes are death, alienation, ghosts, and nightmares. The gothic themes in literature rose in the eighteenth century England. Poe is not only one of the writers who brought it to American literature but also the one who modified the traditional concepts with various forms of insanity.

In Poe's concept of gothic, all the abnormalities are a part of the characters' inner world. It is possible to find several layers that appeal to different senses at the same time. On the other hand, Eric Savoy points out that the striking quality of Poe's fiction is the progressive narrowing of the safe ground between fascination and fear (Hogle 181).

3.2 THE CASK OF AMONTILLADO

"The Cask of Amontillado" is one of Poe's masterworks presenting his ability to depict materials from historical facts together with the elements of terror. Dawn B. Sova (42) talks about some of these ideas such as Richard Benson's claim that the story can be read as historical fiction and the characters and situations in the story are based upon actual historical figures and address social class issues of nineteenth century America.

3.2.1 Synopsis

This is a story of revenge carefully planned by Montresor, the narrator, upon an insult. Montresor takes the benefit of carnival season for realizing his horrifying plan for his enemy, Fortunato with whom he talks as a friend. Throughout the story, the reader is not aware of the nature of the insult which revealed Montresor's hate for Fortunato but the depth of that hate becomes clear as the journey through the vault starts.

Montresor makes use of the weak point of Fortunato which is his connoisseurship of wine. Montresor claims that he bought a cask of Amontillado (a fine Spanish sherry) but adds that he needs an expert for tasting if it is a real Amontillado or not. Fortunato, in a careless mood of the carnival, is excited and wants to be the one tasting that and he also wants to prove his expertise by cleaning the possible help of Luchresi who is their mutual friend. Thus, he accepts Montresor's kind request and his journey to his own catacomb starts. As they walk into the depths of Montresor's vault, Montresor offers him wines at several intervals which make the fuzzy mood of Fortunato even worse. This also makes the final step easier for Montresor. When they reach the bottom, Montresor quickly chains Fortunato to the walls of the niche, proceeds to wall up the connoisseurship with bricks and mortar.

3.2.2 Characters

Fortunato: He is the victim of the story who appears to be an important man in his social environment. Montresor describes him as "a man to be respected and even feared" (Stern 809). Fortunato's pride and passion of wine prepares the ground for his end.

Montresor: He is the narrator of the story. His perfect organization for his revenge shows his psychology which has the reflections of his cool behaviors. He masks his raging inside by showing friendship and concern towards Fortunato and enjoys the satisfaction of taking his revenge.

Luchresi: He is a mutual friend of Fortunato and Montresor. He is a wine expert. Montresor uses his name for revealing the arrogance of Fortunato in a rivalry for being connoisseur of wine.

3.2.3 Point of View

The story is an example of first person narratives of Poe, told from the point of view of the protagonist, Montresor. Sova argues that “the voice of Montresor is calm and confident and lacking all emotion as he relates his story without explanation and without diversion” (41). Poe does not have the concern of creating a positive or negative image of the narrator as the motif of the revenge is never explained clearly.

3.2.4 Major Themes

Revenge: As mentioned in the synopsis; “The Cask of Amontillado” is a story of revenge, revealing an obsessive person who still thinks about the corpse of his victim fifty years later his horrifying plan. From the very beginning of the story, the reader is directed to focus on the theme of revenge by the following lines: “..., but when he ventured upon insult I vowed revenge [...] I must not only punish but punish with impunity” (809). Self-satisfaction may be a subtheme of revenge as besides performing his plan elaborately and perfectly, Montresor seems satisfied at each step by enjoying his hate through ironic dialogues.

Arrogance: Fortunato is proud of being a connoisseur of fine wine. However, Montresor knows him good and provokes him through Luchresi about a cask of Amontillado. Montresor’s arrogance reveals by underestimating Luchresi as follows: “Luchresi cannot tell Amontillado from sherry” (810).

3.2.5 Use of Language

Poe's skill for using language blended cleverly with rhetorical tools such as symbolism, irony, and puns through the humor of the situation can be illustrated in this story. Many critics examined the process of doubling at the base of irony such as the elements of opposition and disharmony.

The use of irony is apparent firstly on the setting of the tale. Although the time is stated as "one evening during the supreme madness of the carnival season" (809), it is also the last evening for Fortunato. Thus, the carnival atmosphere ironically prepares the horrifying climax of the story by way of contrast.

Another contrast of the story can be seen through a pun on the name Fortunato which indicates a double meaning. Is he the fortunate one or the fated one with a bad fortune? Despite being described as a man with an important social status, Fortunato's carnival costume of a fool also refers to his behaviors just like a fool. In other words, Montresor makes fool of him.

It is widely accepted that the story also covers the conflict between the Roman Catholic Montresor and Mason Fortunato with historical references. From this point of view, the pun on the word mason referring both to the fraternal order and a craftsman who builds with stone and mortar is clear. When Montresor insists that he is a mason, he means that he will be building Fortunato's tomb.

Another notable image of the story is Montresor's family motto. David S. Reynolds in his article in the Bloom's Modern Critical Views points out the Catholic images of this motto:

(. . .)family motto about the heel crushing the serpent refers to Genesis 3:14 (the curse upon serpent) and historically symbolizes the church militant triumphing over the forces of evil; the

early history of the Church is recalled when the underground passages are called catacombs; and the final words, “*In pace requiescat!*” are the last words of a requiem mass (33-34).

Names of the wines offered by Montresor are also ironic. The first wine is Medoc, a French wine which is believed to protect health and also Montresor offers it to protect his victim from the damp. The second one is De Grave which literally means of the grave referring to the grave of Fortunato.

Finally, Montresor’s sarcastic behaviors are also remarkable. He says that Fortunato is luckily met; he toasts his victim’s health; when Fortunato states that he will not die of cough, he sarcastically approves.

3.3 THE FALL OF THE HOUSE OF THE USHER

“The Fall of the House of the Usher” is considered one of Poe’s outstanding tales, in which he depicts the most common Gothic themes such as death, madness, and fear within a dark and gloomy setting. It is also among the most tales that has many critical interpretations as it is generally claimed that this is a tale which goes beyond the text, meaning that the reader also has a role in the tale.

3.3.1 Synopsis

Roderick Usher and his twin sister Madeline are the last members of family who live in the House of Usher. They both suffer from mental illnesses but the state of Madeline is worse and more severe which destroys Roderick’s psychology as she is his last relative. Roderick writes a letter to his boyhood friend, the narrator of the story, telling that his mental and physical health is not good and insists on his visit to the House of Usher. The narrator decides not to disappoint his old friend and the terrifying atmosphere of the story starts with his arrival to the house. The house and the environment of it is an important element of the story as the gothic

setting is created by the depiction of them. Expressions such as “mere house”, “the bleak walls”, “vacant eye-like windows”, and “a few white trunks of decayed trees” are used so as to support the dark image of the house.

A feeling of uneasiness surrounds the narrator in the face of such a view. That feeling becomes more intense as he enters the house and sees his friend in a cadaverous appearance. Roderick talks about a family evil, a secret sin that destroys her sister day by day, and captures him in the form of a “morbid acuteness of the senses”. Soon the narrator finds himself in the gloomy and mysterious atmosphere of the Ushers. At this point, he realizes a strange emotional connection of the twins. One night Roderick tells the narrator that Madeline has died and asks for his help for preserving her corpse for a fortnight owing to the remote burial ground of the family. The narrator helps Roderick putting her corpse in a vault in the basement of the house. The narrator feels anxious as he witnesses a suspiciously lingering smile upon the lip of Madeline while putting her into the vault. In the following days, Roderick becomes more distracted and restless; even he loses his interest in artistic works that he admires. One night, as the narrator tries to calm him down, Roderick tells that they have put Madeline living in the tomb. Due to this terrifying confession, the narrator is also surrounded by the hysterical sensations. Then, Madeline appears with blood upon her white robes, falls heavily upon her brother and bears him “to the floor a corpse and a victim to the terrors he had anticipated” (267). The story is finished by the collapse of the house consuming the final members of the family from which the narrator escapes.

3.3.2 Characters

Roderick Usher: He is the master of the House and the last surviving male of the family. His taste of is emphasized throughout the story engaged with extremely sensitive perceptions. He suffers from a mental illness which has its roots at a family evil together with his strange

attachment to his twin sister. Decayed and gloomy appearance of the house is also referring to the cadaverous appearance of Roderick.

Madeline Usher: She is the twin sister of Roderick and his last relative. She is also suffering from a mental disorder which can not be defined but wastes her away making the condition of Roderick worse with the fear of dissolution of the twins. Her falling upon Roderick after coming out of her coffin is also fall of the family together with the house.

The narrator: He is a boyhood companion of Roderick. He accepts the invitation of Roderick and visits him at the House of Usher. He feels the gloom as soon as he arrives. He witnesses the emotional distress of Roderick, and the strange death of Madeline.

3.3.3 Point of View

The story is told from the point of view of the unnamed narrator. The plot is constituted on his journey to the house. At first, he tries to make sense of strange events by logical explanations and tries to calm down Roderick's anxiety. However, that logic then becomes impossible as he also begins to doubt his own perceptions.

3.3.4 Major Themes

Edward H. Davidson interprets "The Fall of the House of Usher" as "a detailed account of the derangement and dissipation of an individual's personality" (140). The mental condition of the three characters captured by that derangement and dissipation underlies the main theme as terror. The other major themes are:

Evil: The image of evil starts from the beginning as the narrator describes the Usher House as "the mansion of gloom" with "a black and lurid tarn" surrounding it. Then, the appearance of Roderick just like a cadaver, and the illness of Madeline which is defined as a family evil illustrate the calamity within the house.

Madness: Unstable mental states of the twins are at the core of plot structure. Roderick suffers from a “morbid acuteness of the senses”. Anxiety and depression are the moods observed by the narrator. Towards the end, the narrator also begins to question his own perceptions and mental state. For this theme, Carlson points out the opinion of Darren Abel, a critic who made an analysis of the story, who states that a psychic conflict between Life-Reason and Death-Madness raged for the possession of Roderick.

3.3.5 Use of Language

Most of the critics agree that Poe uses figures of speech in order to depict the themes of the story in a unity. “The Fall of the House of Usher” is one of Poe’s tales illustrating examples of symbolism and imagery.

The most striking image is the Usher House which has more than one reference. To begin with the title, the fall of the house represents the end of Usher family and its narration at the beginning is a symbol for the decline. The family fades away as the house decays. Isolated position of the house and psychical appearance of the house can be attached to Roderick’s mental and psychical state. Another element of the house is the crack on it, which is the split of the twins.

The darkness and the depression are depicted through the images inside and outside the house, and also through the minor characters of the story such as the servant of the house.

On the other hand, death and madness are underlined by artistic choices of Roderick, through his abstract painting described as “phantasmagoric” and his lyrical poem “The Haunted Palace”.

4. CHAPTER III: TRANSLATION CRITICISM OF “THE CASK OF AMONTILLADO” AND “THE FALL OF THE HOUSE OF THE USHER” WITHIN THE CONTEXT OF SKOPOS THEORY

Considering the purpose of this study, previous chapters are designated for examining features of skopos theory, stages of translation criticism, and Poe’s style is discussed and evaluated within the concept of translation. On the other hand, introductory information is given about the selected works including some basic linguistic facts.

A translation criticism in the framework of skopos theory necessitates an analysis of target text as a first step as the stress of this theory is on being target-oriented within a determined function in the target culture. This step is called intratextual analysis.

Intratextual analysis of a target text includes determining the linguistic elements of a text without making a comparative study as it will constitute the analysis of an intertextual coherence between source and target texts. This part of the study covers the features only within the target text.

For making such an analysis within the Vermeer’ approach to scenes and frames in his theory will direct this part to James Fillmore’s article called ‘Frame Semantics’. By explaining the definitions of Fillmore for these concepts, Vermeer’s interpretation will be clarified.

Fillmore’s ideas put forward conceptual and social structures breaking with the traditional concepts of language. He draws an outline for what he wants to mean with the concepts ‘frame’ and ‘scene’:

By the term ‘frame’ I have in mind any system of concepts related in such a way that to understand any of them you have to understand the whole structure in which it fits; when one of the things in such a structure is introduced into a text, or into a conversation, all of the

others are automatically made available. I intend the word 'frame' as used here to be general cover term for the set of concepts (. . .)

In particular, I thought of each case frame as characterizing a small abstract 'scene' or 'situation', so that to understand the semantic structure of the verb it is necessary to understand the properties of such schematized scenes (Geeraerts 373).

If we go back to how Vermeer configures these concepts in his translation theory, it is clear that the main actors are respectively author, translator, and reader. This consecutive system was briefly figured out in the first chapter for explaining the term 'relativity' in skopos theory. Nevertheless, touching upon it once more will make it more explicit in terms of criticism.

A text is composed of the frames which are determined in line with the scenes in author's mind. These frames may constitute different scenes in its translators mind. Consequently, the translator will determine the frames in the target text in line with his/her scenes. When the reader of the translated text is added as the last link, differences between the scenes of the author and reader becomes indispensable. For this reason, Vermeer underlines the fact that the translator should work as an expert, handling every aspect, and every detail of the source text.

In this context; translation criticism may fall in relativity if its outlines are not determined. In skopos theory, criticism focuses on an analysis to find if there are incoherent frames which will result in unrelated scenes in the readers mind by taking norms and expectations of the target culture reader as a basis.

This chapter will be dedicated to the analysis of the target and the source texts. The first selected tale will be analyzed in terms of an intratextual coherence of the target text and source text separately; and then the intertextual coherence of the two texts will be evaluated.

The same process with the same steps will be applied for the second selected tale too.

4.1 SKOPOS OF THE TRANSLATOR

Both of the selected tales for this study are translated by Dost Körpe who has many other translations from Sylvia Plath, Philip K. Dick, H. P. Lovecraft, William Blake, Henry James, and so on. Besides his translations of literary works, Körpe has also published short stories, poems, and essays.

The target texts of “Amontillado Fıçısı” and “Usher Evi’nin Çöküşü”, which will be analyzed, are published with 69 other short stories of Poe. The book, which is called *Edgar Allan Poe Bütün Hikayeleri*, is like a portable library of Poe’s short stories all of which are translated by Körpe.

There are some remarkable facts in terms of arrangement of the book that provides supporting means for determining the outlines of the skopos of Körpe.

Firstly, there is biographical information about Poe at the very beginning of the book. It covers Poe’s challenging life, his works, and prizes. Besides, a translation of the famous essay of Poe, “The Philosophy of Composition”, is included. In that essay, Poe explains the approaches he developed and adopted for writing and puts forward critical ideas within the framework of the method aiming to reach a “unity”. This essay is followed by a critical essay of Charles Baudelaire who is one of the most important writers admiring Poe. Then, the stories are placed consequently without any special explanation.

Above mentioned facts enlighten the fact that the translations are supported with some other supporting texts which provide information for the reader about the author. The purpose of presenting not only works but also the style of Poe as the author both from his own point of view and from another famous author’s point of view supports the idea that translations are done considering a general perspective for the needs and expectations of the target culture reader.

4.2 CRITICAL ANALYSIS OF THE TARGET TEXT: AMONTILLADO FIÇISI

4.2.1 Intratextual Coherence of the Target Text

In this part, the preferences of Körpe will be analyzed in the framework of substructures of the target text in the book Edgar Allan Poe Bütün Hikayeleri.

4.2.1.1 Title

Title is the first element of the target text that will be analyzed. The perception of the reader begins as s/he reads the title, in other words, it is the first frame for the scene of the story.

To begin with a formal evaluation, Körpe preferred using upper case only for the first letters of the two words. Font size is bigger than the rest, which is mostly chosen to emphasize the title giving the first clues about the story.

Title of the story is translated as “Amontillado Fıçısı” which meets the equivalence at word level. Amontillado is a Spanish cherry. Körpe preferred leaving “Amontillado” as it has no equivalent in Turkish culture, on the other hand; ‘cask’ is translated at word level with its lexical meaning.

Although “Amontillado Fıçısı” seems to preserve the semantic structure, it is not a functional frame for a scene of the story. The reader has to wait for the next sentence including the proper word ‘Amontillado’ in order to find its proper place in the story, consequently, the perception up to that sentence will have a missing part. Generally, the reader either skips the title that s/he can not understand at first sight or tries to find its meaning both of which will break the unity and flow of the story in reader’s mind.

In that case, the most frequently used method is using a footnote at the end of the page or at the end of the book. As stated before, Körpe preferred giving endnotes for the foreign words

used by Poe instead of translating them. However, he did not choose to explain ‘Amontillado’. For this reason, the reader is expected to fill the gap by guessing that ‘Amontillado’ is a drink as ‘fiçı’ is the signified component referring to be filled with a drink.

As a result “Amontillado” could be explained in a footnote at the end of the page so as to provide a clear scene in the reader’s perception.

4.2.1.2 Formal Structures

4.2.1.2.1 Paragraph Segmentation

The segmentation of the work is important as it reflects the formal preferences of the writer for his/her work.

After four paragraphs that serve to make an introduction and take the reader inside the story the first lines of which are indented, the dialogues start. The dialogue lines are arranged depending on the character of the story. Each character has an indented line for his sentences, so the reader understands the order of the dialogues without an indication of the name.

4.2.1.2.2 Punctuation

Körpe’s choices about punctuation put forward his effort for preserving the style or manner of the source text author. Dashes, exclamation marks, commas, and semi colons are the most frequently used marks by Körpe.

It is seen that Körpe chose to use dashes for emphasizing the meaning of a sentence, to construct a broken sentence, to make an explanation, or to underlie a repetition. These are all interrupting the narrative flow creating the impact of emphasize on key situation. Regarding the arguments above mentioned, the mentality seems in line with the unity of the tale. It is clear that the dashes chosen serve to create the atmosphere of the tale in reader’s mind.

“*Eninde sonunda* intikamımı alacaktım; orası kesindi —ama bu işi kendimi tehlikeye atmadan yapmalıydım.” (690)

“Madem işin var, Luchresi’ye gideyim bari. Şaraptan en iyi o anlar. O—”

(691)

“Haklısın — haklısın”, dedim. (692)

“Seni boşu boşuna kandırmak gibi bir niyetim yok —ama ihtiyatlı olmalısın”

(692)

“Ona şaşkın şaşkın baktığımı görünce aynı şeyi tekrarladı —tuhaf bir

hareketti.” (693)

“(…) Öksürüğün—

Ben iyiyim, dedi” (693)

“Yanıt gelmedi. Tekrar seslendim—

Yine yanıt gelmedi” (695)

Apart from dashes, commas, and semi colons, another frequently used punctuation is the exclamation mark. This is again for doubling the stress on the effect in reader’s mind. Körpe uses this mark for showing the exaggeration of the characters’ reactions:

“Amontillado mu? Bir fiçı mı? İmkansız! Hem de karnaval vakti!” (691)

“Olsun. Gribin ne önemi var. Amontillado!(…)” (691)

“Öhö! Öhö! Öhö! — Öhö! Öhö! Öhö! — (….)” (692)

“Ha! Ha! Ha! — He! He! He! — Gerçekten çok güzel bir şakaymış — (….)”

(695)

“Güherçileye bak! dedim” (693)

“*Tanrı aşkına, Montresor!*” (695)

4.2.1.2.3 *Italic Words*

The linguistic function of the italic is also putting an emphasis on the chosen word, expression, or sentence. In “Amontillado Fıçısı”, it can be said that the italic words are a means of shedding light on the intensity of the self-expression:

“*Eninde sonunda* intikamımı alacaktım; orası kesindi —ama bu işi kendimi tehlikeye atmadan yapmalıydım.” (690)

(Here, the italics illustrate the determination of Montresor for revenge.)

“Her zamanki gibi yüzüne gülmeyi sürdürdüm, ama *bu kez* onun öleceğini düşünerek sırtıttığımdan habersizdi.” (690)

(The emphasis on ‘bu kez’ again shows how Montresor is determined to execute his horrifying plan.)

“Güherçileyi hissedeceksin. Burası *gerçekten* çok rutubetli. Sana son kez *rica ediyorum*, geri dön.” (694)

(In the first sentence, the damp of the place is emphasized for ensuring the scene on the reader’s mind is accurately provided. In the next one, Montresor tries to show the irony on insisting)

“Sarhoş birinin sesi *değildi* bu.” (694)

(Montresor is sure that Fortunato sobered up.)

“*Tanrı aşkına, Montresor!*” (695)

(Fortunato understands that Montresor is serious.)

Finally, Körpe uses italics for the foreign words that are left untranslated which will be analyzed under the coming titles.

4.2.1.3 Semantic Structures

4.2.1.3.1 Repeated Dialogues

The repetitions in the dialogues of Montresor and Fortunato in Körpe’s translation create a rhythm within the text and a sign of hysteric behaviors of Fortunato. Also this is again a means of strengthening the stress on a word. On the other hand, Montresor’s ironically repeats Fortunato’s sentences:

“(....) Amontillado olduğunu iddia ediyorlar, ama emin olamıyorum.

Ne? dedi. Amontillado mu? Bir fiçı mı? İmkansız!(. . .)

Bilemiyorum, dedim. Ama bir budalalık yapıp sana danışmadan parasını

ödedim(. . .)

Amontillado!

Bilemiyorum.

Amontillado!

Emin olmalıyım.

Amontillado!” (690-691)

“Güherçile mi? dedi sonunda,

Güherçile, dedim.” (692)

“Haklısın — haklısın, dedim.” (692)

“Masonum, dedim. Evet, masonum.” (693)

“Bir işaret, dedi, bir işaret.” (693)

“(. .)Haydi gidelim artık.

Evet, dedim. Haydi gidelim artık.” (695)

“Tanrı aşkına, Montresor!

Evet, dedim. Tanrı aşkına!” (695)

4.2.1.3.2 Idioms and Expressions

It can be observed that Körpe used some expressions and idioms belonging to Turkish culture. This shows that, he searched for the contextual equivalents in his own culture. In this respect, regarding the expectation of the target culture reader, he did not make a mere transfer of the codes.

“Ona cezasını vermem yetmezdi, yaptığım **yanıma kâr kalmalıydı.**” (690)

“Çoğu **işine gelince** İngiliz ve Avusturyalı milyonerlere **atıp tutmayı** sever, o kadar.” (690)

“Hizmetçiler evde yoktu; **sıvışıp** karnavalda eğlenmeye gitmişlerdi.” (691)

“Tam bir ucunu yerleştirmiştim ki, içeriden içeriden hafif bir kahkahanın geldiğini duyunca **tüylerim diken diken oldu.**” (695)

4.2.1.3.3 *Foreign Words and Expressions*

It is witnessed that there are words and expressions which are foreign to the target culture reader and they are not translated. It is clear that they are directly transferred from the source text, and Körpe's preference is a deliberate one. Although it breaks the flow of reading, he chose to give endnotes for these words and expressions at the end of the book. Regarding Poe's claim that the short story is superior to the novel as it can be read at once creating the desired effect of unity; it may be more appropriate to give the footnotes at the end of the page so as not to interrupt the act of reading.

Besides, these words and expressions are used in italics which made them more striking in the text. Some critics argue that Poe uses foreign structures for the rhythm and sound they create in the story.

"Ben de yüzüme kara bir ipek maske geçirip bir *roquelairée* sarındıktan sonra, beni telaşla evime götürmesine izin verdim" (691)

(the endnote is 'kısa pelerin')

"Mavi tarladaki dev bir *d'or* insan ayağı." (692)

(the endnote is 'altın')

"Nemo me impune lacessit." (693)

(the endnote is 'bana hakaret eden cezasını çeker')

"Tabii, dedim ve roquelairemin içinden bir mala çıkardım." (693)

"In pace requiescat." (695)

(the endnote is 'huzur içinde yatsın')

4.2.1.3.4 Narration

The use of language chosen by Körpe supports the effect of the first person narration throughout the story. Apart from the conversations, the words selected for the narration paragraphs create the frames for a terrifying atmosphere. In the first paragraph of the tale, the narrator appeals directly to the reader as follows: “Ama tabiatımı bilen siz, tehditler savurmadığımı tahmin edersiniz” (690). By this way, the reader is involved in the story from the beginning.

4.2.1.3.5 Figures of Speech

Use of irony, puns, and sarcasm are clear in the target text, which is maintained by the structures chosen by Körpe. The hysteric mood of the narrator and his cool behaviors on the course of deceiving his victim can be felt intensively by the ironic and also sarcastic dialogues between them:

“Fortunato, dostum, dedim, bu ne güzel tesadüf. Bugün harika görünüyorsun!” (690).

“İyi niyetinden istifade edemem” (691).

“Geri dönüyoruz. Sağlığın değerli (....) Eksikliği hissedilecek birisin(. . .)Geri dönelim, yoksa hasta olacaksın ve bunun sorumlusu olmak istemem” (692).

“Etrafımızdaki dinlenen ölümlere içiyorum, dedi.

Ben de senin sağlığına” (692)

(Montresor calls his enemy and victim as a friend. Fortunato’s costume as a fool is also ironic as Montresor makes fool of him by deceiving him. Montresor seems caring about his victim’s health by insisting on turning back)

“Mason değilsin.

Masonum, dedim. Evet, masonum” (693)

(Körpe gives an endnote for explaining the pun on the word ‘mason’ referring both to a fraternal order and a craftsman who builds with stone and mortar.)

There are also puns on the names of the characters, but as they are left in their original form, it is not possible for the target culture readers to understand the puns on them as in ‘mason’. Also, there are historical references that can be understood through the names chosen by Poe. However, the target text does not include any understandable structures for catching these puns or references.

4.3 CRITICAL ANALYSIS OF THE SOURCE TEXT: THE CASK OF AMONTILLADO

4.3.1 Intratextual Coherence of the Source Text

As underlined in the previous parts the most prominent factor in Poe’s style is organizing the work in order to achieve a unity in all aspects. Accordingly, the concept of ‘coherence’ is the desired factor in Poe works, in other words, he wrote his short stories with the intention of catching the intratextual coherence.

In this context, it is indispensable to catch the unity within the source text in for an appropriate scene in reader’s mind. Hence, the source text in The Viking Portable Library of Edgar Allan Poe by Philip Van Doren Stern will be analyzed.

4.3.1.1 Title

The title of the story does not provide the necessary frames related to the general scene. However, Poe’s reason for choosing it becomes clear as from the title until the end of the story, a cask of Amontillado is always present in the scenes.

Some critics argue that ‘the cask’ is a symbol for the grave of Fortunato, as it has the same root with casket meaning coffin. This argument can be supported by the fact that Fortunato goes to his end in search for that cask. At the end, the place he hoped to find that cask turned out to be his grave.

Upper case is chosen for the title which is generally chosen for intensifying the first effect on the reader.

As a result, the title serves to the unity of the story even though it does not provide a semantic frame for the reader at first sight.

4.3.1.2 Formal Structures

4.3.1.2.1 *Paragraph Segmentation*

The story begins with the introductory paragraphs with indented first lines. Then, the dialogues which are clearly organized within a harmony and rhythm start. Narration is used at the beginning and towards the end of the text; the rest of the plot is constructed upon conversations between Montresor and Fortunato which consist of short sentences.

4.2.1.2.2 *Punctuation*

Poe’s use of punctuation is a supporting tool for him so as to reach the unity he desired for his tales in terms of tone, manner, and impact.

One of the most striking punctuation marks of the tale is the dashes. David Halliburton makes the explanation of excessive use of dashes by Poe’s own words arguing that “the dash cannot be dispensed with because it stands in general, for these words—‘or, to make his meaning more distinct.’ This force it has—and this force no other point can have” (qtd. in “Companion to Poe” 338)

In his book 'Fables of Mind' Joan Dayan dedicates a chapter for the dashes called 'The Analytic of the Dash', in which she points out that:

Poe tells us, and he uses the dash to anatomize the mind's work at engendering. His composition centers on segmentation; and in using the dash instead of mere words to picture the intervening points of his discourse, he draws attention to the formal travail. (55).

Poe also uses other punctuation marks such as exclamation mark, comma, and semi colon for creating a specific effect on the reader within the structural unity of the text.

Following parts from the source text illustrates how Poe uses punctuation:

"*At length* I would be avenged; this was a point definitely settled---but the very definitiveness with which it was resolved precluded the idea of risk" (309)

"As you are engaged, I am on my way to Luchresi. If any one has a critical turn it is he. He will tell me——" (310)

"I perceive you have an engagement. Luchresi——" (310)

"Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!— (. . .)" (312)

"Amontillado? A pipe? Impossible!" (310)

"You? Impossible! A mason?" (313)

"*For the love of God, Montresor!*" (316)

4.3.1.2.3 *Italic Words*

Although this title has also connections with semantic aspects, most of the translation criticism studies evaluate it under the analysis of formal equivalence. Italics used by Poe in

this story can be interpreted by two reasons. Making a word italic strengthens the stress of meaning on that word and at the same time makes the reader feel the mood of the narrator.

“*At length* I would be avenged; this was a point definitely settled—but the very definitiveness with which it was resolved precluded the idea of risk.” (309)

(Here the emphasis is on Montresor’s feeling of passion for revenge)

“(. . .) Indeed it is *very* damp. Once more let me *implore* you to return (....)” (315)

(The humidity of the walls are underlined, and an ironic appeal for returning.)

“It was *not* the cry of a drunken man.” (315)

(Montresor is absolutely sure that Montresor is not dizzy any more.)

“*For the love of God, Montresor!*” (316)

(This sentence in italic illustrates the pitiful cry of Fortunato.)

4.3.1.3 Semantic Structures

4.3.1.3.1 Repeated Dialogues

Bearing in mind that repetitions are a component of the style of Poe for creating a rhythm in whole text, it is possible to say that the words or sentences repeated in this story serve for this purpose. They also reflect how calm the narrator is with ironic repetitions.

“Amontillado!

I have my doubts.

Amontillado!

And I must satisfy them.

Amontillado!” (310)

(Fortunato doubts about the originality of Amontillado, and Montresor seems to have doubts.

The stress on unbelievability is created through the repetition.)

“Nitre? He asked, at length.

Nitre, I replied.” (311)

“You? Impossible! A mason?

A mason, I replied.” (313)

(Montresor answers Fortunato’s questions by repeating them which gives the effect of certainty)

4.3.1.3.2 Idioms and Expressions

In most of the prose, Poe adds his narration some conventional expressions. In this way, the relation between the narrator and the reader is strengthened. The direct appeal of the narrator also becomes easier through the use of idioms, and moreover, he expresses himself more effectively:

“I was so pleased to see him that I thought I should never have done **wringing his hand.**”

(310)

“There were no attendants at home; they had absconded to **make merry** in honor of the time.”

(310)

“I broke and reached him a flagon of De Grâve. He **emptied it at a breath.**” (313)

“But now there came from out of the niche a low laugh that **erected the hairs upon my head.**” (316)

4.3.1.3.3 *Foreign Words*

Andrew Barger, a scholar working on Poe's works, claims that:

Poe is not easily readable unless one is schooled in French, Greek, Italian, Latin; familiar with antiquated words that have fallen out of favor in the English language; understands nautical terminology, and (most importantly) is versed in the social and political settings of nineteenth century (Barger 22).

Considering this statement, Barger prepared a book called 'Edgar Allan Poe's Annotated Short Stories' which has an introductory part for each tale, and furthermore all the foreign and unusual words are explained with footnotes at the end of the page. In the "Cask of Amontillado" Poe uses non-English terms that give clues about the setting and characters as he aims at picturing a vague atmosphere. By not giving clear details, he makes his readers involved in the story since they try to associate these words to the plot. Following are examples from the story:

"...; and putting on a mask of black silk and drawing a *roquelaire* closely about my person, I suffered him to hurry me to my **palazzo**." (311)

(Roquelaire is a kind of cloak introduced into Western Europe in the eighteenth century which gives the clue about the time of the story.)

"I took from their sconces two **flambeaux**, and giving one to Fortunato,..." (311)

(This word is the plural form of the French word 'flambeau' meaning a burning torch.)

"A huge human foot **d'or**, in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel." (312)

(D'or is a again a French expression meaning 'from gold, of gold'. This arm is referring to Montresor attacking Fortunato.)

"Nemo me impune lacessit." (312)

(This is the Latin motto of the Royal Arms of Scotland meaning 'No one attacks me with impunity'. Poe uses it as the motto of Montresor's family which refers to the theme of revenge.)

"In pace requiescat!" (317)

(This is a Latin phrase meaning 'rest in peace'. Most scholars claim that 'In pace' is a reference to a very secure monastic prison, meaning in this story that Fortunato will stay and die in a very secure prison closed by Montresor.)

4.3.1.3.4 Narration

Narration of the whole story is made through Montresor. The reader can feel the rise and fall in his psychological state as Poe makes his narrator directly appeal to the reader as follows: "You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat" (309). Enabling the direct relation by this sentence at the very beginning of the story, the narrator seems to in need of feeling justified. Nevertheless, he is not reliable as he does not clearly tell the exact motif for murder.

4.3.1.3.5 Figures of Speech

Poe leaves gaps for the reader to fill with his use of language. He uses rhetorical devices such as giving hints through symbols with references to the historical events or items, and trying to create certain sound effects with employing rhythm in his choice of words. In this way, his carefully planned short stories gain the feature of creating an effect on the reader which

necessitates a thinking process at the time of reading. The most striking feature in this story is Poe's use of irony throughout the story the details of which were given in the related section of the previous chapter:

"My dear Fortunato, you are luckily met. How remarkably well you are looking to-day."
(310)

"My friend, no; I will not impose upon your good nature." (310)"

"(. . .) we will go back; your health is precious. You are rich, respected, admired, beloved; (. . .) You are a man to be missed." (312)

"(. . .) the cough is a mere nothing; it will not kill me. I shall not die of a cough.

True—true, I replied." (312)

"I drink, he said, to the buried that repose around us.

And to your long life." (312)

The pun on the word 'mason' referring to both a brotherhood and a craftsman:

"You? Impossible! A mason?"

A mason, I replied" (313)

It is clear that the names of the characters are chosen on purpose by employing puns on them. This style helps the reader to classify the characters with certain patterns within them. In this story, Fortunato refers to the 'fortunate one' who seems to have an Italian background whereas Montresor with the sound effect of the French words 'mon tresor', my treasure' has a French background. They also symbolize the Roman Catholic and Mason conflict.

4.4 INTERTEXTUAL COHERENCE OF THE TARGET TEXT AND THE SOURCE TEXT

After making intratextual analysis of the target text and the source text, this part will be the last step of the translation criticism within skopos theory which is searching for an intertextual coherence between the two texts.

To start with the formal coherence between the two texts, it is observed that Körpe generally preferred to stay in line with the formal structure of the source text.

Formally, the title of the story has a change in the choice of case, which may be a reason for intensifying or weakening the emphasis at first sight. Nevertheless, Körpe chose a big font for the title case minimizing the loss of effect. This may also be a typographic choice which sometimes creates problems for the translators. On the other hand, the title is translated with the words, which are the equivalences of the original one. This ensures the equivalence in meaning. The only negative point for the Turkish readers may be the direct transfer of the ‘Amontillado’ which may seem unusual. Although Poe did not give any explanation for this word, it may be difficult for the Turkish readers to perceive a semantic frame from the title. Besides the title, paragraph segmentations and dialog arrangements are coherent. The length of the story is also coherent in the two texts, which shows that Körpe did not try to give extra in-text explanations with some additions or he did not omit any parts.

Körpe’s translation is faithful to the source text in terms of punctuation. Particularly, he tried to use the dashes at right places. Other punctuation marks are also placed in line with the source text.

Another facet of formal coherence is the use of italic. At this point, Körpe again faithfully preserves the choices of the author by trying to use italics for the same words. However, in order to make a functional translation, it is clear that aside from staying in line with form in

italic words, Körpe also tries to find the appropriate equivalents for giving the same effect in meaning such as translating “at length” as “eninde sonunda”, “now” as “bu kez”.

In the section of italics, there are also the foreign words and expressions that Poe prefers writing in italics too. As mentioned before, these words are left in their original form which preserves Poe’s purpose in the target too. He gives explanations for these words at the end of the book. In the course of reading, it may be easier to find the meaning of words with Latin or French backgrounds for an Anglophone person. However, it is not a probable situation for a Turkish reader to understand them without interrupting the flow of reading, and going out of the main scene of the story. With a view to minimize this negative effect, it may be more accurate to give footnotes at the end of the page which will take a quite shorter time to perceive the meaning.

For the idiomatic expressions, it is possible to say that Körpe tried to use conventional expressions in the narration where Poe employed that kind of expressions. Although there are some direct equivalents of some idioms in the story as “tüyleri diken diken olmak” for “erect the hairs upon my head”, Körpe tried to find the right senses rather than making direct transfers such as “atıp tutmak” for “to practice imposture” or “yaptığı yanına kâr kalmak” for “punish with impunity”.

As for narration, it is seen that Körpe tries to make his choice of words in accordance with the tone and atmosphere of the source text for creating the same horrifying atmosphere through the cool blooded attitudes of the narrator.

Considering the style of Poe, the most challenging part of making translation of his short stories is finding functional equivalents for the irony, sarcasm and puns which are frequently used by Poe. For this short story, there are some ironic and sarcastic expressions which are accurately transferred by Poe such as “My dear Fortunato, you are luckily met. How

remarkably well you are to-day.” (Fortunato, dostum, dedim, bu ne güzel tesadüf. Bugün harika görünüyorsun!). In this example, it can be observed that Körpe creates the sarcastic effect successfully. Körpe chose to reflect another sarcastic dialogue between Montresor and Fortunato which includes a pun on the word ‘mason’ as a translator’s note at the back as follows: “Mason İngilizce’de duvarcı anlamına da gelir” (965).

On the other hand, the puns on the names of the characters which were explained in the intratextual analysis of the source text are not clear in the target text. Due to this fact, it is not easy for the target culture reader to deduce the theme of the story, the motif underlying the revenge of Montresor, which is the Roman Catholic and Mason conflict. When the purpose of the translator is making a functional translation in the target culture without ignoring the stylistic and thematic features of the work, there may be preface which gives some necessary information for the reader to prepare a background for the frames of the source text.

In conclusion, Körpe is successful at catching an intratextual coherence in the target text by means of trying to be faithful to the stylistic features of Poe, and respecting the target culture reader. However, there are some points which could be more efficient in terms of a functional translation such as drawing an outline for depicting some historical and cultural facts, or even for the clarity of the author’s stylistic features.

4.5 CRITICAL ANALYSIS OF THE TARGET TEXT: USHER EVI’NİN ÇÖKÜŞÜ

4.5.1 Intratextual Analysis of the Target Text

In this part of the study, the same steps will be taken for the second selected tale of Poe in order to make an intratextual analysis of the target text.

4.5.1.1 Title

For the formal structure, title case is chosen as used for all the titles in the book. The font size is again remarkably bigger than the main text, and it seems to stand separately with visual emphasis.

Although ‘Usher’ is a foreign word in the title, the frames it provides are clear enough to understand the general context as it is obvious that ‘Usher’ is a determinant for a house which minimizes the probability of an inaccurate frame. That is to say, the other words in the title support the foreign word in terms of constructing a context. Therefore, the title ‘Usher Evi’nin Çöküşü’ serves both to arouse interest for the tale and to form a scene for the beginning. On the other hand, the reference of the name ‘Usher’ is explained as an endnote which is indicated in the relevant sentence including the name:

“Belki de aileyle evi aynı ilginç ve çift anlamlı isimde, ‘Usher’da birleştiren şey bu çarpıklık ve bunun sonuncunda sürekli babadan oğula geçen mirastı.” (336)

(The endnote is indicated in this sentence. The explanation is as follows: “Usher sözcüğünün, kilise ve tiyatrodaki yer gösteren kimse, teşrifatçı ve belletmen, yardımcı öğretmen anlamlarına gönderme yapılıyor.”)

4.5.1.2 Formal Structures

4.5.1.2.1 Paragraph Segmentation

Although there are 41 paragraphs in the target text, it is a composition of texts within texts. Right after the title, there is a two-line quotation from ‘Le Refus’ by Pierre-Jean de Béranger. Then, the narration paragraphs, the first lines of which are indented, start. There are no separate lines for the dialogues; instead, they are placed within the paragraphs:

“(. . .) Kız kardeşi ölmek üzereydi. O ölünce, dedi asla unutamayacağım acı bir sesle, geride kalan kişi (o umutsuz ve zayıf kişi) köklü Usher ailesinin son ferdi olacak.” (339)

There is also a poem called ‘Hayaletli Saray’ which is separated and enumerated by each eight lines.

Roderick’s taste of reading is depicted through the books from his library, the themes of which, the narrator stated, were in line with Roderick’s mental state.

Towards the end, Poe places a story called ‘Mad Trist’ read by the narrator to calm down Roderick. Hence it is narrated within the flow of action.

4.5.1.2.2 Punctuation

As in the target text of the first tale, it is seen that the most commonly and also strikingly used punctuation mark in this tale is the dash. The frequency of the use of dashes shows that it is not a preference of Körpe; instead, it is an effort of preserving the formal equivalence in terms of the choices of Poe. Nevertheless, there are some ignored dashes in the target text which will be mentioned in the intertextual analysis.

Dashes serve for several purposes in this story such as constructing impressive scenes of the flow of thoughts in the narrator’s mind, stressing these narrations by additional explanations, and intensifying the effect of some frames by using the dashes instead of comma.

“Önümde uzanan manzaraya – eve ve arazinin sade ayrıntılarına – çıplak duvarlara – gözleri andıran boş pencerelere – yer yer bitmiş bataklık otlarına – beyaz gövdeli, çürümüş birkaç ağaca bakarken (. . .)” (335)

“Neydi – durup düşündüm – Usher Evi’ne bakarken beni böyle huzursuz eden neydi?” (335)

“Ağır bir bedensel hastalıktan – büyük baskı yaratan bir zihinsel rahatsızlıktan – en iyi ve hattâ tek arkadaşı olan beni içtenlikle görme isteğinden bahsediyordu.” (336)

“Bu sinir bozukluğuyla – bu acınası halde – o amansız hayaletle, KORKU’yla boğuşken er geç hayatımı ya da aklımı kaybedeceğim.” (339)

“Ben bakarken yarık iyice genişledi – kasırğa öfkeyle esti – birden ayın tamamı önümde belirdi – o güçlü duvarların çöktüğünü görürken beynim döndü – (. . .)” (349)

4.5.1.2.3 *Italic Words and Capitalized Expressions*

Although there will be explanations in terms of meaning, use of italic and capital letters are formal choices of the translator or the author in the texts.

It was mentioned before that italic was used as a means of intensifying the impact of the meaning of the word. It is possible to say that capitalized expressions have the same purpose in this target text.

It is observed that Körpe chose the words and expressions that should be underlined by means of italics and capital letters.

“(. . .) – isteğinde *gerçekten* samimi olduğu belliydi – (. . .)” (336)

“Silkelenip, bir düş *olması gereken* bu şeyi ruhumdan attıktan sonra, binayı daha dikkatli incelemeye başladım” (337)

“Bu berbat durum beni öldürecek, dedi. *Bu* yüzden öleceğim, başka sebepten değil.” (339)

“Ama o *ateşli* doğaçlamalarındaki ustalık bununla açıklanamazdı.” (341)

(In the examples above, the meaning of the words are intensified with an extra meaning of ‘really, indeed’.)

“(. . .) – o amansız hayaletle, KORKU’yla boğuşurken er geç hayatımı ya da aklımı kaybedeceğim.” (339)

“DELİ! Birden ayağa fırladı ve haykırmaya başladı, (. . .) – DELİ! SANA ONUN ŞİMDİ KAPININ ARKASINDA DURDUĞUNU SÖYLÜYORUM!” (349)

“(. . .) – ama o kapının ardında GERÇEKTEN DE Lady Madeline Usher kefene sarılmış halde, upuzun duruyordu.” (349)

(The emphasis is on the intense feelings of fear and excitement together with bewilderment of Roderick and the narrator.)

4.5.1.3 Semantic Structures

4.5.1.3.1 Repeated Words

It is clear that Körpe tried to create the general horrifying and gothic atmosphere of the tale by repeating some specific words in the framework of the gloomy tone of the story. Considering the points stated in the parts about Poe’s style, Körpe built frames for the unity of effect by repeating some words that he chose in terms of completing the scene in the reader’s mind in an accurate atmosphere.

The narration of the house and both physical and mental states of the characters include various repeated words as they are the parts that will provide the perception of gothic images.

The frequently repeated words in the target text are as follows: Kasvetli, korkunç, karanlık, hastalık, hüznü, tuhaf, çürük, iç karatıcı, gri, korku, fiziksel, zihinsel, hayret.

4.5.1.3.2 Foreign Expressions

It is seen that Körpe preferred not to translate the two lines of De Béranger in French, which shows that this part is not translated in English in the source text.

“Son cœur est un suspendu;

Sitôt qu'on touche il résonne.” (335)

Therefore, Körpe is faithful to the preference of Poe in the text. Nevertheless, Körpe chose to give an endnote for these lines as follows: “Yüreği askılı bi ut / Dokunulduğu anda çınlayan” (953). This is the translated version the translator of which is not mentioned. Hence, this may make the reader think that it is again Körpe who made this translation from French to Turkish.

As it was mentioned before, Poe used foreign structures for the effect of sound and rhythm they create within the text. However, as stated in the previous tale, it could be more effective to prefer footnote rather than endnote to create these effects within the text, without interrupting the sight on the text.

4.5.1.3.3 Narration

In the target text, the first person narration is made through an unnamed character, who is directly involved in the story. Although he acts like a mediator for the reader for telling the distracted, gothic images, and unhealthy mental states of the twins, it is seen that contrary to his image at the very beginning, he is also unreliable as he becomes suspicious of his own perceptions.

“Öyle gülünç bir hayaldi ki, ondan sadece içimi karatmış olan hislerin gücünün şiddetini göstermek için bahsediyorum” (337)

“Bu cümleyi bitirince irkilip bir an sustum. Çünkü bana sanki (hemen sonra harekete geçmiş hayal gücümün beni yanıltmış olduğuna karar versem de) (. . .)” (347)

“Burada birden tekrar, bu kez büyük bir şaşkınlıkla durdum. Çünkü uzaklardan gelen (nereden geldiğini anlayamamıştım) (. . .)” (348)

“(. .) – Sanki tam o anda gerçekten de gümüş bir dösemeye ağır bir pirinç kalkan düşmüştü. Sinirlerim tamamen bozulmuş halde ayağa fırladım.” (348)

4.5.1.3.4 *Figures of Speech*

It should be considered that in “The Fall of the House of Usher” Poe’s choices of every word and construction of every sentence are clearly made for the contribution to the overall effect of this gothic tale.

In the target text, it is seen that Körpe employed some kinds of figures of speech in order to fulfill the unity gained through the effects created by these rhetorical devices.

One of these devices used by Körpe is creating a rhythm through repetition, alliteration, rhyming as follows:

“İnsan burada yüreğinde **öyle** bir soğuk, **öylesine** bir çöküş, bir hastalık – düşüncelerinde **öyle** telafisiz bir kasvet hissediyordu ki, (. .)” (335)

“**Kasvetli**, **karanlık**, **sessiz** bir sonbahar gününü, iç karatıcı bir arazide at sırtında geçirmiştım.” (335)

“**Sinsi** adımlarla yürüyen bir oda hizmetçisi beni pek çok **karanlık** ve **karmaşık** koridordan geçirerek, efendisinin çalışma odasına götürdü.” (337)

“(. .) – sarhoşların ya da afyon bağımlılarının o **kederli**, **dengeli** ve son derece kontrollü, gırtlaksı ses tonuyla.” (339)

There are also repetitions in the Roderick’s speeches showing his hysteria:

“Sen onu görmedin mi yani? dedi birden, etrafına birkaç dakika sessizce baktıktan sonra. Onu görmedin mi? Ama bekle! Göreceksin.” (346)

“Uzun – uzun – uzun dakikalar, saatler, günler boyunca duydum – ama cesaret edemedim – ah, acı bana, zavallının tekiyim ben! – Cesaret edemedim – konuşmaya cesaret edemedim!”
(348)

Apart from rhythm, personification is also seen in the text:

“Birlikte resim yapıp kitap okuduk; ya da gitarını çalgınca doğaçlamalarla konuşturmasını bir düşteymişcesine dinledim.” (340)

“İçeri dalan rüzgarın coşkun hiddeti neredeyse ayaklarımızı yerden kesti.” (346)

“(. .) – kasırga öfkeyle esti – (. .)” (349)

Imagery is another device used in the narration, which Poe uses effectively for enriching the narration of the story. Particularly the setting and the characters are narrated through imagery:

“Kadavra rengi bir ten; iri, sulu ve inanılmayacak kadar parlak gözler; ince ve çok solgun, ama son derece güzel dudaklar; Yahudilerinkini andıran, ama delikleri daha geniş, zarif bir burun, (. .)” (338)

“Onu genç yaşta mezara sokmuş olan hastalık tıpkı bütün kataleptik hastalıklar gibi göğsünde ve yüzünde hafif, alaycı bir kızartı; yüzünde ise ölülerde çok korkunç görünen, şüphe uyandırıcı bir gülümseme bırakmıştı.” (345)

“(. .); çürük ağaçlardan, gri duvardan ve sessiz golden pis bir şekilde yayılıyordu bu atmosfer. Ölümcül ve mistik, donuk, ağır, belli belirsiz, kurşun rengi bir buğuydu.” (337)

4.6 CRITICAL ANALYSIS OF THE SOURCE TEXT: THE FALL OF THE HOUSE OF USHER

4.6.1 Intratextual Coherence of the Source Text

4.6.1.1 Title

When the title of the story is analyzed, it is obvious that Poe chose “The Fall of the House of Usher” within both the text and the theme unity of the story. Upper case is chosen as for all the stories in this book. The title contains the main image, ‘the Usher House’, which is recurrently narrated in terms of its inner and outer features. It also reflects the end of the story with the word ‘fall’.

Furthermore, it includes the name ‘Usher’, providing a frame with the pun on that name. It is both the family name and it means the person who acts as a doorkeeper or who escorts people to their seats in a theatre, church, and similar places.

Consequently, the author ushers the reader in the story by the title, in other words, the reader is involved in the story.

4.6.1.2 Formal Structures

4.6.1.2.1 *Paragraph Segmentation*

There are forty one paragraphs made clear by the indented first lines in the text. Poe constructs the source text by using or making references to various texts. The first one is used after the title, two lines from ‘Le Refus’ by De Béranger, a French song writer, written in italics. This is a reference to Roderick’s general mood by using his interest in music.

After this epigraph, the narration paragraphs start. The dialogues are not structured separately; instead, they are embedded in the paragraphs.

Besides, Poe placed a poem of his own called 'The Haunted Palace' in the flow of the narration which reflects the 'Usher House' and the 'Usher Family' and foreshadows the 'fall' of the house.

There also some books mentioned from the library of Roderick. Although Poe does not always render the titles of the books correctly; they serve to support the gloomy mood.

4.6.1.2.2 Punctuation

The importance of punctuation in Poe's writings was defined in analysis of the first tale. From this point forth, it is again witnessed that Poe used plenty of punctuation marks such as commas, semi-colons, and exclamation marks. Nevertheless, the most prominent punctuation mark of the source text is the dashes, as in the first tale.

The reasons of Poe's interest in use of dashes have been given so far. However; if we are to underline it once more for this tale, it can be said that the dashes serve for the broken sentences in order to emphasize one element with an additional explanation with repetition, and they highlight the mental mood of the characters by acting as a conjunction word or comma.

"A letter, however, had lately reached me in a distant part of the country—a letter from him—which, in its wildly importunate nature, (. . .)" (246)

"I had been accustomed from my infancy—while I hesitated not to acknowledge how familiar was all this—I still wondered to find (. . .)" (248)

"(. . .) and far more palpable origin—to the severe and long-continued illness—indeed to the evidently approaching dissolution—of a tenderly beloved sister—his sole companion for long years—his last and only relative on earth." (252)

“His countenance was as usual, cadaverously wan—but, moreover, there was a species of mad hilarity in his eyes—an evidently restrained *hysteria* in his whole demeanour.” (262)

“Long—long—long—many minutes, many hours, many days, have I heard it—yet I dared not—oh, pity me, miserable wretch that I am! —I dared not—I *dared* not speak!” (266)

4.6.1.2.3 *Italic Words and Capitalized Expressions*

Italic and capital letters are among the tools that Poe commonly uses in his texts for the unity of effect through a visual impact on the reader. The effect of the meaning is strengthened. In this tale, Poe uses italic words and capitalized expressions for the stress on the tone of character’s distracted inner feelings such as pity, regret, bewilderment, and fear together with hysteria.

“(. . .)—it was the apparent *heart* that went with his request—which allowed me no room for hesitation; (. . .)” (246)

“Shaking off from my spirit what *must* have been a dream, I scanned more narrowly the real aspect of the building.” (248)

“But the fervid *facility* of his *impromptus* could not be so accounted for.” (255)

“*We have put her living in the tomb!*” (266)

“(. . .) when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR.” (251)

“(. . .), as if in the effort he were giving up his soul—MADMAN! I TELL YOU THAT SHE NOW STANDS WITHOUT THE DOOR!” (267)

“(. . .) my feet closed sullenly and silently over the fragments of the HOUSE OF USHER” (268)

4.6.1.3 Semantic Structures

4.6.1.3.1 *Repeated Words*

In the source text of this tale, it is observed that there are some repeated words in some clauses. Poe uses this kind of repetition in the form of anaphora which is a rhetorical device employed by repeating a sequence of words at the beginnings of consecutive clauses. In this way, emphasis is put on these sequences that participate in creating an accurate atmosphere with desired effect.

“ I looked **upon** the scene before me—**upon** the mere house, and simple landscape features of the domain—**upon** the bleak walls—**upon** the vacant-like windows—**upon** a few rank sedges—(. . .)” (245)

“**A letter**, however, had lately reached me in a distant part of the country—**a letter** from him—which, in its wildly importunate nature, (. . .)” (246)

“Its **evidence**—the **evidence** of the sentience—was to be seen, he said, (. . .)” (257)

“**Long—long—long—many** minutes, **many** hours, **many** days, have I heard it—yet **I dared not**—oh, pity me, miserable wretch that I am! —**I dared not—I dared not** speak!” (266)

4.6.1.3.2 *Foreign Expressions*

It is seen that the quotation from De Béranger is not translated in English in the source text. Moreover, Poe did not give any explanations for these lines. Poe uses these kinds of expressions in order to reach a desired rhythm and sound, and the alliteration on ‘s’ and ‘l’ provides that rhythm at the beginning of the tale.

“*Son cœur est un luth suspendu;*

Sitôt qu'on touche il résonne.” (244)

4.6.1.3.3 *Narration*

The narration of the story is made through the friend of Roderick who visits the ‘Usher House’. From the very beginning of his journey he begins narrating his observations of the environment, and then he begins telling about the ‘Usher House’. Although he seems as a reliable narrator in the introduction paragraphs, soon his feelings become distorted with the atmosphere of the house and the mental states of the twins.

“(…)—a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me.” (247)

“Here again I paused abruptly, and now with a feeling of wild amazement—for there could be no doubt whatever that, in this distance, I did actually hear (. . .)” (265)

“Oppressed, as I certainly was, upon the occurrence of the second and most extraordinary coincidence, (. . .)” (265)

“Completely unnerved, I leaped to my feet; but the measured rocking movement of Usher was undisturbed.” (266)

4.6.1.3.4 *Figures of Speech*

There are plenty of rhetorical devices that Poe uses to construct his plot structure in terms of his selected main theme surrounded by his desired atmosphere.

This is one of his most deliberately constructed tales by use of many kinds of rhetorical devices such as anaphora, puns, imagery, simile, metaphor, personification, and repetitions. The use of anaphora, repetitions, and the pun the name ‘Usher’ was explained in the previous sections.

“**D**uring the whole of a **d**ull, **d**ark, and soundless **d**ay in the autumn of the year (. . .)” (244)
(alliteration)

“I looked upon the scene before me—(. . .)—upon the vacant **eye-like windows**—(. . .)” (245)
(simile)

“There was an **iciness**, a **sinking**, a **sickening** of the heart—(. . .)” (245) (alliteration)

“(. . .)—an atmosphere (. . .) which had reeked up from the decayed trees, and the grey wall, and the silent tarn—a pestilent and mystic vapour, dull, sluggish, faintly discernible, and leaden hued.” (247) (imagery)

“(. . .) old wood-work which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air.” (248) (personification of the wood-work)

“(. . .); hair of a more than web-like softness and tenuity; (. . .)” (250) (simile)

“(. . .) she succumbed (. . .) to the prostrating power of the **destroyer**; (. . .)” (253) (metaphor, destroyer - death)

“(. . .) I listened, as if in a dream, to the wild improvisations of his speaking guitar.” (253)
(personification of the guitar)

“A small **p**icture **p**resented the **i**nterior of an **i**mmensely long and rectangular vault or tunnel, with **l**ow **w**alls, smooth, **w**hite, and **w**ithout interruption or device.” (254) (alliteration)

“A whirlwind had apparently collected its force in our vicinity; (. . .)” (262) (personification of the wind)

“While I gazed, this fissure rapidly widened—there came a fierce breath of the whirlwind—(. . .)” (268) (personification of the wind)

4.7 INTERTEXTUAL COHERENCE OF THE TARGET TEXT AND THE SOURCE TEXT

This section will be an analysis of coherence between the target text and the source text in terms of the above mentioned titles so far.

Generally speaking, it is possible to say that, Körpe did not ignore the formal choices of the author. Beginning with the title, he tried to provide the same frames that are perceived from the source text. There is again a difference about the choice of case, which may be a preference of the press. There is a foreign word, 'Usher', in the title that may pose a problem at first sight for the target culture reader. However; Körpe finds a solution for making it functional by giving an endnote in the appropriate sentence, which also serves to explain the pun on that name.

Paragraph segmentation seems coherent in both the source and the target texts. The number of the paragraphs is the same, and the first lines are indented in both of them. The epigraph from De Béranger is included right after the title. On the other hand, the word 'luth' is missing in the target text which changes the meaning completely. Although the endnote is lexically equivalent of the original one, that is both a formal and a semantic deficiency in the translation.

For the section of italics, it is seen that some italic words in the source text are not italicized by Körpe. That incoherence can be observed in the epigraph, in some words within the text, and in the 'Haunted Palace'. The shift in the italic word of the same sentence may be understandable so as to give the sense, rather than transferring the word, but ignoring the author's choices that much may cause a loss of impact both in vision and in meaning. Besides, Körpe uses capital letters in the text, preserving the feature of the source text.

Furthermore, the most striking formal incoherence is about the sentence structures. It is observed that Körpe preferred to divide the long sentences of the source text into two or more sentences. Besides, he omitted some of the words and expressions, and changed the syntax of some sentences. This fact is recognized in the whole text. It was mentioned that a translation within the skopos theory should be functional in the target culture. However, omitting some parts of the source texts or changing the syntactic structure mean changing the original text. This is not a change in the semantic or formal structure which is made for fulfilling the function, but a change in the author's style. For Poe, every word, even every syllable is important for the unity of the tale. Thus, the length of the sentences also serves for that unity. When these are not taken into consideration, the target culture reader can not perceive the accurate frames in order to construct a scene of a Poe work. They will read the new text of the translator instead of the functional translation of the original work.

Following are the examples of this case:

“During the whole of a dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher.” (244)

“Kasvetli, karanlık, sessiz bir sonbahar gününü at sırtında geçirmiştım. Gökteki bulutların alçaklığı boğucuydu. Sonunda, akşamın gölgeleri uzarken, karşımda hüzünlü görünümüyle Usher Evi belirdi.” (335)

“Upon my entrance, Usher arose from a sofa on which he had been lying at full length, and greeted me with vivacious warmth which had much in it, I at first thought, of an overdone cordiality—of the constrained effort of the *ennuyé* man of the world.”

“İçeri girince Usher üstünde boylu boyunca uzanmakta olduğu kanepeden kalktı ve beni son derece canlı bir içtenlikle karşıladı. İlk başta bu ilgiyi abartılı buldum; hayattan bezmiş bir adamın doğallıktan uzak çabası gibi geldi.” (338)

(The use of dash is also ignored in this sentence.)

“But the good champion Ethelred, now entering within the door, was sore enraged and amazed to perceive no signal of the malicious hermit; but, in the stead thereof, a dragon of a scaly and prodigious demeanour, and of a fiery tongue, which sate in guard before a palace of gold, with a floor of silver; and upon the wall there hung a shield of shining brass with this legend enwritten—(. . .)” (264)

“Ama becerikli şampiyon Ethereld şimdi kapıdan içeri girmişti ve o habis münzeviden eser göremeyince büyük bir hiddete ve şaşkınlığa kapıldı. Münzevinin yerinde alev dilli, gövdesi pul pul, müthiş bir ejderha durmaktaydı. Ejderha gümüş döşemeli, altın bir sarayın önünde nöbet tutuyordu. Duvardaki parlak pirinçten bir kalkanın üstünde şu söz yazılıydı—(. . .)” (347)

(the name ‘Ethelred’ in the source text is transferred in two forms: ‘Ethereld’ and ‘Etherald’)

After analyzing these examples; it is not possible to say that Körpe preserved the choices of Poe in terms of punctuation. Nevertheless, he is generally faithful to the use of dashes which is the most commonly used punctuation mark in this tale.

Körpe used repetitions for some words in order to catch the atmosphere of this gothic tale. He kept the consistency with the source text trying to focus on the same words and expressions in the gloomy context.

Although the flow of narration is generally coherent in the two texts, the divided sentences of the target text sometimes decrease the unity of effect in that flow. Hence, a formal change in the target text may cause a loss of impact in perception.

Finally, it is clear that Körpe placed some rhetorical devices such as repetitions, alliterations and imagery with an effort to fulfill the richness of the source text. He succeeded in preserving much of the rhetorical devices by functional translations. A rhetoric that could be covered was the pun on the name 'Madeline'. Körpe could give a footnote for that name at the first sentence including its reference to "mad-line".

To sum up, "The Fall of the House of Usher" is one of the most challenging stories of Poe for a translation both serving to the style of Poe and fulfilling the requirements of functionality. From a general point of view, Körpe provides the important frames for the setting, themes, characters, and themes of the story. However, there are some weak points in the target text, such as some ignored stylistic features, which loses the sign of Poe in the target text..

5- CONCLUSION

After analyzing the translations of the two tales selected for this study in terms of skopos theory, it is seen that translating a text with a target-oriented functional approach requires not only multilateral knowledge of the both source and target language, but also knowledge of the both source and target culture.

Therefore, translating Poe requires additional attention for bringing out a functional translation. The term “functionality” here includes intertextual and intratextual coherence. For intertextual coherence, first of all translators of Poe should be aware of the linguistic details of the source text such as word choice, syntax, and grammar. Here, the crucial point is being able to understand cultural elements together with the atmosphere and setting of the tale. It is observed in this study that such analysis may make it easier to decide a skopos for translating Poe which won't make the target text lose its coherence with the source text.

On the other hand, intratextual coherence is the indispensable fact of the translations of Poe, as Poe himself claims to pay regard to unity of effect in his works. Hence, it is important to keep the formal and stylistic coherence from the beginning to the end in order to give the effect of the tale in unity according to its type within its certain characteristics.

Analyzing the translations of *Körpe*, it is possible to say that he did not have a view of mere transcoding of the source text. On the other hand, bearing in mind the skopos of presenting Poe to Turkish culture readers, and style of Poe in terms of his own criteria as the author, there were some deficiencies to be covered.

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