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GAZİ UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES**

**MASTER OF
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THESIS**

**A COMPARATIVE STUDY ON THE TRANSLATION OF
THE METAPHORICAL REPRESENTATIONS OF
“OBJECT OF LOVE” IN RUMİ’S “DIVAN-I KEBİR” AND
DANTE’S “DIVINE COMEDY”**

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**TRANSLATION AND INTERPRETATION DEPARTMENT
TRANSLATION AND CULTURAL STUDIES (ENGLISH)
PROGRAMME**

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Eda YILDIZ

08.06.2021

MEVLÂNÂ'NIN *DİVAN-I KEBİR*'İ İLE DANTE'NİN *İLAHİ KOMEDYA*'SINDA “AŞK
NESNESİNİN” METAFORİK TEMSİLLERİNİN ÇEVİRİSİNE İLİŞKİN
KARŞILAŞTIRMALI BİR ÇALIŞMA
(Yüksek Lisans Tezi)

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ÖZET

Mevlânâ Celâleddîn-i Rûmî ve Dante Alighieri'nin sevginin dönüştürücü gücüne ilişkin alışılmadık deneyimleri, şiir külliyatına yeni bir kavrayış kazandıran çarpıcı çizgilerle ortaya konulmuş olan beşeriyet ve ilahilik, duygu ve idrak, dünyevi ve semavi gibi kavramları kapsamaktadır. *Şems-i Tebrizî* ve *Beatrice Portinari*, Mevlânâ ve Dante'nin en iyi bilinen eserlerinin çoğunda ön plana çıkan sembollerdir. Derin ruhsal bir kavrayış ile Mevlânâ ve Dante basit deneyimlerde ilahi mevcudiyet konusunu kaleme almışlardır. Bu çalışma, Mevlânâ'nın “Divan-ı Kebir” ve Dante'nin “İlahi Komedyâ” adlı eserlerinin Türkçe ve İngilizce çevirilerini, aşk nesneleri olan *Şems-i Tebrizî* ve *Beatrice Portinari*'nin izlerini sürerek metaforların çevrilmesi bakımından analiz etmeyi amaçlamaktadır. Aynı zamanda, “Divan-ı Kebir” ve “İlahi Komedyâ”daki metaforik ifadelerin çevirisinde Venuti'nin (1995) yerleştirme ve yabancılaştırma stratejilerinin “aşk nesnesi” ile ilgili Lakoff ve Johnson'ın (1980) kavramsal metafor teorisi ışığında ne ölçüde uygulandığını belirlemek için karşılaştırmalı bir analiz yapılmıştır. Analiz, iki farklı kültüre ait eserlerde kullanılan metaforik unsurların çevirilerinin şekillenmesi açısından önemini göstermek için yapılmıştır. Böylelikle, dilbilimsel aktarım vurgusundan kültürel aktarım vurgusuna geçişin en belirgin özelliklerinden birinin metafor çevirisinde ortaya çıktığı sonucuna varılmıştır. Hem Mevlânâ'nın hem de Dante'nin eserleri, yolculuğun (*sayr*) fikirlerin yayılmasına nasıl yardımcı olduğunu ve bu yolculuğun (*sayr*) edebi eserlerin ve geleneklerin kültürel sınırlar ötesine çevrilmesini nasıl etkilediğini tasvir etmektedir.

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A COMPARATIVE STUDY ON THE TRANSLATION OF THE METAPHORICAL
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ABSTRACT

Mawlana Jalal-al-din Rumi and Dante Alighieri’s unusual experience of the transformative power of love encompasses humanity and divinity, emotion and intellect, the secular and the heavenly, revealed through the striking lines that endow Rumi and Dante’s poetic corpus with new insights. *Shams-i Tabrizî* and *Beatrice Portinari* are the prominent symbols for much of Rumi and Dante’s well-known works. With deep spiritual insight, both Rumi and Dante write about the divine presence in simple experiences. This study aims to analyze Turkish and English versions of Rumi’s “Divan-i Kebir” and Dante’s “Divine Comedy” through tracing the footprints of *Shams-i Tabrizî* and *Beatrice Portinari* as objects of love in terms of the translation of the metaphors. A comparative analysis is also carried out to determine to what extent the *domestication* and *foreignization* strategies of Venuti (1995) in the light of Lakoff and Johnson’s (1980) conceptual metaphor theory on the “object of love” has been implemented in the translation of metaphorical expressions in “Divan-i Kebir” and “Divine Comedy.” The analysis is conducted to show the importance of metaphorical elements used in works from two different cultures in terms of shaping the translations. Thus, it is concluded that the one of the most prominent features of the transition from an emphasis on linguistic transfer to emphasis on cultural transfer manifests itself in metaphor translation. Both Rumi’s and Dante’s works portray how *sayr* (journey) aids the spreading of ideas and how this *sayr* (journey) affects the translation of works of literature and customs across cultural boundaries.

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Key Words : Conceptual Metaphor, Shams, Beatrice, Domestication, Foreignization, “Divan-i Kebir”, “Divine Comedy”

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It was a rare privilege to be able to spend hours studying the works of the two greatest poetical intellects of World Literature, Rumi and Dante. My whole study has begun with one word, *love*. Everything in life is the manifestation of *love*. *Love* is both secretive and revelatory. And *love* is limitless, for it keeps nothing and no one out. Lovers are not by themselves in the world. Quite the contrary, to love someone is to love the whole world.

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LIST OF ABBREVIATIONS

CMT	: Conceptual Metaphor Theory
CSIs	: Culture-Specific Items
ST	: Source Text
TDK	: Türk Dil Kurumu
TDV	: Türkiye Diyanet Vakfı
TT	: Target Text



*Every sort of praise marches on
behind the Light of God.
The praise of forms and persons
is all just guilt and fiction.*

Jalal-al-din Rumi, Mathnawi, 1926

*Since Love assails me suddenly,
So that life almost abandons me:
Only a single spirit stays with me,
And that remains because it speaks of You.*

Dante Alighieri, La Vita Nuova (New Life), 1899

CHAPTER 1. INTRODUCTION

Both a poet and the poem itself experience a transformation from a relationship to their universe as something physical and visible to a new perspective of that universe as if it can only be actually understood on a spiritual, “transhuman” and faith-based level. Having about sixty-five thousand verses of breathtaking Persian poetry along with three short prose works, Mawlânâ Jalal-al-din Rumi’s (1207-1273) works reveal an intense spiritual life directed towards the transformation of man’s being and the attainment of the spiritual virtues leading to the vision of God. Writing in many different styles and forms including sonnets and epic poems, Dante Alighieri (1265–1321) has been known largely for his “Divine Comedy” (La Divina Commedia). In the work, he unites earthly and heavenly love and makes the human heart a point for the union with the Divine One (Meconi, 2009).

Translation is a means, which allows the writer of the source language to communicate with the readers of the target language. Thus, poetry translators who make the target text understandable do more than translating and rewriting poems and they become involved in broader cultural and metaphorical processes. The examples given in this study reveal that many concepts are described metaphorically, from the point of concrete experiences that we can understand, not from the point of essential conditions. This allows cross-cultural differences in conceptual systems: conceptual metaphor enables different cultures to use

various methods of comprehending experiences. These differences lead to linguistic differences.

The semantic change in the use of metaphors enables the formation of language in literature and communication. Lakoff and Johnson (1980) state that being a subject of extraordinary language rather than ordinary language, metaphor is a tool of poetic imagination and rhetorical improvement. Conceptual metaphors are dominant in everyday language and they are more than literary devices. In all their studies, conceptual metaphor theorists signify that a metaphor is not just a linguistic phenomenon; it is a way of conceptual portrayal (3). As seen in the example of translation studies, contemporary metaphor studies can also be defined as an interdisciplinary field in many respects. Interlanguage translation of metaphors has been studied in the context of literature, poetry, and religion. This study has analyzed the comprehension and production of metaphors in a multi-lingual scope applying for a translation work.

The Aim of the Study

This study aims to analyze the Turkish and English versions of Rumi's "Divan-i Kebir" and Dante's "Divine Comedy" through tracing the footprints of *Shams-i Tabrizi* and *Beatrice Portinari* as objects of love in terms of the translation of the metaphors.

Indirect translation, which has played a crucial role functioning as a bridge between cultures, mostly refers to a translated version of the source or the original text (Gambier, 1994). Due to the impacts of globalization, indirect translation is obviously becoming more common, because within an international system of power relations, intercultural text transmission often takes place through authoritative systems. As a result, indirect translation tends to be referred to as a translation from one peripheral language to another through a "central" or "hyper-central" language within the world system or regional translation system (Heilbron, 2010:n.p.). For hundreds of years, philosophers, rhetoricians, and others have mentioned the suggestion that metaphor is a part of ordinary thought as well as of language. However, with the coming into prominence of "conceptual metaphor theory" in the field of cognitive linguistics, it has drawn great interest, especially with the publication of the book, *Metaphors We Live By* (1980), by George Lakoff and Mark Johnson. Contrary to the ideas of the previous scholars theorizing on the metaphorical

basis of thought, Lakoff and Johnson's purpose was to gather methodical linguistic evidence to defend the claim that there are absolutely "conceptual metaphors" (as cited in Gibbs, 2011). Lakoff (2006:185) defines the place of metaphor not in language, but in the form people "conceptualize one mental domain with respect to another." Metaphor is "a systematic mapping of entities and relationships from a sensorimotor source field to a target area that is abstract" (Johnson, 2007:165). It is significant to underline here that in this study, "Divan-i Kebir," -originally- in Farsi, was translated into English via Turkish, and "Divine Comedy," -originally- in Italian, was translated into Turkish via English are chosen to demonstrate the implementation of Lakoff and Johnson's conceptual metaphor theory. In this study, the translation of metaphors will be based on Venuti's perspective on translation to point that *domestication* and *foreignization* are shaped by the translator's use of some strategies in the translation process.

The study will present a critical analysis of the mediating metaphors related to *Shams-i Tabrizi* and *Beatrice Portinari* as "objects of love" in Turkish and English translations of Rumi's "Divan-i Kebir" [Meter 1 (Bahr-i Recez), Meter 2 (Bahr-i Muzari), Meter 3 (Bahr-i Hecez)] and Dante's "Divine Comedy" [Hell (Inferno), Purgatory (Purgatorio), Paradise (Paradiso)]. Therefore, it will present the contributions of Rumi and Dante to the concept of *sayr* (journey) to God, that is, the love for the created can only be achieved as it gives way to the love of the Creator.

Research Questions

Following the aforementioned objectives, this study makes an attempt to answer the following questions:

- 1) Which translation strategies as micro strategies are used to transfer the metaphors through the Turkish (indirect ST) and English (TT) translations of Rumi's "Divan-i Kebir" and to what extent are these strategies implemented?
- 2) Which translation strategies as micro strategies are used to transfer the metaphors through the English (indirect ST) and Turkish (TT) translations of Dante's "Divine Comedy" and to what extent are these strategies implemented?

- 3) Which methods indicated by Venuti (1995) (i.e. foreignization or domestication) as macro strategies have the translators adopted by using relevant micro-strategies in the translation of metaphorical elements?

Significance of the Study

The main objective of this study is to make a comparative analysis on the translation of metaphors in the Turkish and English versions of Rumi's "Divan-i Kebir" and Dante's "Divine Comedy." They have been analyzed to determine to what extent the *domestication* and *foreignization* strategies of Venuti in the light of Lakoff and Johnson's conceptual metaphor theory on the "object of love" has been implemented where no studies covering both these works have been conducted on the issue of metaphor translation. Furthermore, the transference of the metaphors as "objects of love" in the Turkish and English translations of "Divan-i Kebir" and "Divine Comedy" is analyzed in depth in this thesis. What makes this study so important is the idea of *sayr* (journey) by foregrounding the significance of the object of love (Shams and Beatrice), supposedly to be transformed into divine love, to attain ultimate unity (truth) through this journey. This dissertation is unique because Rumi's and Dante's works portray how life as a path to "love" is being conceptualized as a journey and their works have reflected this journey by means of the objects of love through metaphors beyond cultural boundaries. Since the uniqueness of "Divan-i Kebir" and "Divine Comedy" all by itself can be characterized as a special and unique field; an interesting result may be reached at especially when the mentioned works are evaluated within the scope of the conceptual metaphors of Lakoff and Johnson, and Venuti's perspective on translation.

Scope of the Study

For this study, Rumi's "Divan-i Kebir" and Dante's "Divine Comedy" are chosen among the works of the authors because both contain a great number of metaphorical elements which can fulfill the requirements of this study and provide valuable sources of data. The two translations chosen for the study are also "valued artifacts" in the receiving culture and have a place in the history of Rumi and Dante translations.

Firstly, in order to determine the works to be analyzed in this study, various printed translations of Rumi's "Divan-i Kebir" and Dante's "Divine Comedy" were scanned. According to the results obtained from the catalog scan of the National Library of Turkey and the sources on the websites (nadirkitap, idefix, D&R, and kidega); "Divine Comedy" was translated into Turkish 50 times with different editions since 1938. However, there was only one English translation of "Divan-i Kebir" available as a full-text translation and was published first in 1995. Since the works to be used in this study should be (indirect) source texts, the selection has been conducted by paying regard to the fact that "Divan-i Kebir," originally in Farsi, was translated into English via Turkish and "Divine Comedy," originally in Italian, was translated into Turkish via English. Therefore, in this study, the English translation of "Divan-i Kebir" by Nevit O. Ergin, (first published in 1995) and the Turkish translation of "Divine Comedy" by Selin Ceyhan Gulsay, (first published in 2011) will be examined. The point of departure for the study is a systematic data collection made up of the linguistic expressions in which *Shams-i Tabrizî* and *Beatrice Portinari* are referred to as by making use of metaphors in the (indirect) source texts (ST), along with their realizations in the two target-text (TT) versions.

This study is a product-oriented analysis into the translation of the metaphors in the English version of "Divan-i Kebir" and the Turkish version of "Divine Comedy". In Chapter I, an "Introduction" to the study is presented by tackling the aim of the study, research questions, significance of the study, the scope of the study, methodology, and the limitations of the study. The first part of Chapter II presents literature on Sufism, the concept of love in Rumi, Catholic mysticism, Dantean concept of love, culture and translation, and the role of language in translation studies. In the second part, Venuti's translation strategy as macro-strategy is used as a frame of reference to explain the patterns of equivalence that emerge in the group, and the theoretical approach to translation as rewriting (Venuti) is analyzed. Then Lakoff and Johnson's conceptual metaphors (ontological metaphor, structural metaphor, and orientational metaphor) used for the analysis of texts are discussed. Chapter III includes the method of the study as well as the data collection technique, and the data analysis procedure used in the study. Besides, this chapter contains some brief information on the casebooks, the Turkish and English translations, and their translators. In Chapter IV, *Shams-i Tabrizî* and *Beatrice Portinari* are presented as "objects of love." The main analysis of the selected translated samples in "Divan-i Kebir" and "Divine Comedy" is also provided in this chapter. In Chapter V, the

analysis is evaluated in terms of the research questions. The findings are interpreted regarding the application and effectivity of conceptual metaphor strategies proposed within the scope of this study. The discussion will analyze the findings of the data collection, as well as individual examples of metaphors and symbols from both the (indirect) source texts and the translated texts, for what they reveal about orientations towards ST- or TT- norms. The data will be presented in a detailed table in an appendix in the study to supplement the material under discussion and provide a point of reference for it.

Methodology

This study looks for the metaphorical elements in the translation of “objects of love” in terms of the translation of the metaphors and explains the strategies that the translators follow according to their decisions and the factors that affected making these decisions in the frame of Venuti’s translational norms, and in the light of Lakoff and Johnson’s conceptual metaphor categories. The method of this study is to create a comparative study of (indirect) source texts and their translations that is used to present a product-oriented perspective.

In this study, the review of literature, the theoretical approaches to translation as rewriting, Venuti’s perspective on translation and Lakoff & Johnson’s conceptual metaphor categories will be mentioned before presenting a bibliographic study on all the translations of the “Divan-i Kebir” and “Divine Comedy.” All the translations, editions, and reprints will be included in the bibliography, and for collecting the information, the catalog scan of the National Library of Turkey and the sources on the websites (nadirkitap, idefix, D&R and kidega) will be applied. After the bibliographic survey, two selected (indirect) source texts and their translations of “Divan-i Kebir” and “Divine Comedy” will be analyzed according to Lakoff and Johnson’s conceptual metaphor categories and Venuti’s *domestication* and *foreignization* strategies. This analysis is conducted to show the importance of metaphorical elements used in works from two different cultures in terms of shaping the translations.

Since both “Divan-i Kebir” and “Divine Comedy” are written in the genre of poetry and are very rich in metaphorical elements, within the theoretical framework of the study, the

conceptual metaphor categories developed by George Lakoff and Mark Johnson as micro strategies in this study will be discussed within the pattern of the act of translation. Then translation strategies as *domestication* and *foreignization* put forward by translation studies researcher Lawrence Venuti will be used to decide on to what extent these translation strategies are implemented. In this section, the aim is to reveal the factors that shape the metaphorical reinterpreting process and to discuss the possible effects of these factors on translator decisions. Both Rumi's and Dante's works portray how life as a path to "love" is being conceptualized as a journey and how their works have reflected this journey by means of the objects of love through metaphors beyond cultural boundaries. At this point, it can be stated that while comparing works from two completely different cultures in terms of metaphorical representations of "object of love," it will be inevitable to come across with examples of *domestication* and *foreignization* strategies in the text, so it would be appropriate to use Venuti's strategies in this study.

Limitations of the Study

Particularly related to the changes regarding culturally, linguistically, and geographically "distant" societies, indirect (relay, secondary, mediated, etc.) translation is itself a translation into another language rather than the language of the target text (Kittel and Frank, 1991:3). We should stress that in this study, "Divan-i Kebir," -originally- in Farsi, which was translated into English via Turkish and "Divine Comedy," -originally- in Italian, which was translated into Turkish via English are chosen as the examples of indirect translation. The focus of the critical analysis will be on the mediating metaphors related to *Shams-i Tabrizi* and *Beatrice Portinari* as "objects of love" in Turkish and English translations of Rumi's "Divan-i Kebir" [Meter 1 (Bahr-i Recez), Meter 2 (Bahr-i Muzari), Meter 3 (Bahr-i Hecez)] and Dante's "Divine Comedy" [Hell (Inferno), Purgatory (Purgatorio), Paradise (Paradiso)].



CHAPTER 2. REVIEW OF LITERATURE

This chapter includes information about Sufism in general, the Concept of Love in Rumi, Catholic Mysticism, Dantean Concept of Love, Culture and Translation, Theoretical Approaches to Translation as Rewriting, Venuti's Perspective on Translation, and Lakoff and Johnson's Conceptual Metaphor Categories.

What is the nature of love? The significance of this question is obvious by the way how the concept of love has influenced various worldviews, images, conceptions, and paradigms. The concept of love has been discussed and has been attempted to be defined many times throughout history due to its spiritual depth. Empedocles, one of the philosophers of ancient times, stated that the world is a state of being and degeneration where two opposed feelings such as love, and hate are mutually conflicting. Plato, on the other hand, explains love as a being that expresses the desire for immortality by directing people to good and beautiful things. Blessed for all its qualities, love (for the Creator) offers the created a much more beautiful concept than love, love itself, and it is regarded that lovers do not desire for the ultimate union for this reason (Kılıç and Arslan, 2007). There are many definitions and explanations about love in different sources as seen in the examples above, and the common point in these definitions is that defining love is not possible. In other words, it is not attainable to define love with a single and universal definition.

In Sufism, divine love is expressed in the most general sense as the love of the lover (servant) for Allah, because in the Sufi belief, the only and true beloved is the absolute Creator. In this context, love, which is defined as a state beyond love, is a longing for the Creator. The love that a person feels towards another person, which is expressed as the metaphorical love in Sufism, is essentially a manifestation of the love of Allah and this is just a means of reaching true love (Koçin, 2003). In this case, temporary love, which is to fall in love with only one of the beauties created by Allah, is a way to reach the true source of beauty (Çelik, 2006: 5). However, as in figurative love, this love is not reached at once; it is achieved gradually with patience.

In the Western World, Sufism has been expressed as "theosophy" in the sense of "the belief or practice that teaches the secrets and laws of the universe and ways of envisioning on them," or as "mysticism," which indicates the deep, spiritual aspect of any religion, and

has been expressed as Islamic mysticism. However, the word “Sufism” is preferred to be used after it has been understood that there are distinct differences between Sufism and Mysticism (Tahrâli, 1981). Considering the definitions of many religions existing as belief systems in the world, it will be revealed how difficult it will be to collect them under a single definition. For Inge, the basic principle of mysticism is the unity of all beings (1899:15). In his *Christian Mysticism*, he states that mysticism is the effort to make God present in spirit and nature. More generally, it is an attempt to realize the presence of the mortal in thought and emotion in the eternal and the eternal in the mortal (ibid:2). It can be pointed out that the purpose of mysticism is to create a spiritual union or mental union with the universal spirit, and the aim in mysticism is to know God, to have direct experience with God, and an effort to feel its divine presence.

2.1. Sufism

According to the *Islâm Ansiklopedisi* (TDV) - (Encyclopedia of Islam), Sufism is a spiritual and profound way of life within the framework of the external and internal decrees of Islam. People who aim to revive themselves in the way of Allah and value the idea of Sufism are called *Sufî* or Ahl-i Mysticism (*Ehl-i tasavvuf*). Sufism has been defined in many ways. One of the first to define Sufism, Muhammad b. Vasi (d. 123/741) states, “Sufism is the submission to Allah, despise of the self, pureness and humility”. Ma’rûf-i Kerhî describes it as “Sufism is to realize the truth, talk about secrets and not hope for things people have” (Hargûşî, 2006:12; as cited in Öngören, 2011:119-126) through which he has aimed to explain that religion is not only about form and function, but also that it is necessary to value its essence. On the other hand, as long as the ties related to feelings and desires that lead “created” to matter and the desires of the soul are not completely removed, it is thought that it is impossible to turn towards Allah and reach the ultimate union. Therefore, Sufism has been described as “living reclusively and being with Allah” and “annihilating yourself and living with Allah” (Cüneyd-i Bağdâdî, as cited in Kuşeyrî, 1972-74:551-552).

Islam is combined with many different traditions in different cultures. Therefore, it is interpreted from different perspectives in each culture. Sufism is one of the ways of thinking that provides convergence with Allah. In Sufism, the main goal is to reach Allah and for this purpose, every person should endure everything that s/he confronts. The Sufis

take part in a thought they have looked through themselves. All they want is to be a person who takes the consent of Allah. Sufis, who have adopted the mystical lifestyle, have set a goal to purify their souls. Only those who purify themselves from all selfish thoughts and feelings can be Sufis (Akarpınar, 2004).

As William C. Chittick states, Sufism is the path by which a human being goes beyond himself and reaches God; it is the most universal expression of the inner aspect of Islam. Various sources such as *Ideals and Realities of Islam* by S. H. Nasr, *An Introduction to Sufi Doctrine* by T. Burckhardt, *Understanding Islam* by F. Schuon are among the prominent works that provide sources in explaining the relationship between Sufism and Islam. Sufism makes way for a deep spiritual life which is headed towards the transition of man's existence to the presence in the Creator and the accomplishment of the spiritual merits; in the end, it directs to the vision of the Creator. Man is imagined as a “theomorphic” being; an existence created in the image of God, and accordingly as having the three primary qualities of intelligence, free will, and speech (2005: 9).

Like other traditional metaphysical teachings, in Sufism, the ego is stated as an ephemeral form of a human being's true and transcendental self. For this reason, the accomplishment of metaphysical knowledge or the “spiritual realization” is removing the obstacles which keep man apart from the Creator and from his true nature. It is a way of accomplishing the full possibilities of the human state (Chittick, 2005: 10). The Sufi experience can be interpreted as being intuitive, but essentially, it is based on rules and proven methods. Rather than being related to some “natural mysticism,” it could be said to be dependent on an initiation. With a guiding master, the traveller embarks on a journey to the inner realms that cause him to climb the ladder of the universal hierarchy of Being (Geoffroy, 2010: 8).

In Sufism, the aim is to free the soul from the forced pressure of excessive desires by thinking about the unity of Allah and thus to ensure that only Allah takes place in the heart. As it has always been stated, there are mutual relations between the created and the Creator; at the end of these relationships, the man becomes the person who is a true believer. By purifying his soul, the created gains the consent of Allah (Altıntaş, 1986:9). According to the Sufi teaching, a deep connection with temporary objects is of no value. A person prepared for eternal life should put aside temporary objects, and act to reach the eternal One. This way of thinking has played a significant role in Sufism as an incentive

(ibid:16). Sufism is not transcendental participation or passion in the way of knowing Allah with its real aspect; Sufism is the desire of love for perfection and satisfaction on the way for union with Allah. The Creator, Allah, is above time and space and is omnipresent, and so Allah could be reached in every way. Besides, the most infallible and the quickest of these paths is one's self. Therefore, this path is a journey that goes from one state to another or from one position to another, and it reaches Allah (Sunar, 1978:89-90). Such a path means giving up the whole pleasures of the world while still staying a living creature.

In Sufi teaching, the doctrine cannot be in existence “for its own sake,” because it is in fact a guide to the Path. It is a figurative foreshadowing of the knowledge which is achieved through spiritual oppression, and this knowledge is related fundamentally to the vision of the Truth, which is “Absolute” and “Infinite” and therefore it cannot be strictly systematized (Chittick, 2005: 19). It is generally said that “God is real and the world is unreal;” however, the reality is quite different because human being’s self reveals this unifying knowledge. Rumi says, “to know the science of “I am Creator” is the science of bodies; to become “I am Creator” is the science of religions” (Discourses, 935, as cited in Chittick, 2005:31).

Rumi frequently provides parallels to define the relationship as much as possible in human language. For instance, he states the Divine Being in its “self-manifesting” (mutajalli) view:

It... is neither inside of this world nor outside; neither beneath it nor above it; neither joined with it nor separate from it: it is devoid of quality and relation. At every moment thousands of signs and types are displayed by it (in this world). As manual skill to the form of the hand, or glances of the eye to the form of the eye, or eloquence of the tongue to the form of the tongue, (such is the relation of that world to this). (V, 167, as cited in Chittick, 2005: 31)

Thus, the Sufis see the traces of Allah in all beings, in every manifested thing. In the Sufi belief, the world is not a place to be rejected, because it is enlightened by the divine Presence. At the core of Sufism is the belief that there is only one divine Presence in the universe and that everything else is its reflection. Since the heart is seen as a mirror that is

considered to be a reflection of every divine quality, whoever truly knows himself also knows Allah.

The Sufis believe that self-knowledge, as well as love, leads to the knowledge of Allah. The Sufi philosopher Al-Ghazzali states, “there are three questions that must be answered to know the real self-knowledge. What is inside of you besides you and where did you come from? Where does the road take you and what is the point of setting out? What does true happiness or sadness mean to you?” Both real and imaginary, many traps make people unable or even reluctant to seek this inner knowledge. Just as there is a single river that passes through many countries and is demanded to be its own by each, the aim of all mysticism is the same: the direct union with the Truth, the ultimate One (Fadiman and Frager, 1997:2). To put it another way, Sufism and mysticism are not considered different from each other.

Despite its transience and unreality, the world must still exist on its own level. Ibn 'Arabi describes this as follows:

You are to Him as the corporeal body is to you, and He is to you as is the Spirit which governs your body. The definition of you includes your outward and your inward dimensions, for the body which is left behind when the governing spirit departs from it does not remain a human being; rather, it is said of it that it is the external form of a man, and there is no difference [in respect of its being a form] between it and the form of a piece of wood or a stone. The name “man is applied to it only figuratively, not in the true sense of the word. But it is impossible that the Absolute could ever depart from the phenomenal forms of the world. Therefore the definition of “divinity” belongs to the world in the true sense, not figuratively, just as [the definition of man belongs to him] when the being is alive. (as cited in Chittick, 2005: 37)

In the above passage, it is clearly stated that God’s infinity enables the existence of creation. The term “Creator” bears in itself the concept of mutualism; this means that the term would make no sense if it were not for the reliance of creation on the Creator.

The path leading to union is explained in a variety of ways. There are two basic steps on the Path; these steps are practices of the *Shahadah* to spiritual oppression. The first one is *fana*, or the “annihilation of self,” which emerges from the “no” of the *Shahadah*: “There is no god but the God;” there is no reality but the Reality. Human being’s self-existence is not real, because he is not the Creator; hence the vision that it is real must be eliminated. The second is *baqa*, or the “subsistence in the Creator” which derives from the “but:” There is no reality but the Reality. The Creator exclusively is real; thus, man's real Self is the Creator. Only by giving up his elusive self and lowering his real Self, the man reaches the Reality (Chittick, 2005: 71).

Sufism means “Unity of Existence” (Vahdet-i Vucûd). Therefore, this only Existence necessarily consists of the existence of Allah, the only Creator, and the real owner of existence is Allah. The man should be able to realize the truth in the world because the created has the ability to know and find the Truth, Real Being. The created shares the divine nature. The created is, in fact, nothing but the Divine soul itself. Therefore, when the created unites with his noble nature, he is united with Allah, more precisely, he attains his own origin. There is at least a potential closeness between the created and the Creator. For this reason, man is not a creature that is diametrically opposed to Allah, but a creature that feels Allah within him. Consequently, man's realization of himself and identification of himself with his true self must be the only goal of his life in this world (Sunar, 1978:95).

2.1.1. The Concept of Love in Rumi: Sufi Path of Love

Mawlânâ Jalal-al-din Rumi (604-672 / 1207-1273) was born in Balkh in Khurasan (Sipehsalar, 1325:22). His name was Muhammad Jalal-al-din and titles “Mawlânâ” and “Hudâvendigâr” were given to him later. He was the son of Baha al-Din Walad, a man noted for his learning and a Sufi himself. As a result of the upcoming invasion of the Mongols, Baha al-Din left Balkh with his family in 1219 and settled in Konya (Konia) in present-day Turkey. After the death of Baha al-Din Walad, Rumi started to get education and training from one of his father’s students, Burhaneddin Muhakkik Tirmizi. Rumi read most of the important scholarly books of the time during lessons or by himself and became a master in hadith and Islamic sciences, jurisprudence (*fiqh*), literature, and philosophy. Following his father’s footsteps, Rumi’s interest in Sufism manifested itself at a very early age, and he had a chance to become the student of many spiritual masters. In 1244, Rumi

met Shams-i Tabrizî (d. 644/1247?). There is no definite or clear information about the identity of Shams-i Tabrizî, and there are various rumors about how Rumi and Shams-i Tabrizî first met each other. After meeting Shams-i Tabrizî, a remarkable change occurred in Rumi's behavior (Füruzanfer, 1963:55-60). Rumi's son Sultan Walad defines this distinctive change that Rumi experienced as follows:

Never for a moment did he cease from listening to music and dancing:
 Never did he rest by day or night.
 He had been a mufti: he became a poet.
 He had been an ascetic: he became intoxicated by Love.
 Twas not the wine of the grape: the illumined soul drinks only the wine of Light.
 (as cited in Nicholson, 1998:20)

Named as “Kamil of Tabriz” by the leaders of the period and called “Shams-i Perende” (the Flying Shams) because of his traveling to many places, Shams-i Tabrizî first served Sheikh Ebu Bekr-i Selebaf in Tabriz and then had conversations with many Sufis and scholars (Öngören, 2004:441). After encountering Shams-i Tabrizî, Rumi completely disconnected himself from the public and started to spend all his time chatting with Shams, abandoning his lessons in the madrasah. It is recorded that upon the spread of various rumors among the people who were deprived of Rumi's sermons, Shams left the city suddenly and the disciples apologized to Rumi, realizing that the situation got worse after this incident which saddened Rumi (ibid:443). Sultan Walad compares the relationship between Rumi and Shams to the relationship between Musa (Moses) and Hizir (al-Khidr). He states that even though Musa (Moses) was a prophet, he searched for Hizir (al-Khidr), and even though no one reached the position Rumi reached, he was looking for Shams. It is stated that Shams-i Tabrizî disappeared again in 645 (1247). After a while, Rumi went to Damascus hoping to find Shams, but returned without finding him. He went back a few years later and could not find him again, although he had been looking for him for months. Rumi was devastated, and desperate, he sought a remedy in *sama*, which is a form of Sufi ritual ceremony. During this ethereal journey, he transformed into one of the prominent poets of the Persian language (ibid:441-448).

For what reason did Rumi imagine Shams practically as a divine being? What did Rumi realize in Shams and what kind of person was Shams enough to have such a profound

influence on this distinguished spiritual teacher? The fire of love is set in Rumi, and this strange and passionate mystic ignites the love of Sufism. Rumi's love is hidden in his devotion (taqwa) before he meets Shams. After meeting, his devotion is hidden in his love (Beytur, 1965:96). Rumi's path is not to reach the positions of sheik, dervish, or disciple, but the path to love. In this path, the sheik and dervish are the lovers (âşik) and the beloved (ma'şûk). Accordingly, the lover assumes the image of the beloved one, and the beloved one appears in love (Gölpınarlı, 2010: 96-97). Seyyed Hossein Nasr has noted that the mission of Shams in Rumi's life was to accelerate the extraordinary blossoming of spirituality and excellence that Divan represented. Undoubtedly, it is the "Sun", Shams, that enables Rumi to realize himself. Although Rumi is a great guide himself (murshid-i kâmil), he admits that when Shams speaks, he is silent and could not even say a single word. The duty undertaken by Shams must end within a certain period, and Shams disappears for the second time after completing this duty. He leaves no trace of where he goes. The pain of longing caused by this separation brings about this result: "I was raw, I was cooked, I was burned." (Göktaş, 2005).

There is a position that Rumi, whose whole life philosophy is based on love, reaches after his encounter with Shams; this position is called "being loved." Some have commented that the idea of "the beloved one" is the perfection of Sufism. Love is difficult to describe and classify, but that does not prevent people from trying to do so. In Sufism, love is the theme of innumerable praise, and it has become impossible to resist the effort to define what love is. There is a difference between the mystical categorization of the stages of love and the legal, spiritual, and philosophical studies of love because in Sufism, love is steadily identified in the framework of mystical "states" and "stations" (Lewisohn, 1999: 435). Sufism, the mystical interpretation of Islam, has interacted with poetry over time. Sufis' desire to explain what they see and experience in their inner world or spiritual journey has made way for the language of Sufi poetry based on metaphors. In the course of time, Sufism's influence on poetry has reached such a degree that they have become natural means of expression of each other. Thus, Sufism has had an important role in expanding the boundaries of thought as much as possible enriching the language with its terminology, comprehending the unity of existence (vahdet-i vücud), and the concepts of beauty and love (Çeltik, 2003: 124, Köprülü, 2003: 153-154, Gölpınarlı, 2000: 236; as cited in Üstüner, 2008).

Referring to the actualized feature of knowledge and the connection of human beings to God, love is a dimension of the Creator. Until the Absolute Truth is reached, the created falls in love with various things. More precisely, the created is stuck in the shadows of the Creator's names in this world until the created realizes the beauty of God and falls in love with the Real (haqq). If love takes people to God, then it is love. Otherwise, it means attraction, desire, hunger, or passion. Our love for someone else is mostly our love for ourselves. When it comes to human love, the created asks: "Does s/he love me? Does s/he admire me?" Human love leads to expectation. However, the created ones are the shadows, and the Divine Love is the Sun of perfection, and all of this applies equally to the love of the Creator:

Thou art a lover of God, and God is such that when He comes there is not a single hair of thee (remaining). At that look (of His) a hundred like thee vanish away Thou art a shadow [i.e., composed of nothing but the limitations of the ego] and in love with the sun: the sun comes, the shadow is naughted speedily (III, 462123). Such a non-existent one who has gone from himself (become selfless) is the best of beings and the great (one among them [men]). In passing away he really hath the life everlasting. All spirits are under his governance; all bodies too are in his control [since he is Universal Man] (IV, 398-400). The higher any one goes [on the ladder of attachment to the ego], the more foolish he is, for his bones will be worse broken. (as cited in Chittick, 2005:73)

No matter how, with all kinds and situations, love leads people to God. You can go through the path of true love using figurative expression because the figurative expression is the bridge of the truth (el-mecazu kantaratu'l-hakika). The beauties of the world reflect the beauty of the true Beauty, Allah. Therefore, the meaning of love is comprehended by loving them. True love is reached by knowing that their beauty is the reflection of the true Beauty. According to Sufi poets, the purpose they express in their poems is true love. The tendency towards figurative beauty means only of an appearance (Üstüner, 2008).

Based on all this and many other things following it, it could be inferred that God is the Real (haqq), and the created universe is an image of the Real, the Creator. The general unity presents a reflection of the Creator. In every divine work, there is a union of love, so it lasts forever. In divine love, the goal is to save all the created ones, and this is only possible through divine wisdom. Salvation, as explained in oriental theories or union with

God is the absolute annihilation because the individual is “a drop of water in the sea” and consequently s/he gives up all that s/he ever was. In this respect, the union does not mean something negative; all traditional teachings infer that its real nature is essentially absoluteness. The world is nothing regarding God; it is God who is real, not the world (Chittick, 2005: 78). When concerning the philosophy of union, the main question to be asked is “What is a human being's real self?” In his *Risalat alahadiyyah*, Ibn 'Arabi states, “He sent Himself with Himself to Himself”. On the spiritual path, the human being awakens from his sleep and realizes that he has a different personality from what he had imagined. Realizing the union with God, human being gains nothing; on the contrary, s/he turns into what s/he had always been in her/his innermost personality. God is the Real and nothing could be apart from His Reality (ibid:78-79).

In Rumi's works, it has been emphasized that human love is only a simple and false love. This is because no matter what kind of being is loved; love will only be at an inferior level if it does not lead to Divine love and what was created from the soil will end in the soil again. He exemplified that everything is futile except the love of Allah with the following lines:

“I gazed into my own heart; there I saw Him; He was nowhere else.” (Diwan, p. 73) /
 “O heart, we have searched from end to end: I saw in thee naught save the Beloved.
 Call me not infidel, O heart, if I say, ‘Thou thyself art He.’ ” (Diwan, p. 250) / “Here
 the understanding becomes silent or (else) it leads into error, because the heart is
 with Him, or indeed the heart is He.” (I, 3489; as cited in Chittick, 2005:86)

Just as the importance of the concept of “relatively absolute” is emphasized by Schuon in his writings, every representation of truth is relative in one sense, because it is in the world of figures and relativity. On the other hand, it is absolute, because in absolute terms it is an image that reflects the highest Truth itself. For this reason, Sufism emphasizes the importance of orthodoxy, despite its persistent emphasis on “breaking forms.” If a philosophy or approach is orthodox and if it is a sufficient reflection of Truth at its level, it can pave the way to the Truth. This is to lose one's value as a symbol and thus the ability to illustrate the Truth so that one can change the doctrine with regard to his personal view (zann). In many respects, this situation clarifies the role of the “spiritual master,” because in his inner existence, he transcends the world of forms in the world of the Spirit (ibid:88).

This may lead us to the conclusion that God is present in absolutely everything in the created universe. It is the result of divine love and wisdom. Moreover, the Creator's presence appears in everything in the created universe. Since the created universe is a manifestation of the Creator, the Divine existence is in the universe, just like the image of a person in the mirror. We imagine we see a person in the mirror. In fact, there is no trace of the person in the mirror but the Creator.

To accurately "know" a reality concerning the spiritual world, man must "become" it: in the universe beyond form, knowledge and being are united. The role of symbolism is to show the path that one must pursue in comprehending the possibilities of existence hidden in his essential nature. Each degree of reality is a figurative symbol of the degrees above it because it is decided ontologically by them. On the spiritual voyage, the traveler first meets a higher position of being as a vision in itself, and he is slowly absorbed into it as he moves on. With sequential comprehension of the levels of existence, one can finally realize the unity with the Divine itself. In Sufism, the "spiritual virtue" is described as the manifestation of the spiritual transformation in the human and social fields. It is the sense of balance of the core potentials of the soul that resulted in the reintegration of human being into his essence and revealed apparently in the involvement of human being's mental and psychophysical properties in the Truth. Therefore, a genuinely "virtuous" man (Matnawi, I, 34; IV, 508; and V, 3922) is the man whose body and soul have turned into a mirror reflecting God (ibid: 91-92).

It can be concluded that mostly called "Muslim mysticism," Sufism is the cognition of the "mysteries" as the integration with the ultimate Truth accompanied by intuition and contemplation. In Sufi belief, the aim is to see beyond the created universe to realize its spiritual truths as well as pure faith. The Sufis do not aim to isolate themselves from the world. They desire to know the Divine Love, and Wisdom, here and now. The path of love is "mystical" to the Sufi, who is passionate about uniting with the ultimate Truth. On this path, not only devotion but also contemplation is of vital importance for the Sufi. This inward journey requires being guided by a master and climbing the ladder of the universal order of Being. According to Rumi (Tan, 2012: 15), the faculties possessed by the mind are insufficient to attain the ultimate Truth; a new form of consciousness that will exceed the daily consciousness level is required to achieve the realization. This is only possible if

the theoretical knowledge is exceeded. At this stage, the master to guide the mind is the Love.

2.2. “Catholic” Mysticism

When the academic literature is reviewed, it is seen that a great number of works have been conducted on Christian Mysticism. On the subject of mystical experience, Greek philosophers, medieval Christian theologians and scientific studies that have been going on for nearly three centuries have created a rich literature. According to Margaret Smith, a scholar writing on early Christian and Muslim mysticism, mysticism is a universal spiritual tendency experienced in all true beliefs and religions, and perhaps even the most vivid element in some beliefs (1995: 2). When we follow the traces of the roots of mysticism in ancient Greece, we first come across the Stoicism, the Stoic school. In Stoic teaching, the path to blessedness, as social beings, is not to allow yourself to be directed by the longing for earthly pleasures, but to use your mind to comprehend the world, and to act by working together and being fair to others. Apart from the Stoics, Plato (427-347 BC), who was a great philosopher and thinker, contributed greatly to the development of mystical thought in ancient Greece (Kraut, 1999:709). Based on Plato's philosophy, it is seen that the element of mystical thought or mysticism gradually increased in the later periods of the school that will develop after him.

It can be stated that the use of the word “mysticism” dates back to the XVII-XVIII centuries. In the early centuries of Christianity, the concept of contemplation was used instead of the concept of mysticism (Butler, 1975:66). There seems to be no specific name or concept used for mysticism in the ancient world. Instead, the concept of *mysticos* (μυστικός), meaning mystery, was used. When one browses modern dictionaries, the meaning of the word mystery is given as follows: “difficult or impossible to understand; incomprehensible; not transmitted or disclosed; mysterious” (Gardner, 1911:61). William R. Inge, a well-known scholar in the field of mysticism, especially on the subject of Christian mysticism, defines mysticism as a pure form of religion that is independent of time, place, nationality, and belief. In another work of him, he conveys the meaning of mysticism as follows: “Mysticism is the effort to make the God present in spirit and nature. More generally, it is an effort to realize that the ‘created’ in thought and emotion is present in the Divine and the Divine in the ‘created’” (1899:2).

According to the information given above, when we look at the origin of the word “mysticism,” we sense the existence of an esoteric understanding at the beginning of mysticism. Over time, a change happened in the word’s meaning gaining a different meaning, and the word started to be used by a wider audience. Thus, the word pointing out to the secrets of a certain audience has become the concept for a universal understanding, perspective, and philosophy. To the question of what we understand by mysticism, Underhill gives the following answer: “It is a word for the performances of the psychics or the ecstatic state of the saints” (1930:86). For him, mysticism is not a philosophy, a mysterious knowledge, or an element aimed at eternity. Mysticism is the name of the organic process that contains the perfect fruit of love for God. In other words, mysticism is the art of conscious relationship with the Absolute (ibid:97).

The claim that mystics make direct contact with God can be expressed as the most characteristic aspect of mystical experience. This contact refers to a form of knowledge usually expressed as being one. As the result of the research, there are many differences between the expressions of mysticism in Eastern religions such as Hinduism, Buddhism, Taoism, Greek-Hellenistic mystical religions and philosophies, and divine religions such as Christianity, Judaism, and Islam, but it is seen that there is a distinct unity in experience and understanding. Accordingly, it is understood that mystical experience in different world religions has undeniable common aspects in terms of absolute truth, unity of self with God, and concepts expressing spiritual competence (Kutluer, 2005:189).

In Christianity, one of the world's largest religions, mysticism is a very vivid element. The birth of this religion, its early stages, early communities, beliefs, important figures, and many other elements show similarities and interactions with mysticism and mystical elements. During the periods when Christianity first emerged, it was supported by the sources in which mystical elements were very lively when looked at the regions where it spread and the religious and cultural elements with which it was associated. Regarded as the two prominent names of the Christian mystical tradition, Clement and Origen state that the “created” can reach God, the unknown, by keeping track of three different ways. These ways are purification, enlightenment, and unification. According to Clement, the main purpose of the Christian life is to get to know God in a mystical way. This purpose was primarily through uniting with Christ and getting to know Him (as cited in Underhill, 1930:543). In the works of Clement, it is obvious that the relationship of Christians to

mysterious events and Christian mystical features are explained in a broader framework. As Professor Inge puts it, the basis for the belief of deification mentioned in Christianity exists in the works of Clement of Alexandria (1899:258).

Although there are differences between them, the main sects of Christianity attach great importance to mysticism. Especially Catholic and Orthodox churches show great respect to mystical tradition and mystics. Every issue related to mysticism is examined and tried to be applied in daily life. As for the Christian mystics, it can be emphasized that their only desire is to unite with the Absolute One. In Christianity, this figure is the Father, Jesus Christ, God. However, it should be stated that by the Absolute One they mean here and the concepts they use are different from those mentioned in other mystical traditions. For instance, in the mystical tradition of Roman Catholic Christianity, one experiences mystical experience as a result of deep contemplation. Transcending all that belongs to time and space, the “created” attains a mystical state with God who is transcendent. In Catholic Christianity, this experience is called the union of one's soul with God. This forms the first meaning of the concept of mysticism in Christianity (Jones, 1931:22).

One of the most fundamental features of Christian mysticism is the subject of “divine grace,” which every Christian should be sincerely devoted to it. This factor undoubtedly affects the religious life of all Christians. The “divine grace” can be experienced by everyone and the “divine grace” that happens through every human being is unique. At this point, it is essential to attain God through the heart and will, not through sense or reason (Woods, 1980:472). As a result, the tradition of mysticism in Christianity constitutes an important part of the general structure of this religion. As in other mystical traditions, Christian mystics go through various stages of preparation and education to have a mystical relationship with the Absolute Being they want to experience.

2.2.1. Dantean Concept of Love: “Love” Transformed

As the poet T. S. Eliot states, “Dante and Shakespeare divide the modern world between them. There is no third” (1950). Regarded as one of the most distinguished Italian poets and one of the three greatest geniuses of Western European literature along with Shakespeare and Goethe, Dante Alighieri was a great man of action, who was able to attain immortality in the mortal world after a life of fifty-six years of struggles and suffering.

Born in Florence, Italy, in May 1265, Dante Alighieri was baptized with the name Durante on March 26, 1266. He shortened his real name Durante to Dante. Although Dante's family was well-established and noble, they later became poor and lost their aristocratic standing. Dante's mother, Gabriella Degli Abati (Monna Bella), died when Dante was five or six years old. His father, Alighiero Degli, died in 1277 when Dante was just twelve years old. Dante, devoid of paternal love, could not find happiness and peace in his childhood or youth or his later life. Dante was only 12 years old when he got engaged to Gemma di Manetto Donati from the well-known Donati family from Florence. He married her in 1295 at the insistence of his family (Alighieri, 2003:13).

It has been known that Dante had received a very good education, possibly from schools that grew around religious centers in Florence. He had an excellent education in Latin grammar and read extensively in Latin classics and rhetoric books used in medieval education. He did not miss the meetings by the prominent names of the period and made friends with them. Guido Cavalcanti, the famous Florence poet of the time, was one of them. In 1283, a year after his father's death, Dante rose to fame as one of Florence's leading love poets and began corresponding with the poet Guido Cavalcanti. Produced between the early 1280s and the mid-1290s, Dante's lyric poetry was of great importance in his poetic development. He preferred to use different metrical forms in his poems: sonnets, ballads (dance songs with repeating refrains), sestinas, and canzone. According to Dante, the canzone was the most praiseworthy, the finest form of poetry. This type of poetry also gained popularity among the leading groups of lyric poets whom Dante respected highly; these groups used the same art of poetry and sometimes criticized. Some of these leading groups of lyric poets are the "Provençal Troubadours," the "Sicilian School of Poetry," the "Tuscan School," and the "Bolognese Group" of poets (ibid:13).

Love can be seen as a dignifying experience of which only a "gentle, noble heart" was capable. Such high emotion, in addition to deepening the intense visionary and dream-like imaginings, sometimes approaches the mystical and religious dimension (Reynolds, 2006: 10). As a young poet, Dante's entrance into the society of poets, who were experimenting with new concepts, was a significant event. In the aristocratic centers in Provence, the literary fashion of courtly love had spread to Northern Italy and Sicily. This movement has been associated with Petrarch, whose views orient the conjecture of ideal(ized) love and combine it with the platonic "idea" of love. One of the earliest Humanists, considered by

many to be the father of Renaissance, Francesco Petrarch (1304-1374) is well known for his love poems written for his love. In Petrarch's concept of love, the central role of the "Courtly Love" is well-illustrated thanks to his depiction of his beloved one. In both Dante and Petrarch's works, there is an idealized woman. As seen in Dante and possibly in the French troubadours, "new poets" who distinguish lyrical poetry from the aristocratic play of courtly love, Petrarch was also influenced by the "Courtly Love" which was a medieval European concept expressing love and admiration. It is an "unrequited" but a highly respectful form of admiration (Thompson, 1999: 1).

Concerning itself with the very notion of love rather than a real person, courtly love is the expression of the worship for a purifying ideal embodied in the person of the beloved. The Lover is expected to serve the loved one and to favor her every action. For a Petrarchan lover, notions such as love from afar or love from on high above present a setting. He suffers from unrequited love. The poet, or the lover, falls in love with a vision of perfection, rather than an actual human being. He falls in love with the idea of love. He acclaims his beloved one's extraordinary qualities. She is the object and image of love. He turns the lover into an idol, an object of worship. He compares her to a goddess or something holy because she is high above. At this point, it can be inferred that this does not refer to "love." This is "infatuation," or, being in love with the idea of love rather than a real person. Basically, all this rhetoric signifies that love is only what paves the way to the love of God. According to Guido Guinizelli,

"love, always guided by reason, is a pure form of man's aspiration toward God. Originating largely in the aesthetic admiration of physical beauty, love thereafter turns to the moral beauty which is its true goal. In the *cor gentil* the beautiful lady may induce a blessedness that is the image of the beatitude of heaven." (as cited in Shapiro, 2015:28)

The implication is that the poet raises the "beloved" to a purely divine level beyond reach and defines her as an angelic figure, the ideal one, perfect both physically and spiritually. This idealization of the "beloved" is depicted beyond the realms of possibility, consequently turning her into a religious icon, a symbol of perfection.

Perhaps the first name that comes to mind when Dante is mentioned is Beatrice, to whom he is attached to with an eternal love. Although little is known about Dante's childhood and youth, it is known for certain that the poet fell in love with Beatrice when he was nine and she was a year younger than him. Beatrice was the daughter of Folco di Ricovero Portinari, one of the Florentine knights. Dante, who met Beatrice during a party at her neighbors' house, was passionately attached to her from the first moment on. He had the opportunity to see her several times over the next nine years, but the first time they talked was when he was eighteen years old. After their second encounter, his love for Beatrice took on a much deeper dimension. He was filled with a deep and uncertain sense of Existence. Later, his love for Beatrice would greatly affect his writing and perspective on poetry (Williams, 1943:19).

Dante never spoke of his love for Beatrice. In 1288, Beatrice married Simone dei Burdi, one of the knights from Florence. In 1290, she died at the age of twenty-four. After Beatrice's death, Dante focused on his work even more than ever and devoted himself to Latin literature and philosophy. Beatrice became the inspirational force of his lyric and epic poetry. The death of Beatrice at a very young age caused Dante to immortalize her, giving her a spiritual, immortal and, divine appearance rather than a material, mortal and human one. He turned Beatrice into an allegorical manifestation of Philosophy. As mentioned in Dante's works, when it comes to Beatrice as the object of love, the world of miracle and the world of daily life are not different from each other. She is the representation of the world of souls and the reflection of the spirits that exist in the physical world. Dante supported the claim that the face of the beloved woman is one of the focal points of the Christian faith because it affirms the reality of the transcendental and thus reinforces the believability of the miracles of Christ (Jaeger, 2017). Beatrice is also an instrument used by the poet -Dante- in his creations. The features of courtly love are apparent in Dante's affections towards Beatrice. In "Divine Comedy," Virgil depicts Beatrice's voice as sweet, low, and angelic; her eyes as brighter than the stars; her speech as elaborately courteous (Reynolds, 2006: 111).

Even though God hurts those who lead false lives during their mortal lives and commit sins, this is actually interpreted as a lesson on the path to reach the Divine Love. The "Divine Comedy" can be seen as a road to spiritual salvation and insight. Dante loved Beatrice very much in his life, but he eventually became aware of the fact that his actual

love was for the Divine and the Ultimate love. He managed to transfer this love and passion to his poems. In his *Divine* journey, Dante perceives that love is an intensive power. Being aware of his love and longing for Beatrice in “Hell” (Inferno), and realizing that this love has transformed into Divine Love in “Paradise” (Paradiso), it is clear that love is essentially a sincere feeling consisting of two parts: “physical” and “mental.” Although there is physical and mental love, love is indicated above all by reflecting it only on God. When one loves God, the rest of happiness fills the entire universe (“Dante’s Evolving Definition of Love”, 2017).

In the “Divine Comedy,” love is the supreme power with the direction of God. God is defined as love itself, and humankind is shaped in the portrayal of God and hence in love. Humankind can satisfy his typical and primary wishes according to his basic needs, but he can also move away from this path tracing their earthly desires. The fact that somebody can be ruined by his materialist and possession-oriented appeals and be fascinated with the appearance of God is demonstrated in “Hell” (Inferno). Love and the concept of human will are defined in “Purgatory” (Purgatorio). Finally, in “Paradise” (Paradiso), the highest and successive ascension of the spirit to God is described as where the human soul aligns with God's wishes and accordingly lives in God, in fact, in love.

When we think about Dante’s “Hell” (Inferno), love is not the first thing that comes to mind; however, amazingly, love comes out in different ways as one moves into the different spheres of “Hell” (Inferno). Love takes its source from the goodness of God. In the “Divine Comedy,” love is successfully personified. Beatrice says, “For I am Beatrice who send you on;/ I come from where I most long to return; / Love prompted me, that Love which makes me speak” (Inferno. 2. 70-74). Beatrice informs Virgil to bring Dante and her together as Love demands her to do so. From the beginning to the end of the Divine Comedy, Beatrice's pressure on Dante is evident; she moves from the object of compassion of Dante to a spiritual personality, and her death becomes the initiator of this transition (“Theme of Love in Dante's Inferno”, 2017). Dante's “Hell” (Inferno) is built based on the concept of abstract love, and to that end, love can be assumed as the triggering force of Dante's “Divine Comedy.”

Between “Hell” (Inferno) and “Paradise” (Paradiso), there is “Purgatory” (Purgatorio), which is related to the awareness and teaching of love. To comprehend the idea of Dante's

love, the impact of Aristotle, Plato, and Dante's "love at first sight" and Beatrice's influence in transforming the notion of love in life must be understood first. In the "Divine Comedy," the transformation of his desire to love leads Dante to salvation (Jacoff, 1993:124).

As a questionable term, love itself has lots of connotations and variances. Believing that "the soul will live in heaven or hell" will lead us to the right route to understand Dante's focus, in *The Metaphysics of Love*, A.J. Smith states, "as the body was mortal Dante turned his focus to Divine Love" (1985: 211). In his essay titled "Dante's Idea of Love," Kenelm Foster details Dante's belief in love which "is an attribute of God," with its existence in the world being a "lone human soul" and "resembling the movement of the stars that God-directed" (1967). In "Paradise" (Paradiso), Beatrice clarifies this belief to Dante by essentially explaining the idea that "an order rules there and it gives the universe a form that has a resemblance to God" (Paradiso I.103-114). It should be noted here that most lines about the opinion and the concept of Dante's love exist in "Paradise" (Paradiso), since sinners in "Hell" (Inferno) do not realize this concept, which causes their punishment in hell. While this situation places Paradise (Paradiso) as the last stage of ascension to God's love, Hell (Inferno) is the place for ignorance of this divine love. Hell (Inferno), Purgatory (Purgatorio), Paradise (Paradiso), the three parts of "Divine Comedy," all describe the journey to the love of God. Paradise is the victory and the harmony in God's love specified by the last lines: "I felt my will and my desire impelled by the Love that moves the sun and the other stars" (Paradiso XXXIII.144-145).

It is necessary to take a closer look at how Dante's idea of love is connected to Plato's and Aristotelian terms to get much deeply into the Dantean love concept. Foster states the origins of Dante's idea of love with "Dante's theory of love can be envisioned as a variant of the platonic tradition" in his essay (1967). According to the teachings of Plato, followed in the right way, human love turns into a love of "imagined goodness and beauty." The later Platonists has broadened the teaching of their master by "uniting the idea of absolute divine goodness with his perception on the human Eros." After all, "God is at once lovable, and love, and love of himself" (Foster, 1967).

To love Beatrice with even greater love after her death is essentially a love for the Divine, since Beatrix, as a word, means "happy, blessed" (Jacoff, 1993:125). Knowing that

earthly love is mortal and will end one day, Dante loved Beatrice from afar all his life, and he was content with that because Dante knew that he would meet her in Paradise and they would be together forever. The Hell (Inferno) gives the knowledge of man's tendency towards evil by putting earthly desires before everything else, but the Purgatory (Purgatorio) and the Paradise (Paradiso) give the knowledge of the good and the essential desires that lead to God. Jakoff provides us with a brief on why Dante needs love to reach the Paradise, stating: "Love is the seed and degree of devotion to every virtue and every evil it is attached to" (1993:121). In that sense, it can be inferred that being the object of love, Beatrice guides Dante to God, the Ultimate One and love is the incentive for everything. While they are moving between the nine heavenly spheres, Dante discovers that in each sphere, there is a more intense and sincere love for God than the previous one. Dante's unimaginable love for Beatrice happens to be metaphorically guiding her. This pure love for God finally provides Dante with a way to meet God face to face. The "Divine Comedy" is depicted as a manifestation of Dante's realization of the true meaning of love: coordinating the soul with the love of God.

2.3. Culture and Translation

Due to the growing interest in all approaches to translation studies and the ever-increasing awareness of the need to explain the underlying cultural meaning, the cultural issue has become very important. This growth of cultural relations between different geographies has carried the perspective of translation studies to a different place than it used to be. If the translation is described as the source text output, translation into a foreign language will always be an example of intercultural communication. Considering that culture plays an indisputable role in the translation process, theorists put forward new definitions of this term. Olgierd Wojtasiewicz, a Polish linguist, states one of the most relevant definitions for the cultural approach to translation. Wojtasiewicz states, "the translation of a text formed *a* in the language *A* into the language *B* stands for forming the text *b* in the language *B* in order that the target reader has the similar relationships as the reader of the text *a*." (1992:26, as cited in Ginter, 2002).

Therefore, the translator is supposed to fill in the small or large gaps between the two cultures. Culture should be understood as a combination of knowledge, competencies, beliefs, rituals, traditions, and perceptions, just to name a few, not only in the narrower

point of advanced mental development reflected in human art but also in the broader anthropological point of all social conditioned aspects of human life. For this reason, culture is often related to general realistic information, which contains education, politics, history, and common events, in addition to religious issues and traditions (Ginter, 2002).

Translation is accepted as a culture-specific communication act, and as appeared in the foreign language text, a translator is the “first reader” of the other culture and is assumed to introduce the other culture in the leading process. Actually, learning to translate refers to “learning to read”; that a translator learns to create meanings that appeal to the cultural society which the reader is a part of (cf. Wolf, 1997:128). The translator bears a tremendous responsibility because any translated content for an audience that does not have the opportunity to see the original is the beginning of a distinct and new manner of reading.

How to adapt to cultural issues in the translation process is regarded as the greatest problem of the translator; s/he has to determine which issues will be at the forefront: the target language community’s cultural characteristics, the source language community’s cultural characteristics, or possibly a mixture of the two cultures? The preference of the cultural strategy may result in a source-culture-based translation; the translation depended on the source language culture – named foreignization. It may result in a target-culture-based translation; the translation depended on the target language culture – named domestication. The other alternative is a “hybrid” model, in which the translation is a result of an agreement between two or more cultures (Ginter, 2002).

Translation contributes greatly to the creation of the culture. Hence, translators have the responsibility to restructure the source language text in the target culture to adapt to the cultural doctrines of the target language. According to Toury, “in the translation process, there are absolutely at least two languages and two cultures; translation is an activity that includes at least two mutual systems.” (1995:56). Moreover, structuralism emphasizes the implications of translators’ ideologies and their function in preserving or transforming the meaning considering the cultural values of the dominant culture (Khalaf, 2014).

The differences in religions, moralities, time, etc. cause cultural differences between languages. The function of the translator includes the reception and presentation of the

message that is the source of the problem and how cultural inferences should be conveyed into the different cultures to develop a shared understanding between two different societies. Snell-Hornby defined the translator as a specialist studying intercultural communication in the international world (1999). The matter here is the cultural factors that do not just include the meaning of the item.

Like language, literature, religious beliefs, social habits, etc. passed through from one generation to another, culture forms the characteristic features of a particular community. In Newmark's words, culture is "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression," hence each language has its own special cultural features. To translate into the target text more accurately, the translator should be familiar with the source and target cultures by choosing the appropriate vocabulary for the text (1988:2).

According to J. F. Aixela, culture-specific items (CSIs) are context-dependent and should be included in the context of source and target texts. Aixela states that all culture-specific items can be specified according to appropriate nouns or common phrases, and the second group consists of items, institutions, attitudes, and ideas. For Aixela, "translation is a complex rewriting process" (1997:52), involving decision-making in difficult situations. CSIs are placed in a specific text in formats such as objects belonging to a particular culture and systems of classification and measurement (ibid:56). Therefore, the identification and translation of these elements play an important role, as they require special attention in the process of translation.

Translating the linguistic and cultural differences in the source language into the target culture leads the translator to use different methods and strategies. It is widely accepted that cultural elements pose as much as or even more significant problems in the translation process than linguistic components. As a result, many distinct suggestions about how to treat culture-specific items are put forward by authorities, linguists, and translation theorists, in turn, this intense interest in the translation procedures of CSIs causes conflict and differences in translation strategies (Aixela, 1997:57). Aixela differentiates various possible strategies that can be used when translating culture-specific items, while also arranging them according to the level of so-called "intercultural manipulation." The strategies are described in two main groups, and these groups are "conservation" and

“substitution,” which cover strategies that differ according to the degree of manipulation. Within this framework, “conservation” contains repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss, and intratextual gloss; “substitution” includes synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation (ibid:60-64).

House (2009) puts forth a more illustrative portrait for cultural theories in translation about the expression of the meaning, the “cultural filter.” He claims that a practical equation can be achieved by using this filter, where the translator can adapt to different patterns for cultural authenticity. Another definition for culture is stated by Katan (1999) and he defines it as an “iceberg” consisting of three categories; “technical, formal and informal cultures” and the translator must interfere in each one. Formal culture involves all that is expected. At this point, while the translator is dealing with Skopos’s translation theory, he speaks of “adapting the translation to the reaction in the target culture.” Informal culture essentially involves the orientation of values, which Brake et al. (1995) define as the “option of definite outcomes over others.” In recent years, cultural studies have been more effective in increasing the formation of cultural “internationalization” in addition to translating rhetorical studies to define cultural values (as cited in Khalaf, 2014).

There is a broad and complicated relationship between language and culture. If we think of culture as a body, language refers to its heart. The translator’s relationship with them can be described as the surgeon who is unable to examine or handle the heart, “language” by disregarding the body, “culture” (Bassnett, 2002). For this reason, translation will cover more than replacing the grammatical and formal links between two different languages. Furthermore, according to the authors such as Hatim and Mason (1990), Bill (1991) and Baker (1992/2004), the importance of cultural factors in understanding and interpreting source texts and translating them into target cultures cannot be denied. In the translation process, there is the transfer of thoughts and ideas between cultures and the formation of a constant “internationalized culture” feature to create a medium between them (as cited in Khalaf, 2014).

It can be said that to convey the meaning sufficiently, the translator has to “mingle” with the values of the text and live with the indirect cultural meaning that emerges from it. To facilitate cultural acceptance, there is a cultural contact circle between translation and

languages created by the translator using the equivalent expressions (Pratt, 1992). The spread of contemporary nationwide cultures together with a wide variety of languages leads to the mixing of codes and other forms that result in the formation of contemporary modern literature.

To interpret the “cultural meaning,” in cases where the translator cannot deduce this meaning from the culture itself, s/he can be involved in the negotiation process within the culture of which the recreation is a part. In the comprehension of the language, which includes regional realities, literary forms, and changing identities, the translator aims to find a solution to this problem. Besides, rather than revealing the cultural implications of a term, the translator's job is about recreating cultural values. This shows that there is a very broad dynamic relationship between language and culture. Consequently, translators need to make the right decision in determining the cultural meaning of the target language to state the equivalent meaning in the target culture.

2.3.1. The Role of Language

The most important function of language is communication. Considering the communication function of language, it is an indisputable fact that translation activity is an indispensable element of communication at the interlanguage level in the global world with the effect of science and technology. The language surrounding the existence of human beings has required the act of translation in some fields for the human being as a sociocultural being. Language makes a great contribution to the introduction of the cultural identity of each society; so, it works as a communication mechanism between cultures as well as between individuals. It is the medium people use to communicate.

Two different languages mean two different cultural realities. To move from one culture to another or from ancient times to modern times, translation refers to languages. Edward Sapir (1921) points out that “language is a guide to social reality.” The most important source for a society to express itself is the existence of its language. He confirms that if it does not have a specific language structure at its center no culture can survive and if it is not evaluated in a specific cultural context, no language can survive (as cited in Khalaf, 2004). Brown puts forth that the behavioral and thinking structures of a society are the combination of the behavioral and thinking structures of the individuals shaped by the

culture of that society. Therefore, culture is the power that enables the communication between individuals through language. Language and culture are interactive; they are affected by each other. Language and culture are intertwined and cannot be separated (2000:188). Here, Brown's point is that it does not seem possible to separate language and culture. Since language and culture have evolved and changed by influencing each other throughout history, then it is possible to equate the relationship of language and culture with human history.

Language is accepted as the most fundamental element among the countless elements that make up culture, and culture is a phenomenon that separates societies from each other. Culture includes all features that make a society unique, and one of these features is language. Based on this, according to Hans Vermeer, culture encompasses all norms and traditions that guide social behavior and its consequences. He goes on to say that translation includes linguistic phenomena, cultural events, and processes. Hence, it is a linguistic phenomenon as well as a cultural procedure. Language is an element of a specific culture and translation is a process that transcends culture (1992).

Albrech provides us with a brief explanation of the whole concept, stating that translation is a tool that connects the components of two different languages, and the translator is the one who can establish this connection by creating equivalence that can design both "dynamic" and "static" models. Besides, language is a necessity for cultural identity since it acts as a kind of mirror reflecting all communicative beliefs, values, and traditions. Consequently, before any translation work is done, the original or source text culture must be understood by the translator to produce a good piece of work. Since the source text is naturally deeply connected to its own cultural beliefs, values, and traditions, the more culture-bound the text is, the harder it is to find equivalent terms and ideas in the target language (as cited in Simon, 1996).

Various forms of communication enable people to live together and form societies. Language is one of the leading elements of these forms. The awareness of one's own identity and consciousness is also related to the phenomenon of language. Besides, the creation of one's own culture depends on her/his own will, and language is what creates this formation. A language is a tool of communication and culture. The language of society also contains the characteristics of that society. Language allows us to learn about the

values, beliefs, or lifestyles of the people speaking it, in short, about the culture of that society. Language shapes culture. Therefore, it would be much more appropriate to deal with language and culture together, two elements that complement each other in every way. It can be stated that a developed culture can be gained with a developed language.

2.3.2. Translator as a Cultural Mediator

With the increasing importance of culture and communicative function in translation studies, translators have started to be considered as kinds of cultural mediators that provide successful intercultural communication rather than just being seen as transmitting words or sentences as textual units in target cultures. In the cultural transference process, translators need to have competence in both the source text and the target culture, and they need the translation strategies that can successfully use the function and transfer that both texts fulfill in their own cultures. This is to say that the only condition for being a translator is not being bilingual or knowing another language. In a global world that is constantly changing and developing, translators are primarily expected to be cultural experts. In cases when the two languages translated belong to entirely different cultures, the responsibility of the translator becomes much greater. It is assumed to create a balance between the source text and the target text and to minimize the differences between the source and the target cultures by applying various translation strategies.

For Hatim and Mason, to mediate is “the extent to which translator intervenes in the transfer process feeding their knowledge and beliefs into their processing of a text”. They put forth that while translators act as mediators during the transference between different cultures, they also try to eliminate the incompatibilities that may be encountered while transforming meaning (1990:223-224). To further describe the role of the translator as a cultural mediator, Castro-Panniagua proposes that the “translator should perform as an ethnographer” which means in addition to transmitting semantic information, the translator has the main function in transferring cultural codes between two different societies or cultures (2000:24).

To return to Ceramella, the meaningfulness of a text for the target culture reader is directly proportional to the degree of knowledge of the translator about both the source and the target culture (2008). Thus, as stated by Katan (1999), translators should be “cultural

mediators” (1). They should identify and direct the cultural differences that may occur during the transfer of meaning in translation studies. To put it differently, the translators should make the translated text as understandable as possible to the target culture readers, although there may be some cultural gaps.

Cheung (2014) goes further in describing a translator as “a social actor who does not necessarily have a bridge-builder duty;” however, he can presume some “identities containing, but not limited to, that of the mediator, negotiator, ideological gate-keeper, activist, and so on.” According to Pym, while interpreting any text it is obvious that the text has possible translation aspects. This is why every text can be the product of some translation work. However, we cannot call all texts “translations.” This specificity is something that only those who use translations are aware of. It is not very important for some to only take the process, formation, or intersection of categories seriously and therefore bring on a very broad concept of translation for responsibility questions. The specificity of the translations involves much more than the general translation process and leads us to address a translator with responsibility (2012:74-75).

Translation allows one culture to compare with another, to enter a transformation path where they compare their similarities and differences. When evaluated from this perspective, it enriches the languages and cultures. The target texts in which foreignization is preserved can surprise the reader, make them question what they know, and direct them to the learning process. As a result, target texts that make the reading process tough may emerge, but it is very valuable to have such texts in the target culture. Because as long as the translators invite the target reader to their own culture, the boundaries between them disappear and their own culture and language expand and deepen. On top of what just was mentioned, one of the most important tasks of the translator as a cultural mediator is to manage cultural differences and decide on appropriate terms through the translation process to provide a better understanding of intercultural values regarding the diversity of language and cultures in terms of “identity” and “individuality.”

2.4. Theoretical Approaches to Translation as Rewriting

This part brings forward André Lefevere's theoretical approach to translation as “rewriting” and the macro strategies in this study as *domestication* and *foreignization* put forward by translation studies researcher Lawrence Venuti.

Translation plays a crucial role in the improvement of a nation's political science, society, and culture as well as in the communication of different people as part of different nations all over the world. Nonetheless, for a long time, translation studies were mostly effective in a field limited to the linguistic approach. In the past years, regarding it as authentic and positive, authorities have placed greater importance on the source text. On the other hand, translation studies were considered reproductive, derivative, and nondominant. The emergence of the concept of “cultural return” in the 1980s led to a significant change. It pointed to themes beyond equivalence and authenticity, such as doctrines, history, poetry, culture, and so on. Considering all the theories put forward at that time, Lefevere's theoretical approach to translation as rewriting was a noteworthy theory. It centered mostly upon the dissimilarities between the source and the target texts, along with topics such as culture and ideology. It contributed to broaden the researchers' horizons to a wider social frame than the language level (Shuping, 2013).

Taking a systematic and descriptive approach to translation studies will lead to further investigation of the cultural notion of translation. From a cultural point of view, it can be concluded that detailed translation inquiries alone will not provide enough data to grasp a whole culture. During the translation process from the source text to the target text, the analysis should be made by examining other types of writings such as reviews, commentaries, anthologies, historiography, and reference works that create the image of a foreign author in the target culture. It can be said that this difference between the ST and the TT, which arises as a result of cultural interaction while translating, is achieved by André Lefevere. This approach, which Lefevere included in his studies, is referred to as “rewriting” in the literature (Shuping, 2013).

Bassnett and Lefevere's focus is the mutual effect between translation and culture, the way culture affects and sometimes restricts translation, and more comprehensive topics of text, history, and tradition. The literary images developed by varieties such as film adaptations, interviews, and translations, and the foundations included in this system make up their field of study. Hence, in her study, Mary Snell-Horby (1990) expresses the “cultural turn”

as the translation of culture, politics, and ideology, not just text. Bassnett and Lefevere have handled this as a metaphorical tool for this cultural interaction and it functions to bring together case studies in their collections (as cited in Munday, 2008: 125).

In *Translation, Rewriting and the Manipulation of Literary Fame*, Bassnett and Lefevere officially introduce their theory “translation is a rewriting of an original text”. They state that,

All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of the manipulation processes of literature are exemplified by translation can help us towards a greater awareness of the world in which we live. (2004a:vii)

This quotation indicates that translation is not a basic, clear, and pure linguistic concern but covers elements such as poetry, ideology, and/or authority. Bassnett and Lefevere object to the idea of equivalence or faithfulness put forth by the linguistically oriented approaches and argue that translation should be considered as rewriting, which involves some degree of manipulation of the source text.

According to the academics in the schools of Translation Studies, translations are one of the fundamental literary tools that larger authorities have in their hands to manipulate a particular society to build the desired type of “culture” rather than being a secondary and derivative type as traditional translation schools claim (Bassnett & Lefevere, 2001:x). When translating from the source text to the target text, rather than copying the source text verbatim, the translator should recreate the source text in the construction of meaning and culture and enable the interaction of different cultures to achieve the goal of successfully transmitting cultures.

Bassnett and Lefevere have aimed to use the concepts of rewriting and manipulation to affirm the main task of translation as shaping power (2004:vii). In this way, translators manipulating the source text try to rewrite the source text to enable translated texts to act as part of a particular culture and interact with other cultures. During the translation process, the manipulation resulting from the rewriting of the source text, beyond causing the interaction between the source and target cultures, also lead to interaction between translation and cultures and has an important contribution in spreading the cultures of the source languages.

In translation, rewriting is of great importance and has a strong impact on context. It assumes that translation is productive for cultural studies and supports the integration of translation theory and practice. In the communication of different cultures, translation, particularly translation for cultural transference, plays a fundamental role. The translation study means the study of cultural interaction.

Rewritings or translations should be studied by considering factors like critics, literary experts, professionals, institutions, political parties, ideology, and poetics that manage the literary system together with the publishing process of all kinds of literary works involved in a social structure. In this study, during the data analysis, Lefevere's theoretical approach to translation as rewriting and Venuti's *domestication* and *foreignization* strategies are applied, because both Rumi's "Divan-i Kebir" and Dante's "Divine Comedy" are regarded as the most important examples of works written in verse, in the poetry genre. "Divine Comedy" is the most famous epic poem in Italian literature and consisting of ghazals and rubais (quatrains), "Divan-i Kebir" is regarded as the greatest poem of the East. Both works are masterpieces of World literature. So far as the translation is concerned, metaphoric usage is a specific linguistic aspect of poetic language. The metaphorical use of poetic language shows that the "poetry" genre is not preferred to be translated literally. The metaphorical use of poetic language is specific and original, and this causes the impossibility of the literal translation of poems from one language to another. In this sense, poems are subject to "rewriting" during the translation process. To ensure intercultural communication, a "rewriting" strategy is generally applied in works written as poetry. In the process of "rewriting" the poems, the translator views the source text within his/her own experiences and cognitive model. The translator interprets the text as it is, includes

his/her ideas in the translation process, and conveys his/her understanding to the target language.

What makes Lefevere's theory more important is that those studying this field adopt a dynamic manner to systems thinking. The restrictions imposed by the society on translators, so to say the (re)writers, are not strictly restrictions and change is usual. This aspect provides a dynamic role to the systems approach in Translation Studies, as in other theories. In addition, it ensures that a relationship is established between different disciplines by applying this efficient framework with other fields.

2.4.1. Venuti's Perspective on Translation

Some theories critically affect the translator's decisions in the translation process. One of them was developed by Lawrence Venuti who is a professor of English, a translation theorist, and historian as well as a translator from Italian, French, and Catalan. Venuti has defined translation from his point of view. He makes different definitions of translation in his works, and one of the primary definitions is, “a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation” (Venuti, 1995: 17). Translators, who use their interpretation skills while translating, have a very crucial role in the sight of Venuti. For this reason, according to Venuti, the translator and the work s/he translated should be brought to the front position in the world of literature.

The discipline of translation studies includes a great number of prominent and leading translation academicians who put the target text and readers in the center. For instance, being an influential figure in the translation and linguistics studies, Nida stated that the aim of the translator should be to get rid of the barriers arising from linguistic and cultural differences so that the target reader can correctly understand what the original message meant in the target text (Nida and de Waard, 1986:14). Culture means the sum of everything that reveals the way people live and behave in a society. The concept of culture includes the traditions and customs, beliefs, value systems, expressions, and habits of that society. Newmark (1988) defines culture as a “way of life” and “expressions of a lifestyle specific to a community that uses a certain language as a means of expression” (94). Here, Newmark's point is that culture and language are intertwined, and language serves to

convey the cultural features of a society. That is, expressing the culture-specific elements of the source language in the target language may cause some limitations due to differences between cultures and languages. In both cultures, identifying similar expressions or effects and achieving a full equivalence may not seem very possible in the translation process.

Venuti adopts the idea of making the linguistic and cultural differences between the source and the target texts more comprehensible in the translation process by force, and this process is defined with the word “violence” (1995: 18). Venuti explains the violence encountered in the translation process as:

The violence of translation resides in its very purpose and activity: the reconstitution of the foreign text in accordance with values, beliefs, and representations that pre-exist it in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts. (1995: 18)

Venuti's purpose is to force translators and the target audience to speculate on the ethnocentric violence of the translated text, and Venuti considers the translation work to be a struggling field. At this point, an obvious distinction made between domestication and foreignization strategies can guide translators.

Venuti argues that a translator has a choice of how much the “violence” level is and how much to apply and moves in that direction (1995:19). The translator's choice allows him/her to be “visible” or “invisible” in the translation process. In Venuti's words, the term “invisibility” means “translator's situation and activity in contemporary Anglo-American culture” (1995:1). Venuti goes further in describing “invisibility” in his book,

A translated text, whether prose or poetry, fiction or non-fiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the ‘original’. (2008:163)

Culture exerts an influence on translation; culture and society are two concepts that support each other. Cultural translation can be included to some extent. With the translator's own interpretation, cultural translation opens the door to a new perspective, a different community, and a new world to the target readers.

Venuti states that “invisibility” can occur in two ways. The first of these is the effort of the translators to transfer the target text to the source text fluently, to create comprehensible texts in terms of using semantic and idiomatic expressions correctly, and to look as if the whole text is transparent. Another one is how the translated source text is conveyed in the target culture and how it is to be interacted with (as cited in Munday, 2008: 144). According to Venuti, when such a translation technique is adopted, readers of the target text will think as if they are reading a fluent, understandable, and idiomatic work that appears to be written in their language. The fact that the translation process remains in the background and therefore the translator becomes “invisible” is the result of the target readers' impression of reading an original work rather than a translated text. Thus, the target reader gains a reading experience written in their native language, including the cultural values and the linguistic contents.

Setting aside what was mentioned before, Venuti goes further in saying the translator is mainly demanded to cover up the lower status of translation by applying an understandable discourse and transmitting an illusion of what the source text author is trying to convey (1995:7). That is why Venuti criticizes that while the translation and the translator's contribution are pushed to the background and seen in lower status, it is expected to feel the author's presence in the target text most clearly and understandably. Venuti deals with “invisibility” with two methods of translation studies: domestication and foreignization.

Within the scope of this thesis, other sub-fields and theories that arise as the result of the interest in “cultural-turn” in Translation Studies have not been studied in detail in order not to leave the underlying field of study. Instead of this, in the following part, *domestication* and *foreignization* methods will be explained based on Venuti's perspective.

2.4.1.1. The Translation Methods Proposed by Venuti

Venuti proposed two translation methods predicated on the conception of invisibility detailed above. Taking as an example the significant essay, *Über die verschiedenen Methoden des Übersetzens* (“On the Different Methods of Translation”) written in 1813 by Friedrich Schleiermacher, a German theologian, and translator, Venuti puts forward two methods of translating: *domestication* and *foreignization* (Venuti, 1995). Domesticating strategy aims at minimizing the unfamiliarity of foreign text for target readers, while foreignization strategy aims to keep some linguistic and cultural details of source text when translating from one language to a different language.

These two strategies were introduced at the Berlin Royal Academy of Sciences in 1823 by Schleiermacher's lecture titled “On the different methods of translating.” Venuti points out that in 1823 Schleiermacher stated that during the translation process, a translator must decide between two appropriate strategies: “either the translator leaves the author in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him” (1995:19). According to Schleiermacher, domestication and foreignization are opposite methods and should never be put together. Mixing both methods will cause unreliable results.

Venuti presented these two methods into the translation scholarship in 1995. Though it is seen that these terms are associated with Venuti, they are essentially not newly introduced concepts. Venuti claims, “domestication has been carried on at least since ancient Rome,” and “foreignization at least since the Classical and Romantic periods of German culture,” mentioning “word for word and sense for sense translation” (1998:240). These two notions, *domestication* and *foreignization*, were used to create the results of translation word for word and sense for sense linguistically. However, in translation studies, domestication and foreignization are related to the translation strategy, which decides whether the result of the translation is source language-oriented or target language-oriented.

Zare-Behtash and Firoozkoohi indicate that because they regard the effects of cultural and ideological elements on the translation process, and how the translation has an influence on the target readers and their cultures as well, Venuti's translation strategies are different from the other strategies (2009). Both *domestication* and *foreignization* are involved with two different cultures, and *domestication* replaces the source culture with the target culture

while *foreignization* keeps the norms and features of the source culture (Sharifabad et al., 2013).

2.4.1.1.1. Domestication

In *domestication*, the target text must be fluent and natural. The main goal is to ensure that the translated text is as identical as possible to the text originally written in the target language. Venuti describes domestication as “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home” (1995:20-24). Venuti assumes that when the domestication method is applied, the cultural values of the target language have an edge over the source text, ignoring what is linguistically and culturally different. This makes a fluid and transparent translation process possible in an invisible way using only elements familiar to the target readers, and the foreignness of the text is minimized to guarantee intelligibility.

According to Venuti, the *domestication* strategy is directly related to the translator’s invisibility. A fluent strategy is applied in domestication that causes a misleading transparency effect. As conclusion, the translation creates a perception of a text written in the target language rather than being a translated text (1995:57). The *domestication* strategy aims to exclude anything that the target text readers can interpret as unfamiliar or unusual, thereby ensuring that the target text is fluent and easy to understand. Therefore, the target audience engages in elements that are familiar to them and they assume that the text they are reading is not translated. When the fact that the target text is a translation text is ignored, both the translator and the translation phenomenon begin to disappear. As a result, they just become invisible (1995:1).

Venuti notes that the *domestication* method is a way of ignoring the linguistic and cultural differences of the source text. Venuti (1995) states why he is opposed to *domestication* and he touches on Nida's emphasis on confirming naturalness in the translation process: “A translation of dynamic equivalence aims at complete naturalness and tries to relate the receptor to modes of behavior relevant within the context of his own culture” (Nida, 1964:159). Venuti agrees that this can result in success if unrecognizable source-language elements are replaced with familiar target-language elements, and so this technique ensures

to hide the differences of the source language and culture from the target language and culture (1995:21).

The reason behind Venuti's opposition to the *domestication* method is that in the translation process when the focus is on using only the features of the domestic linguistic language, the target reader has no idea of the information that includes the source language and culture. Instead, they are exposed only to what exists in the target language and culture (2000:471).

An example is presented below to point out the application of *domestication* method.

Example:

ST “True spark shower flying from the Holy Breath!” (Canto 14, Paradise)	TT “Ey ruhulkudüs’ün gerçek nuru!” (p.310, Canto 14, Paradise)
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In the (indirect) source text, the metaphorical expression “true spark shower” as an entity is an example of *referring* which serves as a classification of ontological metaphors. The writer refers to Beatrice as the “true spark shower flying from the Holy Breath,” which has an abstract universe of meaning. The expression “Holy Breath” or “Holy Spirit” has a religious reference, which means God in the form of a spirit in Christianity. Finding the correct lexical and cultural elements for this expression can be a major problem as the source text has a cultural and religious reference in its culture. The translator has translated the expression “the Holy Breath” into Turkish as “Ruhul Kudüs” meaning “a name used for the Archangel Gabriel in the Quran” in the target text. As can be noticed, the translator has resorted to *domestication*, and applying the *domestication* strategy in the target text is an example of orientational conceptual metaphor.

2.4.1.1.2. Foreignization

Lawrence Venuti, who supports Schleiermacher's view, is considered as one of those who find it more appropriate to use the *foreignization* method in translation. According to him, the translator should put stress on the foreign details to note the linguistic and cultural patterns and characteristics of the foreign text (1995:20). *Foreignization* uses a translation method on a foreign text that ignores the prominent cultural values of the target language (Venuti, 1998: 242). Although their purposes are different, both Schleiermacher and Venuti support using the *foreignization* method in translation. The reason why Schleiermacher promotes this method is that he cares about the target audience and thinks that this method will be useful in the target language. However, Venuti regards *foreignization* as a reaction against the violent cultural norms (as cited in Schmidt, 2013). What is meant with this method is that in the translation process, the source text expressions that are unusual and unfamiliar to the target text readers remain unchanged as much as possible. No attempt is made to ensure that the target text is fully understandable and easy to read for the target readers. In foreignization, the target reader is brought as close as possible to the author to experience the foreign elements and norms of the source culture.

In his book *The Translator's Invisibility*, Venuti puts forward that in the translation process, a translated text using the *foreignization* method can neither be seen as a source text nor can be considered as written in the target language (1995:242). For Venuti, *foreignization* has an ethnological influence on the values of the target culture to reveal the cultural and linguistic differences of the source text by alienating the reader from the text. *Foreignization*, a translation method that draws attention to foreign elements in the original text, makes the translator "visible." It can be inferred that the *foreignization* method can be applied to exclude the unusual and inappropriate elements in the source text and to emphasize the linguistic, historical, and cultural characteristics of the source culture.

When translating cultural elements, a translator who adopts the *foreignization* method can perform a variety of translation applications, such as literal translation, emphasizing the difference with quotation marks or italics, transferring the word as it is, translating using footnotes, explaining, or paraphrasing, and adding notes. As Tahir Gürçağlar puts it, the *foreignization* method in the translation process includes, but is not limited to literal translation; it can be applied in many different ways, from selecting and translating a source text excluded by the target culture to preferring marginal forms in the target

language (2011:146). Translators who aim to preserve the linguistic and cultural characteristics of the source text adopt the *foreignization* method. “Such a translation strategy will not only make you feel the spirit of the source text of the target text, but it can also improve readers' knowledge of different cultures around the world” (Resti Sujarwanto, 2014:32).

Venuti criticizes the translator modifying a foreign text to make it familiar and understandable to target readers. He thinks that the readers should be educated, knowing what they are reading, and not hesitate to state, “this is a translation and I can see it in the text” (as cited in Schäffner and Holmes, 1995: 46). Here, what Venuti refers to are the readers who are aware of the fact that they are subjected to a work of a foreign culture with different cultural and linguistic features rather than just aiming to have a good time and a smooth experience. As the content of the source text can be challenging for them, it needs educated and qualified readers.

Based on the previous discussions, it may be noted that *domestication* and *foreignization* have their advantages and disadvantages. However, both methods are acceptable according to their usage during the translation process, and the translator can refer to both in a way that complete each other. Regarding the whole text, *domestication* and *foreignization* are referred to as macro strategies, and micro strategies point to questions at the micro-level of the text. Venuti has based the two macro strategies on certain foundations but has not put forward any micro strategies stating how to implement these strategies. In this study, Lakoff and Johnson's conceptual metaphors as micro strategies are used as a method for the application of the two macro strategies in the translation process.

An example is presented below to point out the application of foreignization method.

Example:

ST “Ey fütüvvet ulusu, ey peygamberlik kitabının dibacesi, ey mürüvvet padişahı, helvayı yalnız başına yeme.” (p.280, Meter I)	TT “O, greatest of Futu-i vet O, introduction of the Books of the Prophet, O, Sultan of humanity, Don’t eat halva alone.” (p.7, Meter II)
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In this example, in the (indirect) source text, the expression “fütüvvet ulusu” as an entity is used to refer to another entity that is related to “Shams-i Tabrizi.” This is a case of *metonymy* which is classified as a type of ontological conceptual metaphor. As the translator has explained in the footnote, “Futu-i vet” is a social organization with Sufi influence (12th-13th century and after). However, it can be completely unknown and foreign to target readers. In this sense, by applying the orientational metaphor and copying the source-text item precisely as it is along with a footnote about it, the translator has resorted to *foreignization*. This has revealed the culturally different nature of the source text. As target readers can be unfamiliar with the meaning of this term and perhaps, they do not have an idea about what it refers to, they have to turn to the footnote. Therefore, the target readers may be aware that they are reading work from another culture. Hence, the translator and the translation process are visible here. To conclude in a general sense, *foreignization* refers to generating a target text that deliberately breaks target conventions by retaining something of the foreignness of the original (Shuttleworth and Cowie, 1997: 59).

2.5. Metaphor and Lakoff & Johnson’s Conceptual Metaphor Categories

In this part of the study, the notion of metaphor and the way it relates to the concept of the translation will be focused on. Then conceptual metaphor categories as micro strategies in this study (ontological conceptual metaphor, structural conceptual metaphor, and orientational conceptual metaphor) developed by Lakoff and Johnson will be presented to highlight the radical redefinition of the traditional understanding of metaphor.

Over time, few topics have been affirmed to be more incomprehensible than the concept of “metaphor,” For over 2000 years, it has resisted any attempt to develop a rigorous theory.

It can be argued that today metaphor is no longer considered illegal and it does not violate the principles of intelligibility, accuracy, and verifiability of scientific discourse. It is no longer completely rejected as a metaphysical expression of emotional implications. On the contrary, it is regarded as one of the deepest and most enduring phenomena of theorizing and thinking.

Translation has been defined in metaphorical terms, which directs to the absorption of foreign features and details into theoretical writings on translation, affecting the daily practice of translators and the way they describe themselves. Apart from this, metaphor translation has been used in other discursive fields. In recent years, many changes have entirely re-interpreted the conditions, scope, socio-political and cultural importance, and theoretical interests of these exchanges. At the end of the twentieth century, translation studies began to form a distinct field of research with an increasing number of theoretical studies. This situation has made the concept of translation more “visible” in the academic field (Guldin, 2015:1).

Many primary factors bring success in literary translation. Translations should be written within the framework of logic, convey the spirit and style of the original, have a natural and clear way of expression. These factors include communication with target language readers. Metaphor translation can be a linguistic problem that translators may encounter while communicating with target language readers. Metaphors are reflections of human experience and could play a great role in the expression of human life in language. They may involve the use of personalized language or refer to specific cultures. Thus, in metaphor translation, apart from manner, text types, and cultural details, necessary knowledge, and sound background research are essential to obtain a proper equivalence of vocabulary and syntax.

Aristotle has articulated the first significant metaphor argument in the Western world. He mentioned the concept of metaphor only in some short paragraphs of his works “Poetics” (2007) and “Rhetoric” (2011), but his comments and analyses have been very effective. In “Poetics,” Aristotle states that there is a difference between current or typical words used in everyday life and foreign, unfamiliar words used in other cultures. Emphasizing their general exceptional characteristics, he classifies metaphorical words between uncommon and ornamental words (Guldin, 2015:4). Aristotle defines the concept of metaphor by

applying the metaphor of displacement. The Greek word, *phora*, stands for the change according to location, moving from one place to another. Metaphor is a kind of “borrowed” meaning. It is used to replace the appropriate or missing word. Aristotle defines the concept of metaphor by referring to the metaphor itself. Given that the word “metaphor” itself has a metaphorical meaning, it will not be possible to mention metaphor in a nonfigurative, so to say, in a metaphorical way (ibid: 6).

Although poetically and rhetorically creative, the traditional approach to metaphor began to be seriously questioned in the twentieth century. In the *Philosophy of Rhetoric*, I. A. Richards (1893-1979), a distinguished English literary critic and rhetorician, brought forth a leading-edge metaphor theory that pioneers a “paradigmatic” innovation in the field. According to him, the concept of metaphor should be extended completely. Contrary to the traditional view, metaphors are one of the forms that make up language rather than simply an ornament or addition to language that requires an unusual or distinctive skill. It is not limited to certain areas of the language, but it is a principle that exists everywhere. Although metaphors are not fully trusted by those who use them as a reflection of real knowledge, metaphors are used in every field (as cited in Guldin, 2015:7-8).

When it comes to metaphor translation, Newmark contributes to this field by addressing different types of metaphors and putting them together with a variety of translation strategies from which you can choose the most suitable one to get a proper translation. Newmark classifies metaphors as “dead,” “ cliché,” “stock,” “recent,” and “original” metaphors. These five classifications go beyond conceptual and effective metaphors. Regarding the more comprehensive or the more culturally specific character of the metaphor and the type of text given, these types of metaphors may need to use different translation strategies. In brief, Newmark considers metaphor as a common element in linguistics and literature at the focal point of situations related to translation theory, semantics, and linguistics (Paprotté & Dirven, 1985:xv).

Setting aside what is mentioned above, some theorists have tried to categorize the degree of translatability of metaphors. There is a broad scope of translation studies on the translatability of metaphors. According to Nida (1964), Vinay & Darbelnet (1958) and Dagut (1976 and 1987), it is impossible to make a precise translation of the metaphors. Metaphor translation actually creates a different metaphor. In this way, metaphors are

unpredictable and correspond to an expression that cannot find its equivalent in another language, and translation solutions are probably inexplicable. To return to Kloepper (1981), Reiss (1971), and Mason (1982), they believe that metaphors can be translated in their fullest sense and contrary to what is mentioned in metaphor translation, there is no translation problem. In metaphor translation, there cannot be a single theory. Only one theory of translation can be possible when the metaphor is applied. Therefore, each metaphor is translated with a new meaning. Van Den Broeck (1981), Rabadan Alvarez (1991), Toury (1985 and 1995), and Newmark (1988) have put forth that metaphors can be translated, but they reveal a significant interlanguage inequality. Metaphors offer very special translation features (cited in Fernandez et al., 2005).

In 1980, George Lakoff and Mark Johnson first developed a new approach to metaphor translation that consistently and systematically challenging all these characteristics of influential traditional theory. The view they defend has been defined as the “cognitive linguistic view of metaphor.” Lakoff and Johnson opposed the longstanding view of metaphor. They put forth that the metaphorical term corresponds to concepts, not just a word. A metaphor does not only serve artistic or aesthetic purposes. It aims at a better comprehension of certain concepts. The concept of similarity does not mean metaphor in general. The metaphor can be used by anyone in everyday life without any special effort, not just by people with certain skills or expertise. Metaphor is an indispensable part of human thought and reasoning, rather than an unnecessary but pleasant linguistic adornment (Kovecses, 2010:x).

The translation is a means which allows the writer of the source language to communicate with the readers of the target language. Thus, poetry translators who make the target text understandable do more than comprehend and rewrite poems and they become involved in broader cultural and metaphorical processes. There are several reasons why Lakoff and Johnson's conceptual metaphor theory is used as a micro strategy in this study. The first of these reasons is that “Divan-i Kebir” and “Divine Comedy” are works written in the genre of poetry, and the examples given in this study will reveal that many concepts are described metaphorically, from the point of concrete experiences that we can understand, not from the point of essential conditions. This allows cross-cultural differences in conceptual systems: conceptual metaphor enables different cultures to use various methods of comprehending experience. These differences lead to linguistic differences.

The formation and understanding of a work written in a metaphorical language are achieved through metaphorical correspondence that builds our mental manifestations of complex concepts. Lakoff and Turner (1989) argue that conceptual metaphors help us to create and understand new metaphors as well as to use and interpret conventional idiomatic expressions (as cited in Mcglone, 2007).

Conceptual metaphor scholars state that they do not only evaluate the linguistic feature of metaphor. On the contrary, they view metaphor as a conceptual way of representation. According to Lakoff and Johnson, metaphor forms the formal method of the mind that encompasses sensory and non-sensory concepts:

“Many aspects of our experience cannot be clearly delineated in terms of the naturally emergent dimensions of our experience. This is typically the case for human emotions, abstract concepts, mental activity... Though most of these can be experienced directly, none of them can be fully comprehended on their own terms. Instead, we must understand them in terms of other entities and experiences, typically other kinds of entities and experiences.” (2003:177)

The main idea that can be drawn from this quotation is that metaphor is a tool by which we understand abstract concepts that describe concrete concepts presented independently. The focus of linguists traditionally was on objective concepts, but conceptual metaphor theorists are those who study much more complex concepts such as love, time, hate, and the like. On the other hand, the conceptual metaphor view has raised new interest by arguing that the conceptual structure can be brought to the fore by using language structure.

Conceptual metaphor theory is different from traditional metaphor approaches because it treats the concept of “metaphor” as a matter of thought. Reality becomes visible thanks to our conceptual system and we envision our ideas, feelings, actions, in short, life with metaphors. As a result, metaphors have a crucial role in our lives. Contrary to the traditional view, which puts forward that metaphor is a feature of the language, it can be stated that language is a kind of mirror that reflects the origin of our conceptual system or metaphors. The growing influence of culture in the field of modern translation theories cannot be denied. Language is both an integral part of the culture and is motivated and

shaped by the culture. When we try to understand the meaning, we prefer to look at words first, and because all symbols are actually metaphors that replace objects, all words are metaphorical. It can be said that language is a system connected with a metaphorical web. Therefore, culture's contribution to the language becomes understandable with metaphorical examples (He, 2017).

2.5.1. Ontological Conceptual Metaphor

Examples of ontological metaphors of many varieties, called ways of regarding events, activities, feelings, or conceptions as entities and substances, can be achieved through experiences with physical objects. Metaphors created by concretizing abstract concepts or elements in the text are called “ontological metaphors” and ontological metaphors display a non-physical being as a physical entity, or substance (Lakoff & Johnson, 2003:25). Ontological metaphors vary according to context and can become concrete in different ways in different cultures. Translators can make use of the metaphors embodied by the source author, and thus create new metaphors that are valid for the target reader in the context of the target text and are appropriate for the target system. The metaphors formed in the context of the target system affect the reading rate of the target texts in various ways. During the metaphorical rewriting process, translators may choose to refer to methods of concretizing ontological elements in the text. Stating that each culture has a unique field of ontology, Lakoff and Johnson express that ontological features and objects differ according to the context in which they are used:

“These metaphors specify different kinds of objects. They give us different metaphorical models for what the mind is and thereby allow us to focus on different aspects of mental experience.” (2003:28)

In the process of recreating ontological metaphors in the target culture, translators have to take into account target reader expectations and needs as well as the changing contextual characteristics in the process of concretizing metaphors. In this way, it can be said that the metaphorical rewriting process allows the translators to re-evaluate the relationship established with the target system. As an interpretative rewriting process, the act of translation turns into a rewriting process based on the recreation of metaphors when it comes to poetry translation. Emphasizing that ontological metaphors with cultural

characteristics are directly related to individual experiences, Lakoff and Johnson determine the following kind of relationship between ontological metaphors and physical experiences:

“Likewise, the dimensions in terms of which we structure our experience emerge naturally from our activity in the world. The kind of conceptual system we have is a product of the kind of beings we are and the way we interact with our physical and cultural environments.” (2003:119)

As a result, it can be concluded that the act of rewriting involves reflections from the relationships the translators establish with the objects and elements of the source and target systems. Translation, as an act of metaphorical rewriting, is a process of subjectivity, and it can be considered inevitable for translators with different linguistic, cultural, and literary subfields and experiences to create different ontological metaphors. This situation is directly related to the concepts of contextuality and subjectivity in the translation act.

The act of translation consists of the expectations and needs of cultures and choices driven by context. This is why ontological metaphors change between cultures and under the direction of context, or the expansion and contraction of the conceptual field. The process of metaphorical rewriting includes the re-creation of the conceptual field beyond linguistic transfer, and it directs ontological experience sharing and acculturation processes both between individuals and with other cultures in the social axis in cultural systems. Lakoff and Johnson emphasize that the metaphor itself is the underlying factor of activism, stating that metaphors that change with individual influences bring cultural change with them and explain this process of change as follows (2003: 145):

“Many of our activities are metaphorical in nature. The metaphorical concepts that characterize those activities structure our present reality. New metaphors have the power to create a new reality. This can begin to happen when we start to comprehend our experience in terms of a metaphor, and it becomes a deeper reality when we begin to act in terms of it. If a new metaphor enters the conceptual system that we base our actions on, it will alter that conceptual system and the perceptions and actions that the system gives rise to. Much of cultural change arises from the introduction of new metaphorical concepts and the loss of old ones.”

Ontological metaphors are formed by a wide range of variables such as the cultural background, education level, political views, attitudes towards religion, and sexual orientation of the translators who carry out the rewriting process. Just as in the translation process, it can be observed that in the metaphorical writing process, the objective features of the text (function, genre, history, author) are almost unchanged, while the aesthetic elements (intuition, affective conditions, language use) are reshaped by the translators' approach to the text. In this respect, it can be considered that contextuality, after interculturalism, is one of the main variables affecting the essence of ontological metaphors.

The intended purpose of ontological metaphors varies according to where they are applied, and different types of ontological metaphors are used for these purposes. The first type of ontological metaphor is **“referring.”** “Referring” is one of the kinds of purposes of creating an ontological conceptual metaphor and serves as an example of an ontological metaphor. The entity allows us to refer to it and specify a distinct aspect of it. It means a word, phrase, or symbol that mentions something different. Such examples as “the *working class* is an effective force that wants to defend its rights on this issue” or “we aim is to end the domination of *war*” can be given. The second type of ontological metaphor is **“quantifying.”** In a text, if a metaphorical expression indicates a quantity, it is an example of quantifying which serves as a classification of ontological metaphors. For instance, “the world revolves around *so much* love” or “those people have *too much* jealousy in them.” The third type of ontological metaphor is **“identifying aspects/causes.”** When a metaphorical expression is identified as the aspect of another metaphorical expression, it serves as an example of “identifying aspects.” “I cannot cope with the difficulties of modern life” is an example of this type. Another type of ontological metaphor is **“setting goals and motivating actions.”** An example of this kind of ontological metaphor is “People struggle to find true happiness throughout their lives” (Lakoff & Johnson, 2003: 26-27). A metaphor in which a physical object is depicted as a person is the most obvious type of ontological metaphor. It is called **“personification”** and it enables us to understand the different experiences of human activities, characteristics, or motivations with non-human beings. For instance, “the moon wishes us good night” or “cancer eventually has been defeated by his patience.” Each personification has its own differences in regards to the characteristics of people. Personification includes a wide variety of metaphors and focuses on the different characteristics of each person. What encompasses them all is that

they are examples of ontological metaphors and enable us to make sense of existing phenomena using human terms. The other type of ontological metaphor is “**metonymy**.” Personification is attributing human traits to non-human beings, and in these cases, there is essentially no real human being referred to, but when something is used to refer to the other thing associated with it, this is explained as “metonymy.” For example, “She likes reading Virginia Woolf” or “The Guardian seems to be unable to catch up with the press conference” (Lakoff & Johnson, 2003: 32-35).

The act of rewriting involves the reconstruction of the words and the meanings and includes the process of interpreting the texts by translators with the help of target culture elements and then re-creating them based on the source culture. As a result, the re-creation of ontological metaphors can be considered concerning the extent to which translators dominate the conceptual and intellectual universe of both languages and cultures. After the creation of ontological metaphors, the process of positioning structural metaphors within the target text begins.

2.5.2. Structural Conceptual Metaphor

The concept of structural metaphor is related to the positions and uses of metaphors in the target text and the new semantic universes they acquire in different positions and is closely linked to the decisions that translators make at the syntax and word level. In the process of metaphorical rewriting, the concept of ontological metaphor expresses the fields in which abstract contextual elements are concretized, while structural metaphors reveal the relationships that concretized metaphors establish with each other and can be associated with inter-metaphor connections. Subjectivity and hermeneutics give the structural metaphor a coherent feature within the framework of linguistic relations and enable the translated source text to be metaphorically consistent with the target reader. Lakoff and Johnson state that the coherence between literary elements, which are the products of different experiences, becomes concrete with structural metaphor and relates this consistency with experience and background knowledge as follows:

“Structural metaphor involves constructing an object or experience according to another type of object or experience; however, it should be known that the structural

fields belonging to a single experience are used with the framework of both experiences.” (2003:178)

The use of metaphorical language, which is the result of the author's own experiences, and the new metaphorical uses created by the translators in the cultural context in the target language system are also part of a coherent whole among themselves. During the metaphorical rewriting process, the translators try to find a link between their experiences and the author's personal experiences; however, they still develop an interpretative approach based on subjective reception mechanisms and reposition metaphors within the target text. While the metaphors repositioned within the target text may appear to form a coherent whole for the translator of the target text, they can be regarded as an inconsistent collection of metaphors for another translator. The main reason for this is that the experiences that constitute subjectivity and interpretation differ from one translator to another; therefore, different variables are included in the process by translators in the metaphorical writing process. In case the translators tend to associate the structural metaphors associated with the author's own experiences with their own subjective experiences, it will be inevitable that a text bearing traces from the interpretation process of the translator will emerge. In the process of rewriting, while recreating structural metaphors in the target language, interpretability and subjectivity stand out as the two most important factors in positioning within the text (Lakoff & Johnson, 2003:181). Lakoff and Johnson explain that daily life experiences, which are the factors in the formation of structural metaphors, are not only related to interpretability and subjectivity but are also influenced by culture and the context:

“What we call ‘direct physical experience’ is never merely a matter of having a body of a certain sort; rather, every experience takes place within a vast background of cultural presuppositions. It can be misleading, therefore, to speak of direct physical experience as though there were some core of immediate experience which we then ‘interpret’ in terms of our conceptual system. Cultural assumptions, values, and attitudes are not a conceptual overlay which we may or may not place upon experience as we choose. It would be more correct to say that all experience is cultural through and through, that we experience our ‘world’ in such a way that our culture is already present in the very experience itself.” (ibid:57)

It can be inferred that the relationship established between experiences and the process of recreation of structural metaphors has developed as intercultural individuals under the influence of translators and this relationship has recontextualized in the context of the target text. The metaphorical rewriting process involves translators' abstract intellectual interpretation processes and is therefore limited by the interpretive power of the translators. In the study area of the concept of structural metaphor, there are different metaphorical elements, experiences, relations between objects, and thus it is affected by the translators' act of establishing relationships between literary elements. The extent to which the translators incorporate their interpretation into the translation process is related to the translators' proficiency to consistently recreate the structural metaphors in the text. Therefore, it restricts translators from making decisions about the translation (ibid: 187).

Different experiential elements that the source reader and the target reader can identify with have been brought together by the source author and translator within the framework of structural metaphors and become prominent in both texts. Lakoff and Johnson underline that structural metaphors are related, albeit in different areas, and argue that there is such a relationship between subjectivity and the process of interpretation (2003: 189):

“Subjectivism takes as its allies the emotions, intuitive insight, imagination, humaneness, art, and a "higher" truth. Each is master in its own realm and views its realm as the better of the two. They coexist, but in separate domains. Each of us has a realm in his life where it is appropriate to be objective and a realm where it is appropriate to be subjective. The portions of our lives governed by objectivism and subjectivism vary greatly from person to person and from culture to culture.”

Considering the elements related to subjectivity, it is understood that it is necessary to recreate the structural metaphors during the metaphoric rewriting process. The connection that translators establish between different experiences, objects, literary elements that make up the structural metaphors includes both subjective and interpretive reception mechanisms in the process.

Structural metaphors form a metaphorically structured setting for concepts, actions, and consequently language. For instance, the metaphor of “rational argument is war” enables us to conceptualize what a rational debate is according to something we understand more

easily, namely physical conflict. Structural metaphors offer possibilities such as referring or quantifying and doing much more than we do with only orientational and ontological metaphors. Apart from that, structural metaphors allow using a highly structured and clearly expressed concept to give structure to another one (Lakoff & Johnson, 2003:61).

Structural metaphors can be associated with orientational metaphors in the context of putting different types of metaphors which are essentially experience-based into actions and concretizing them as domestic/foreign elements in daily life. From this point of view, it can be concluded that ontological metaphors are transformed into structural metaphors with the relationships established in the metaphorical rewriting process and have taken their place in the target text as an orientational metaphor by being turned into action.

2.5.3. Orientational Conceptual Metaphor

Orientational metaphors are used to indicate the spatial relationships of concepts. According to Lakoff and Johnson, the type of metaphor that does not structure one concept with respect to another, but instead organizes a whole system of concepts according to another system of concepts, is called orientational metaphor. Orientational metaphors have ground in our physical and cultural experiences. The opposing orientations like up-down, in-out, etc. are found physically in nature, but the orientational metaphors based on them can be reshaped in every culture and every context (2003:14). For example, the orientational expressions “happy is up” and “sad is down” can be exemplified as “I am feeling up,” or “I am feeling down.” The physical basis of the metaphorical concept is explained with the drooping position that often accompanies grief and depression, and the upright position that accompanies a positive emotional situation (ibid:15).

The orientational metaphor emerges by placing experiences at the center of the physical and/or cultural basis and gaining domestication/foreignization characteristics in the metaphorical rewriting process. As one of the readers of the source text, translators include the metaphorical structure of the source text in their subjective attitudes. As a result, the source text turns into a text in which the relations between objects, experiences, and literary elements are re-evaluated by the translators, and new ontological and structural universes of meaning are created on the metaphorical level. Lakoff and Johnson argue that there is such a relationship between ontological metaphors that bear the traces of

experiences and orientational metaphors that involve their positioning on the metaphorical level:

“Just as the basic experiences of human spatial orientations give rise to orientational metaphors, so our experiences with physical objects (especially our own bodies) provide the basis for an extraordinarily wide variety of ontological metaphors, that is, ways of viewing events, activities, emotions, ideas, etc., as entities and substances.” (2003:26)

The orientational metaphor, which can be associated with the positioning of metaphors both in the external world and in literary texts, gains a concrete appearance in the metaphorical rewriting process with the translator's relationality and contextual activism. Context stands out as a factor that determines the relationships between metaphors. The relationship established between operationalism and context can be explained in the context of the subjective writing experiences of the author of the source text and the background knowledge of the translators who can be considered as the author of the target text.

The position of metaphors in the literary work may vary depending on how non-textual elements are transformed into a state of action and how effectively the metaphorical level is used in the target text. Domestication is a concept of target-oriented translation and corresponds to the extent to which the elements of the source text are recreated within the framework of domestic elements. Foreignization corresponds to the extent to which literary elements are recreated within the framework of foreign elements. If the goal of introducing the source culture to the target reader is at stake, translators prefer to apply foreignization. If the aim is to increase the understanding of the source culture for the target reader, domestication may be preferred. Based on the concept of domestication and foreignization, Lakoff and Johnson explain the boundaries built between metaphors as follows:

“We experience many things, through sight and touch, as having distinct boundaries, and, when things have no distinct boundaries, we often project boundaries upon them—conceptualizing them as entities and often as containers.” (ibid:58)

It can be concluded that the boundaries between literary elements conceptualized through the acts of subjective interpretation are elements that play an important role in forming orientational metaphors. The metaphorical rewriting process also allows the source text and target text to be accepted as appropriate texts in their cultural contexts. Unlike the concepts of domestication and foreignization, the state of action does not focus on the needs of the target reader and the expectations of the authors but is concerned with the choices translators make in the process of recreating textual elements. Contextuality and subjectivity takes place at this stage. Lakoff and Johnson emphasize that there is such a link between experiences and orientational metaphors, along with the concepts of relationality and contextuality (ibid: 118):

“These concepts for natural kinds of experience and objects are structured clearly enough and with enough of the right kind of internal structure to do the job of defining other concepts. That is, they provide the right kind of structure to allow us to get a handle on those natural kinds of experience that are less concrete or less clearly delineated in their own terms.”

Lakoff and Johnson briefly summarize the orientational metaphors as follows:

- Metaphor has many possible physical and social bases.
- Most conceptual metaphors are one or more space-oriented metaphors and there is a systematic structure in orientational metaphors.
- Spatial metaphors have their roots in physical and cultural experiences; they are not arbitrary.
- It is difficult to separate the physical basis of a metaphor from its cultural basis because the choice of one among the many physical bases possible depends on cultural consistency (2003:17-18).

At this point, the metaphorical rewriting process turns into a process driven by cultural and environmental factors that constantly interact with experiences. The concept of orientational metaphor can be used to reveal different structures and subjective decisions in the rewriting process. With the use of orientational metaphors, it becomes clear how metaphorical elements and literary elements gain new meanings and relationalities with their use in different contexts within texts. In the process of rewriting, it can be stated that

different metaphorical elements complement each other with different areas of use and represent the stages of transition from abstract to concrete, from concrete to contextuality, just as in the rewriting process. The orientational metaphor becomes contextualized by incorporating the concepts of interpretation and domestication/foreignization into the communication process. Orientational metaphors acquire different universes of meaning in different places in the text because orientational metaphors expressed with the same word can have different meanings, as well as orientational metaphors expressed with different words have the possibility to contain the same universes of meaning. The relationships that translators establish with metaphors as a textual element may vary due to these reasons. Therefore, giving priority to expressions and elements, sometimes domestic and sometimes foreign, is the result of this.

The relationship of orientational metaphors with the concepts of interpretability, subjectivity, contextuality, and domestication/foreignization adds a subjective quality to the process of recreating the source text in the target culture by including the translators' self-reflexivity based on their experiences. In this respect, it can be said that the target text, which contains the traces of the translators, can be regarded as the product of both environmental factors and extra-textual context as well as the personal experiences of the translators.



CHAPTER 3. METHODOLOGY

This chapter involves the research methodology followed in this study. Additionally, it sheds light on the theoretical framework, the limitations of the study, the data collection technique, and the data analysis procedure. In this section, the concepts (ontological metaphor, structural metaphor, and orientational metaphor) which are discussed within the pattern of the act of translation and the metaphor theory developed by George Lakoff and Mark Johnson are the frames of reference drawn on to explain the patterns of equivalence that emerge in the group. Moreover, Venuti's translation strategy as macro-strategy and its textual analysis methods are presented. These methods are used to answer the research questions of the study. To reveal the factors that shape the metaphorical reinterpreting process and to discuss the possible effects of these factors on translator decisions, a qualitative method will be used.

The mentioned translational norms and preferred tendencies in implementing these norms will be sought in textual analysis by comparing the (indirect) source text (ST) with the two target texts (TT). For the sake of those analyses, as a result of the comparison, the translation strategies utilized in the two (indirect) source texts and target-texts will be evaluated to determine to what extent the *domestication* and *foreignization* strategies of Venuti in the light of Lakoff and Johnson's conceptual metaphor theory on the "object of love" has been implemented. A systematic data collection of 60 examples is used to increase the understanding of the linguistic expressions about *Shams-i Tabrizi* and *Beatrice Portinari* identified as metaphors and offers a vision of the problems, producing ideas and/or hypotheses for future researchers.

Before moving on to the "theoretical framework" section, it is important to mention the reasons why these two specific translations have been selected for this study. They were not randomly chosen. Firstly, in order to determine the the works to be analyzed in this, various printed translations of Rumi's "Divan-i Kebir" and Dante's "Divine Comedy" were scanned. According to the results obtained from the catalog scan of the National Library of Turkey and the sources on the websites (nadirkitap, idefix, D&R and kidega), "Divine Comedy" was translated into Turkish 50 times with different editions since 1938. However, there was only one English translation of "Divan-i Kebir" available as a full-text

translation and was published first in 1995. Since the works to be used in this study should be (indirect) source texts, the selection has been conducted by paying regard to the fact that “Divan-i Kebir,” originally in Farsi, is translated into English via Turkish and “Divine Comedy,” originally in Italian, is translated into Turkish via English. Therefore, in this study, the English translation of “Divan-i Kebir” by Nevit O. Ergin, (first published in 1995) and the Turkish translation of “Divine Comedy” by Selin Ceyhan Gulsay, (first published in 2011) will be examined. The point of departure for the study is a systematic data collection made up of the linguistic expressions in which *Shams-i Tabrizi* and *Beatrice Portinari* are referred to by making use of metaphors in the (indirect) source text (ST), along with their realizations in the two target-text (TT) versions.

3.1. Theoretical Framework

Metaphor theory is studied within the framework of the concrete/abstract meanings of metaphors, and their use in context and examines their meanings and their relationships with in-text/non-text elements. Metaphors, which form the field of study of metaphor theory, are among the aesthetic details of poetry as a literary genre. From this point of view, it can be said that metaphors have the characteristic of being the primary component in recreating the aesthetic structure of the source text for the target reader in the process of translators' re-creation of the text in poetry translations. The formation and understanding of a work written in a metaphorical language are achieved through metaphorical correspondence that builds our mental manifestations of complex concepts. Lakoff and Turner (1989) argue that conceptual metaphors help us to create and understand new metaphors as well as to use and interpret conventional idiomatic expressions (as cited in Mcglone, 2007). Conceptual metaphor scholars state that they do not evaluate only the linguistic features of metaphor. On the contrary, they view metaphor as a conceptual way of representation.

Since both works are written in the genre of poetry and are very rich in metaphorical elements, within the theoretical framework of the study, the concepts (ontological, structural, and orientational metaphors) as micro strategies in this study which are analyzed within the metaphor theory developed by George Lakoff and Mark Johnson will be discussed. Then translation strategies as *domestication* and *foreignization* put forward by translation studies researcher Lawrence Venuti will be used to decide to what extent these

translation strategies are implemented. In this section, the aim is to reveal the factors that shape the metaphorical reinterpreting process and to discuss the possible effects of these factors on translator decisions.

In *domestication* strategy, determining the differences between cultures is not preferred and the *domestication* strategy is applied in the target culture for readability and acceptability. Adding, changing, omitting, and adopting cultural elements during the translation process can be used in this strategy. The other strategy, *foreignization*, tends to convey the cultural distance and difference to the target culture, tends to preserve foreign elements in translation, and helps the target readers feel them. Various translation techniques such as word-to-word translation, footnotes translation, and explanations are methods that can be used in the foreignization strategy. This brief information will be helpful as we turn to consider the translation of the “Divan-i Kebir” and the “Divine Comedy.” Both Rumi’s and Dante’s works portray how love is being conceptualized as a journey and how they influenced the translation of works of literature and customs across cultural boundaries. At this point, it can be stated that while comparing works from two completely different cultures in terms of metaphorical representations of “object of love,” it will be inevitable to come across the examples of *domestication* and *foreignization* strategies in the text, so it would be appropriate to use Venuti's strategies in this study. The translation methods proposed by Venuti are applied in this study. First, *domestication* and *foreignization* are far beyond linguistic boundaries. They are more related to culture than language. *Domestication* brings the source culture as close to the target culture as possible. On the other hand, *foreignization* causes no difference in both linguistic presentation and cultural connotation of the source culture. In the present study, these strategies will be examined by providing examples from the text and the significance of these strategies in translation will be analyzed. Second, the methods of *domestication* and *foreignization* are the answer to the question of how to minimize the differences between the source-text writer, who heavily includes cultural elements in his/her work, and the target-text writer. As a result, this longstanding issue has set an example of a reader-oriented translation versus a writer-oriented translation that goes beyond the limits of the word for word or sense for sense translations (Munday, 2008).

This study aims to analyze Turkish and English versions of Rumi’s “Divan-i Kebir” and Dante’s “Divine Comedy” through tracing the footprints of Shams-i Tabrizî and Beatrice

Portinari as objects of love in terms of the translation as the metaphors. The study looks for the metaphorical elements in the translations of “objects of love” in terms of the translation of the metaphors and explains the strategies that the translators follow according to their decisions and the factors that affected taking these decisions within the frame of Venuti’s translational norms in the light of Lakoff and Johnson’s conceptual metaphor categories.

The method of this study is to create a comparative study of (indirect) source texts and their translations that is used to present a product-oriented perspective. After the bibliographic survey, two selected (indirect) source texts and their translations will be analyzed according to Lakoff and Johnson’s conceptual metaphor categories and Venuti’s domestication and foreignization strategies. This analysis will be conducted to show the importance of metaphorical elements used in works from two different cultures in terms of shaping the translations.

3.2. Limitations of the Study

The metaphor-based translation process that emerges with the re-interpretation of the source text by the translator follows the metaphorical writing process created by the poet. From this point of view, it can be concluded that the metaphor-based translation includes the new features acquired in the target language in terms of culture, context, discourse, and literature as well as the structural transmission of the metaphors in the source language. As stated above, the metaphorical meanings and associative field in the essence of the subjective experiences and poems of Rumi and Dante brought about an act of reinterpretation. Translators who translated “Divan-i Kebir” into English (Nevit O. Ergin) and “Divine Comedy” into Turkish (Selin Ceyhan Gulsay) recontextualized the metaphorical meanings of the poems in the source text in the context of the target reader in the translation process and created an original text based on the interpretive features. As mentioned before, one of the concerns in determining the books to be used in the study was that as a text -originally- in Farsi, “Divan-i Kebir” was translated into English via Turkish and -originally- in Italian, “Divine Comedy” was translated into Turkish via English. Another key point behind the selection of these works is that both contain a great number of metaphorical elements which can fulfill the requirements of this study and provide valuable sources of data.

Giving information about the probable reasons why these works were selected to be translated, it is now possible to go into the bibliographic study¹ of the translations and retranslations of the books that have been conducted so far in Turkish (Divine Comedy) and English (Divan-i Kebir). In Table 3.1, the translated versions of “Divine Comedy” are listed. The names of the translated versions, the names of the translators, the date of publication, and the names of the publishing houses are also presented.

Table 3. 1. Bibliographic Survey of All Translations of *Divine Comedy* in Turkish

	Name of the Book	Name of the Translator	Date of Publication	Name of the Publishing House
1	İlahi Komedya	Hamdi Varoğlu	1938	İstanbul : Hilmi Kitabevi
2	İlahi Komedya	Feridun Timur	1955	Ankara : Maarif Vekaleti
3	İlahi Komedya	Feridun Timur	1955	Ankara : Milli Eğitim Bakanlığı
4	İlahi Komedya	Feridun Timur	1956	Ankara : Maarif Basımevi
5	İlahi Komedya	Feridun Timur	1963	İstanbul : Milli Eğitim Basımevi
6	İlahi Komedya	Feridun Timur	1964	İstanbul : Milli Eğitim Basımevi
7	İlahi Komedya	Feridun Timur	1969	İstanbul : Altın Kitaplar Yayınevi
8	İlahi Komedya	Feridun Timur	1984	İstanbul: Altın Kitapları
9	İlahi Komedya	Feridun Timur	1989	[Ankara] : Milli Eğitim Basımevi
10	İlahi Komedya	Feridun Timur	1992	İstanbul : Milli Eğitim Basımevi
11	İlahi Komedya	Feridun Timur	1993	İstanbul : MEB

¹ The bibliographic study was conducted by the researcher of this thesis with the most up-to-date information.

12	İlahi Komedyâ	Feridun Timur	1996	İstanbul : MEB
13	İlahi Komedyâ	Rekin Teksoy	1998	Oğlak Yayınları
14	İlahi Komedyâ	Seyhan Satar	2001	İstanbul : Oda Yayınları (Umut Matbaacılık)
15	İlahi Komedyâ	Rekin Teksoy	2002	İstanbul : Oğlak
16	İlahi Komedyâ	Rekin Teksoy	2003	İstanbul : Oğlak
17	İlahi Komedyâ	Seyhan Satar	2003	İstanbul : Oda Yayınları
18	İlahi Komedyâ	Rekin Teksoy	2004	İstanbul : Oğlak
19	İlahi Komedyâ	Rekin Teksoy	2005	İstanbul : Oğlak
20	İlahi Komedyâ	Rekin Teksoy	2006	İstanbul : Oğlak
21	İlahi Komedyâ	Rekin Teksoy	2007	İstanbul : Oğlak
22	İlahi Komedyâ	Rekin Teksoy	2008	İstanbul : Oğlak
23	İlahi Komedyâ	Rekin Teksoy	2009	İstanbul : Oğlak Yayıncılık
24	İlahi Komedyâ	Rekin Teksoy	2010	İstanbul : Oğlak
25	İlahi Komedyâ	Not mentioned	2011	Süre Yayınevi
26	İlahi Komedyâ	Rekin Teksoy	2011	İstanbul: Oğlak
27	İlahi Komedyâ	Selin Ceyhan Gülsay	2011	İstanbul Oda Yayınları
28	İlahi Komedyâ	Rekin Teksoy	2012	İstanbul Oğlak Yayıncılık
29	İlahi Komedyâ	Nurseren Yurtman	2012	İstanbul : Antik Dünya Klasikleri
30	İlahi Komedyâ	Selin Ceyhan Gülsay	2012	İstanbul Oda Yayınları

31	İlahi Komedyâ	Feridun Timur	2013	İstanbul : Altın Kitaplar
32	İlahi Komedyâ	Nurseren Yurtman	2013	İstanbul : Timaş Yayınları
33	İlahi Komedyâ	Rekin Teksoy	2013	İstanbul Oğlak Yayıncılık
34	İlahi Komedyâ	Feridun Timur	2014	İstanbul : Altın Kitaplar
35	İlahi Komedyâ	İnan Öner	2014	Yordam Kitap
36	İlahi Komedyâ	Murat Ukray	2014	Gece Kitaplığı
37	İlahi Komedyâ	Rekin Teksoy	2014	İstanbul Oğlak Yayıncılık
38	İlahi Komedyâ	Rekin Teksoy	2015	İstanbul Oğlak Yayıncılık
39	İlahi Komedyâ	Selin Ceyhan Gülsay	2015	İstanbul : Oda Yayınları
40	İlahi Komedyâ	Zeynep Doğruer	2015	Ankara : Altınpost Yayınları
41	İlahi Komedyâ	Göksu Birol	2016	YASON
42	İlahi Komedyâ	Mustafa Arpat	2016	Ankara : Armada Kitap
43	İlahi Komedyâ	Selin Ceyhan Gülsay	2016	İstanbul : Oda Yayınları
44	İlahi Komedyâ:Cehennem	Okhan Gündüz	2017	Kaknüs Genç
45	İlahi Komedyâ	Rekin Teksoy	2017	İstanbul Oğlak Yayıncılık
46	İlahi Komedyâ	Selin Ceyhan Gülsay	2017	İstanbul : Oda Yayınları
47	İlahi Komedyâ	Selin Ceyhan Gülsay	2018	İstanbul : Oda Yayınları
48	İlahi Komedyâ	Metin Genç	2018	Ankara : Altınpost
49	İlahi Komedyâ	Not mentioned	2019	Dorlion Yayınevi

50	İlahi Komedyâ	Rekin Teksoy	2019	İstanbul Oğlak Yayıncılık
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In Table 3.2, the translated versions of “Divan-i Kebir” are listed. The names of the translated versions, the names of the translators, the date of publication and the names of the publishing houses are presented.

Table 3. 2. Bibliographic Survey of All Translations of *Divan-i Kebir* in English

	Name of the Book	Name of the Translator	Date of Publication	Name of the Publishing House
1	Dîvân-i Kebîr	Nevit Oğuz Ergin	1995	USA : Turkish Republic Ministry of Culture
2	Dîvân-i Kebîr	Nevit Oğuz Ergin	1995	USA : Turkish Republic Ministry of Culture
3	Dîvân-i Kebîr	Nevit Oğuz Ergin	1996	California : Echo Publications
4	Dîvân-i Kebîr	Nevit Oğuz Ergin	1997	California : Echo Publications
5	Dîvân-i Kebîr	Nevit Oğuz Ergin	2000	Los Angeles ; California : Echo Publications
6	Dîvân-i Kebîr	Nevit Oğuz Ergin	2003	San Mateo, CA, USA : Echo Publications
7	Dîvân-i Kebîr	Nevit Oğuz Ergin	2012	[Ankara] : Kültür Bakanlığı

As illustrated in Table 3.1, “Divine Comedy” was first translated in 1938 and it has continued to be translated to date. There are 50 translations in total with various editions and reprints. On the other hand, as illustrated in Table 3.2, there was only one English translation of “Divan-i Kebir” available as a full-text translation and was published first in 1995.

“Divan-i Kebir” translated by Nevit O. Ergin which was published in 1996 by the Ministry of Culture Publications of the Republic of Turkey; “Divine Comedy” translated by Selin Ceyhan Gulsay which was published in 2011 by Oda Yayınları is chosen to be the subject matter in our study. Since the works to be used in this study should be (indirect) source

texts, the selection has been conducted by paying regard to the fact that “Divan-i Kebir,” originally in Farsi, was translated into English via Turkish and “Divine Comedy,” originally in Italian, was translated into Turkish via English. Therefore, in this study, the English translation of “Divan-i Kebir” by Nevit O. Ergin, and the Turkish translation of “Divine Comedy” by Selin Ceyhan Gulsay will be examined.

The translator “Divan-i Kebir,” Nevit O. Ergin, was born in 1928 in Turkey. He spent his life on the spiritual path of *Itlak Yolu*, which is attributed to the same path as Mawlana Jalal-al-din Rumi. This path stresses that everything outside of experience is just an idea and rumor. A Master of Wisdom who lived in Turkey, Hasan Shushud (b.1901, d. 1988) made the way for Ergin to begin his spiritual life. Thanks to the Turkish scholar Abdalbaki Golpinarli's translations from Persian to Turkish, he had the opportunity to meet with Rumi's works. The entire “Divan-i Kebir,” as a full-text translation, was translated for the first time by Ergin. Working from the Turkish translations of Golpinarli, he started translating “Divan-i Kebir” in 1990 and completed it in 2003. Rather than translating it word by word, he aimed to reflect what Rumi wanted to tell. His other works are Rumi's rubais (quatrains), *Tales of a Modern Sufi*, *The Sufi Path of Annihilation*, *Forbidden Rumi* (with Will Johnson), *Crazy as We Are*, *Rose Garden*, *Magnificent One*, *Glory of Absence*, *Divine Wine* and *Unknown Rumi* (Alexander, n.d.).

On the other side, the “Divine Comedy” not only has made its author famous in Italy but also has introduced it to the whole world and gained international significance in all languages it was translated into. The translator, Selin Ceyhan Gulsay translated “Divine Comedy,” first published in 2003, from English to Turkish that was originally recorded in Italian. Other works Gulsay translated are *Beyaz Geceler* by Fyodor Dostoyevski, *Yaşamım ve Psikanaliz* by Sigmund Freud, *Kadın Cinselliği Üzerine* by Sigmund Freud, *Ego ve Id* by Sigmund Freud, *Dorian Gray'in Portresi* by Oscar Wilde, *Açlık* by Knut Hamsun, *Değirmenimden Mektuplar* by Alphonse Daudet, and *Düello* by Anton Cehov (“Selin Ceyhan,” n.d.).

3.3. Data Collection Technique and Data Analysis

As the study looks after the analysis of translations in the scope of qualitative research, the selected samples are described following the conceptual metaphors of Lakoff and Johnson as micro strategies to determine to what extent the *domestication* and *foreignization* strategies of Venuti as macro strategies has been implemented.

In this study, a qualitative research is carried out. The qualitative research is a type of research that “contains intense holistic data collection done with close personal observation in a natural setting, without the influence of previous theory, and mainly verbal analysis” (Fred & Perry, 2008:247). Creswell (2007) defined qualitative research technique as a process in which the research problem is studied in its natural environment rather than studying the subjects in the laboratory. Collecting information using this method enables gathering information from different sources to understand the meaning of problems by way of respondents or interested audiences. In qualitative practices, data collection is not limited to categories, but provides in-depth and detailed information (Patton, 1987). Creswell (2007) classified qualitative research into five approaches: narrative research, phenomenology research, grounded theory, ethnography and case study. Because of this nature of this research, which aims to provide a more holistic perspective with an attempt to come up with generalizations about patterns identified within the framework of a case study, this study adopted a qualitative approach.

First, since the works to be used in this study should be (indirect) source texts, the selection has been conducted by paying regard to this. For the study, “Divan-i Kebir,” a work that was originally recorded in ancient Farsi and translated into English via Turkish, and “Divine Comedy,” a work that was originally recorded in Italian and translated into Turkish via English has been selected. The English translation of “Divan-i Kebir” by Nevit O. Ergin is preferred in this study because it is both a translated work from Turkish to English and the only translated version of “Divan-i Kebir” as a full-text translation. The Turkish translation of “Divine Comedy” by Selin Ceyhan Gulsay is preferred in this study because almost all of the other translators of the “Divine Comedy” translated the work from Italian to Turkish, but Gulsay translated it from English to Turkish as clearly stated in the work. Then, examples of the ontological conceptual metaphor, structural conceptual metaphor, and orientational conceptual metaphor of Lakoff and Johnson as micro strategies in this study are identified in both (indirect) source text and target text of Rumi’s “Divan-i Kebir” [Meter 1 (Bahr-i Recez), Meter 2 (Bahr-i Muzari), Meter 3 (Bahr-i

Hecez)]. The same study is conducted for both (indirect) source text and target text of Dante's "Divine Comedy" [Hell (Inferno), Purgatory (Purgatorio), Paradise (Paradiso)]. Since both "Divan-i Kebir" and "Divine Comedy" contain a large number of examples of metaphors in terms of their genres, the metaphor examples which are transformed into a different metaphor when translated have been selected. After that, three independent analysts who are specialists in the translation studies field and have background in literature studies are selected to take part in the research. They are first given the methodology and analysis chapters of this study for them to read. The conclusion part is not provided so as not to bias their objective opinions. Then they are requested to fill in a table consisting of all the parameters examined within the scope of the conceptual metaphors of Lakoff and Johnson to express their objective opinions. After four different analysis tables (formed according to the data taken from three independent analysts and the researcher of the thesis) are evaluated, only those metaphor examples in which three or more of the same metaphors identified by the analysts of this research are selected. In the end, each target texts with the (indirect) source texts within the framework of Lakoff and Johnson's conceptual metaphors on translation with 60 examples and 60 tables are formed. Thereafter, the translation methods proposed by Venuti that could play a role in the translation process are also given to provide a more holistic perspective with an attempt to come up with generalizations about patterns identified within the framework of a case study.

For the sake of those analyses, as a result of the comparison, the translation strategies utilized in the two (indirect) source texts and target-texts are evaluated to determine to what extent the *domestication* and *foreignization* strategies of Venuti in the light of Lakoff and Johnson's conceptual metaphor theory on the "object of love" has been implemented. In conclusion, the works "Divan-i Kebir" and "Divine Comedy" belonging to two completely different cultures are analyzed as both the source text and the target text, and a table about whether the conceptual metaphors used in these works show an example of *domestication* or *foreignization* methods in line with Lakoff and Johnson's conceptual metaphor categories has been formed. After how the *domestication* and *foreignization* methods suggested by Venuti (1995) have been employed by the translator(s) in the light of Lakoff and Johnson's conceptual metaphor theory on the "object of love" is identified, a

discussion is carried out to find out the possible reasons and motives for the translator to adopt these methods in the translation of metaphorical elements.



CHAPTER 4. ANALYSIS OF THE CASE BOOKS

This chapter sheds light on the vision of love in “Divan-i Kebir” and “Divine Comedy” referring to Shams-i Tabrizî and Beatrice Portinari as “objects of love.” In this chapter, an analysis of the examples extracted from “Divan-i Kebir” [Meter 1 (Bahr-i Recez), Meter 2 (Bahr-i Muzari), Meter 3 (Bahr-i Hecez)] with its English translation titled “Divan-i Kebir” and “Divine Comedy” [Hell (Inferno), Purgatory (Purgatorio), Paradise (Paradiso)] with its Turkish translation titled “İlahi Komedyâ” is presented.

This analysis will firstly show which micro strategies suggested by Lakoff and Johnson (2003) have been used by the author in the (indirect) source text and by the translator in the translation of metaphorical elements and how they have been applied. Besides, it will demonstrate which method proposed by Venuti (1995) (i.e. domestication or foreignization) the translator has resorted to by employing these strategies. In this way, it will manifest whether the translator has turned out to be visible or invisible in the target text as a result of using such strategies and methods on the translation of metaphors in Turkish and English versions of Rumi’s “Divan-i Kebir” and Dante’s “Divine Comedy.” Furthermore, this study will be an attempt to highlight the role of language transfer in the translation of metaphors regarding the object of love used as a means of reaching divine love.

David V. Meconi claims that the human soul has an unshakeable love for the divine and this love is implanted in him. However, at times, this love becomes confusing for human beings. This contrast is classified as heavenly versus the earthly (2009). All other types of “love” are characterized as means of “using” creatures to reach the Ultimate One. Love for a creature is a required step in the path of loving God. In the book *On the Catholic and the Manichaeon Ways of Life*, it is stated, “there is not any certain step (nullus certior gradus) to the love of God than the love of one human person for one another” (as cited in Meconi, 2009). When love is comprehended as a divine step, it will be clear that creation, living things, has an important role in soaring the soul to the empyrean as a heavenly ladder. According to Rumi and Dante, the Divine Light shines out in the form of all creation. Everything exists in itself; all creation is seen as if to be attached in one essence. The World is in God. At this point, they realize how the creature and the divine are one.

4.1. The Vision of Love in “Divan-i Kebir”: Shams-i Tabrizî as the “object of love”

Being a dervish who is a traveler on the Sufi path, Shams-i Tabrizî changed Rumi’s view of life drastically. Shams was the most significant and influential person in Rumi’s life. Rumi saw him for the first time in Damascus. Rumi’s second encounter with Shams took place in Konya five years after Seyyid Burhaneddin (Sheikh of Rumi)’s death. In 124 AD, while teaching in Konya, Rumi met with his life-long spiritual companion, Shams (Malek, 2009:1). After encountering Shams-i Tabrizî, Rumi completely disconnected from the public. Rumi and Shams were spending their days together, almost disregarding everything around them and finding themselves in each other's existence. Rumi was not going to the madrasah anymore as he used to. All this caused Rumi’s disciples to become envious of Shams. One day, Shams disappeared and Rumi was all torn up. After a while, they were reunited and it was unknown who the “lover” was and who the “beloved was”. After mystical conversations and spending a long time together, one night, Shams disappeared suddenly, never to return. Rumi did not believe Shams’ death, waited for him for days, and even went to Damascus to find him. After a while, he realized the truth: “Why should I seek? I am the same as he. His essence speaks through me. I have been looking for myself!” (as cited in Sahiar, 2001:3). The union was complete. Being separated from his Beloved, Shams, Rumi was in despair and his whole life became one of longing. In a mystical state of annihilation called “fana” by Sufis, Rumi was consumed. He started writing mystical poetry. His disciples were writing the verses coming out of his mouth, in a state of disillusionment. This resulted in “Divan-i Shams-i Tabriz,” written as “Divan-i Kebir,” containing 50,000 couplets (ibid:4).

The attributes of *Hak* (God) are divided into two main groups: Cemâl (Jamal) and Celâl (Jalal). Cemâl (Jamal) means beauty and Celâl (Jalal) means sublimity, anger, and rage. Cemâl (Jamal) is the manifestation of *Hak* (God)'s beauty and mercy; Celâl (Jalal) is to highlight his overpowering side. Celâl (Jalal) expresses the divinity of *Allah* in the highest level; since no one other than Allah can know *Allah* to know Celâl (Jalal) in this sense, Celâl (Jalal) stands for Cemâl (divine beauty) and the transcendence of beauty (Celâlû’l-Cemâl). Because human intelligence cannot comprehend the absolute Celâl (Jalal) of *Allah*, when it comes to Celâl (Jalal), it should be understood not as absolute but in a relativistic way Celâl (Jalal). Perfect human beings (*insan-i kamil*) approve the manifestations of *Allah*’s Celâl (Jalal) and Cemâl (Jamal) with the same level of inner

peace, and they are in a state of complete consent and submission. As a matter of fact, both come from the same source and essence, they are all one at the level of personality or entity (Uludağ, 1993: 240).

Cemâl (Jamal) is the mediator of God's approach to human beings and consists of His manifestation in everything. According to Abdülkerîm al-Cîlî, any Cemâl (Jamal) whose occurrence is severe is transformed into Celâl (Jalal). As of its first occurrence, Celâl (Jalal) is also called Cemâl (Jamal). For this reason, they cannot be considered separately from each other (el-İnsânü'l-kâmil, I, 77). There are various manifestations of *Allah*. When Allah appears in his Celâl (Jalal) manifestations in his Celâl (Jalal) form, it becomes clear to the believers. People cannot understand the manifestation of the pure Celâl (Jalal). According to Eflâkî, Shams' sudden disappearance and leaving Rumi is a manifestation of Celâl (Jalal). Until then, Rumi witnessed only the manifestation of Cemâl (Jamal) in Shams. Shams left Konya and showed him the manifestation of Celâl (Jalal), and he did this so that Rumi could fully observe him. Shams should not be considered as being embodied in any form. Shams is a sultan who transformed the manifestation of *Allah's* high level of Celâl (Jalal) into Cemâl (Jamal) (Uludağ, 1993: 240).

In spirit, Shams-i Tabrizî was a steady companion to Rumi throughout the rest of his life. The meeting of Rumi and Shams was also a notable event in the mystical evolution of the Sufî path. Shams was the man who released energies in an already spiritual companion for him. For Shams, when the “created” put his/her heart to the front going beyond the books, he/she could reach God, because true wisdom could not be included in the books. Through the image of Shams, Rumi has always expressed spiritual wisdom of the highest level. Shams seems to have a great personal influence on Rumi. He says about Shams, “When he stimulated my thought from the depth of my psychic sea, the phantom of light arose. Shams was the light of the eye, the clarity of reason, the brightness of the soul, and the enlightenment of the heart. Shams was a universal man” (Sahiar, 2001:3). Rumi's life was lightened up with the presence of Shams, the Divine Sun.

Rumi summed up his life in one sentence: “I was raw, I became cooked, I was burnt.” Lifting the veil of precision between the inward and outward meaning, Rumi finally found out that as the “created” beings, everything that exists in the universe is a reflection of God. Everything on earth and in the sky becomes meaningful in the presence of God (as

cited in Chittick, 1984:23). Rather than disappearing forever, Rumi feels Shams' presence at its deepest. Schimmel explains this change as follows:

“Eventually, he had found Shams in himself, radiant like the moon. The process of complete identification between lover and beloved had come to its end: Jalal al-Din and Shams al-Din were no longer two separate entities, but one forever.” (1993:23)

Being aware of this fact, Rumi found comfort and reflected this in his poetry. Finding himself in the middle of a mystical experience, Rumi revealed his longing, searching, hope for union, and absolute love in his poems. Rumi established the Sufi order known as *The Path of the Master* which was inspired by the teachings of Shams, and he composed thousands of verses of mystical poetry.

Shams made deep changes in Rumi. For Rumi, he was peerless. Shams' effect was far from simple inspiration. Through the image of Shams, Rumi was ready for spiritual enthusiasm and was infused with the fire of love. As the result of this fire of love, Shams turned into a propeller around this love. The following quotation illustrates this point:

“The face of Shamsi Din, Tabriz's glory, is the sun
In whose track the cloud-like hearts are moving.
Shamsi Tabriz, beauty and glory of the horizons,
What king but is a beggar of thee with heart and soul?” (as cited in Davis, 1912:38)

Seemingly, Rumi was transformed into a drunken celebrant of the secrecies of Divine Love. Throughout this path, Shams served as a guide to Rumi to the awareness of certain points of perfection to which he had not entered yet. S. H. Nasr explains:

“It seems that Shams was a divinely sent spiritual influence which in a sense ‘exteriorized’ Rûmî’s inner contemplative states in the form of poetry and set the ocean of his being into a motion which resulted in vast waves that transformed the history of Persian literature.” (as cited in Chittick, 1984:3)

The meaning of the “beloved” (maşuk) position, which is higher than the group of “lovers” (aşık) inspired by Shams to Rumi, constitutes the basis of the *Sufi* thought, which means

being loved is essential, not physical appearance or beauty. After the recognition of Shams as an embodiment of love, Rumi was flooded with drunkenness and driven by love. With the arrival of the “enigmatic figure” (ibid:3) Shams-i Tabrizi, Rumi was transformed.

As Sahar states, Shams passed from existence to non-existence. He was beyond comparison (2001:3). Rumi put his situation into words:

“I do not know whether to be more grateful
for the existence of his face
or for what is inside that.
There is no one like him in the world.
But if there is no form for that now,
how is it everything turns with the motion of his love?
Say all the possible nicknames for Shams Tabriz.” (as cited in Barks, 2005:42)

He was lost in amazement that Shams was not only a dervish; he was the Beloved in the human form. According to Rumi, Shams was the glory of his own soul. On this burning in his heart, Rumi wrote: “It is the burn of the heart that I want. It is this burning which is everything more precious than a worldly empire because it calls God secretly in the night” (Miller and Kenedi, 2000:152). However, this longing Rumi felt for a lost loved one is only a reflection of the longing he felt for God. It is the longing we feel to become whole again, for the union with the Ultimate One. For Rumi, Shams, the object of love, is a ray of inspiration in the ocean of love.

Within this framework, it is seen that awareness of self is consumed by the force of love and only the Divine One remains. Even if Shams vanishes and never to be seen again, he always remains with Rumi. In all of Rumi’s poetry, it quickly becomes clear that the external form is a veil over the internal meaning. The poems which show the separation from Shams are especially bitter. For Rumi, deification is the accomplishment (realization) of love. He realizes that Shams also slowly becomes divine as he comes closer to divinity, a union with God. Shams and Rumi see the reflection of God's Beauty in each other in an earthly way.

4.2. The Vision of Love in “Divine Comedy:” Beatrice Portinari as the “object of love”

In any attempt to comprehend Dante and his works, the mystical image of Beatrice is of capital importance. Whether Beatrice is woman who actually existed or if she is the reflection of the Divine Wisdom or the Holy Spirit has always been a controversial issue. In 1274, after seeing Beatrice for the first time in his life, Dante set out on a lifelong path that would lead him to the different stations of perfection. When he met Beatrice in Florence for the first time, he was nearly nine years old and Beatrice was eight years old. Dante saw her and thought she was a divine angel with noble qualities. Dante waited for years to see her again, but in the following nine years, he did not even have the chance to speak to her once. When he met her for the second time, they were almost 18 years old. Dante wrote that she looked away and greeted him “with exceeding virtue” (Alighieri, 1995:49). The daughter of a Florentine noble, Folco Portinari, Beatrice married another Florentine noble, Simone dei Burdi, in 1288. At only 24, Beatrice died three years after her marriage. Until his death in 1321, Beatrice had always been Dante’s ideal and inspiration. Beatrice’s mortal love served as a guide for Dante. Her immortal soul, on the other hand, would purify Dante's later life, reveal the mysteries of Heaven, and constitute the greatest inspiration for the “Divine Comedy” (Mervin and Prunhuber, 1990:n.p.).

Beatrice, who acts as Dante’s guide through heaven, first appears as Dante’s inspiration in the “New Life” (*La Vita Nuova*), a prose narrative about his love for her. In his works, she is the representation of God’s perfection and love. Never speaking directly to her, he spends his youth lost in thought about her. The majority of Dante’s ideas come from his love for Beatrice Portinari, whom he makes out to be semi-divine in his works. A.N. Wilson writes, “Dante believed that Love encompassed all things, that it was the force that moved the sun and other stars” (2011:27).

Dante’s “Divine Comedy” begins, “In the middle of the journey of our life, I found myself in a dark wood, for the straight way was lost” (Alighieri, 1995:21). The “Divine Comedy” follows Dante’s allegorical journey through Hell (*Inferno*), Purgatory (*Purgatorio*), and Paradise (*Paradiso*). First, he is guided by the character of Virgil, and later by his beloved, Beatrice. In the “Divine Comedy,” Beatrice begs Virgil for guidance to Dante. As Dante puts it, Beatrice is a symbol of the love of God united with the human soul. She is regarded

as the unattainable woman at the highest point, as envisioned in the medieval poetic tradition of courtly love. Beatrice serves as Dante's guide through the heaven. She is an object of both love and desire; furthermore, she becomes for Dante the image of God's perfection and love. In the "Divine Comedy," Dante writes about his path to salvation, and he offers philosophical and moral judgments along the way (Reynolds, 2016:112, 113).

Beatrice is generally known thanks to the works of Dante who harbors a secret love for her. Later, he idealizes the feelings she arouses in him at this first meeting as the beginning of a life-long submission to the power of love. She is his principal inspiration for much of his well-known work. When Dante Alighieri saw Beatrice for the first time, shaken to the core, his soul was right when it said: "*Ecce deus fortior me, qui veniens dominabitur michi*: Look at a god, who, coming, will rule over me, more powerful than I" (Alighieri, 1995:8). Dante charges all the heavenly virtues to Beatrice's soul and in his masterpiece, the "Divine Comedy," he imagines that she is his guardian angel who encourages him on his search for salvation. To Dante, Beatrice is the symbol of such noble and admirable manners, and he utters those words of the poet Homer: "She did not seem to be the daughter of a mortal man, but of a God" (as cited in Alighieri, 1995:9).

Describing Beatrice with such words as the "queen of glory," "my blessedness," "most graceful Beatrice," Dante states that he devotes himself to the thoughts of that most gracious lady; and adds that it is love, "Amor," who brings him to this (ibid:14). The image of Beatrice exists in his thoughts; it remains there and is consciously renewed. As Charles Williams puts into words, we can trace an image of dignity, of purity, of the "Redeemed Life," and sometimes "Almighty God" himself in Beatrice (2005:8).

In the image of Beatrice and his heavenly visit, Dante becomes aware of the fact that the love he has for her is never mortal or temporary. In his "Divine Comedy," he is uplifted through the certain spheres of the heavens because of his love of Beatrice who acts as the representation of the divine one. Therefore, this situation affirms that love piume (wings) for Dante is given by Beatrice herself:

"All I encounter in my mind dies, when I come to gaze on you, sweet joy:
and when I am near you, I feel Love
who says: Run, if you care about dying.

The face shows the colour of the heart, that, fainting, leans for support.”
(as cited in Meconi, 2009)

It was the fire of love that was infected by Beatrice’s presence and Dante was driven into the spheres of transcendent awareness. In his “Divine Comedy,” Dante decides to speak so he would explain the cause of his transfiguration and he writes this sonnet:

“That Amor, when he finds me so close to you,
gains so in boldness and temerity,
that he sets upon my frightened spirits,
and some he kills, and some he scatters,
till only he remains to gaze at you:
so that I changed to another form.” (Alighieri, 1995:41)

At this point, Beatrice is a perfect example of *Divine Love* in an ordinary Florentine woman. Dante created a new Beatrice, invested with the divine qualities that he had already associated with her but before this, he had not understood it. Due to the memory of Beatrice, the light of ultimate truth now glows in his mind through his understanding of the world, and he comes closer to the vision of God. While Dante ascends through the spheres of Heaven, the beauty of Beatrice, her smile, and her eyes, she becomes ever more glorious. With the image of Beatrice, in the “Divine Comedy,” the readers witnessed the growing clarification of Dante’s mind (Reynolds, 2006: 112,113).

“Amor says of her: This mortal thing,
how can it be so pure and adorned?
she is the greatest good nature can create:
beauty is proven by her example.” (Alighieri, 1995:54)

With the arrival of Beatrice in the “Divine Comedy,” Dante presents the personification of this divine vision. In Paradise (Paradiso), he begins to grasp the spiritual and metaphysical world. Only with this new perception, Dante’s love for Beatrice can achieve to be transformed into unlimited *divine love* which now lifts him into the celestial sphere (Laskin, 1994:125). Under her control, Dante has been bestowed with visions that reflect the glory of God. Now, by the light of that glory, he is quick in understanding to engage in

a vision of Trinity. In her allegorical charge, Beatrice has accomplished her role. All other things derive from the One; Dante's mystic awareness of the divine arose from his meeting of a beautiful Florentine girl.

These words summarize the experience of what happened to Rumi and Dante when they are first charged by Shams and Beatrice and take the path through love. It is seen that awareness of self is consumed by the force of love and only the Divine Object remains. Through Beatrice's image, Dante reflects his spiritual joy at the increasing clarification of his mind. The love between them is wholly spiritual; after her death, Dante realizes she is more alive than ever. In the same way, even if Shams vanishes and is never to be seen again, he always remains with Rumi. In all of Rumi's poetry, it quickly becomes clear that the external form is a veil over the internal meaning. The poems which show the separation from Shams are especially bitter. For Dante and Rumi, deification is the accomplishment (realization) of love. They realize that their beloved ones slowly become divine and come closer to divinity, a union with God.

4.3. Textual and Translational Analysis of *Divan-i Kebir*: The Transfer of Metaphors and Symbols related with the "object of love"

This section presents an analysis of the examples extracted from "Divan-i Kebir" [Meter 1 (Bahr-i Recez), Meter 2 (Bahr-i Muzari), Meter 3 (Bahr-i Hecez)] with its English translation titled "Divan-i Kebir." This section gives information about the selected metaphorical examples in the (indirect) source text and the target text. The examples below are presented under the categories of the micro strategies used by the translator. This section presents the cases in which the translator has used the "ontological conceptual metaphor, structural conceptual metaphor and orientational conceptual metaphor" micro strategies for creating corresponding target text items and explores which one of the methods indicated by Venuti (1995) has been adopted by using these strategies. The micro strategies that are used to apply the foreignization and domestication as macro strategies are pointed out, analyzed, and explained in detail.

As this study is based on the "analysis of the mediating metaphors related to *Shams-i Tabrizi* and *Beatrice Portinari* as objects of love," it does not contain the analysis of the

whole case book since it would exceed the boundaries of the thesis statement. As my starting point had less to do with analyzing the whole book and more with evaluating the role and potential effectiveness of metaphorical elements which can fulfill the requirements of this study and provide valuable sources of the data, this study only contains three meters of “Divan-i Kebir.”

In this study, as the result of the analysis of the first three meters of the “Divan-i Kebir,” 90 examples were obtained in which Shams was depicted as the “object of love” and the examples of ontological, structural, and orientational conceptual metaphors were available. Three independent analysts who are specialists in the translation studies field and have background in literature studies were selected to take part in the research. Then, they were requested to fill in a table consisting of all the metaphorical elements examined within the scope of Lakoff and Johnson's conceptual metaphor strategies in the thesis regarding each of the selected 40 (in “Divan-i Kebir”) metaphorical examples to express their objective opinions. To form the analysis tables, 40 metaphor examples were selected, because these chosen examples are prominent representatives of the different types of conceptual metaphors.

After four different analysis tables (formed according to the data taken from three independent analysts and the researcher of the thesis) are evaluated, only those metaphor examples in which three or more of the same metaphors identified by the analysts of this research are selected. In the end, each target texts with the (indirect) source texts within the framework of Lakoff and Johnson's conceptual metaphors on translation with 30 tables and 67 metaphorical examples are formed.

4.3.1. Ontological Conceptual Metaphor in *Divan-i Kebir*

Examples of ontological metaphors of many varieties, called ways of regarding events, activities, feelings, or conceptions as entities and substances, can be achieved through experiences with physical objects. The metaphors created by concretizing abstract concepts or elements in the text are called “ontological metaphors” and ontological metaphors display a non-physical being as a physical entity, or substance (Lakoff & Johnson,

2003:25). During the metaphorical translation process, translators may choose to refer to methods of concretizing ontological elements in the text. Stating that each culture has a unique field of ontology, Lakoff and Johnson express that ontological features and objects differ according to the context in which they are used.

In this category, a total of 40 ontological metaphor examples have been studied. To form the analysis tables, 40 metaphor examples were selected, because these chosen examples are prominent representatives of the different types of ontological conceptual metaphor. In terms of Lakoff and Johnson's conceptual metaphor categories, the results obtained from the three independent analysts and the researcher of this thesis demonstrate that the analyzed 28 metaphor examples in the (indirect) source text and 8 metaphor examples in the target text show ontological conceptual metaphor. Out of 36 ontological conceptual metaphors, 18 set examples for *metonymy*, 9 for *referring*, 3 for *personification*, 2 for *container metaphors*, 2 for *identifying aspects*, 1 for *identifying causes*, and 1 for *quantifying*. In this study, in all 8 examples of ontological conceptual metaphor in the target text, the translator has adopted domestication as the macro strategy in the translation of metaphorical elements.

Example 1:

ST	TT
“Ey uluların dayancı, güvenci, bizi de onlardan say; bilirsin ki kuyruklar da başlara uyup gider.” (p.7, Meter I)	“O the support and confidence of all great men, Consider us among them. As You know, tails will follow heads.” (p.1, Meter I)

In the first example above taken from “Divan-i Kebir,” Meter I (Bahr-i Recez), the adjective clause “**uluların dayancı, güvenci** (the support and reliance of the great men)” in the (indirect) source text is an abstract expression. Here it is important to highlight that ontological metaphors present an abstract being as a physical entity or substance, and the adjective clause “**uluların dayancı, güvenci**” is being used to refer to an actual person.

Such a case is an instance of *metonymy* because we are using one entity to refer to another that is related to it. In the target text, “uluların dayancı, güvenci” has been translated as “great men”, which means “admired, important/impressive men, people”, and the word “ulu”, an abstract expression, has been concretized and has served as an ontological conceptual metaphor. The example of the ontological conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **ontological conceptual metaphors** in both texts. Because the translator has made the metaphorical example in the (indirect) source text understandable and clear for the target readers in the target text, this becomes an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 2:

ST	TT
“Ey gül bahçesinden kaçıp da şekerle karılan gül, gül bahçesinden nasıl oldu da ayrıldın?” (p.14, Meter I)	“O rose, the one who escaped From the rose garden To be made into rose petal preserve By mixing with sugar!” (p.13, Meter I)

“Rose” is a source domain that is identified in most of the selected poems of Rumi. There are lots of examples in Sufi literature where the “Beloved One or Lover” is portrayed as a rose. Literary works are understood in terms of roses which are associated with the “Beloved One” having a deep passion for that person. The rose-related vocabulary choice leads the source domain of rose and in this example, it is used to refer to an actual person, “Shams-i Tabrizi”. This is an example of *metonymy*, and it corresponds to the ontological conceptual metaphor in the (indirect) source text. In this example, the phrase “gül bahçesinden ayrılmak (*leaving the rose garden* in literal meaning and *leaving a very beautiful place* in figurative meaning)” in the last verse of the (indirect) source text has been transformed into “gül yaprağı reçeli olmak”, which corresponds to the expression “to be made into rose petal preserve” in the target text. Here, the action “to leave” is transformed into “to make into rose petal preserve”, concretized and placed in the target text as an ontological metaphor. To put this differently, the translator has replaced the original phrase with the phrase accepted in the TL culture to fit the context in a way that

seems natural to TT readers. The example of the ontological conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **ontological conceptual metaphors** in both texts. Because the translator has made the metaphorical example in the (indirect) source text understandable and clear for the target readers in the target text, this becomes an example of **domestication** strategy following Lakoff and Johnson's conceptual metaphor categories.

Example 3:

ST	TT
“Ey adı güzel Yusufumuz, damımızda nasıl da yürüyüp gitmedesin? Ey kadehimizi kıran, ey kurduğumuz tuzağı yırtan sevgili.” (p.25, Meter I)	“O Joseph, whose name is beautiful, How nicely you walk on your roof! O the One who breaks our glass! O the One who tears open our trap!” (p.30, Meter I)

In this example, regarding “sevgili” as an entity allows us to refer to it and specify a distinct aspect of it. *Referring* is one of the kinds of purposes creating ontological conceptual metaphor and serves as an example of an ontological metaphor. The translator transferred the word “sevgili (*the one loved very much* in literal meaning and *the dearest, the most precious one* in figurative meaning)” to the target text with the word “one” meaning “a person or thing, especially when they are part of a group”. However, in the context of the source text, the word “beloved” has the abstract meaning of “loveable, beloved”. The act of taking out its abstract meaning and giving concrete meaning to a word corresponds to the *metonymy* and *metonymy* is involved in the category of ontological metaphor in the context of the target text. The example of the ontological conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of ontological conceptual metaphors in both texts. This makes a fluid and transparent translation process possible in an invisible way using only elements familiar to the target readers, and it can be observed that the translator has resorted to the domestication strategy.

Example 4:

ST “Ey gül gibi gülen aşk, ey Akl-ı Küll gibi güzel bakış; ey “Hel etâ” meydanının eşsiz binicisi, güneşi tut, koy çuvala.” (p.40, Meter I)	TT “O Love, smile like a rose. O One whose looks are similar To that beautiful universal intelligence, O peerless rider of the land of Hel-etâ², Catch the sun. Put it into a sack.” (p.54, Meter I)
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Regarding a nonphysical thing as simply an “entity” or “substance” does not allow us to understand much about it. However, the ontological metaphors can be classified in more detail. In the (indirect) source text, the word “bakış (*glance, look* in literal meaning and *having an impressive intelligence* in figurative meaning)” is identified as an aspect of “beauty”, and *identifying aspects* serves as an example of ontological metaphors. As can be seen in the example above, the word “bakış” in the phrase “ey Akl-ı Küll gibi güzel bakış (*beautiful look like Universal Intelligence* in literal meaning)” in the (indirect) source text is translated as “O One whose looks are similar / To that beautiful universal intelligence.” in the target text. It can be said that the translator's act of making a more concrete appearance by expanding the meaning and adding the word “O One” is an example of the ontological conceptual metaphor. The example of the ontological conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **ontological conceptual metaphors** in both texts. Because the translator has made the metaphorical example in the (indirect) source text understandable and clear for the target readers in the target text, this becomes an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 5:

² Hel-etâ: Mature man. Koran LXXVI,1. (Divan-i Kebir, 1995:408).

ST “Ey Arş’a konmuş güzelim devlet kuşu, ” (p.389, Meter II)	TT “O stately bird of good fortune, Landed at the throne of God,” (p.183, Meter II)
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In this example above taken from Divan-i Kebir, Meter II (Bahr-I Muzari), the phrase “devlet kuşu (*godsend, an unexpected good luck* in figurative meaning)” in the (indirect) source text means “unexpected welfare, good fortune” and it has an abstract universe of meaning. Therefore, it is an example of an ontological conceptual metaphor. It will be noticed that the translator prefers to use the expression “stately bird of good fortune” meaning “a bird that impressive in size, or appearance” and gives a concrete meaning to the word. This kind of usage can also be given as an example of an ontological metaphor. The example of the ontological conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **ontological conceptual metaphors** in both texts. Applying the ontological conceptual metaphor strategy and having a common use within English dialogues in the target text instead of an unfamiliar saying, the translator has resorted to **domestication**.

Example 6:

ST “Yüzlerce varlık, elindeki bir avuç topraktan, yüzlerce padişahlar padişahı, safında bir kuldan ibaret olan güzel, ey yüzlerce Asaf kulu kölesi kesilen, Süleyman'ı bile aşkıyla hayran eden dilber.” (p.48, Meter I)	TT “O beautiful One, hundreds of existences Are nothing but a handful of dust. Hundreds of Sultans of Sultans are nothing But servants at His side. O Charmer to whom hundreds of Asafs Turn into slaves, Even Solomon becomes astonished with His Love.” (p.67, Meter I)
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The act of translation consists of the expectations and needs of cultures and choices driven by context. For this reason, ontological metaphors go through the changes by the direction of the context, or there are situations such as the expansion and contraction of the conceptual field. As an example of the ontological metaphor, in the (indirect) source text, “varlık (existence)” is signaled by “a handful of dust”, and “Sultans of Sultans (padişahlar padişahı)” is signaled by “kul (servant)”. Regarding the metaphorical expression “güzel (*beautiful, pretty, lovely* in literal meaning and *a woman looking beautiful and charming* in figurative meaning)” as an entity allows us to refer to it and specify a distinct aspect of it. *Referring* is one of the kinds of purposes creating an ontological conceptual metaphor. In the target text, the word “kul” means “worshipping, obeying, serving, living creature (human, angel)” and it is concretized with the word “servant”, which means “a person who works in another person’s house, and cooks, cleans, etc. for them” by the translator. On the other hand, it can be stated that the translator’s actions to give a more concrete appearance by expanding the meaning and preferring to use a word that has a different meaning in the target text correspond to the example of the ontological conceptual metaphor. The example of the ontological conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **ontological conceptual metaphors** in both texts. Because the translator has made the metaphorical example in the (indirect) source text understandable and clear for the target readers in the target text, this becomes an example of **domestication** strategy following Lakoff and Johnson’s conceptual metaphor categories.

Example 7:

ST	TT
“Sen göklerin haber çavuşusun ,” (p.417, Meter II)	“You are the messenger in the sky.” (p.235, Meter II)

“Message” is another target domain that has a special place in Rumi’s works. In the target text, the highly abstract concept of message/news is perceived by a concrete image “messenger”. In the example, the word “haber çavuşu (*news sergeant* in literal meaning and *the messenger* in figurative meaning)” in the (indirect) source text means “bringing

news from the heaven” and is used to express an abstract situation. Here, we are using one entity to refer to another that is related to it. As an example of *metonymy*, it is included in the category of ontological conceptual metaphor. In the target text, transferring this word as “messenger” which means “a person who gives a message to somebody or who delivers messages to people as a job” can be seen as the concretization of the abstract character of the word. The act of concretization takes its place in the target text as one of the ways of making ontological metaphors. The example of the ontological conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **ontological conceptual metaphors** in both texts. Applying the ontological conceptual metaphor strategy and including such a natural English phrase in the target text, the translator has resorted to **domestication**. Fluency has been ensured by such use of the translator.

Example 8:

ST	TT
“Ey söz söyleme kabiliyeti, ey savaşkan kabiliyet, söze doydum artık.” (p.379, Meter II)	“O, the talent of orators. O, the talent of fighters. I am tired of words.” (p.167, Meter II)

In the (indirect) source text, “söz söyleme kabiliyeti (*the ability to speak* in literal meaning and *the orator* in figurative meaning)” as an entity allows us to refer to it and point out a particular side of it. *Referring* serves as an example of ontological metaphors. In this example, it will be seen that the word “söz söyleme (*speaking*)”, which is an abstract expression given in the (indirect) source text, is transformed into the word “orator”, which means “a person who makes formal speeches in public or is good at public speaking” in the target text. The act of taking out its abstract meaning and giving concrete meaning to a word corresponds to the *metonymy* and this kind of relationality and translation preference can be evaluated within the scope of ontological conceptual metaphor. The example of the ontological conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **ontological conceptual metaphors** in both texts.

Because the translator has made the metaphorical example in the (indirect) source text understandable and clear for the target readers in the target text, this becomes an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

4.3.2. Structural Conceptual Metaphor in *Divan-i Kebir*

The concept of structural metaphor is related to the positions and uses of metaphors in the target text and the new semantic universes they acquire in different positions and is closely linked to the decisions that translators make at the syntax and word level. In the process of metaphorical translation, the concept of ontological metaphor expresses the fields in which abstract contextual elements are concretized, while structural metaphors reveal the relationships that concretized metaphors establish with each other and can be associated with inter-metaphor connections. Subjectivity and hermeneutics give the structural metaphor a coherent feature within the framework of linguistic relations and enable the translated source text to be metaphorically consistent with the target reader.

In this category, a total of 18 structural metaphor examples have been studied. To form the analysis tables, 18 metaphor examples were selected, because these chosen examples are prominent representatives of the different types of structural conceptual metaphor. In terms of Lakoff and Johnson's conceptual metaphor categories, the results obtained from the three independent analysts and the researcher of this thesis demonstrate that the analyzed 3 metaphor examples in the (indirect) source text and 9 metaphor examples in the target text show structural conceptual metaphor. Out of 9 structural conceptual metaphors in the target text, the translator has adopted the domestication in 8 of them and the foreignization in only 1 of them as the macro strategies in the translation of metaphorical elements.

Example 1:

ST “Gönüller senin yüzünden baş aşağı gelmiş, yeryüzü bir kan denizi kesilmiş; Ey aylardan da üstün, yıllardan da güzel sevgili, sana ay diyemem ben.” (p.7, Meter I)	TT “Hearts are upside down because of You. The earth has turned into a sea of blood. I cannot call You “Moon,” O Beloved, Who has been above the moon, above time.” (p.1, Meter I)
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Most of the orientational metaphors are related to “spatial” orientation: up/down, in/out, front/back, etc. These “spatial” orientations exist because we have the kinds of bodies that perform as they do in our physical environment. The function of orientational metaphors is to create a spatial direction to a concept (Lakoff & Johnson, 2003:15). As can be seen in the example above, in the (indirect) source text, such metaphorical orientations like “baş aşağı (upside down), “üstün (above)” are the examples of orientational metaphor. The translator has linked the metaphorical expression “sana ay diyemem ben (*I can not call you moon*)” in the target text to the last sentence and has shifted the emphasis to the sentence “O Beloved, who has been above the moon, above time”. Through this example, an abstract conceptual domain “sevgili (Beloved)” is understood through a specific conceptual domain of “moon”. Therefore, the concept used in the sample expression above becomes conceptual domain of “moon”. This is the basic characteristic of the structural conceptual metaphor. Besides, with such a decision, it can be said that the translator has created a structural metaphor in these lines by changing the order of the sentence elements. As a result, while there is an example of **orientational conceptual metaphor** in the (indirect) source text, the examples of **structural conceptual metaphor** come to the fore in the target text. In the example, the translator ensures that the translated text is as identical as possible to the text originally written in the target language. This is an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 2:

ST “Bütün bu keremler, bu üstünlükler, senin kereminden, senin lûtfundan bir katrecik kan elde etmiştir de o yüzden gelişip yetişmiştir.” (p.7, Meter I)	TT “All these favors, all these beauties Have grown and developed Because they acquired a drop of blood From Your favor and Grace. (p.1, Meter I)
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In this case, in the (indirect) source text, we see something nonhuman as human. The metaphorical expressions “kerem (favor)” and “üstünlük (beauty)” have an abstract universe of meaning. “To acquire, to grown and develop” are acts attributed mostly to humans. The writer’s actions in the (indirect) source text in order to give a more concrete appearance by expanding the meaning correspond to the example of the ontological metaphor. The point here is that *personification* is a general category that covers a very wide range of metaphors. In the above verses given in the example, in the part of the sentence “Bütün bu keremler, bu üstünlükler, senin kereminden, senin lûtfundan (all favor, all excellence is because of your kindness, your grace)”, it has been observed that the translator divides the sentence into two and adds the conjunction ‘because’ to the sentence, causing a change in the emphasis. This structural change has taken its place in the target text as a structural metaphor. The example of the **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into the **structural conceptual metaphor** in the target text. In domestication, it is essential that the target text should be fluent and natural. The translator's effort to make the target text more fluent and natural can be exemplified as a **domestication** strategy in this example.

Example 3:

ST “Topraktan bir ulu er düzer koşarsın da melekler bile kıskanır onu, senin peşin parana karşı can bile müflis bir hâle gelir,” (p.7, Meter I)	TT “You have created such a great man out of dust That all the angels are jealous. The Soul is penniless compared to Your wealth.” (p.1, Meter I)
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In the (indirect) source text, regarding the abstract expression “can (soul)” which means the spiritual part of a human or animal, believed to be separated from the body by death and exist after death, as an entity allows us to refer to it, and specify a distinct aspect of it. As an example of *personification*, the abstract expression “can (soul)” is concretized, because “müflis hale gelmek (go bankrupt)” is an action attributed to human beings. Ontological metaphors like these are even essential to try to deal with our experiences in a rational way. In the example, it is worth mentioning that the sentence “the Soul is penniless”, which corresponds to the sentence “can bile müflis bir hâle gelir”, has shifted between the lines, and the emphasis shifts to the “act of becoming bankrupt” with this displacement. The shift of emphasis that occurs with such a structural change can be evaluated within the scope of structural metaphor. The example of **the ontological conceptual metaphor** seen in the (indirect) source text has been transformed into **the structural conceptual metaphor** in the target text. Furthermore, the translator's effort to make the target text more fluent and natural can be exemplified as a **domestication** strategy in this example.

Example 4:

ST “Beden, meşalelerle süslü gökyüzü gibi canın çevresinde nasıl olur da dönmez, ey pergele benzeyen canımın güzellik, alım noktası?” (p.170, Meter I)	TT “How can the body Not turn around the Soul, Which looks like a sky with torches? O Beauty! The attraction point Of my compass-like Soul!” (p.247, Meter I)
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In the (indirect) source text, the metaphorical expression “güzellik, alım noktası (beauty, attraction point)” as an entity is an example of *referring* which serves as a classification of ontological metaphors. The writer mentions Shams-i Tabrizi as the “beauty and attraction point”. In this extract, it will be noticed that the adjective “beauty” in the last line of the (indirect) source text has been shifted to the previous line in the target text, and this situation shifts the emphasis to the word “beauty” in the target text. One such use is an example of the translator’s use of structural metaphor. The example of the **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into a **structural conceptual metaphor** in the target text. This structural change in the target text makes a fluid and transparent translation process possible in an invisible way, and it becomes an example of **domestication** strategy following Lakoff and Johnson's conceptual metaphor categories.

Example 5:

ST “Ey anasının sütüyle beslenir gibi aşkla beslenip gelişen padişah, yürü, hoş ey arşın, ey babasının canı, gir oyuna.” (p.283, Meter I)	TT “O Sultan who grows with love Like a baby with its mother’s milk, Come, be exuberant. O Soul of his father, get in the dance.” (p.14, Meter II)
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The structural conceptual metaphors let us use a well-structured and clearly defined concept to be used to construct another. In this example, in the (indirect) source text, the expression “padişah (sultan)” is grounded with the metaphorical expressions “arslan, babasının canı (Soul of his father)”. This metaphor enables us to conceptualize something we understand more easily. Such a kind of structuring is an example of a structural conceptual metaphor. In the example, the action “oyuna girmek (get in the dance)” in the last line of the (indirect) source text is done by the abstract expression “can (soul)”. An abstract expression has been given the ability to be in action, and this situation has been included in the source text as an ontological metaphor. It has been observed that the word “padişah”, which corresponds to the word “O Sultan”, is placed at the beginning of the line in the target text. The change in location in this line can be evaluated within the scope of structural metaphor. To conclude, in the (indirect) source text, there are examples of both **structural conceptual metaphor** and **ontological conceptual metaphor**. In the target text, the example of structural conceptual metaphor seen in the (indirect) source text has not changed. The translator ensures that the translated text is as identical as possible to the text originally written in the target language. This is an example of **domestication** strategy following Lakoff and Johnson's conceptual metaphor categories.

Example 6:

ST	TT
“Gerçekler güneşi Tebrizli Tanrı Şems’idir; gönül o devlet kuşuna benzer canın tapısında yerlere kapanır da yeryüzünü öper.” (p.14, Meter II)	“The Sun of Truth is God’s Shams of Tabriz. The heart fell to the ground and kissed the earth At the temple of that Soul which Is like a blessing for us.” (p.18, Meter III)

Metaphoric concepts can be considered as ways of, in some measure, structuring one experience from the point of another. In this example, in the (indirect) source text, “Tebrizli Tanrı Şems (Shams, God of Tabriz)” is someone who is the sun of truth and the soul which is like a blessing”, which is structured by the concept “truth or Shams of Tabriz”. The writer’s action in the (indirect) source text to structure one experience from

the point of another one is the example of the structural metaphor. When the lines mentioned above are analyzed, it will be seen that the phrase “devlet kuşu” in the (indirect) source text means “unexpected welfare, good fortune” and it has an abstract universe of meaning. Therefore, it is an example of an ontological conceptual metaphor. The expression “o devlet kuşuna benzer can (the soul that looks like a godsend)” in the (indirect) source text, which is translated as “that Soul which is like a blessing for us”, and the sentence “...tapısında yerlere kapanır da yeryüzünü öper (bows down and kisses the earth)”, which is translated as “the heart fell to the ground and kissed the earth”, have changed place in the target text. The displacement of the phrases and sentences in this extract has changed the place of stress in the target text. Such a structural change brings with it the structural metaphor in the context of the target text. Therefore, as in the previous extract, in the (indirect) source text, there are examples of both **structural conceptual metaphor** and **ontological conceptual metaphor**. In the target text, the example of structural conceptual metaphor seen in the (indirect) source text has not changed. In the example, the translator ensures that the translated text is as identical as possible to the text originally written in the target language. This is an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 7:

ST	TT
“Dokuz göğün de kendisine toprak kesildiği Tanrı'nın tertemiz zatına and olsun ki ölüm, vuslat şekeriyle helva pişiren helvacıya benzer.” (p.371, Meter II)	“I made an oath to the Glory of God, For whom nine skies became dirt. That death is like the one who makes Halva³ with the sugar of union.” (p.152, Meter II)

In the example above, in the (indirect) source text, it has been observed that “Tanrı'nın tertemiz zâtı (God's pure essence)” is being used to refer to an actual person, “Shams-i

³ Sweetmeats. (Divan-i Kebir, 1995:298).

Tabrizi” in this work. Here, one entity is used to refer to another that is related to it. This is a case of *metonymy* and *metonymy* is classified as a type of ontological conceptual metaphor. In the target text, the expression “Tanrı’nın tertemiz zatı”, which corresponds to the expression “Glory of God”, is placed in the first line. The change in location of these lines can be evaluated within the scope of structural metaphor. The example of the **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into a **structural conceptual metaphor** in the target text. This structural change in the target text makes a fluid and transparent translation process possible in an invisible way, and it becomes an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 8:

ST	TT
“Ey âşıklarını kıskançlıkla tutsak eden, kıvrandırıp duran güzel;” (p.385, Meter II)	“O One who makes his lover A slave and tortures him with jealousy;” (p.176, Meter II)

In this example, in the (indirect) source text, the expression “güzel” as an entity is used to refer to another entity that is related to it. This is a case of *metonymy* and *metonymy* is classified as a type of ontological conceptual metaphor. The lines “Ey âşıklarını kıskançlıkla tutsak eden / kıvrandırıp duran güzel (O the beautiful One who captivates her lovers and torments them with jealousy)” in the (indirect) source text has been replaced by the lines “O One who makes his lover / A slave and tortures him with jealousy” in the target text. The lines have been replaced and the emphasis has been shifted to the line “O One who makes his lover” in the target text. This situation can be considered as an example of a structural metaphor. The example of **the ontological conceptual metaphor** seen in the (indirect) source text has been transformed into a **structural conceptual metaphor** in the target text. With an attempt to make the target text fluent and natural, the translator has applied the **domestication** strategy in the translated text.

Example 9:

ST	TT
“O Hak’la hak olmuş, Tebrizli Tanrı ve şeriat Şems’inden kayıtsız, şartsız remizleri bilip anlamak için yüzlerce tercüman elde edersin.” (p.397, Meter II)	“You will obtain hundreds of interpreters To know the signs and symbols freely From that God’s and Sheriat’s⁴ Shems of Tebriz: The one who has realized himself in God.” (p.200, Meter II)

A *container metaphor* is an ontological metaphor in which some concept is depicted even if where there is no inherent physical boundary that can be regarded as describing a container. In the example above, in the (indirect) source text, the expression “O Hak’la hak olmuş (The one who has realized himself **in** God)” is conceptualized as an example of *container metaphor*. Here, the visual field and what the readers see inside of it has been conceptualized as a container. At the beginning of the (indirect) source text, the expression “O Hak’la hak olmuş, Tebrizli Tanrı ve şeriat Şems’i” has been translated as “From that God’s and Sheriat’s Shems of Tebriz: The one who has realized himself in God.” and shifted the emphasis to the first sentence in the target text. With such a decision, it can be said that the translator created a structural metaphor in these lines by changing the order of the sentence elements. The example of **the ontological conceptual metaphor** seen in the (indirect) source text has been transformed into a **structural conceptual metaphor** in the target text. Translating a foreign and unfamiliar concept “Seriat” into English as “Sheriat” along with a footnote for the target readers, the translator has resorted to **foreignization**.

4.3.3. Orientational Conceptual Metaphor in *Divan-i Kebir*

Orientational metaphors are used to indicate the spatial relationships of concepts. According to Lakoff and Johnson, the type of metaphor that does not structure one concept concerning another, but instead organizes a whole system of concepts according to another

⁴ Sheriat: Religious law. (Divan-i Kebir, 1995:298).

system of concepts, is called orientational metaphor. Orientational metaphors have a ground in our physical and cultural experience. The orientational metaphor emerges by placing experiences at the center of physical and/or cultural basis and gaining domestication/foreignization characteristics in the metaphorical translation process.

In this category, a total of 32 orientational metaphor examples have been studied. To form the analysis tables, 32 metaphor examples were selected, because these chosen examples are prominent representatives of the different types of orientational conceptual metaphor. In terms of Lakoff and Johnson's conceptual metaphor categories, the results obtained from the three independent analysts and the researcher of this thesis demonstrate that the analyzed 2 metaphor examples in the (indirect) source text and 17 metaphor examples in the target text show orientational conceptual metaphor. Out of 17 examples of orientational conceptual metaphor in the target text, the translator has adopted the domestication in 10 of them and the foreignization in 7 of them as the macro strategies in the translation of metaphorical elements.

Example 1:

ST	TT
“Ey îsâ nefesli dudu kuşu, ey şirin sesli, güzel sesli bülbül, hadi, o cana canlar katan nağmelerle zühre'yi şaşkın bir hale getir, kendinden geçsin gitsin.” (p.13, Meter I)	“O parrot who has Jesus' breath, O sweet-voiced Beauty, nightingale, Come with the melodies, Adding Soul to Soul. Make Venus confused and lost in space.” (p.11, Meter I)

In the example, in the (indirect) source text, the metaphorical expression “dudu kusu (parrot)” stands for “object of love, Shams-i Tabrizi” that is structured by something which has Jesus' breath, is sweet-voiced Beauty, a nightingale. The writer's action in the (indirect) source text to structure one experience from the point of another one is the example of the structural metaphor. Besides, viewing “dudu kusu (parrot)” as an entity allows us to refer to it and categorize a distinct aspect of it. *Referring* serves as an example of an ontological conceptual metaphor. In the example, the term “îsâ nefesli dudu kusu

(the parrot with Jesus' breath))' has been translated into English as "parrot who has Jesus' breath", and the word "zuhre (Venus)" has been translated into English as "Venus". The translator has domesticated the terms "İsa nefesli dudu kuşu" and "Zühre" found in the original text by replacing them with their equivalents used in the target language. As seen in the example given, the translator replaced the original terms with terms recognized in the TL culture, placing them in the content in a way that looks natural to TT readers. In brief, the example of **structural conceptual metaphor** and **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into **orientational conceptual metaphor** in the target text. Hereby, the translator has managed to **domesticate** the source text to his target readers, and he has succeeded to be an insider in the SL culture as well as the TL culture.

Example 2:

ST	TT
"Hafif, sert nağme çavuşlarıyla deş gamın karnını da ey güzel sesli dilber, adaletinle yokluk ülkesine bile bir hay-huydur düşsün." (p.13, Meter I)	"O beautifully-voiced Sweetheart, Poke the belly of grief With Your hard, soft melodies. With Your justice, a tumult will be dropped In the land of Absence." (p.11, Meter I)

The function of orientational metaphors is to create a spatial direction to a concept. They have a ground in our physical and cultural experience. In this example, in the (indirect) source text, "to drop" can typically go along with "tumult", with a negative connotation. This is an example of an orientational metaphor. In the following lines of the (indirect) source text, the expression "hay-huy" has been translated in the target text as "tumult" meaning "a confusing situation in which there is usually a lot of noise and excitement" and this expression, which is foreign to the target reader, is provided to have the same feature for the target reader. Thus, this expression carries the feature of an orientational metaphor. The example of **orientational conceptual metaphor** seen in the (indirect) source text has not changed in the target text. In the example, the translator ensures that the translated text is as identical as possible to the text originally written in the target language.

This is an example of **domestication** strategy following Lakoff and Johnson's conceptual metaphor categories.

Example 3:

ST	TT
“Ey seyh, bize bir futa ver. Ey su, dalgalan, sar bizi dalgalarınla. ” (p.18, Meter I)	“O Master, give us a boat. O water, rise, engulf us with your waves.” (p.20, Meter I)

In the (indirect) source text, “seyh (sheikh)” as an entity allows us to refer it and it refers to the “object of love”, “Shams-i Tabrizi”. *Referring* is one of the kinds of purposes and serves as an example of ontological metaphors. The domestication strategy has been applied in this example. To start with, the translator has used the word “master” meaning “a man who has people working for him or a person who is in charge of an organization or group”, in correspondence with the word “seyh (sheikh)” meaning “the mystic murshid in Sufi belief, or a person who has reached the highest rank in a religious order”. This is an example of domestication and domestication strategy gets involved in the category of orientational metaphor. In this extract, the lexical item “sheikh” is left out when it has been translated into “master”. It might be that the translator has thought that translating it into “sheikh” will sound strange in the TL culture. As a result, the example of **the ontological conceptual metaphor** identified in the word “seyh (sheikh)” in the source text has transformed into an **orientational conceptual metaphor** in the target text. The translator used near-synonymy as a strategy to **domesticate** the word to the target reader, instead of using the same foreign word.

Example 4:

ST	TT
“Ey kendisine canımın kul, köle olduđu Şemseddin, ey Rûh-ul I Emin, Tebriz, senin yüceliğın yüzünden oturamaklı Arş’a döndü, Mescid-i Aksâ’dan gel.” (p.28, Meter I)	“O One to whom my Soul Has become a slave and servant, O Shemseddin, O my Archangel Gabriel, Because of You, Tebriz became the mounted throne of God. Come from Mescid-i Aksa.” (p.35, Meter I)

In this case, in the (indirect) source text, the expression “can (soul)” means the spiritual part of a human or animal, believed to be separated from the body by death, and it has an abstract universe of meaning. “To become slave and servant” are an act attributed mostly to humans. The writer’s actions in the (indirect) source text in order to give a more concrete appearance by expanding the meaning correspond to the example of the ontological metaphor. The point here is that *personification* is a general category that covers a very wide range of metaphors. Translating “Rûh-ul I Emin”, the Archangel, the Angel of Revelation who conveys divine orders to angels and prophets, into English as “Archangel Gabriel”, the translator has resorted to domestication. The translator has brought the text very close to the target language and culture, preventing the feeling of foreignness and making the way for a more natural reading experience. Besides, the expression “Mescid-i Aksâ (Al-masjid Al-Aqsa)” has a religious reference, which means “the chapel of Jerusalem, is the third holiest site in Islam.⁵” It is also known as the “Al-Masjid Al-Aqsa” or “Haram esh-Sharif”. As the target readers seeing “Mescid-i Aksâ” while reading the target text is very likely to have a feeling of foreignness about their reading experience, it can be said that the translator has resorted to foreignization. Including “Mescid-i Aksâ” in the target text as a foreign element, the translator has promoted to the perception of the target text readers that the book is originally the product of a foreign culture that has been presented to them through translation. Applying the domestication and foreignization in the target text is an example of orientational conceptual metaphor. To conclude, the example of **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into the **orientational conceptual**

⁵ (Divan-i Kebir, 1995:408).

metaphor in the target text. In this example, the translator has resorted both the **domestication** and the **foreignization** strategies.

Example 5:

ST	TT
“Ey gül gibi gülen aşk, ey Akl-ı Küll gibi güzel bakış; ey “Hel etâ” meydanının eşsiz binicisi, güneşi tut, koy çuvala.” (p.40, Meter I)	“O Love, smile like a rose. O One whose looks are similar To that beautiful universal intelligence, O peerless rider of the land of Hel-eta, Catch the sun. Put it into a sack.” (p.54, Meter I)

As it is stated above, in the (indirect) source text, the word “bakış (*glance, look* in literal meaning)” is identified as the aspect of “beauty”, and *identifying aspects* serves as an example of ontological metaphors. In this example, the translator has translated the expression “Akl-ı Küll” into English as “universal intelligence”. The English expression is not a word-for-word translation of the (indirect) source-text item. Employing the orientational conceptual metaphor strategy and including such a phrase so natural to English people in the target text, the translator has resorted to domestication. As the translator has put it in the footnote, “Hel etâ” means “a mature man, mentioned in the Koran LXXVI, 1.⁶” Applying the orientational conceptual metaphor and translating “Hel etâ” into English as “Hel etâ” along with a footnote, the translator has resorted to foreignization. This is a foreign and unfamiliar concept for the target reader. When they come across “Hel etâ” in the target text, they may prefer to look at the bottom of the page to understand what this word means while reading. This indicates less fluency during reading. In addition, the foreign nature of this term will make the readers fully aware that it has been presented to them through translation from another language and culture. Therefore, it can be observed that while there is an example of an **ontological conceptual metaphor** in the (indirect) source text, there are examples of **orientational conceptual**

⁶ (Divan-i Kebir, 1995:409).

metaphor in the target text. In this example, the translator has resorted to both **domestication** and **foreignization** strategies.

Example 6:

ST	TT
“Yüzlerce varlık, elindeki bir avuç topraktan, yüzlerce padişahlar padişahı, safında bir kuldan ibaret olan güzel, ey yüzlerce Asaf kulu kölesi kesilen, Süleyman’ı bile aşkıyla hayran eden dilber.” (p.48, Meter I)	“O beautiful One, hundreds of existences Are nothing but a handful of dust. Hundreds of Sultans of Sultans are nothing But servants at His side. O Charmer to whom hundreds of Asafs Turn into slaves, Even Solomon becomes astonished with His Love.” (p.67, Meter I)

As an example of the ontological metaphor, in the (indirect) source text, “existence (varlık)” is signaled by “a handful of dust”, and “Sultans of Sultans (padişahlar padişahı)” is signaled by “kul (servant)”. Regarding the metaphorical expression “güzel” as an entity allows us to refer to it and specify a distinct aspect of it. *Referring* is one of the kinds of purposes creating an ontological conceptual metaphor. The word “kul” means “worshipping, obeying, serving, living creature (human, angel)” and it is concretized with the word “servant”, which means “a person who works in another person’s house, and cooks, cleans, etc. for them” by the translator. In the target text, the translator has translated the word “dilber”, which means “alluring, beautiful woman” in the source text into English as “charmer” which means “a person who acts in a way that makes them attractive to other people, sometimes using this to influence others”. Thus, in the context of the target text, the semantic field of this word has been narrowed down and it took its place in the target text as an orientational metaphor. Besides, the translator has translated the word “Asaf” into English as “Asafs”, “the vizier of Solomon⁷”. As he has kept the word mostly unchanged except for the plural suffix (-s in English) while translating into English, it can be said that the translator has resorted to foreignization and

⁷ (Divan-i Kebir, 1995:409).

so, he has employed the orientational metaphor. In the last line of the extract, the translator has translated “Süleyman” into English as “Solomon”. As it is also stated in the Hebrew Bible, Quran, Old Testament, and Hadiths, Solomon, the son of Dawood, is the ruler-prophet of Israel. The English translation is not a word-for-word translation of the source-text expression. Here, the translator has resorted to domestication and has applied the orientational metaphor. In this regard, making this choice, the translator has led to a fluent translation by minimizing foreignness. While the examples of **ontological conceptual metaphors** are noted in the (indirect) source text, the examples of **orientational conceptual metaphors** are clearly in the foreground in the target text. It can be discerned from the examples in the target text that the translator has opted for both the **domestication** and the **foreignization** strategies.

Example 7:

ST	TT
“Ey fütüvvet ulusu, ey Peygamberlik kitabının dibacesi,” (p.280, Meter I)	“O, greatest of Futu-i vet O, introduction of the Books of the Prophet,” (p.7, Meter II)

In this example, in the (indirect) source text, the expression “fütüvvet ulusu” as an entity is used to refer to another entity that is related to “Shams-i Tabrizi”. This is a case of *metonymy* and *metonymy* is classified as a type of ontological conceptual metaphor. As the translator has explained in the footnote, “Futu-i vet” is a social organization with Sufi influence (12-13 century and after). However, it can be completely unknown and foreign to target readers. In this sense, by applying the orientational metaphor and copying the source-text item precisely as it is along with a footnote about it, the translator has resorted to foreignization. This has revealed the culturally different nature of the source text. As target readers can be unfamiliar with the meaning of this term and perhaps, they do not have an idea about what it refers to, they have to turn to the footnote. Therefore, the target readers may be aware that they are reading work from another culture. Hence, the translator and the translation process are visible here. To conclude in a general sense, foreignization refers to generating a target text that deliberately breaks target conventions

by retaining something of the foreignness of the original (Shuttleworth and Cowie, 1997: 59). As a conclusion, the example of **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into **orientational conceptual metaphor** in the target text. In this example, the translator has adopted to **foreignization** strategy to preserve the linguistic and cultural characteristics of the source text.

Example 8:

ST	TT
‘‘Ey yüzlerce Ragâib gecesinin canı, âşıklara rağbet et,’’ (p.293, Meter I)	‘‘O soul of hundreds, on Regaib’s night ⁸ Pay attention to lovers,’’ (p.31, Meter II)

In the (indirect) source text, the metaphorical expression ‘‘yüzlerce Ragâib gecesinin canı (soul of hundreds, on Regaib’s night)’’ indicates quantity and it is an example of *quantifying* which serves as a classification of ontological metaphors. The writer mentions Shams-i Tabrizi as the ‘‘soul of hundreds, on Regaib’s night’’. In the target text, by choosing to translate ‘‘Ragâib’’ into English as ‘‘Regaib’’ as it is with a footnote about the meaning of the word, the translator has resorted to foreignization. This choice of the translator shows the culturally different nature of the (indirect) source text. The translator has preferred not to make any attempt to lessen foreignness here, on the contrary, he has shown that it is a translation from another text from a different culture. As a consequence, the target readers actively realize that they are going through a translated work that has not been written in their own culture. Foreignization gets involved in the category of orientational metaphor. The example of **the ontological conceptual metaphor** seen in the (indirect) source text has been transformed into an **orientational conceptual metaphor** in the target text. The translator has resorted to the **foreignization** strategy following Lakoff and Johnson's conceptual metaphor categories.

Example 9:

⁸ ‘Regaib’s night’ : Fifteenth day of the eighth lunar month. A holy day. (Divan-i Kebir, 1995:296).

ST	TT
“Bizim padişahımızsın, gecemizin Leylâ’sısın ey gecelerin lezzeti gündüzlerin güzelliği, alımı. Ey Turusina’nın sırrı, ey görür gözün nuru, aramızda büyük sensin, küçüklere acı.” (p.425, Meter I)	“You are our Sultan The Leyla of our nights, The beauty of our days. O secret of Mount Sinai, O light of the seeing eyes, You are great among us. Mercy to the small ones.” (p.248, Meter II)

In the example above, in the (indirect) source text, the expression “‘Turusina’nın sırrı (secret of Mount Sinai)” as an entity is used to refer to another entity, “‘Shams-i Tabrizi”’. This is a case of *metonymy* and *metonymy* is classified as a type of ontological conceptual metaphor. The translator has translated “Leylâ” into English as “Leyla” which refers to the concept of the *Beloved*, especially in the Sufi literature. The translator has kept the word unchanged while translating into English, and it can be said that he has applied the foreignization. With the involvement of this foreign element in the target text, the translator has led to the comprehension of the target text readers that the book is essentially the product of a different, foreign culture and has been presented to them through translation.

The expression “‘Turusina” in the second line of the above-mentioned quote is identified with the mountain located in the south of the peninsula with the same name, and in Jewish, Christian, and Islamic traditions, it is accepted as the place where the Ten Commandments was given to Moses. This word has been translated as “‘Mount Sinai” in the target text. Employing the orientational metaphor strategy and including such a phrase so natural to the target reader in the text, the translator has resorted to domestication. Here, it is important to note that the example of **ontological conceptual metaphor** in the (indirect) source text has been transformed into **orientational conceptual metaphor** in the target text. In this example, the translator has adopted the **foreignization** strategy to preserve the linguistic and cultural characteristics of the source text. Apart from this, applying the orientational conceptual metaphor strategy and translating “Turusînâ” into English as “Mount Sinai” has led to **domestication**.

Example 10:

ST “Tubâ ağacını istiyorsan işte Tanrı güneşi Tebrizli Şems;” (p.367, Meter I)	TT “If you are looking for the tree of Tuba⁹, Here is God’s Shems of Tebriz.” (p.147, Meter II)
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In this example, the metaphorical expression “Tubâ ağacı (*ailanthus* in literal meaning and *tree of heaven* in figurative meaning)” in the (indirect) source text is a legendary tree, and so it is an abstract expression. Ontological metaphors present an abstract being as a physical entity or substance, and the “Tubâ ağacı” is being used to refer to “Shams-i Tabrizi”. Such a case is an instance of *metonymy* because we are using one entity to refer to another that is related to it. In the target text, the translator has translated the word “Tubâ” into English as “Tuba”. He has attempted to make no difference in the word while translating into English. The existence of this word in the target text demonstrates the cultural difference of the source text. As the target readers coming across “Tuba” possibly have a sense of foreignness about their reading experience, it is possible to say that by using the orientational metaphor, the translator has resorted to foreignization. With this translation, the translator has decided to bring the author to the reader, thus foreignizing the term. For that reason, he has placed extra pressure on the reader to be involved in the interpretation of the text. The example of **ontological conceptual metaphor** in the (indirect) source text has been transformed into the example of **orientational conceptual metaphor**. As “Tubâ ağacı” (tree of Tuba) is foreign to the target reader as a legendary tree, the translator has resorted to **foreignization** by employing the orientational conceptual metaphor strategy.

Example 11:

⁹ ‘Tuba’: the legendary tree that covers the universe. (Divan-i Kebir, 1995:297).

ST “Tebrizli Tanrı Şems’i, aşk âleminde bir Mesih’tir,” (p.95, Meter II)	TT “God’s Shams of Tabriz Is a Jesus in the world of love.” (p.139, Meter III)
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In the example above, in the (indirect) source text, the expression “aşk âleminde bir Mesih” (Jesus **in** the world of love)” is conceptualized as an example of *container metaphor*. Here, “the world of love” has been conceptualized as a container. The translator has managed to hold the cultural/Islamic proper name “Mesih” by trying to create the same sense to the target reader when he has translated it into English “Jesus”. Actually, the word “mesih” (the savior in Judaism and Christianity who is expected to arrive towards the end of the world) is not the formal equivalent of the word “Jesus”. However, the translator has translated the word “Mesih (the Messiah)” into English as “Jesus” and the reason for this translation is that the proper names of prophets have already been recognized as equivalents in both languages: Turkish and English. In a word, the translator has been more consistent with the TL culture due to the use of the domestication strategy. The translation of the word “Mesih” as “Jesus” in the target text can be given as an example of domestication. Thus, the translator’s application to domestication could be attributed to having caused orientational metaphor strategy. With this in mind, one can conclude that the translator has succeeded in being an insider in both languages/cultures. In a word, the example of **ontological conceptual metaphor** in the (indirect) source text has been transformed into the example of **orientational conceptual metaphor**. Applying the orientational metaphor strategy and translating “mesih (the Messiah)” into English as “Jesus” has led to **domestication**.

Example 12:

ST “Kalk hemencecik ölümü kökünden sök, at, çünkü Sûr’un sesisin sen; vur güz mevsimlerinin boyunlarını, ilkbahara döndün sen.” (p.415, Meter I)	TT “Get up. Pull up and throw away The dead roots. Because you are the sound of Gabriel’s trumpet, Cut the neck of the fallen. You are the springs.” (p.232, Meter II)
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In the (indirect) source text, “Sûr’un sesi (sound of Gabriel’s trumpet)” is a concept that can be comprehended with belief and feeling, and it has an abstract universe of meaning. In this example, the writer addresses the object of love, “Shams-i Tabrizi”, as calling “to get up, pull up and throw away the dead roots because you are the sound of Gabriel’s trumpet.” This is an example of *Identifying Causes* and it serves as one of the purposes of ontological conceptual metaphor. In the example above, the translator has translated “sûr” into English as “Gabriel’s trumpet.” The expression “Gabriel’s Trumpet” has a religious reference, which means “a Qur’anic term that expresses the end of the Day and the resurrection of people. As can be noticed, the translator has resorted to a translation by domesticating it, which can be associated with the orientational metaphor strategy in this example. The **ontological conceptual metaphor** in the (indirect) source text has been transformed into the example of **orientational conceptual metaphor**. In this regard, applying the orientational metaphor strategy and incorporating an expression with a religious reference in the target text, the translator has resorted to **domestication**.

Example 13:

ST “O yüzüne, güzelliğine dalıp da ellerimi kesip doğradığım Yusuf-ı Ken-an.” (p.126, Meter II)	TT “O Joseph of Canaan, who made me cut My hand while watching your Beauty.” (p.179, Meter III)
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In this example above taken from *Divan-i Kebir*, Meter III (Bahr-i Hezec), in the (indirect) source text, the writer has preferred to use the expression “Yusuf-ı Kenan (Joseph of Canaan)” to refer to the beauty and charm of the object of love, “Shams-i Tabrizi”. *Referring* is one of the representative examples of ontological metaphors. The expression “Yusuf-ı Ken-an” in the source text has been translated as “Joseph of Canaan” in the target text by achieving domestication. Joseph is the son of the Prophet Jacob, one of the Israelites, and he is also a prophet¹⁰. “Canaan” is the name of the province promised by God to the Israelites. It also means ‘well’. In this respect, it is mentioned with “Joseph”. Considering that the expression “Yusuf-ı Ken-an” is known as “Joseph of Canaan” in Judaeo-Christian theology, it can be noticed that the translator transferred the phrase to the target culture using a strategy of domestication. The act of domestication is one of the ways of making an orientational metaphor. All in all, the example of **ontological conceptual metaphor** in the (indirect) source text has been transformed into the example of **orientational conceptual metaphor** and by using the orientational metaphor strategy in the target text, the translator has resorted to **domestication**.

4.4. Textual and Translational Analysis of “*Divine Comedy*,” The Transfer of Metaphors and Symbols related with the “object of love”

This section presents an analysis of the examples extracted from “*Divine Comedy*” [Hell (Inferno), Purgatory (Purgatorio), Paradise (Paradiso)] with its Turkish translation titled “İlahi Komediya.” This section gives information about the selected metaphorical examples in the (indirect) source text and the target text. The examples are presented below under the categories of the micro strategies used by the translator. This section presents the cases in which the translator has used the “ontological conceptual metaphor, structural conceptual metaphor and orientational conceptual metaphor” micro strategies for creating corresponding target text items and explores which one of the methods indicated by Venuti (1995) has been adopted by using these strategies. The micro strategies that are used to apply the macro strategies of foreignization and domestication are pointed out, analyzed, and explained in detail. As my starting point had less to do with analyzing the book and more with evaluating the role of metaphorical elements which can fulfill the requirements of this study and provide valuable sources of the data, this study contains all three cantos

¹⁰ (*Divan-i Kebir*, 1995:469).

of “Divine Comedy”. However, the most prominent examples of conceptual metaphors in the work with the attribute of “object of love” are chosen and analyzed.

In this study, as the result of the analysis of the three cantos [Hell (Inferno), Purgatory (Purgatorio), Paradise (Paradiso)] of the “Divine Comedy,” 85 examples were obtained in which Beatrice was clearly depicted as the “object of love” and the examples of ontological, structural and orientational conceptual metaphors were available. Three independent analysts who are specialists in the translation studies field and have background in literature studies are selected to take part in the research. Then they were requested to fill in a table consisting of all the metaphorical elements examined within the scope of Lakoff and Johnson's conceptual metaphor strategies in the thesis regarding each of the selected 40 (in “Divine Comedy”) metaphorical examples to express their objective opinions. To form the analysis tables, 40 metaphor examples were selected, because these chosen examples are prominent representatives of the different types of conceptual metaphors.

After four different analysis tables (formed according to the data taken from three independent analysts and the researcher of the thesis) are evaluated, only those metaphor examples in which three or more of the same metaphors identified by the analysts of this research are selected. In the end, each target texts with the (indirect) source texts within the framework of Lakoff and Johnson's conceptual metaphors on translation with 30 tables and 63 metaphorical examples are formed.

4.4.1. Ontological Conceptual Metaphor in *Divine Comedy*

Examples of ontological metaphors of many varieties, called ways of regarding events, activities, feelings, or conceptions as entities and substances, can be achieved through experiences with physical objects. The metaphors created by concretizing abstract concepts or elements in the text are called “ontological metaphors” and ontological metaphors display a non-physical being as a physical entity, or substance (Lakoff & Johnson, 2003:25). During the metaphorical translation process, translators may choose to refer to methods of concretizing ontological elements in the text. Stating that each culture has a unique field of ontology, Lakoff and Johnson express that ontological features and objects differ according to the context in which they are used.

In this category, a total of 33 ontological metaphor examples have been studied. To form the analysis tables, 33 metaphor examples were selected, because these chosen examples are prominent representatives of the different types of ontological conceptual metaphor. In terms of Lakoff and Johnson's conceptual metaphor categories, the results obtained from the three independent analysts and the researcher of this thesis demonstrate that the analyzed 18 metaphor examples in the (indirect) source text and 7 metaphor examples in the target text show ontological conceptual metaphor. Out of 25 ontological conceptual metaphors, 9 set examples for *metonymy*, 9 for *referring*, 3 for *container metaphors*, 2 for *personification*, 1 for *identifying aspects*, 1 for *setting goals and motivating actions*. In this study, in all 7 examples of ontological conceptual metaphor in the target text, the translator has adopted domestication as the macro strategy in the translation of metaphorical elements.

Example 1:

ST	TT
“ ‘You, Beatrice, are, in truth, God’s praise. Why not,’ she said, ‘make haste to him? He loves you, and, loving you, he left the common herd.’ ” (Canto 2, Hell)	“Bana dedi ki: Beatrice, ey Tanrı’nın gerçekten aziz kulu: seni sıradan insanların arasından, senin hatırın için ayrılacak ölçüde seven adamın yardımına neden koşmuyorsun?” (p.12, Canto 2, Hell)

In the first example above taken from “Divine Comedy, Hell (Inferno)”, in the (indirect) source text, the writer calls Beatrice as the “God’s praise”, and regarding the word “praise” as an entity allows us to refer to it. *Referring* is one of the kinds of purposes creating ontological conceptual metaphor and serves as an example of ontological conceptual metaphor. The phrase “God’s praise” in the first verse of the (indirect) source text has been translated as “Tanrı’nın aziz kulu”, which corresponds to the expression “the Beloved servant or man of God” in the target text. Here, the abstract expression “praise” is transformed, concretized, and placed in the target text as an ontological metaphor. Hereby, the translator has replaced the original phrase with the phrase accepted

in the TL culture to fit the context in a way that seems natural to TT readers. The example of the ontological conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **ontological conceptual metaphors** in both texts. Because the translator has made the metaphorical example in the (indirect) source text understandable and clear for the target readers in the target text, this becomes an example of **domestication** strategy following Lakoff and Johnson's conceptual metaphor categories.

Example 2:

ST	TT
“The Good that – infinite beyond all words – is there above will run to love like rays of light that come to anything that shines.” (Canto 15, Purgatory)	“O, göklerde var olan sonsuz ve tanımlanamaz nimet, kendisini çıkardığı cisme koşan ışık gibi, aşka doğru koşar.” (p.187, Canto 15, Purgatory)

Most of the orientational metaphors are related to “spatial” orientation: up/down, in/out, front/back, etc. These “spatial” orientations exist because we have the kinds of bodies that perform as they do in our physical environment. The function of orientational metaphors is to create a spatial direction to a concept (Lakoff & Johnson, 2003:15). As can be seen in the example above, in the (indirect) source text, the metaphorical orientation “göklerde var olan (is there above)” is the example of orientational conceptual metaphor. In this example, the word “good” in the (indirect) source text has been translated as “nimet” in the target text, which means “everything necessary to live”, and the word “good”, which means ‘high quality, pleasant, favorable’, an abstract expression, has been concretized and transformed into an ontological conceptual metaphor. In a word, the example of **orientational conceptual metaphor** in the (indirect) source text has been transformed into the example of **ontological conceptual metaphor**. Employing the orientational metaphor and translating “good” into Turkish as “nimet”, the translator has resorted to **domestication** because “nimet” is an expression used in the Turkish culture to talk about everything necessary to live.

Example 3:

ST	TT
“As any falcon’s searching flight will dive, then strike back up, or else like reflex rays, which, angled from the first, return on high, so, too, her gesture, pouring through my gaze into imagination, made me turn and fix my eyes – beyond our norm – straight at the sun.” (Canto 1, Paradise)	“Ve ilk ışıktan, nasıl ikinci ışık çıkarsa ve geldiği yere dönmek isteyen bir yolcu gibi yukarı fışkırırsa; hayal gücüne, gözlerin yardımıyla göksel bir bulut olarak beliren onun hareketini de ben benimsedim ve gözlerimi, bizim alıştığımızdan fazla, güneş üzerinde sabitledim.” (p.262-3, Canto 1, Paradise)

In the expressions of “strike back up, return on high”, the concept of “passenger” is a term understood in an up-and-down orientation; so the “return on high” is an example of an orientational metaphor in the (indirect) source text. In this example, the phrase “return on high” in the (indirect) source text has been translated by the translator as “geldiği yere dönmek isteyen bir yolcu” in the target text and the word “yolcu (traveler)”, which is not included in the source text, has been added. It can be said that the translator's choice to give a more concrete appearance by expanding the meaning and preferring to use a concrete word that is not included in the source text corresponds to the example of the ontological conceptual metaphor. The example of **orientational conceptual metaphor** seen in the (indirect) source text has been transformed into an **ontological conceptual metaphor** in the target text. With an attempt to make the target text fluent and natural adding the word “yolcu (traveler)” to the target text, the translator has applied the **domestication** strategy in the translated text.

Example 4:

ST “So she (no thought of mine could be concealed from her) turning to me, as happy as lovely,” (Canto 2, Paradise)	TT “O zaman, kaygımın kendisinden gizli tutulması imkansız olan kadın bana döndü, güzelliği kadar neşeyle:” (p.265, Canto 2, Paradise)
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Apart from orienting, quantifying, and referring to the concepts, structural metaphors serve very different purposes. They let us use a well-structured and clearly defined concept to be used to construct another. In this example, in the (indirect) source text, the metaphorical expression “she (no thought of mine could be concealed from her)” is grounded. This metaphor enables us to conceptualize something we understand more easily, namely who the “she” is, no thought could be concealed from her. Such a kind of structuring is an example of structural conceptual metaphor. In the following lines of the (indirect) source text, the third-person singular pronoun “she” has been translated in the target text as “kadın (woman)” meaning “an adult female human”. The use of the word “woman” in the target text gives the expression “she” a more concrete meaning. Since this change made in the word choice is based on concretizing, it can be considered as an ontological conceptual metaphor in the context of the target text. Therefore, the example of **structural conceptual metaphor** seen in the (indirect) source text has been transformed into **ontological conceptual metaphor** in the target text. In the example, the use of the word “woman” in the target text gives the expression “she” a more concrete meaning. This is an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 5:

ST “The sphere of stars, so fine with all its lights, receives from that deep mind which rolls it round the image that it has, then prints that seal.” (Canto 2, Paradise)	TT “...ve bu kadar fazla ışığın güzelleştirdiği gök, ona hareket veren derin zekanın tasvirini alır ve onu kendisine nakışlar.” (p.268, Canto 2, Paradise)
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In the (indirect) source text, the expression “sphere of stars” as an entity is an example of *referring* which serves as a classification of ontological metaphors. The writer mentions Beatrice Portinari as the “sphere of stars”, which is so fine with all its lights. In the target text, the translator transferred the sentence “prints that seal” to the target text with the sentence “kendisine nakışlar” meaning “to embroider, to purl”. However, in the context of the source text, the word “seal” has the meaning of “to cover the surface of something with a substance to protect it”. The act of giving more concrete meaning to a word corresponds to the ontological conceptual metaphor in the context of the target text. The example of the ontological conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **ontological conceptual metaphors** in both texts. Applying the ontological conceptual metaphor strategy and having a common use within Turkish dialogues in the target text instead of an unfamiliar saying, the translator has resorted to **domestication**.

Example 6:

ST	TT
“My son, a long, glad fast – drawn out in reading from the noble book where there can be no change of white and black – you now relieve me of, within this light from which I speak. All thanks be hers who clothes you in the wings for this great flight.’ (Canto 15, Paradise)	“Oğlum, içinde beyazın da, siyahın da asla değişmediği kitabı¹¹ okuyarak çoktandır duyulan tatlı bir arzuyu, sana, içimden seslendiğim bu ışıgın içinde, yüce uçuşlar için sana kanat veren kadın yardımıyla giderdin.’ (p.313, Canto 15, Paradise)

As can be seen in the example above, in the (indirect) source text, the metaphorical expression “clothing somebody in the wings for a great flight” is grounded with the word “her”, which is the object of love, “Beatrice”. This metaphor enables us to conceptualize something we understand more easily and this is an example of structural conceptual metaphor. On the other hand, the word “hers” in the sentence “All thanks be hers who

¹¹ God is celebrated as the Holy Trinity but also as the author of the ‘book’ of providence, in which all temporal events are foreknown, and as the principle of unity upon which all conceptions of number depend. (‘Divine Comedy’, 2013:Canto 15).

clothes you in the wings for this great flight” in the (indirect) source text is translated as “kadın” in the target sentence “yüce uçuşlar için sana kanat veren kadın yardımıyla giderdin”. It can be said that the translator's act of making a more concrete appearance by expanding the meaning and changing the pronoun “hers” as the word “woman” is an example of the ontological conceptual metaphor. To conclude, the example of **structural conceptual metaphor** seen in the (indirect) source text has been transformed into **ontological conceptual metaphor** in the target text. In the example, the use of the word “kadın (woman)” in the target text gives the expression “hers” a more concrete meaning. This is an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 7:

ST	TT
“Then moving, mingling with the other lights, the soul that first had spoken now displayed his own great art with these who sang the skies.” (Canto 18, Paradise)	“Sonra, bana seslenen ruh, öteki nurlarla karışıp devinerek, göksel ezgiler arasında nasıl bir sanatçı olduğunu gösterdi.” (p.324, Canto 18, Paradise)

In the example, in the (indirect) source text, it is observed that the writer has given the expression “soul”, which is an abstract concept, the ability to perform actions such as “to speak and to move”. The writer’s actions in the (indirect) source text to give a more concrete appearance by attributing human qualities to an abstract concept correspond to the example of *personification*, accordingly, the ontological conceptual metaphor. The word “art” in the (indirect) source text means “the use of the imagination to express ideas or feelings” and is used to express an abstract situation. In the target text, transferring this word as “sanatçı” which means “an artist, a person who creates works of fine art” can be seen as the concretization of the abstract character of the word. The act of concretization takes its place in the target text as one of the ways of making ontological metaphors. The example of the ontological conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **ontological conceptual metaphors** in both texts. In this regard, employing the ontological conceptual metaphor and

incorporating a more concrete and natural expression in the target text, the translator has resorted to **domestication**.

4.4.2. Structural Conceptual Metaphor in *Divine Comedy*

The concept of structural metaphor is related to the positions and uses of metaphors in the target text and the new semantic universes they acquire in different positions and is closely linked to the decisions that translators make at the syntax and word level. In the process of metaphorical translation, the concept of ontological metaphor expresses the fields in which abstract contextual elements are concretized, while structural metaphors reveal the relationships that concretized metaphors establish with each other and can be associated with inter-metaphor connections. Subjectivity and hermeneutics give the structural metaphor a coherent feature within the framework of linguistic relations and enable the translated source text to be metaphorically consistent with the target reader.

In this category, a total of 27 structural metaphor examples have been studied. To form the analysis tables, 27 metaphor examples were selected, because these chosen examples are prominent representatives of the different types of structural conceptual metaphor. In terms of Lakoff and Johnson's conceptual metaphor categories, the results obtained from the three independent analysts and the researcher of this thesis demonstrate that the analyzed 5 metaphor examples in the (indirect) source text and 13 metaphor examples in the target text show structural conceptual metaphor. Out of 13 examples of structural conceptual metaphors in the target text, the translator has adopted the domestication in 13 of them and the foreignization in only 1 of them as the macro strategies in the translation of metaphorical elements.

Example 1:

ST “Lady of worth and truth, through you alone the human race goes far beyond that bourne set by the moon’s sphere, smallest of all the skies.” (Canto 2, Hell)	TT “Ey erdem sultanı! Göklerin en dar küresinde özü bu âlemin en yücesine çıkaran erdemli tek kadın!” (p.11, Canto 2, Hell)
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“Lady” is the source domain that is identified in most of Dante’s works. There are lots of examples in “Divine Comedy” where a “lady” is portrayed as a metaphorical concept. The metaphorical expression “lady” in “Divine Comedy” is associated with the “Beloved One, Ultimate One” in other words, “Beatrice”. *Referring* corresponds to the ontological conceptual metaphor in the (indirect) source text. As can be seen in the example above, it will be seen that the verse “erdemli tek kadın (the only woman of virtue)” which is the equivalent of the verse “lady of worth and truth” in the (indirect) source text, has changed place in the target text. Besides, the verse is given twice in the target text and has created harmony. Such a structural change brings with it the structural metaphor in the context of the target text. The example of the **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into a **structural conceptual metaphor** in the target text. This structural change in the target text makes a fluid and transparent translation process possible in an invisible way, and it becomes an example of **domestication** strategy following Lakoff and Johnson's conceptual metaphor categories.

Example 2:

ST “But on the instant that it struck my sight — this power, this virtue, that had pierced me through before I’d even left my boyhood state —” (Canto 30, Purgatory)	TT “Çocukluktan daha çıkmadan önce beni delip geçen o yüksek erdem, gözlerime çarpar çarpmaz,” (p.244, Canto 30, Purgatory)
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When the lines mentioned above are analyzed, in the (indirect) source text, it has been observed that “this power, this virtue” is used to refer to the object of love, “Beatrice Portinari” in this work. Here, one entity is used to refer to another that is related to it. This is a case of *metonymy* and *metonymy* is classified as a type of ontological conceptual metaphor. In the example, the verse “this power, this virtue, that had pierced me / through before I’d even left my boyhood state”, which corresponds to the sentence “Çocukluktan daha çıkmadan önce beni delip geçen o yüksek erdem (that high virtue that pierced me when I was a kid)”, has shifted between the lines and the emphasis shifts to the “yüksek erdem” with this displacement. The shift of emphasis that occurs with such a structural change can be evaluated within the scope of the structural conceptual metaphor. The example of the **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into a **structural conceptual metaphor** in the target text. This structural change in the target text makes a fluid and transparent translation process possible in an invisible way, and it becomes an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 3:

ST “Whether I was no more than soul (which love, in governing the spheres, made lastly new), You know, who raised me up through Your pure light.” (Canto 1, Paradise)	TT “Ey göğü idare eden aşk, eğer, orada, benden mevcut olan şey yeni yarattığın şeyse beni nuru ile yücelten sen, bunu bilirsin.” (p.263, Canto 1, Paradise)
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In the (indirect) source text, in the expression “you who raised me up through your pure light”, the subject “you” is correlated with “to raise” is up. Orientational metaphors give a concept a spatial orientation. In this example, in the lines referred to as “which love, in governing the spheres” in the (indirect) source text and conveyed to the target text as “ey göğü idare eden aşk (O love that rules the sky)”, it will be noticed that the translator has changed the place of the line in the target text and placed it in the first line. With such a displacement, the emphasis has been shifted to the phrase “ey göğü idare eden aşk”. The metaphor that emerges with the change of location in the lines can be evaluated within the context of structural conceptual metaphor in the context of the target text. While the example of **orientational conceptual metaphor** is noted in the (indirect) source text, the example of **structural conceptual metaphor** is clearly in the foreground in the target text. This structural change in the target text makes a fluid and transparent translation process possible in an invisible way, and it becomes an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 4:

ST “So she (no thought of mine could be concealed from her) turning to me, as happy as lovely,” (Canto 2, Paradise)	TT “O zaman, kaygımın kendisinden gizli tutulması imkansız olan kadın bana döndü, güzelliği kadar neşeyle:” (p.265, Canto 2, Paradise)
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Metaphoric concepts can be considered as ways of, in some measure, structuring one experience from the point of another. In this example, in the (indirect) source text, “she” is someone that no thought could be concealed from her, which is structured by the concept “love or Beatrice”. The writer’s action in the (indirect) source text to structure one experience from the point of another one is the example of the structural metaphor. In the example above, at the beginning of the (indirect) source text, the expression “she (no thought of mine could be concealed from her)” has been translated as “kaygımın kendisinden gizli tutulması imkansız olan kadın” and shifted the emphasis to the word “kadın (woman)” in the target text. With such a decision, it can be said that the translator created a structural metaphor in these lines by changing the place of stress in the target text. The example of structural conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **structural conceptual metaphors** in both texts. The translator's effort to make the target text more fluent and natural can also be exemplified as a **domestication** strategy in this example.

Example 5:

ST	TT
“These waves came flooding from that holy stream that rises at the source of every truth. As such, they set my two desires to rest.” (Canto 4, Paradise)	“Her gerçeğin çıktığı kaynaktan çıkan kutsal ırmağı dalgalandıran kadın, her iki arzumu da böylece tatmin etti.” (p.274, Canto 4, Paradise)

In the example above, in the (indirect) source text, it has been observed that “holy stream” is being used to refer to the object of love, “Beatrice”, in this work. Here, one entity is used to refer to another that is related to it. This is a case of *metonymy* and *metonymy* is classified as a type of ontological conceptual metaphor. In this example, the expression “these waves came flooding from that holy stream”, which corresponds to the expression “kutsal ırmağı dalgalandıran kadın”, is placed in the second line in the target text. The change in location of these lines can be evaluated within the scope of the structural conceptual metaphor. The example of the **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into a **structural conceptual metaphor** in the

target text. This structural change in the target text makes a fluid and transparent translation process possible in an invisible way, and it becomes an example of **domestication** strategy following Lakoff and Johnson's conceptual metaphor categories.

Example 6:

ST	TT
““Goddess, beloved of the loving First! Your words in waves,’ I said, ‘flow into me. They warm me through, and light me more and more.’” (Canto 4, Paradise)	““Ey ilk sevginin sevgilisi, ey tanrısal kadın, sözlerin beni öyle rahatlatıyor, öyle ısıtıyor ki, giderek canlanıyorum!” (p.274, Canto 4, Paradise)

In the example above, regarding a nonphysical thing as simply an ‘entity’ or ‘substance’ does not allow us to understand much about it. However, the ontological metaphors can be classified in more detail. In the (indirect) source text, the metaphorical expression “‘beloved of the loving First” is identified as the aspect of “Goddess”, and *identifying aspects* serves as an example of ontological metaphors. In addition, the expression “Goddess, beloved of the loving First” in the (indirect) source text has been translated as “Ey ilk sevginin sevgilisi, ey tanrısal kadın” in the target text. Changing the order of phrases, the emphasis has been shifted in the target text. The shift of emphasis that occurs with such a structural change can be evaluated within the scope of the structural conceptual metaphor. The example of the **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into a **structural conceptual metaphor** in the target text. This structural change in the target text makes a fluid and transparent translation process possible in an invisible way, and it becomes an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 7:

ST “Within myself still saying: ‘Tell my lady! Her words drop sweet and take my thirst away.’ (Canto 7, Paradise)	TT “Kendi kendime şöyle diyordum: Söyle ona, güzel söyleriyle beni yatıştıran kadınıma söyle.’ (p.282, Canto 7, Paradise)
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Ontological metaphors present an abstract being as a physical entity or substance, and in the above verses given in the example, “her words” is used to refer to an actual person who speaks sweetly and takes thirst away in the (indirect) source text. Such a case is the instance of *metonymy*, because in this example, “words” stand for “lady (Beatrice)”. In the (indirect) source text, the sentence “her words drop sweet and take my thirst away” is connected with the conjunction ‘and’. However, in the target text, in the sentence “güzel söyleriyle beni yatıştıran kadınıma söyle”, it has been observed that the translator omits the conjunction ‘and’ causing a change in the emphasis. This structural change has taken its place in the target text as a structural conceptual metaphor. As a result, while there is an example of **ontological conceptual metaphor** in the (indirect) source text, the example of **structural conceptual metaphor** comes to the fore in the target text. In the example, the translator ensures that the translated text is as identical as possible to the text originally written in the target language. This is an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 8:

ST “ The greatest minister of natural life who prints the worth of Heaven on the world, and measures time for us in shining light,” (Canto 10, Paradise)	TT “Dünyayı, göğün gücüyle nakışlandıran ve nuruyla bize zaman ölçüsü veren doğanın en büyük elçisi, ” (p.294, Canto 10, Paradise)
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In this example, in the (indirect) source text, the writer tries to establish a link between two different things and he uses an imaginary concept. He uses “the greatest minister of

natural life’’ to refer to the sun. That is not literally true: the sun is not literally a minister. However, it is referred like a minister, prints the worth of Heaven on the world, and measures time for us in shining light. *Referring* is an example of an ontological conceptual metaphor. On the other hand, the line ‘‘The greatest minister of natural life’’ in the (indirect) source text has been replaced by the line ‘‘Dünyayı, göğün gücüyle nakışlandırıran (embroidering the earth with the power of heaven)’’ in the target text. The lines have been replaced and the emphasis has been shifted to the line ‘‘doğanın en büyük elçisi’’ in the target text. Such a structural change is an example of a structural conceptual metaphor. The example of the **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into a **structural conceptual metaphor** in the target text. This structural change in the target text is an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 9:

ST	TT
‘‘You wish to know what plants these are – enflowered, entranced – a garland round that donna who, in beauty, strengthens you to dare the skies.’’ (Canto 10, Paradise)	‘‘Göğ çıkma konusundaki gücü kendisine borçlu olduğun kadının çevresini, sevinçli ve hayran kuşatan bu çelengin hangi bitkilerle çiçeklendiğini öğrenmek istiyorsun.’’ (p.295, Canto 10, Paradise)

In the (indirect) source text, the translator has translated the Italian word ‘‘donna’’ into English as ‘‘donna’’. He has attempted to make no difference in the word while translating into English and this is an example of foreignization. However, as the target readers coming across ‘‘donna’’ possibly have a sense of foreignness about their reading experience, it is possible to say that by translating the word ‘‘donna’’ into Turkish as ‘‘kadın’’ using the orientational metaphor, the translator has resorted to domestication. In this example, it is worth mentioning that the expression ‘‘kadın (woman)’’, which corresponds to the phrase ‘‘donna, who, in beauty’’ in the (indirect) source text, has shifted between the lines and so, the emphasis takes place in the second line of the target text. Such a structural change brings with it the structural metaphor in the context of the target

text. Therefore, it can be observed that while there is an example of orientational conceptual metaphor in the (indirect) source text, there are examples of both **orientational conceptual metaphor** and **structural conceptual metaphor** in the target text. In this example, the translator has resorted to both **domestication** and **foreignization** strategies.

Example 10:

ST	TT
“ And, as we recognize from day to day that we, in doing good, have now advanced when, doing good, we feel a greater joy, so, too, as with the skies I circled round, I knew the arc through which we swung had grown, seeing that miracle yet more adorned.” (Canto 18, Paradise)	“Ve insan, iyi davranarak zevk duymakla, erdeminin giderek arttığını nasıl görürse, ben de bu kusursuz güzel şeyleri daha parlak görünce, gökle birlikte içinde döndüğüm eğrinin genişlemiş olduğunu öyleye gördüm.” (p.324, Canto 18, Paradise)

According to Lakoff and Johnson (2003:31), there are two fundamental cognitive models: emotion as external parts of “containers” for experiences, and emotions as internal parts of “containers” and experiences. In the (indirect) source text, the metaphorical expression “eyes” is depicted as so clear and full of laughter. Here, “eyes which are full of laughter” is an example of container metaphors and container metaphors may be conceptualized in many forms, and it is included in the category of ontological metaphor. In the example above, the line “seeing that miracle yet more adorned” in the (indirect) source text has been replaced by the line “ben de bu kusursuz güzel şeyleri daha parlak görünce (seeing these flawless beautiful things brighter)” in the target text. The lines have been replaced and this situation can be considered as an example of a structural conceptual metaphor. The example of the **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into a **structural conceptual metaphor** in the target text. This structural change in the target text makes a fluid and transparent translation process possible in an invisible way, and it becomes an example of **domestication** strategy following Lakoff and Johnson's conceptual metaphor categories.

Example 11:

ST “My sweetness! Beatrice, guiding me!” (Canto 23, Paradise)	TT “Ey Beatrice, şevkatli ve aziz rehber!” (p.342, Canto 23, Paradise)
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The structural metaphors let us use a well-structured and clearly defined concept to be used to construct another one. In this example, in the (indirect) source text, the metaphorical expression “my sweetness” is grounded with the object of love, “Beatrice”. This metaphor enables us to conceptualize something we understand more easily, namely Beatrice, the lady who guides him. This example took its place in the target text as a structural metaphor. It is seen that the expression “My sweetness! Beatrice, guiding me!” in the last line of the quoted part is translated as “Ey Beatrice, şevkatli ve aziz rehber!” in the target text and the emphasis in the expression “My sweetness” in the (indirect) source text is shifted to “Ey Beatrice” in the target text. The shift in emphasis that occurs with the structural change is included in the structural conceptual metaphor. The example of structural conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **structural conceptual metaphors** in both texts. Because the translator has made the metaphorical example in the (indirect) source text understandable and clear for the target readers in the target text, this becomes an example of **domestication** strategy in accordance with Lakoff and Johnson's conceptual metaphor categories.

Example 12:

ST “Splendour of God! Through you I came to see triumph exalting in the realm of truth.” (Canto 30, Paradise)	TT “Ey gerçek ülkenin yüce şenliğini sayesinde gördüğüm tanrısal nur!” (p.370, Canto 30, Paradise)
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In the (indirect) source text, viewing “splendour of God (tanrısıl nur)” as an entity allows us to refer to it and categorize a distinct aspect of it. It refers to the object of love, “Beatrice”, and *referring* serves as an example of an ontological metaphor. As can be seen in the example above, two different sentences in the (indirect) source text “Splendor of God! / Through you I came to see triumph exalting in the realm of truth” are conveyed as a single sentence in the target text. This kind of change in the target text as making one sentence is a reflection of the translator's effort to gather the emphasis in one place, in the expression “Splendor of God” corresponding to “tanrısıl nur (the Divine light)” in the target text. This situation is an example of a structural conceptual metaphor. The example of the **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into a **structural conceptual metaphor** in the target text. Using the structural conceptual metaphor and changing the structure of a Turkish phrase in the target text, the translator has resorted to **domestication**. With this choice, the translator has contributed to fluency without disturbing the target text readers.

Example 13:

ST	TT
“In you, beloved, my hope grows strong. All this you bore: to greet me and to make me whole, you left your footprint in the depth of Hell.” (Canto 31, Paradise)	“Ey, umudumun kendisinde çiçeklendiği ve benim kurtuluşum uğrunda, ayak izlerini cehennemde bırakmaktan çekinmeyen kadın,” (p.374, Canto 31, Paradise)

A *container metaphor* is an ontological metaphor in which some concept is depicted even if where there is no inherent physical boundary that can be regarded as describing a container. In the example above, in the (indirect) source text, “you left your footprint **in** the depth of Hell (ayak izlerini cehennemde bırakmaktan çekinmeyen kadın)” is conceptualized as an example of *container metaphor*. Here, the visual field, “the depth of Hell”, has been conceptualized as a container. In the extract above, it is seen that the translator has made a single sentence by connecting the three separate sentences in the first three lines in the (indirect) source text with the conjunction ‘and’ in the target text. Here,

the emphasis has been shifted to the phrase “ayak izlerini cehennemde bırakmaktan çekinmeyen kadın”. Since this action is based on displacement, it takes its place in the target text as a structural conceptual metaphor. The example of the **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into a **structural conceptual metaphor** in the target text. In an attempt to make the target text fluent and natural to the target text, the translator has applied the **domestication** strategy in the translated text.

4.4.3. Orientational Conceptual Metaphor in *Divine Comedy*

Orientational metaphors are used to indicate the spatial relationships of concepts. According to Lakoff and Johnson, the type of metaphor that does not structure one concept concerning another, but instead organizes a whole system of concepts according to another system of concepts, is called orientational metaphor. Orientational metaphors have a ground in our physical and cultural experience. The orientational metaphor emerges by placing experiences at the center of physical and/or cultural basis and gaining domestication/foreignization characteristics in the metaphorical translation process.

In this category, a total of 25 orientational metaphor examples have been studied. To form the analysis tables, 25 metaphor examples were selected, because these chosen examples are prominent representatives of the different types of orientational conceptual metaphor. In terms of Lakoff and Johnson’s conceptual metaphor categories, the results obtained from the three independent analysts and the researcher of this thesis demonstrate that the analyzed 7 metaphor examples in the (indirect) source text and 13 metaphor examples in the target text show orientational conceptual metaphor. Out of 13 examples of orientational conceptual metaphors in the target text, the translator has adopted the domestication in 8 of them and the foreignization in 5 of them as the macro strategies in the translation of metaphorical elements.

Example 1:

ST “so, too, when I was taken by the hand, the lovely lady made her way and said to Statius , as a donna does: ‘Come, too.’” (Canto 33, Purgatory)	TT “güzel kadın beni yanına alınca hareket etti ve Stace ¹² ’a incelikle: ‘Onunla beraber gel,’ dedi.” (p.258-9, Canto 33, Purgatory)
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In the example above taken from Divine Comedy, *Purgatory*, in the (indirect) source text, by choosing to translate the Italian word “donna” into English as “donna”, the translator has resorted to foreignization. This choice of the translator shows the culturally different nature of the (indirect) source text, and this is an example of an orientational metaphor. “Statius” has been translated into Turkish as “Stace” in the target text. The translator has domesticated “Stace” found in the original text by replacing it with its equivalent used in the target language. This is an example of domestication and domestication strategy gets involved in the category of orientational conceptual metaphor. To conclude, the example of orientational conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **orientational conceptual metaphors** in both texts. In this example, the translator has resorted to both the **foreignization** in the (indirect) source text and the **domestication** in the target text.

Example 2:

ST “ ‘ My lady , as devoutly as I can, I offer Him all thanks,’ I now replied, ‘since He here parts me from the mortal world.’” (Canto 2, Paradise)	TT “ ‘ Madonna ’ dedim, beni ölümlü dünyadan çekip çıkarana şükürler olsun;” (p.266, Canto 2, Paradise)
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“Lady” is the source domain that is identified in most of Dante’s works. There are lots of examples in “Divine Comedy” where a “lady” is portrayed as a metaphorical concept.

¹² “Publius Papinius Statius” (c. 45—c. 96) was a Roman poet of the 1st century AD. (“İlahi Komedyâ”, 2018:255).

The metaphorical expression “lady” in “Divine Comedy” is associated with the “Beloved One, Ultimate One” in other words, “Beatrice”. *Referring* corresponds to the ontological conceptual metaphor in the (indirect) source text. In this example, the translator has translated “my lady” as “Madonna” in the target text. To put it differently, the translator has substituted the word “lady” with the original Italian word “Madonna” which means “the Virgin Mary, mother of Jesus Christ or a pure and chaste woman”. This is an example of foreignization. Although the translator could use a functional translation, such as “kadınım (my lady)” in the target text, she has preferred to borrow the word and put the text within the source cultural setting through the register of the source text vocabulary. Thus, the translator’s application to foreignization could be attributed to having caused orientational metaphor strategy. As a conclusion, the example of **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into **orientational conceptual metaphor** in the target text. In this example, the translator has adopted to **foreignization** strategy to preserve the linguistic and cultural characteristics of the source text.

Example 3:

ST	TT
“I saw there nothing, so returned my glance straight to the shining-out of my dear guide, who, smiling at me, blazed in her own look.” (Canto 3, Paradise)	“Hiçbir şey göremeyince, yeniden ileriye, gülümseyen sevecen rehberimin gözlerinde parıldayan nura baktım.” (p.269, Canto 3, Paradise)

In the (indirect) source text, “dear guide” as an entity allows us to refer to it and it refers to the “object of love”, “Beatrice”. *Referring* is one of the kinds of purposes and serves as an example of ontological metaphors. In the example above, the translator has translated the adjective clause “dear guide” into Turkish as “sevecen rehber” in the target text. The adjective “dear” means “loved by or important to somebody”; however, the adjective in target text, “sevecen” means “loving, showing caring and love for somebody” The

translator has been more consistent with the TL culture due to the use of domestication strategies, particularly using a different word in the text. Thus, in the context of the target text, the semantic field of this word has been narrowed down and it took its place in the target text as an orientational conceptual metaphor. All in all, the example of **ontological conceptual metaphor** in the (indirect) source text has been transformed into the example of **orientational conceptual metaphor** and by using the orientational metaphor strategy in the target text, the translator has resorted to **domestication**.

Example 4:

ST	TT
“And here, on entering that heavenly light, I, on the instant, saw in her such joy the star itself at that shone brighter still.” (Canto 5, Paradise)	“Kadınımın, bu göğün nuru içine girince yavaşça ışıldamaya başladığını gördüm, ve gezegen o nurdan dolayı, daha parlak göründü.” (p.277, Canto 5, Paradise)

In the example, in the (indirect) source text, “her” stands for someone who enters that heavenly light, and is seen in such joy that is structured by the “star”. The writer’s action in the (indirect) source text to structure one experience from the point of another one is the example of the structural metaphor. Besides, it will be seen that the words “her” and “star” in the (indirect) source text are translated by the translator as “kadınım” and “gezegen”. First, the translator has used the expression “kadınım (my lady)” instead of “her” by expanding the meaning. Apart from that, instead of the expression “star” meaning “a large ball of burning gas in space that we see as a point of light in the sky at night”, the translator has used the word “gezegen (planet)”, meaning “common name for celestial bodies that orbit the sun and reflect the light they receive from it”. Thus, in the context of the target text, the semantic field of this word has been expanded and it has taken its place in the target text as an orientational conceptual metaphor. The example of **structural conceptual metaphor** in the (indirect) source text has been transformed into the example of **orientational conceptual metaphor**. Employing the orientational conceptual metaphor and expanding the semantic field of the word “gezegen (planet)” in the target text, the translator has resorted to **domestication**.

Example 5:

ST	TT
“True spark shower flying from the Holy Breath!” (Canto 14, Paradise)	“Ey ruhulkudüs’ün gerçek nuru!” (p.310, Canto 14, Paradise)

In the (indirect) source text, the metaphorical expression “true spark shower” as an entity is an example of *referring* which serves as a classification of ontological metaphors. The writer mentions Beatrice as the “true spark shower flying from the Holy Breath”, which has an abstract universe of meaning. The expression “Holy Breath” or “Holy Spirit” has a religious reference, which means God in the form of a spirit in Christianity. Finding the correct lexical and cultural elements for this expression can be a major problem as the source text has a cultural and religious reference in its culture. The translator has translated the expression “the Holy Breath” into Turkish as “Ruhul Kudüs” in the target text. As can be noticed, the translator has resorted to domestication, and applying the domestication strategy in the target text is an example of an orientational conceptual metaphor. The **ontological conceptual metaphor** in the (indirect) source text has been transformed into the example of **orientational conceptual metaphor**. In this regard, applying the orientational metaphor strategy and incorporating an expression with a religious reference in the target text, the translator has resorted to **domestication**.

Example 6:

ST “At this Beatrice (some way away) smiled in the manner of the one who coughed to mark the first mistake of Guinevere.” (Canto 16, Paradise)	TT “‘Biraz açıkta duran Beatrice, bunun üzerine, Ginevra’¹³nın yazılı ilk suçuna öksüren kadına benzedi.” (p.345, Canto 16, Paradise)
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Ontological metaphors can be used for various purposes and these metaphors represent the types of purposes they serve. *Setting goals and motivating actions* are one of the types of purposes. In this example, in the (indirect) source text, Beatrice, the object of love, coughed to mark the first mistake of Guinevere, the metaphorical expression. *Setting goals and motivating actions* have taken its place in the (indirect) source text as an ontological conceptual metaphor. In the target text, the expression “Guinevere” in the (indirect) source text has been translated as “Ginevra”. Applying the orientational conceptual metaphor and translating “Guinevere” into Turkish as “Ginevra” along with a footnote, the translator has resorted to domestication. This expression, which is foreign to the target reader, is provided to have the same feature for the target reader. Thus, it carries the feature of an orientational conceptual metaphor. In a word, the example of **ontological conceptual metaphor** in the (indirect) source text has been transformed into the example of **orientational conceptual metaphor**. Applying the orientational metaphor strategy and translating “Guinevere” into Turkish as “Ginevra” with a footnote has led to **domestication**.

Example 7:

¹³ In drawing Dante’s attention to his pompous *faux-pas*, Beatrice is compared to the Lady of Malhouth, who in the Old French Romance of *Lancelot du Lac* (cf. *Inferno* 5: 127–38) is secretly in love with Lancelot and coughs to alert Guinevere to the danger of her own first meeting with him. (“Divine Comedy”, 2013:Canto 16).

ST	TT
“Whoever knows the pasture, for themselves, that my eyes grazed on in that blessed sight, when once I’d altered to that other care, will recognize the pleasure that I took in bowing down to that celestial guide, weighing consent against the sight of her.” (Canto 21, Paradise)	“Ben başka bir şeyle ilgilenmeye başladığım zaman, gözlerimin o mutlu yüzde nasıl bir besin bulduğunu bilen kişi, terazideki bir zevkin üzerine bir başka zevki ekleyerek, göksel rehberime boyun eğmenin ne kadar zevkli olduğunu anlayacaktır.” (p.334, Canto 21, Paradise)

Culture and our experiences often lay the groundwork for orientational conceptual metaphors. The conceptual domain “up-down”, “inside-outside” are some of the examples of the “spatial” domain (Lakoff and Johnson, 1980). In the (indirect) source text, the writer has preferred to use the verb “to bow down” while talking about the metaphorical expression “celestial guide”, as “Beatrice”. As can be seen in the example above, in the (indirect) source text, the metaphorical orientation like “bow down” is the example of an orientational metaphor. The adjective clause “blessed sight” in the (indirect) source text has been translated by the translator as “mutlu yüz” in the target text. The translator expanded the meaning and used the expression “yüz (face)” which means “the front part of the head, where the eyes, nose, and mouth are” instead of the word “sight” meaning “the ability to see”. Thus, this expression carries the feature of an orientational conceptual metaphor. There are examples of **orientational conceptual metaphors** in both texts. Employing the orientational conceptual metaphor and expanding the semantic field of the word “mutlu yüz (blessed sight)” in the target text, the translator has resorted to **domestication**.

Example 8:

ST “The lady who now leads you through this god-like realm has, in the glance she gives to you, the power that lay in Ananias’ hand.” (Canto 26, Paradise)	TT “...sana bu tanrısal yerde rehberlik eden kadının bakışında, Ananias¹⁴,’ın özgüllüğü vardır.” (p.353, Canto 26, Paradise)
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A *container metaphor* is an ontological metaphor in which some concept is depicted even if where there is no inherent physical boundary that can be regarded as describing a container. In the example above, in the (indirect) source text, the expression “the lady who now leads you through this god-like realm (sana bu tanrısal yerde rehberlik eden kadının bakışında)” is conceptualized as an example of *container metaphor*. Here, the visual field and Ananias’ hand have been conceptualized as a container. In the target text, applying the orientational conceptual metaphor and translating “Ananias” into English as “Ananias” along with a footnote, the translator has resorted to foreignization and has applied the orientational metaphor. This is a foreign and unfamiliar concept for the target reader. Besides, the foreign nature of this term will make the readers fully aware that it has been presented to them through translation from another language and culture. As a result, the example of the **ontological conceptual metaphor** seen in the (indirect) source text has been transformed into an **orientational conceptual metaphor** in the target text. In this example, the translator has adopted to **foreignization** strategy to preserve the linguistic and cultural characteristics of the source text.

Example 9:

ST “Those words were hers, the sunlight of my eyes.” (Canto 30, Paradise)	TT “Gözümün nuru bana bunları söyleyip, ekledi:” (p.370, Canto 30, Paradise)
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¹⁴ In Acts 9: 17–18, Ananias places his hands on Saint Paul’s eyes to cure him of blindness. (“Divine Comedy”, 2013: Canto 26).

In this example, in the (indirect) source text, the writer has preferred to use the expression “the sunlight of my eyes” to signify how important and valuable the object of love, “Shams-i Tabrizi”, is. *Referring* is one of the representative examples of ontological metaphors. In the target text, on the other hand, the domestication strategy has been applied. To start with, the translator has used the word “gözümün nuru” meaning “metaphorically; much loved, cared for, or a job that results from hard work.”, in correspondence with the word “sunlight of my eyes” meaning “the light from the sun”. This is an example of domestication and domestication strategy gets involved in the category of orientational metaphor. The translator, in this case, has domesticated the culturally loaded word “sunlight of my eyes” when she has translated it into “gözümün nuru”. To sum up, the example of **ontological conceptual metaphor** in the (indirect) source text has been transformed into the example of **orientational conceptual metaphor** and by using the orientational metaphor strategy in the target text; the translator has resorted to **domestication**.

Example 10:

ST	TT
“My mind, so deep in love that always woos, as donna, my donna, burned more fiercely still to turn its eyes once more to where she was.” (Canto 27, Paradise)	“Kadınımın sevgisiyle sürekli dolu olan ruhum, gözlerimi ona çevirmeye beni her zamandan daha fazla istekle özendiriyordu.” (p.381, Canto 27, Paradise)

In the above example, in the (indirect) source text, the translator of the (direct) source text has preferred to translate the Italian word “donna” into English as “donna”. In this sense, by applying the orientational metaphor and copying the source-text item precisely as it is, the translator has resorted to foreignization. However, the Italian word “donna” has been translated as “kadınım” in the target text. The translation of the word “donna” as “kadınım” in the target text can be given as an example for domestication. Thus, the translator’s application to domestication could be attributed to having caused the

orientational metaphor strategy. To conclude, the example of orientational conceptual metaphor seen in the (indirect) source text has not changed in the target text. There are examples of **orientational conceptual metaphors** in both texts. In this example, the translator has resorted to both the **foreignization** in the (indirect) source text and the **domestication** in the target text.





CHAPTER 5. FINDINGS AND DISCUSSION

In the previous part of this study, the mediating metaphors related to *Shams-i Tabrizi* and *Beatrice Portinari* as “objects of love” in Turkish and English translations of Rumi’s “Divan-i Kebir” [Meter 1 (Bahr-i Recez), Meter 2 (Bahr-i Muzari), Meter 3 (Bahr-i Hecez)] and Dante’s “Divine Comedy” [Hell (Inferno), Purgatory (Purgatorio), Paradise (Paradiso)] have been analyzed. This section is designed to discuss the results extracted from the two case studies and demonstrate how the metaphorical expressions are translated in the light of micro and macro strategies. A total of 60 tables consisting of 130 examples have been extracted from the (indirect) source text and target text of “Divan-i Kebir” and “Divine Comedy.” Two (indirect) source texts and target texts have been analyzed to determine to what extent the *domestication* and *foreignization* strategies of Venuti have been implemented in the light of Lakoff and Johnson’s conceptual metaphor theory on the “object of love.” The most noteworthy 60 tables consisting of 130 examples have been explained in detail in Chapter 4.

This study focuses on the issue of conceptual metaphors in the translation process of metaphorical expressions. First, the micro strategies employed by the translators in the translation of metaphorical expressions have been analyzed in order to see how the translators dealt with the (indirect) source text and target text items with different strategies (ontological conceptual metaphor, structural conceptual metaphor, and orientational conceptual metaphor) and how they have implemented *domestication* and *foreignization* strategies. The point of departure for the study is a systematic data collection made up of the linguistic expressions about *Shams-i Tabrizi* and *Beatrice Portinari* identified as metaphors in the (indirect) source text (ST), along with their realizations in the two target-text (TT) versions.

Divan-i Kebir

The micro strategies, the ontological conceptual metaphor, structural conceptual metaphor, and orientational conceptual metaphor, proposed by Lakoff and Johnson (2003) have all been observed in the translation of the metaphorical expressions in “Divan-i Kebir” (first published in 1995). Considered one of the greatest works of World Literature, “Divan-i Kebir” is an anthology of lyric poems and is very rich in metaphorical elements. However,

as this study is based on the “analysis of the mediating metaphors related to *Shams-i Tabrizi* and *Beatrice Portinari* as objects of love,” it does not contain the analysis of the whole case book. Since my starting point is to evaluate the role and effectiveness of metaphorical elements which can fulfill the requirements of this study and provide valuable sources of the data rather than analyzing the whole case book, this study only contains 30 tables of 33 metaphorical examples from “Divan-i Kebir.” Out of 30 tables of 33 metaphorical examples extracted from the book, Meter 1 (Bahr-i Recez), Meter 2 (Bahr-i Muzari), Meter 3 (Bahr-i Hecez), in the (indirect) source text, from Farsi to Turkish, 28 of them have been translated through the ontological conceptual metaphor; 3 have been translated through the structural conceptual metaphor; 2 have been translated through the orientational conceptual metaphor strategies. Out of 28 ontological conceptual metaphors in the (indirect) source text, 10 set examples for *metonymy*, 9 for *referring*, 3 for *personification*, 2 for *container metaphors*, 2 for *identifying aspects*, 1 for *identifying causes*, and 1 for *quantifying*. The percentage distribution of the uses of the micro-strategies in the translation is presented in the figure below.

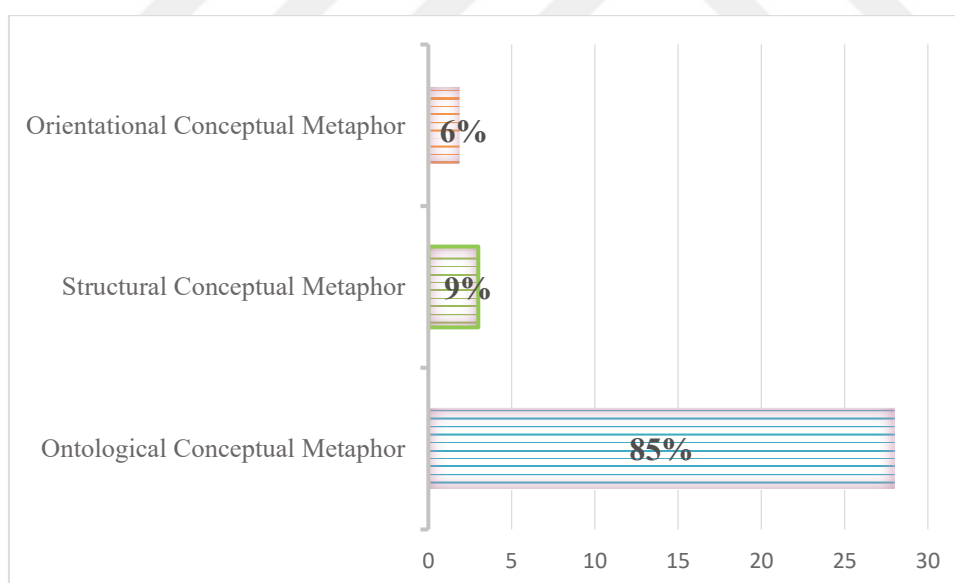


Figure 1. The Percentage Distribution of the Uses of the Micro strategies in the (indirect) source text of “Divan-i Kebir” (2007).

As can be seen in Figure 1, in the (indirect) source text, the use of the ontological conceptual metaphor remarkably outnumbers the use of the structural conceptual metaphor and orientational conceptual metaphor in the translation of the metaphors in “Divan-i Kebir.” In the (indirect) source text of “Divan-i Kebir,” it has been observed that the

decisions taken regarding the act of concretizing abstract concepts or elements in the text and using the ontological conceptual metaphor are at the forefront.

The focal point of the translation studies is not only two languages but also two cultures. Translating is described as an intercultural communication tool, and this makes it even more complex. The most prominent feature of the transition from an emphasis on linguistic transfer to an emphasis on cultural transfer manifests itself in metaphor translation. People's relationships with the physical objects constitute the field of inquiry for ontological conceptual metaphors. Ontological conceptual metaphors allow some non-physical situations such as events, emotions, ideas, activities to be perceived as physical entities and substances. For instance, they enable people to manage the activities such as referring, identifying causes, identifying aspects, quantifying, setting goals and motivating actions to define abstract concepts (Yu, 2003). In the analysis part carried out in the fourth chapter, it has been noticed that in relation to Rumi's universe of images, metaphors are used extensively both in the (indirect) source text and in the target text, and the translator has created metaphors in the (indirect) source text and the target text.

Out of 30 tables of 34 metaphorical examples extracted from the book, Meter 1 (Bahr-i Recez), Meter 2 (Bahr-i Muzari), Meter 3 (Bahr-i Hecez), in the target text, 8 have been translated through ontological the conceptual metaphor strategy; 9 have been translated through the structural conceptual metaphor strategy; 17 have been translated through the orientational conceptual metaphor strategy. The percentage distribution of which conceptual metaphors, ontological, structural, or orientational metaphors, have been transformed into in the target text is presented in the figures (Figure 2, Figure 3, and Figure 4) below.

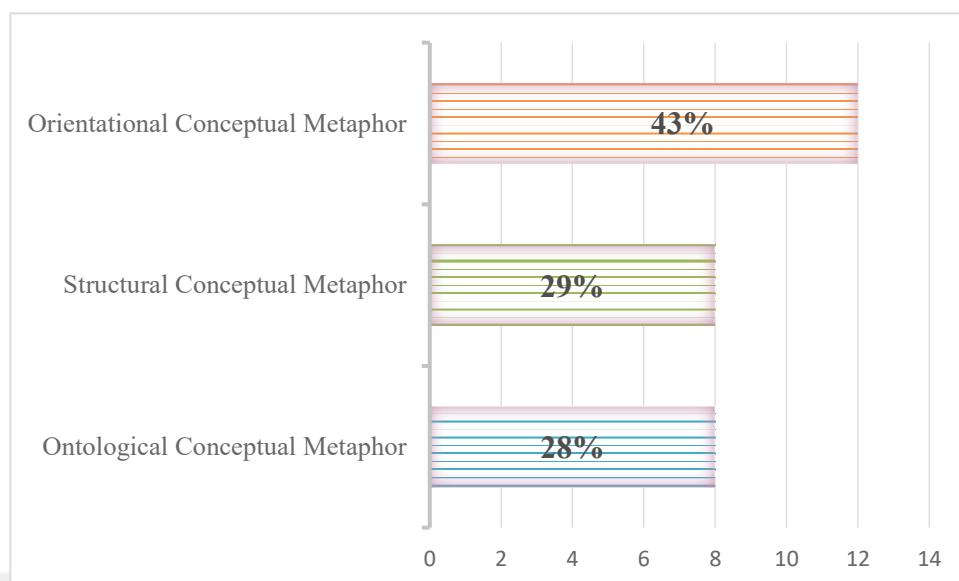


Figure 2. The Percentage Distribution of Micro strategies in which Ontological Conceptual Metaphors in the (indirect) Source Text of “Divan-i Kebir” have been transformed in the target text.

As it can be seen in Figure 2, out of the 28 examples of ontological conceptual metaphors in the (indirect) source text, 8 (28%) have remained as ontological conceptual metaphors, 8 (29%) have been transformed into structural conceptual metaphors and 12 (%43) have been transformed into orientational conceptual metaphors in the target text. As a result, the use of orientational conceptual metaphor strategy has outnumbered the other two strategies and has been followed by ontological conceptual metaphor and structural conceptual metaphor respectively in the target text.

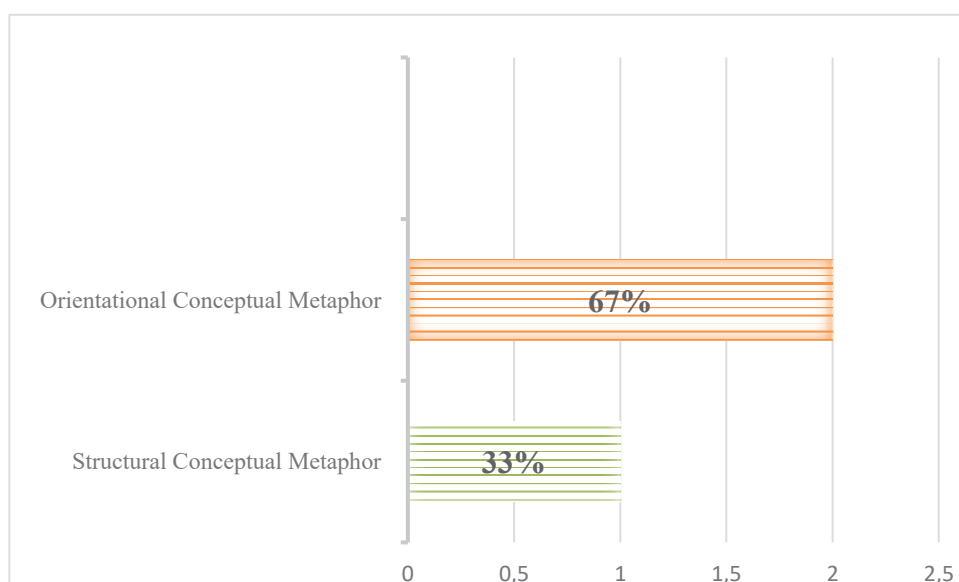


Figure 3. The Percentage Distribution of Micro strategies in which Structural Conceptual Metaphors in the (indirect) Source Text of “Divan-i Kebir” have been transformed in the target text.

As it can be seen in Figure 3, out of the 3 examples of structural conceptual metaphors in the (indirect) source text, only 1 (33%) of them has remained as a structural conceptual metaphor, and 2 (67%) of them have been transformed into orientational conceptual metaphors. In the target text, no example has been transformed from a structural conceptual metaphor to an ontological conceptual metaphor.

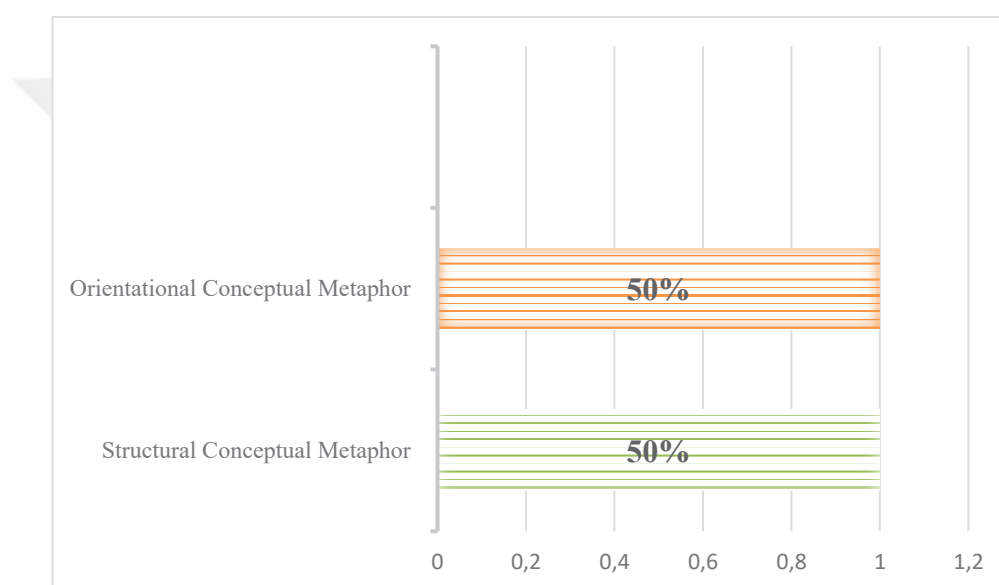


Figure 4. The Percentage Distribution of Micro strategies in which Orientational Conceptual Metaphors in the (indirect) Source Text of “Divan-i Kebir” have been transformed in the target text.

As it can be seen in Figure 4, out of the 2 examples of orientational conceptual metaphors in the (indirect) source text, 1 (50%) of them has remained as an orientational conceptual metaphor and 1 (50%) of them has been transformed into a structural conceptual metaphor. In the target text, no example has been transformed from an orientational conceptual metaphor to an ontological conceptual metaphor.

Given these points, in the target text, 8 have been translated through the ontological conceptual metaphor strategy; 9 have been translated through the structural conceptual metaphor strategy; 17 have been translated through the orientational conceptual metaphor strategy.

In the target text, when 34 different examples in which the translator has employed the ontological conceptual metaphor strategy, structural conceptual metaphor strategy, and orientational conceptual metaphor strategy are considered, it is observed that the translator has adopted the **domestication method** in 26 of them. Indeed, during the translation process, the translator has used fixed and metaphorical expressions in English that sound natural and familiar to the target language readers in parallel with the fixed and metaphorical expressions in the (indirect) source text. By using metaphorical expressions, the translator has contributed to the fluency and the intelligibility of the target text. Hence, he has aimed to minimize the sense of foreignness. These types of authentic English usage and figurative expressions make the target language reader think that they are exposed to read a work written in their language and culture.

In the target text, when 34 different examples in which the translator has employed the ontological conceptual metaphor strategy, the structural conceptual metaphor strategy, and the orientational conceptual metaphor strategy are considered, it is observed that the translator has adopted the **foreignization method** in 8 of them in the translation process. He has kept some of the (indirect) source text items almost unchanged and achieved to preserve the feeling of the original work without putting any effort to make them sound familiar to the target language readers. During their reading process, the target language readers will realize that they experience a work associated with another culture and that a “visible” translator has introduced the text to them. The percentage distribution of the uses of the domestication and foreignization methods in the translation is presented in the figure below.

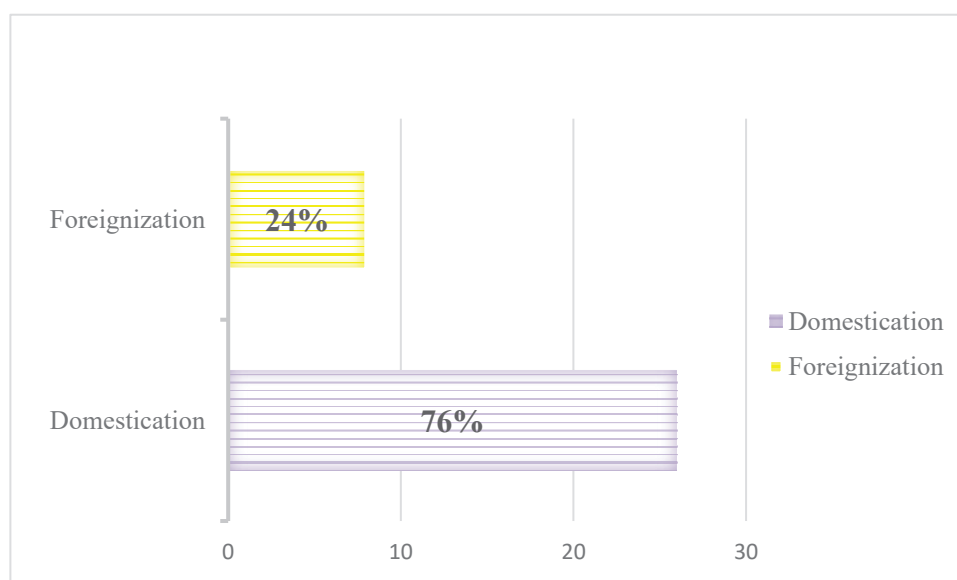


Figure 5. The Use of the Domesticating Translation and Foreignizing Translation Methods in the target text of “Divan-i Kebir” (1996).

Considering the cases where the translator prefers to use the domestication method, it is observed that he has taken a step to recreate the contextual meanings in the (indirect) source text to make the target readers understand the target text without any difficulty.

A more detailed look at the examples indicates that most of the cases in which orientational conceptual metaphor strategy has been employed involve fixed and metaphorical expressions. This is an expected result. In fact, orientational conceptual metaphor strategy refers to a translation process in which contextual meaning is taken as a basis rather than the individual linguistic meanings of words. What needs to be paid attention is the context in which these expressions are put into words.

When it comes to the analysis of structural conceptual metaphor in “Divan-i Kebir” Meter 1 (Bahr-i Recez), Meter 2 (Bahr-i Muzari), Meter 3 (Bahr-i Hecez), it seems that the translator has employed structural conceptual metaphor strategy in the translation of 26% of the metaphorical expressions in the book(s) to create a natural and fluent text. The concept of structural metaphor is related to the positions and the uses of metaphors in the target text and the new semantic universes they acquire in different positions and is closely linked to the decisions that translators make at the syntax and word level. Subjectivity and hermeneutics give the structural metaphor a coherent feature within the framework of linguistic relations and enable the translated source text to be metaphorically consistent for the target reader. Lakoff and Johnson state that the coherence between literary elements, which are the products of different experiences, becomes concrete with structural metaphors and relates this consistency with experience and background knowledge (2003: 179). After the translation and analysis of structural metaphor samples from Turkish into English, it is proven that the metaphors repositioned within the target text have formed a coherent whole. Different variables are included in the process by the translator in the metaphorical writing process and the text bears traces from the interpretation process of the translator. While recreating structural metaphors in the target language, interpretability and subjectivity have stood out as the two most important factors in positioning the metaphorical elements within the text. The relationship between the recreation process of structural metaphors and experiences is restructured in the context of the target text.

Within the framework of the structural metaphors, the source author and translator have brought different experiential elements together.

On the other hand, concerning the examples where ontological conceptual metaphor strategy has been used, the translator has employed this strategy in the translation of 24% of the metaphorical expressions in “Divan-i Kebir” (Meter 1, Meter 2, and Meter 3) by concretizing abstract concepts or elements in the text. A total of 8 kinds of purposes of ontological conceptual metaphors have been found in the target text of “Divan-i Kebir;” *referring* and *metonymy* are used in the translation of all of them.

Ontological metaphors can become concrete in different ways from culture to culture and it should be noted that the translator has achieved to create new metaphors that are valid for the target reader in the context of the target text and are appropriate for the target system. During the metaphorical translation process, the translator has chosen to refer to methods of concretizing certain ontological elements in the text. In the process of recreating ontological metaphors in the target culture, the translator has taken into account target reader expectations and has changed contextual characteristics in the process of concretizing metaphors. As a result, the translator has re-evaluated the relationship established with the target system and the act of reinterpreting has involved reflections from the relationships the translators establish with the objects and elements of the source and target systems. Just as in the translation process, it has been noticed that in the metaphorical writing process, the aesthetic elements like intuition, affective conditions, language use are reshaped by the translators' approach to the text. In this respect, it can be considered that interculturalism has become one of the main variables affecting the essence of ontological metaphors in the translation of the target text.

Divine Comedy

The micro strategies, the ontological conceptual metaphor, structural conceptual metaphor, and orientational conceptual metaphor, proposed by Lakoff and Johnson (2003) have all been observed in the translation of the metaphorical expressions in “Divine Comedy” (2011). Regarded as one of the most important works of World Literature, “Divine Comedy” is an epic poem and very rich in metaphorical elements. However, as this study is based on the “analysis of the mediating metaphors related to *Shams-i Tabrizi* and

Beatrice Portinari as objects of love,” it does not contain the analysis of the whole case book. Since my starting point is to evaluate the role and effectiveness of metaphorical elements which can fulfill the requirements of this study and provide valuable sources of the data rather than analyzing the whole case book, this study only contains 30 tables of 30 metaphorical examples of “Divine Comedy.” Out of 30 tables of 30 metaphorical examples extracted from “Divine Comedy,” [Hell (Inferno), Purgatory (Purgatorio), Paradise (Paradiso)], in the (indirect) source text, from Italian to English, 18 have been translated through the ontological conceptual metaphor strategy; 5 have been translated through the structural conceptual metaphor strategy; 7 have been translated through the orientational conceptual metaphor strategy. Out of 18 ontological conceptual metaphors, 9 set examples for *referring*, 3 for *metonymy*, 3 for *container metaphors*, 1 for *personification*, 1 for *identifying aspects*, and 1 for *setting goals and motivating actions*. The percentage distribution of the uses of the micro-strategies in the translation is presented in the figure below.

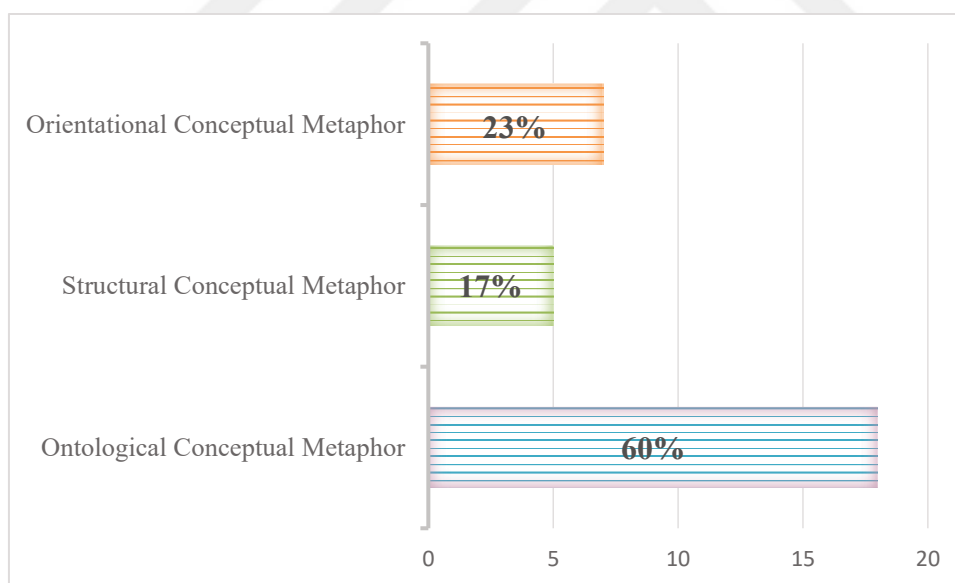


Figure 6. The Percentage Distribution of the Uses of the Micro strategies in the (indirect) source text of “Divine Comedy” (2012).

As can be seen in Figure 6, in the (indirect) source text, the use of the ontological conceptual metaphor is remarkably outnumbered the use of the structural conceptual metaphor and orientational conceptual metaphor in the translation of the metaphorical expressions in the “Divine Comedy.”

Out of 33 metaphorical examples extracted from “İlahi Komedyâ (Divine Comedy),” [Hell (Inferno), Purgatory (Purgatorio), Paradise (Paradiso)], in the target text, 7 have been translated using the ontological conceptual metaphor strategy; 13 have been translated using the structural conceptual metaphor strategy; 13 have been translated using the orientational conceptual metaphor strategy. The percentage distribution of which conceptual metaphor, the ontological, structural, or orientational conceptual metaphors have been transformed into in the target text is presented in the figures (Figure 7, Figure 8, and Figure 9) below.

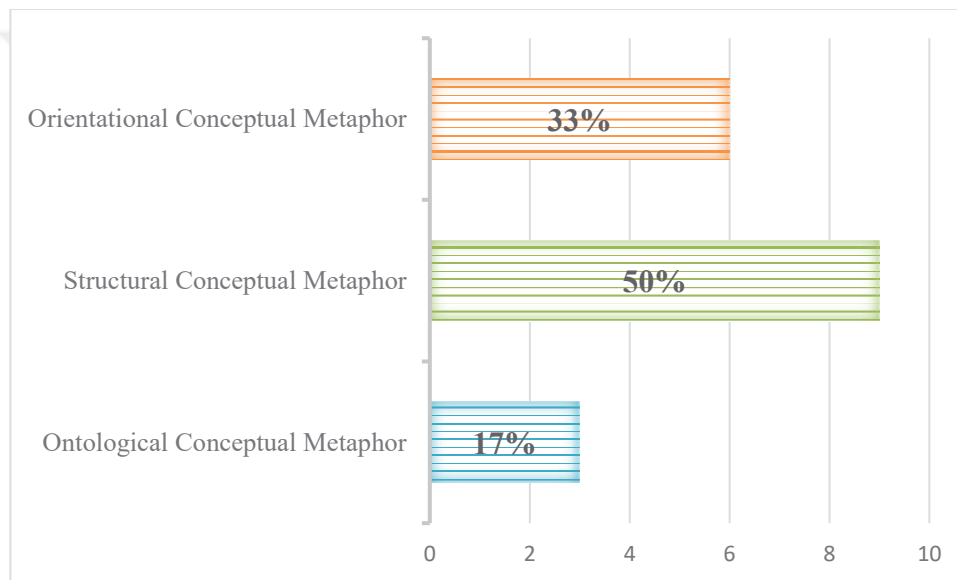


Figure 7. The Percentage Distribution of Micro strategies in which Ontological Conceptual Metaphors in the (indirect) Source Text of “Divine Comedy” have been transformed in the target text.

As it can be seen in Figure 7, out of the 18 examples of ontological metaphors in the (indirect) source text, 3 (17%) has remained as ontological conceptual metaphors, 9 (50%) has been transformed into structural conceptual metaphors and 6 (33%) has been transformed into orientational conceptual metaphors in the target text. Figure 7 shows that the target text is rich in metaphors where some kind of metaphorical concept can be found for almost every translation unit. %50 of the metaphors that are recorded are recognized as structural i.e. where one concept is structured in terms of another (Lakoff & Johnson. 2003: 14).

It is clear that in “İlahi Komedya (Divine Comedy),” well-structured metaphors create a rhetorical framework for how the author structures the content of the target text and they can be of great benefit to the translator. Awareness of metaphorical concepts can enable translators to see the nuances in the language more clearly and can contribute to a closer translation that preserves some foreign aspects of the language. The relationship between the recreation process of structural metaphors and experiences is restructured in the context of the target text.

The metaphor theory refers to the concrete/abstract universes of meaning, their use in context and examines their meanings and their relationships with in-text/non-text elements. Metaphors, which form the field of study of the metaphor theory, are among the aesthetic elements of poetry as a genre of literature. Ontological conceptual metaphor strategy was used in the translation of 21% of the metaphors in the target text. During this study, it became apparent that although difficult to identify, ontological metaphors are not particularly challenging when translating. These metaphors reveal how metaphorical concepts can be found in how we refer to entities in both languages, but they do not contribute greatly to the texts’ expressive style.

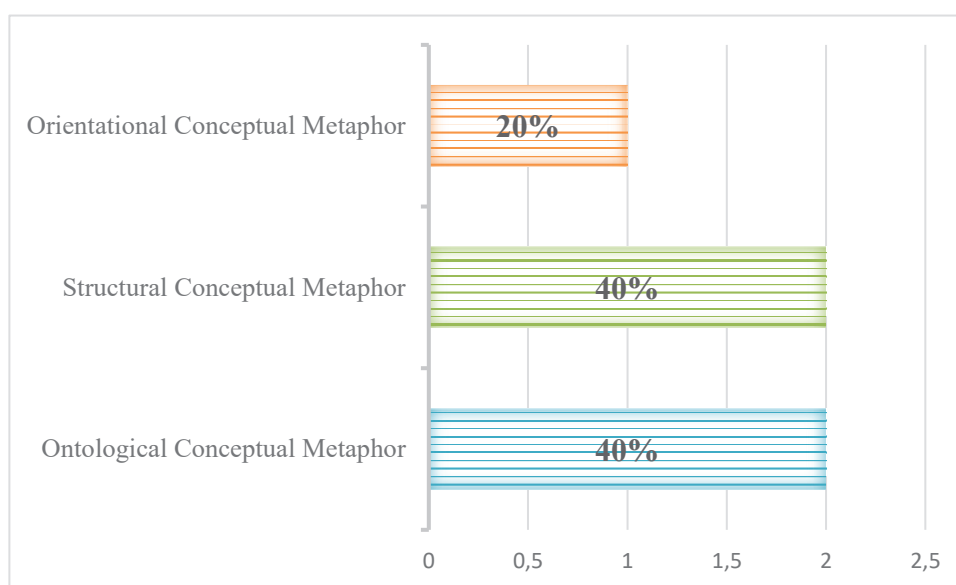


Figure 8. The Percentage Distribution of Micro strategies in which Structural Conceptual Metaphors in the (indirect) Source Text of “Divine Comedy” have been transformed in the target text.

As it can be seen in Figure 8, out of the 5 examples of structural conceptual metaphors in the (indirect) source text, 2 (40%) of them have remained as structural conceptual metaphors, 2 (40%) of them have been transformed into ontological conceptual metaphors and 1 (20%) of them has been transformed into an orientational conceptual metaphor in the target text.

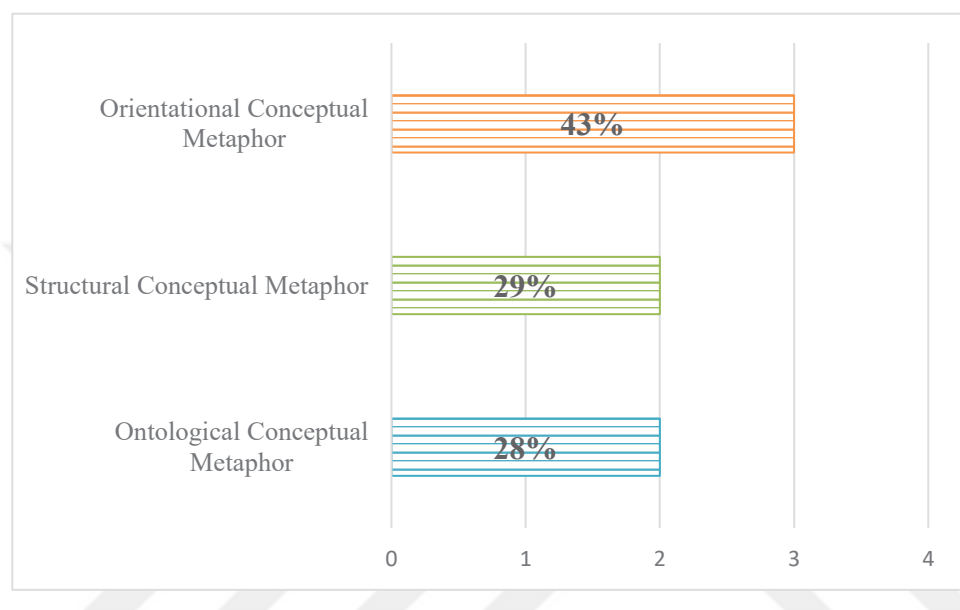


Figure 9. The Percentage Distribution of Micro strategies in which Orientational Conceptual Metaphors in the (indirect) Source Text of “Divine Comedy” have been transformed in the target text.

As it can be seen in Figure 9, out of the 7 examples of orientational conceptual metaphors in the (indirect) source text, 2 (43%) of them have remained as orientational conceptual metaphors, 2 (28%) of them have been transformed into ontological conceptual metaphors and 2 (29%) of them have been transformed into structural conceptual metaphors in the target text.

In the target text, when 33 different examples in which the translator has employed the ontological conceptual metaphor strategy, structural conceptual metaphor strategy, and orientational conceptual metaphor strategy are considered, it is observed that the translator has adopted the **domestication method** in 28 of them and **foreignization method** in 5 of them in the translation process.

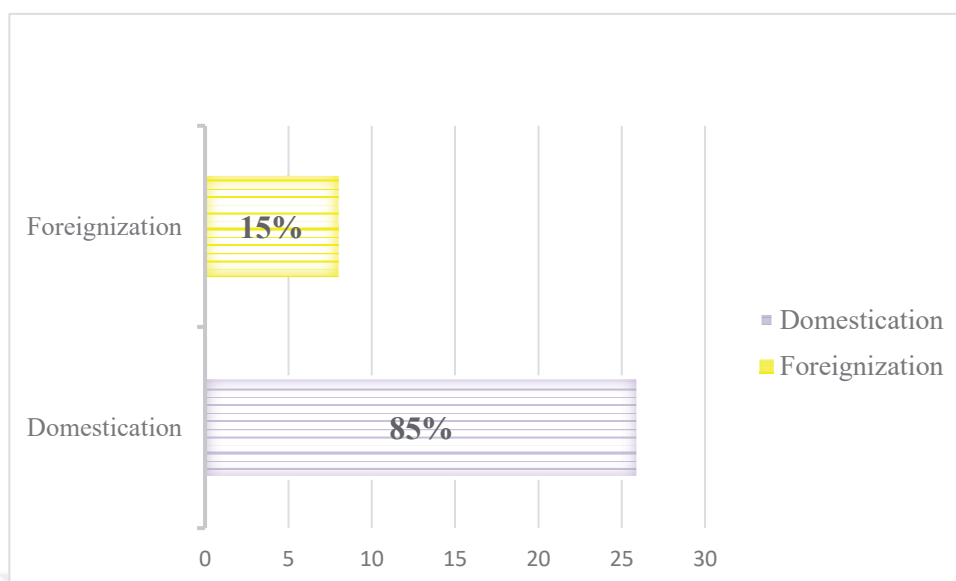


Figure 10. The Use of the Domesticating and Foreignizing Translation Methods in the target text of “İlahi Komedyâ (Divine Comedy)” (2011).

The figure above demonstrates that the tendency towards domestication strategy is stronger than the foreignization strategy. The methods the translator has adopted during the translation process have signaled that it is necessary to bring into focus what potential objectives and motives contributed to the translator's decisions and choices in the translation process. With these choices, the translator has recreated the parts where the author aimed to involve the target readers more in the book. By applying the domestication method, the translator has succeeded in making it easier for the target text readers to comprehend the contextual meanings. Consequently, the translator has resorted to the domestication method in the translation of 85% of the cultural and metaphorical expressions in “İlahi Komedyâ (Divine Comedy)” to create a text that sounds more natural and fluent to the target language readers. On the other hand, by adopting the foreignization method, she has translated 15% of the metaphorical expressions keeping most of them almost unchanged and emphasizing their foreignness.



CHAPTER 6. CONCLUSION

When we draw a frame for Dante's "mysticism" and Rumi's "Sufism," it becomes clear that the outward form is but a *veil* over the inward meaning. Both provide the means for a deep spiritual life. In this case, it can be said that Dante's metaphysics is about the understanding of reality, or the understanding of the relation between the world and the ground of its being. This relation forms the motivation of all Dante's concerns, whether political, historical, religious, or poetic. The key point of these concerns is revelation: the continuing unveiling of truth or being through the finite reality that represents a history of salvation, both of the individual and humanity. Rumi's "Sufism" seems to be the most universal expression of the inner dimension of Islam; it is the way by which man transcends himself and reaches God. Likewise, the (revelatory) poetics of Dante's poetry, within the forms of the Islamic revelation, Sufism also provides the means for a deep spiritual life guided through the transformation of man's own self and the accomplishment of the divine qualities.

Shams and *Beatrice* inspired this study, which is about Rumi and Dante's way of describing how the beloved is the object through which the Ultimate One is manifested and through this object His revelation is attained. Both *Shams* and *Beatrice* are prominent symbols for much of Rumi and Dante's well-known works. With deep spiritual insight, both Rumi and Dante write about the divine presence in simple experiences. When Rumi and Dante's paths first crossed with *Shams* and *Beatrice*, they take the path through love. It is seen that awareness of self is consumed by the force of love and only the Divine One remains. By means of *Beatrice*'s image, Dante reflects his spiritual joy at the increasing clarification of his mind. The love between them is wholly spiritual; after her death, Dante realizes she is more alive than ever. In the same way, even if *Shams* vanishes and never to be seen again, he always remains with Rumi. In all Rumi's poetry, it quickly becomes clear that the external form is a veil over the internal meaning. The poems, which reflect the separation from *Shams*, are especially bitter. For Rumi and Dante, deification is the accomplishment (realization) of love. They realize that their beloved ones slowly become divine and come closer to divinity, a union with God.

This study has involved a comparative analysis of the English translation of Rumi's "Divan-i Kebir" (1996) which was translated by Nevit O. Ergin, and Turkish translation of

Dante Alighieri's "Divine Comedy" (2011) which was translated by Selin Ceyhan Gülsay in terms of the translation of the metaphors. The study has portrayed a critical analysis of the mediating metaphors related to *Shams-i Tabrizi* and *Beatrice Portinari* as "objects of love" in Turkish and English translations of Rumi's "Divan-i Kebir" [Meter 1 (Bahr-i Recez), Meter 2 (Bahr-i Muzari), Meter 3 (Bahr-i Hecez)] and Dante's "Divine Comedy" [Hell (Inferno), Purgatory (Purgatorio), Paradise (Paradiso)]. Therefore, it presents the contributions of Rumi and Dante to the concept of *sayr* (journey) to God, that is, the love of the created can only be achieved as it gives way to the love of the Creator.

A comparative analysis is also carried out to determine to what extent the *domestication* and *foreignization* strategies of Venuti (1995) in the light of Lakoff and Johnson's (1980) conceptual metaphor theory on the "object of love" have been implemented in the translation of metaphorical expressions in "Divan-i Kebir" and "Divine Comedy." Lastly, it seeks to go one-step further by exploring the possible reasons or motives underlying the translator's choices in employing those micro strategies and methods. This analysis has been conducted to show the importance of metaphorical elements used in works from two different cultures in terms of shaping the translations. To this end, selected metaphorical expressions have been analyzed in light of Lakoff and Johnson's conceptual metaphor strategies and translation norms of Venuti, and the findings have been presented. To achieve this aim, a qualitative method has been chosen to answer these descriptive and explanatory research questions. The following answers will be based on the findings presented in Chapter 4.

1. Which translation strategies as micro strategies are used to transfer the Turkish (indirect ST) and English (TT) translations of Rumi's "Divan-i Kebir" and to what extent are these strategies implemented?

In the translation of 67 metaphorical examples found in the literary works analyzed, the translator has used all three different micro strategies proposed by Lakoff and Johnson: ontological metaphor, structural metaphor, and orientational metaphor. Out of 67 metaphorical expressions, in total, 36 have been translated through the ontological conceptual metaphor strategy; 12 have been translated through the structural conceptual

metaphor strategy; 19 have been translated through the orientational conceptual metaphor strategy both in the (indirect) source text and in the target text of “Divan-i Kebir.”

As indicated in Chapter 2, the metaphors created by concretizing abstract concepts or elements in the text are called “ontological metaphors” and during the metaphorical translation process, the translator, Nevit O. Ergin, has chosen to resort to methods of concretizing ontological elements in the text. When both the (indirect) source text and the target text of “Divan-i Kebir” are analyzed, it is found that the ontological conceptual metaphor strategy has outnumbered the other two conceptual metaphor strategies. It can be inferred that this situation is because of the fact that the “Divan-i Kebir” is an example of the genre of poetry and poetry is one the types of literature that can be told based on the intensive use of abstract elements. In poetry, the words maybe ambiguous and cannot be easily illustrated or picturized. Abstract thought is a valid and effective subject for poetry.

In the process of metaphorical translation, the concept of ontological metaphor expresses the fields in which abstract contextual elements are concretized, while structural metaphors reveal the relationships that concretized metaphors establish with each other and can be associated with inter-metaphor connections. In the “Divan-i Kebir,” the translator has created structural metaphors in certain lines by changing the order of the sentence elements, and the shift of emphasis that occurs with such a structural change in the target text has been evaluated within the scope of structural metaphors. The orientational metaphor emerges by placing experiences at the center of physical and/or cultural basis and gaining domestication/foreignization characteristics in the metaphorical translation process. As examples are examined, it is seen that the use of orientational conceptual metaphor strategy in the target text of “Divan-i Kebir” has outnumbered the other two strategies and has been followed by structural conceptual metaphor and ontological conceptual metaphor strategies, respectively. It seems that the translator has mostly succeeded in capturing the intended meaning meant by the writer of the ST before encoding it into the target text. To put it differently, he has succeeded in functioning as an insider in both languages/cultures in most situations. This seems to be consistent with the hypothesis which we raised earlier in this research.

2. Which translation strategies as micro strategies are used to transfer the English (indirect ST) and Turkish (TT) translations of Dante's "Divine Comedy" and to what extent are these strategies implemented?

In the translation of 63 metaphorical examples found in the literary work analyzed, the translator has used all three micro strategies proposed by Lakoff and Johnson: ontological metaphor, structural metaphor, and orientational metaphor. Out of 63 metaphorical expressions, in total, 25 have been translated through the ontological conceptual metaphor strategy; 18 have been translated through structural the conceptual metaphor strategy; 20 have been translated through the orientational conceptual metaphor strategy both in the (indirect) source text and in the target text of "Divine Comedy."

When both the (indirect) source text and the target text of "Divine Comedy" are analyzed, it is seen that the ontological conceptual metaphor strategy has outnumbered the other two conceptual metaphor strategies. It can be inferred that this situation is because of the fact that the "Divine Comedy" is an example of the genre of poetry and poetry is mostly associated with abstract thought and deals with abstractions.

Structural metaphors are generally understood as conceptual metaphors where one concept is metaphorically structured in terms of another. Structural metaphor is the most productive type of all conceptual metaphors. It could be inferred that in the target text of the "Divine Comedy", the translator, Selin Ceyhan Gulsay, has preferred mostly structural conceptual metaphor strategy along with the orientational conceptual metaphor strategy in the translation process, but there is also a preference for the ontological conceptual metaphor strategy, depending on the item and context to be translated. The relationship between the recreation process of structural metaphors and experiences is restructured in the context of the target text. Within the framework of the structural metaphors, the source author and translator have brought different experiential elements together.

3. Which method indicated by Venuti (1995) (i.e. foreignization or domestication) as macro strategies have the translators adopted by using relevant micro strategies in the translation of metaphorical elements?

When 34 metaphorical examples in which the translator has employed the ontological conceptual metaphor strategy, the structural conceptual metaphor strategy, and the orientational conceptual metaphor strategy in the target text of the “Divan-i Kebir” are considered, it is observed that the translator has adopted the *domestication* method in 26 of them and *foreignization* method in 8 of them. On the other hand, when 33 metaphorical examples in which the translator has employed the ontological conceptual metaphor strategy, the structural conceptual metaphor strategy, and the orientational conceptual metaphor strategy in the target text of the “Divine Comedy” are considered, it is observed that the translator has adopted the *domestication* method in 28 of them and *foreignization* method in 5 of them.

The findings show that both *domestication* and *foreignization* strategies have been used in translating metaphorical expressions in the target text with a considerable preference for the domestication strategy. The results also reveal that generally, the translators decide to depart from *foreignization* to *domestication* when they want to give the familiar notion and the impression of similarity to the target readers. On the contrary, when they opt to adopt a foreignization strategy, they try all the time to keep the readers aware that they are exposed to a different culture. Both *domestication* and *foreignization* translation strategies are traced in this study. However, the *domestication* strategy has been the most frequently used one in dealing with the metaphorical items in the process of translating both “Divan-i Kebir” and the “Divine Comedy.” It is also good to mention that the investigation reveals that the translators have mostly succeeded in being an insider in both languages/cultures in most situations. The translators have tried to find appropriate solutions to avoid mistakes and to provide a clear translation in the target language to identify the equivalent metaphorical expressions in this field and to increase the awareness of the target language readers.

As has been noted, understanding metaphors is essential to become aware of figurative language in literary works and daily life. Metaphor is defined as something that the writer cannot sufficiently depict in a literal style. Metaphors can broaden the meaning of a familiar or similar subject and a text which abounds in metaphors adds interest and depth to writing. Metaphors are cases that we often encounter in everyday life or are the facts that enable us to make sense of situations more effectively. The adoption of metaphors and frequent reference to metaphors are rather important for the cognitive, affective, and

linguistic perception of the reader. The semantic change in the use of metaphors enables the formation of language in literature and communication. Lakoff and Johnson state that being a subject of extraordinary language rather than ordinary language, metaphor is a tool of poetic imagination and rhetorical improvement. Traditional viewpoints regard metaphor as a pure literary language; however, cognitive linguists like Lakoff and Johnson assume that metaphors are widely used in our daily language and are kinds of thinking activities. Concerning the conceptual metaphor theory (CMT), metaphor is a cognitive approach that is depicted in language structures (1980:3). Conceptual metaphors are dominant in everyday language and they are more than literary devices. Much of our everyday language expressions are prompted by conceptual metaphors that are underestimated. Ontological, structural, and orientational metaphors all begin from our physical experiences in which we are in interaction with the outer world and form the meaning of many linguistic and metaphorical expressions. In all their studies, conceptual metaphor theorists signify that a metaphor is not just a linguistic phenomenon; it is a way of conceptual portrayal.

Translation is a means, which allows the writer of the source language to communicate with the readers of the target language. Thus, poetry translators who make the target text understandable do more than translating the poems and they become involved in broader cultural and metaphorical processes. In the works of Rumi and Dante, it has been maintained that *Shams* and *Beatrice*, as the “objects of love,” did not exist at all, being only allegorical figures signifying the Ultimate One. With the imagery of *Shams*, Rumi has always expressed the spiritual wisdom of the highest level. Dante has charged all the heavenly virtues to *Beatrice*’s soul and *Beatrice* is the representation of God’s perfection and love. The examples given in this study reveal that many concepts are described metaphorically, from the point of concrete experiences that we can understand, not from the point of essential conditions. This allows cross-cultural differences in conceptual systems: conceptual metaphor enables different cultures to use various methods of comprehending experiences. These differences lead to linguistic differences.

The *domestication* method aims to exclude anything that the target text readers can interpret as unfamiliar or unusual, thereby works to ensure that the target text is fluent and easy to understand. Therefore, the target audience engages in elements that are familiar to them and they assume that the text they are reading is not a translated text. Consequently,

it can be said that the translators have used the *domestication* method in the translation of 76% of the metaphorical expressions in “Divan-i Kebir,” and 85% of the metaphorical expressions in “Divine Comedy.” This is an attempt to create a fluent and natural text by replacing the original terms with terms recognized in the TL culture and placing them in the content in a way that looks natural to TT readers. Culture is holistic because no particular elements of culture are separate from each other. You can examine them individually, but essentially, they are irreversibly intertwined. Culture is like a lens through which we look at and interpret the world. The holistic nature of culture shows what we see through this lens. The translator has used the *foreignization* method in the translation of 24% of the metaphorical expressions in “Divan-i Kebir” and 15% of the metaphorical expressions in “Divine Comedy.” By applying the *foreignization* method, the translators have promoted the perception in the target text readers that the book is originally the product of a foreign culture that has been presented to them through translation.

In this study, the object of love, which is seen as a means in the transformation of human love into divine love and attributed to *Shams* and *Beatrice*, has manifested itself using different metaphor examples both in the (indirect) source texts and in the target texts. In this study, in which Lakoff and Johnson's conceptual metaphor theories are used as micro strategies, while some of the metaphor examples identified in the (indirect) source text has not changed in the target text, some of the metaphor examples identified in the (indirect) source text turned into a different metaphor example in the target text. In both “Divan-i Kebir” and “Divine Comedy,” the translators recreated the target text in the target culture, taking into account not only the structural features but also the contextual, and cultural elements of the (indirect) source text. It should of course be emphasized that the translators have included their subjective attitudes on the interpretation of the texts in the process. Thus, it can be concluded that the translators act like the writers of the original texts while creating the target texts.

In the analysis chapter of the study, it has been observed that metaphors appear in different forms in different language and literature systems, and they are transported to different cultures in different ways through intercultural interaction. Therefore, it was concluded that the ontological conceptual metaphor, structural conceptual metaphor, and orientational conceptual metaphor strategies coincided with the rewriting definitions made by theorists

in the previous part of the study. Thus, it has made it necessary to consider translation act as a linguistic re-creation that changes according to the different translators.

This study was limited to demonstrate the implementation of Lakoff and Johnson's conceptual metaphors; the ontological conceptual metaphor, the structural conceptual metaphor, and the orientational conceptual metaphor in Turkish and English translations of Rumi's "Divan-i Kebir" [Meter 1 (Bahr-i Recez), Meter 2 (Bahr-i Muzari), Meter 3 (Bahr-i Hecez)] and Dante's "Divine Comedy" [Hell (Inferno), Purgatory (Purgatorio), Paradise (Paradiso)]. In this study, the translation of metaphors is also based on Venuti's perspective on translation to point that foreignization and domestication are shaped by the translator's use of some strategies for certain reasons in the translation process.

The study has hopefully made a contribution to the translation of the mediating metaphors related to *Shams-i Tabrizi* and *Beatrice Portinari* as "objects of love" and the metaphor theory developed by George Lakoff and Mark Johnson and *domestication* and *foreignization* methods proposed by Venuti. The translators of "Divan-i Kebir" and the "Divine Comedy" have created works that provide a fluent reading experience where readers will both enjoy a natural reading that they will feel as if they are reading a work written in their native language and enjoy a foreign language, culture, and perspective. To put it differently, the translators have brought the reader as close to the writer of the work as possible by emphasizing that the writer also speaks another language, comes from another culture, and has a different point of view. It has also revealed that the translation of these metaphorical features into another language has an important role in the realization of perfection and satisfaction on the way for union with the Ultimate One in terms of the images of *Shams* and *Beatrice*. Venuti's translational norms have also contributed to the comparative analysis of the translations especially when comparing Ergin's translation with Gülsay's in terms of the implementation of *domestication* and *foreignization* methods.

In conclusion, this thesis study draws the portrait of the subject of how Dante and Rumi's works reveal the transformative bond of love between humanity and divinity, emotion and intellect, the secular and the heavenly tracing the footprints of *Beatrice Portinari* and *Shams-i Tabrizî*. The primary consequence of this reading is that the most prominent feature of the transition from an emphasis on linguistic transfer to emphasis on cultural transfer manifests itself in metaphor translation and both Rumi's and Dante's works

portray how sayr (journey) aided in the spreading of ideas and influenced the translation of works of literature and customs across cultural boundaries. All form descends from the first cause, God, and the beauty should firstly be charged to the creature, which shows evidence that all that comes from God. Everyone was an aspect of God, carried the divine spark within. Love draws the lover out of him or herself to become one with the object of that same love. From this union inevitably arises the second theme, the realization of love as deifying. That is to say, for Dante Alighieri and Mawlânâ Jalaluddin Rumi, true love means that the creature is not only a window to the Divine One. Now, the beloved one embodies the Love. The application of conceptual metaphor translation strategy proposed by George Lakoff and Mark Johnson in the Turkish and English translation of Rumi's "Divan-i Kebir" and Dante's "Divine Comedy" has successfully presented that metaphors used in the translation of these works have filled lexical and cultural gaps in discourse by expanding the words to identify new categories and concepts. The cognitive processes that play an effective role in the emergence and interpretation of these metaphors are extremely important and thought-provoking.

The comparative analysis of "Divan-i Kebir" written by the Persian poet Rumi and "Divine Comedy" by the Florentine poet Dante portrays both writers as travelers on a spiritual sayr (journey) trying to reach the eternal and the real Love. The epic narration of Rumi and Dante's works presents the human condition in an allegorical framework. Poetry is one the types of literature that can be comprehended and told based on highly subjective interpretations, and thus it may be inevitable that translators make comments based on their personal experiences and background knowledge. The translators have used the experiences they brought from the past by acting as the author of the source text in the translation process of recreating both the source texts in the target language. It must be noted that this thesis is the researcher's own analysis and the inferences made in this study cannot be used as generalizations for all Turkish and English translations of Rumi and Dante's works on the issue of metaphor translation. Hopefully, this study will be a useful contribution and will serve as a reference for future studies and academic research concerning the analysis of mediating metaphors in terms of the contemporary theory of metaphor translation as it is in the example of Lakoff and Johnson's conceptual metaphor theory.

Suggestions

In this study, as a text -originally- in Farsi, “Divan-i Kebir,” translated into English via Turkish and -originally- in Italian, “Divine Comedy,” translated into Turkish via English are chosen. It would be fruitful to carry out a study by including the original languages “Farsi” and “Italian” to enhance the study by comparing and contrasting four different languages and to examine any other possibilities accompanied by the conceptual metaphor theory.



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APPENDICES

APPENDIX-1 Intercoder Reliability Test (Divan-i Kebir / Meter I-III)

Example 1:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Gönüller senin yüzünden baş aşağı gelmiş, yeryüzü bir kan denizi kesilmiş; Ey aylardan da üstün, yıllardan da güzel sevgili, sana ay diyemem ben.” (p.7)	“Hearts are upside down because of You. The earth has turned into a sea of blood. I cannot call You "Moon," O Beloved, Who has been above the moon, above time.” (p.1, Meter I)			

Example 2:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Bütün bu keremler, bu üstünlükler, senin kereminden, senin lûtfundan bir katrecik kan elde etmiştir de o yüzden gelişip yetişmiştir.” (p.7)	“All these favors, all these beauties Have grown and developed Because they acquired a drop of blood From Your favor and Grace. (p.1, Meter I)			

Example 3:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey uluların dayancı, güvenci, bizi de onlardan say; bilirsin ki kuyruklar da başlara uyup gider.” (p.7)	“O the support and confidence of all great men, Consider us among them. As You know, tails will follow heads.” (p.1, Meter I)			

Example 4:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Topraktan bir ulu er düzer koşarsın da melekler bile kıskanır onu, senin peşin parana karşı can bile müflis bir hâle gelir, bütün mallar mülkler, yerlere döşenir, ayaklar altında kalır.” (p.7)	“You have created such a great man out of dust That all the angels are jealous. The Soul is penniless compared to Your wealth. All goods and fortune fall to the ground underfoot.” (p.1, Meter I)			

Example 5:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Aşk, kutluluk sırrıyla Mûsâ'nın sopasıdır sanki; pusudan öylesine bir ok attı ki hoca onun açtığı yarayla iki büklüm oldu, yaya döndü.” (p.9)	“Love is like the staff of Moses. With the Divine secret, Love threw an arrow from ambush. Our hodja was bent like a bow From the wound of that arrow.” (p.5, Meter I)			

Example 6:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey îsâ nefesli dudu kuşu, ey şirin sesli, güzel sesli bülbül, hadî, o cana canlar katan nağmelerle zühre'yi şaşkın bir hale getir, kendinden geçsin gitsin.” (p.13)	“O parrot who has Jesus' breath, O sweet-voiced Beauty, nightingale, Come with the melodies, Adding Soul to Soul. Make Venus confused and lost in space.” (p.11, Meter I)			

Example 7:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Hafif, sert nağme çavuşlarıyladeş gamın karnını da ey güzel sesli dilber, adaletinle yokluk ülkesine bile bir hay- huydur düşsün.” (p.13)	“O beautifully-voiced Sweetheart, Poke the belly of grief With Your hard, soft melodies. With Your justice, a tumult will be dropped In the land of Absence.” (p.11, Meter I)			

Example 8:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey durup dinlenme nedir, bilmeyen rüzgârımız, güle bizden haber götür de de ki: Ey gül bahçesinden kaçıp da şekerle karılan gül, gül bahçesinden nasıl oldu da ayrıldın?” (p.14)	“O restless wind of ours Which doesn't stop anywhere, Say this to the rose for us: "O rose, the one who escaped From the rose garden To be made into rose petal preserve By mixing with sugar!” (p.13, Meter I)			

Example 9:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey şeyh, bize bir futa ver. Ey su, dalgalan, sar bizi dalgalarınla. Ey imranoğlu Mûsa, gel de asanı vur denize.” (p.18)	“O Master, give us a boat. O water, rise, engulf us with your waves. O Moses, Son of Imran, Hit the sea with your staff.” (p.20, Meter I)			

Example 10:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey adı güzel Yusufumuz, damımızda nasıl da yürüyüp gitmedesin?	“O Joseph, whose name is beautiful, How nicely you walk on your roof!			
Ey kadehimizi kıran, ey kurduğumuz tuzağı yırtan sevgili.	O the One who breaks our glass! O the One who tears open our trap!			
Ey ışığımız, düşünümüz, derneğimiz, ey üstün devletimiz, acı suyumuzu bir coştur, kaynat da üzümümüz şarab olsun.	O our light, our wedding, our assembly! O our kingdom! Boil our bitter water. Ferment our grapes That they may become wine.			
A dilberimiz, dileğimiz, a kiblemiz, Tanrımız, ödağacımızı ateşe attın ya, seyret artık dumanımızı.” (p.25)	O our charmer, our desire, Our Kible, our God, You throw our aloe wood on the fire. Now watch the smoke.” (p.30, Meter I)			

Example 11:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey ay gibi güzel padişah, ey yüzlerce güzelden güzel, ey su, ey ateş, gel.	“O Sultan as beautiful as the moon!			
Gel ey inci, gel ey deniz.	O One more beautiful Than a hundred beauties!			
Ey kendisine canımın kul, köle olduğu Şemseddin, ey Rûh-ul I Emin, Tebriz, senin yüceliğin yüzünden oturamaklı Arş’a döndü, Mescid-i Aksâ'dan gel.” (p.28)	O water, O fire, come! Come, O pearls. Come, O sea! O One to whom my Soul Has become a slave and servant, O Shemseddin, O my Archangel Gabriel, Because of You, Tebriz became the mounted throne of God. Come from Mescid-i Aksa.” (p.35, Meter I)			

Example 12:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey gül gibi gülen aşk, ey Akl-ı Küll gibi güzel bakış; ey “Hel etâ” meydanının eşsiz binicisi, güneşi tut, koy çuvala.” (p.40)	“O Love, smile like a rose. O One whose looks are similar To that beautiful universal intelligence, O peerless rider of the land of Hel- etâ ¹⁵ , Catch the sun. Put it into a sack.” (p.54, Meter I)			

Example 13:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Yüzlerce varlık, elindeki bir avuç topraktan, yüzlerce padişahlar padişahı, safında bir kuldan ibaret olan güzel, ey yüzlerce Asaf kulu kölesi kesilen, Süleyman'ı bile aşkıyla hayran eden dılber.” (p.48)	“O beautiful One, hundreds of existences Are nothing but a handful of dust. Hundreds of Sultans of Sultans are nothing But servants at His side. O Charmer to whom hundreds of Asafs ¹⁶ Turn into slaves, Even Solomon becomes astonished with His Love.” (p.67, Meter I)			

Example 14:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Beden, meşalelerle süslü gökyüzü gibi canın çevresinde nasıl olur da dönmez, ey pergele benzeyen canımın güzellik, alım noktası?” (p.170)	“How can the body Not turn around the Soul, Which looks like a sky with torches? O Beauty! The attraction point Of my compass-like Soul!” (p., Meter I)			

¹⁵ Hel-etâ : Mature man. Koran LXXVI,1.

¹⁶ Asaf: Vizier of Solomon.

Example 15:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey fütüvvet ulusu, ey peygamberlik kitabının dibacesi, ey mürüvvet padişahı, helvayı yalnız başına yeme.” (p.280)	“O, greatest of Futu-i vet ¹⁷ O, introduction of the Books of the Prophet, O, Sultan of humanity, Don’t eat halva alone.” (p.7, Meter II)			

Example 16:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey anasının sütüyle beslenir gibi aşkla beslenip gelişen padişah, yürü, çoş ey arslan, ey babasının canı, gir oyuna.” (p.283)	“O Sultan who grows with love Like a baby with its mother’s milk, Come, be exuberant. O Soul of his father, get in the dance.” (p.14, Meter II)			

Example 17:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey yüzlerce ragâib gecesinin canı, âşıklara rağbet et, O görülmemiş; şaşılacak şeylerle dopdolu olan, o mahşer kesilen, kıyamete dönen gün bile güzelliğinin önünde görülmemiş, şaşılacak şeylere gark oldu gitti.” (p.293)	“O soul of hundreds, on Regaib’s night ¹⁸ Pay attention to lovers, That day which hasn’t been Seen by anyone is full of wonders; Turned out to be a day of resurrection, Is submerged in wonders and Has disappeared in the face of your beauty.” (p.31, Meter II)			

¹⁷ Futu-i vet: A social organization with Sufi influence (12-13 century and after).

¹⁸ Fifteenth day of the eighth lunar month. A holy day.

Example 18:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Bizim padişahımızsın, gecemizin Leylâ’sısın ey gecelerin lezzeti gündüzlerin güzelliği, alımı. Ey Turusina’nın sırrı, ey görür gözün nuru, aramızda büyük sensin, küçüklere acı.” (p.425)	“You are our Sultan The Leyla of our nights, The beauty of our days. O secret of Mount Sinai, O light of the seeing eyes, You are great among us. Mercy to the small ones.” (p.248, Meter II)			

Example 19:

ST	TT	Ont. M.	Str. M.	Ori. M.
“sen Zül-fekaar ’ımızsın bizim.” (p.440)	“You are our Zül-fekar ¹⁹ .” (p.274, Meter II)			

Example 20:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey bezenmiş, süslenmiş Zühre, şu iki perdeden çal,” (p.292)	“O adorned, decorated Venus, Play us those two tunes.” (p.292, Meter II)			

¹⁹ Zül-fekaar: Caliph Ali’s famous sword.

Example 21:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Tubâ ağacını istiyorsan işte Tanrı güneşi Tebrizli Şems; ebedi bir zevk, safâ, ebedi bir ömür mü istiyorsun? O ağacın gölgesinde otur.” (p.367)	“If you are looking for the tree of Tuba ²⁰ , Here is God’s Shems of Tebriz. If you look for eternal pleasure, joy, or life, Sit in the shade of this tree.” (p.147, Meter II)			

Example 22:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Gerçekler güneşi Tebrizli Tanrı Şems’idir; gönül o devlet kuşuna benzer canın tapısında yerlere kapanır da yeryüzünü öper. ” (p.14)	“The Sun of Truth is God’s Shams of Tabriz. The heart fell to the ground and kissed the earth At the temple of that Soul which Is like a blessing for us.” (p.18, Meter III)			

Example 23:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey Tebrizli Tanrı Şems’i, sen aşıklar Kabe’sisin” (p.30)	“O God’s Shams of Tabriz, You are the Kaaba ²¹ of lovers.” (p.42, Meter III)			

Example 24:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey yasemin bedenli güzel, senin hayalinin güzelliğinden meydana gelen o neliksiz-niteliksiz inciye gözlerimizde yer vermişim dedim.” (p.87)	“O Beauty of jasmine body, I put that pearl In a space in my eye, that pearl Is made by the beauty of your image.” (p.128, Meter III)			

²⁰ Tree of Tuba: The legendary tree that covers the universe.

²¹ Kaaba: cubical temple of Mecca-direction of prayer.

Example 25:

ST	TT	Ont. M.	Str. M.	Ori. M.
“‘Tebrizli Tanrı Şems’i, aşk âleminde bir Mesih’tir,” (p.95)	“‘God’s Shams of Tabriz Is a Jesus in the world of love.” (p.139, Meter III)			

Example 26:

ST	TT	Ont. M.	Str. M.	Ori. M.
“‘Ey can padişahının yüzünden yüzlerce piyadeye sultan kesilen, buyruk yürüten, ata bin a benim canım,” (p.115)	“‘O you who became sultan for Hundreds of foot soldiers because of The king of soul, ride your horse.” (p.165, Meter III)			

Example 27:

ST	TT	Ont. M.	Str. M.	Ori. M.
“‘O ruhani güzelliğe sahip güzel, O Tanrı doğusuna mensup dilber, O yüzüne, güzelliğine dalıp da ellerimi kesip doğradığım Yusuf-ı Ken-an.” (p.126)	“‘O beautiful one, who has divine beauty, O charmer, who belongs in God’s East, O Joseph of Canaan, who made me cut My hand while watching your Beauty,” (p.179, Meter III)			

Example 28:

ST	TT	Ont. M.	Str. M.	Ori. M.
“‘Ey Tanrı yardımının sancağı, Ey Ya Sin meşalesi; yarabbi, ne de	“‘O flag of God’s help, O torch of Yasin ²² ,			

²² Yasin: The thirty-sixth surah of the Quran.

hafif ruhlusconi, gel de gözümün, başımın üstünde otur. Ey hünerlilik tacı, ey akıllılık miracı, zaten tarife ne hacet var, sen baştan başta nefissin.” (p.162)	My God, how light your Soul is, Come, sit on my eye, my head. O crown of the skill, O ascent of wisdom, There’s no way to describe you. You are Soul, entirely. ” (p.223, Meter III)			

Example 29:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Başını ayak yap da Hızır huylu Musa olan Tebrizli Tanrı Şems’ine yürü, yed- i beyzayı görmeye çalış.” (p.168)	“Turn your feet into heads. Walk toward God’s Shams of Tabriz Who is a Moses with Khidr’s temper. Try to see Yed-i Beyza²³.” (p.231, Meter III)			

Example 30:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey her sırrın defteri Tebrizli Tanrı Şems’i, ey bulunmaz, eşsiz Bağdatlı dilber, ey bizi Hemedan’a çeviren dost.” (p.204)	“O book of every secret, O God’s Shams of Tabriz, O peerless charmer of Baghdad, O one who changed us to Hemedan²⁴.” (p.281, Meter III)			

Example 31:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Dokuz göğün de kendisine toprak kesildiği Tanrı’nın tertemiz zatına and olsun ki ölüm, vuslat şekeriyle helva pişiren helvacıya benzer.” (p.371)	“I made an oath to the Glory of God, For whom nine skies became dirt. That death is like the one who makes Halva²⁵ with the sugar of union.” (p.152, Meter II)			

²³ Yed-i Beyza: The white hands of Moses.

²⁴ Hemedan: City in Persia.

²⁵ Sweetmeats.

Example 32:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Aradıklarını bul, istediklerini meydana çıkart; sen, yukarı, aşağı, bütün varlıktan münezzehsin, şu eskimiş, harab olmuş evin altını üstüne getir.” (p.376)	“Find what you are looking for. Bring up what you search for. You are free from all creatures. Turn this old house upside-down.” (p.160, Meter II)			

Example 33:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey Arş Güneşi, ey Tebrizli Tanrı Şems’i,” (p.376)	“O Sun of the Throne of God, O God’s Sun of Tebriz,” (p.161, Meter II)			

Example 34:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey söz söyleme kabiliyeti, ey savaşkan kabiliyet, söze doydum artık.” (p.379)	“O, the talent of orators. O, the talent of fighters. I am tired of words.” (p.167, Meter II)			

Example 35:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey âşıkla kışkırtıcı tutan eden, kıvrandırıp duran güzel; bütün âşıkla, aşkınla tahttan da vazgeçmişler, kazançtan da.” (p.385)	“O One who makes his lover A slave and tortures him with jealousy, All your lovers gave up the throne, And gain with Your love.” (p.176, Meter II)			

Example 36:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey Arş’a konmuş güzelim devlet kuşu,” (p.389)	“O stately bird of good fortune, Landed at the throne of God,” (p.183, Meter II)			

Example 37:

ST	TT	Ont. M.	Str. M.	Ori. M.
“O Hak’la hak olmuş, Tebrizli Tanrı ve şeriat Şems’inden kayıtsız, şartsız remizleri bilip anlamak için yüzlerce tercüman elde edersin.” (p.397)	“You will obtain hundreds of interpreters To know the signs and symbols freely From that God’s and Sheriat’s ²⁶ Shems of Tebriz: The one who has realized himself in God. ” (p.200, Meter II)			

Example 38:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Kalk hemencecik ölümü kökünden sök, at, çünkü Sur’un sesisin sen; vur güz mevsimlerinin boyunlarını, ilkbahara döndün sen.” (p.415)	“Get up. Pull up and throw away The dead roots. Because you are the sound of Gabriel’s trumpet, Cut the neck of the fallen. You are the springs.” (p.232, Meter II)			

Example 39:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Sen göklerin haber çavuşusun;” (p.417)	“You are the messenger in the sky.” (p.235, Meter II)			

²⁶ Sheriat: Religious law.

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Example 40:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Ey her aklı gitmiş; fikri çelinmiş kişinin Şems’i, ey Tebriz’in nizâmı, düzeni, ister rint ol, ister kalles, bizimle kapı yoldaşısın, bize eşsin sen.” (p.430)	“O Shems, the Sun of every person Whose mind is diverted or gone, O rule and order of Tebriz, Be either unconventional or mean. You are our companion. You are our peer.” (p.255, Meter II)			

APPENDIX 2. Intercoder Reliability Test (Divine Comedy / Hell, Purgatory, Paradise)

Example 1:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Lady of worth and truth, through you alone the human race goes far beyond that bourne set by the moon’s sphere, smallest of all the skies.” (Canto 2, Hell)	“Ey erdem sultanı! Göklerin en dar küresinde özü bu âlemin en yücesine çıkaran erdemli tek kadın!” (p.11, Canto 2, Hell)			

Example 2:

ST	TT	Ont. M.	Str. M.	Ori. M.
“ ‘You, Beatrice, are, in truth, God’s praise. Why not,’ she said, ‘make haste to him? He loves you, and, loving you, he left the common herd.’ ” (Canto 2, Hell)	“Bana dedi ki: Beatrice, ey Tanrı’nın gerçekten aziz kulu: seni sıradan insanların arasından, senin hatırın için ayrılacak ölçüde seven adamın yardımına neden koşmuyorsun?” (p.12, Canto 2, Hell)			

Example 3:

ST	TT	Ont. M.	Str. M.	Ori. M.
“When once again you stand within the rays that she, whose lovely eyes see all things, casts, you’ll learn from her what your life’s course will be.” (Canto 10, Hell)	“Güzel gözleri her şeyi gören o kadının saçtığı ışığın önüne geldiğin zaman, hayat yolculuğunun sonucunun ne olacağını kendisinden duyup öğreneceksin.” (p.41, Canto 10, Hell)			

Example 4:

ST	TT	Ont. M.	Str. M.	Ori. M.
“A lady came from Heaven. And her prayers led me to help this man, and be his guide.” (Canto 1, Purgatory)	“Gökten inen bir kadının duaları, benim ona eşlik etmemi rica etti.” (p.132, Canto 1, Purgatory)			

Example 5:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Yet do not, truly, let your question rest until the one who’ll come as light between your intellect and truth declares you may.” (Canto 6, Purgatory)	“Fakat, gerçekte senin zekan arasında nur işlevi görecek olan, seni buna mecbur etmiyorsa, böylesine derin bir sorun üzerinde durma.” (p.151, Canto 6, Purgatory)			

Example 6:

ST	TT	Ont. M.	Str. M.	Ori. M.
“From Heaven, a lady, knowing all these things,” (Canto 9, Purgatory)	“Bu işlerde deneyimi olan cennetlik bir kadın,” (p.163, Canto 9, Purgatory)			

Example 7:

ST	TT	Ont. M.	Str. M.	Ori. M.
“The Good that – infinite beyond all words – is there above will run to love like rays of light that come to anything that shines.” (Canto 15, Purgatory)	“O, göklerde var olan sonsuz ve tanımlanamaz nimet, kendisini çıkardığı cisme koşan ışık gibi, aşka doğru koşar.” (p.187, Canto 15, Purgatory)			

Example 8:

ST	TT	Ont. M.	Str. M.	Ori. M.
“ So now, beyond a drifting cloud of flowers (which rose up, arching, from the angels’ hands, then fell within and round the chariot), seen through a veil, pure white, and olive-crowned, a lady now appeared to me.” (Canto 30, Purgatory)	“Onun gibi, meleklerin ellerinden serpilip aşağı düşen ve içeriye ve dışarıya dökülen bir çiçek bulutu içinde, yüzü beyaz bir örtüyle örtülü, başı zeytin dalından bir çelenkle sevilen bir kadın göründü.” (p.243, Canto 30, Purgatory)			

Example 9:

ST	TT	Ont. M.	Str. M.	Ori. M.
“But on the instant that it struck my sight – this power, this virtue, that had pierced me through before I’d even left my boyhood state –” (Canto 30, Purgatory)	“Çocukluktan daha çıkmadan önce beni delip geçen o yüksek erdem, gözlerime çarpar çarpmaz,” (p.244, Canto 30, Purgatory)			

Example 10:

ST	TT	Ont. M.	Str. M.	Ori. M.
“I saw my donna – who’d at first appeared hidden in garlands of angelic joy –	“...meleklerin serptikleri çiçeklerle örtülü olarak bana görünen kadının, zafer arabasının solunda, ırmağın			

fix, from beyond the brook, her eyes on me, (Canto 30, Purgatory)	ötesinden, bakışlarını bana öylece çevirdiğini gördüm.” (p.244, Canto 30, Purgatory)			
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Example 11:

ST “Splendour of living and eternal light!” (Canto 31, Purgatory)	TT “Ey güçlü ezeli nurun görkemi!” (p.250, Canto 31, Purgatory)	Ont. M.	Str. M.	Ori. M.

Example 12:

ST “Alone, she sat upon that one true earth as guard, left there to watch the chariot which, as I’d seen, the two-form beast had tied.” (Canto 32, Purgatory)	TT “İki biçimli hayvanın, bağlandığını gördüğüm zafer arabasının yanında bırakılmış bir bekçi gibi, gerçek toprağın üstünde bir başına oturuyordu.” (p.253, Canto 32, Purgatory)	Ont. M.	Str. M.	Ori. M.

Example 13:

ST “As noble souls incline to do – they make another’s will, without excuse, their will as soon as any sign of that appears – so, too, when I was taken by the hand, the lovely lady made her way and said to Statius, as a donna does: ‘Come, too.’” (Canto 33, Purgatory)	TT “Hiç karşı çıkmayan ve bir işaret üzerine, başkasının arzusunu kendi arzusu gibi benimseyen soylu bir ruh gibi; güzel kadın beni yanına alınca hareket etti ve Stace’a incelikle: ‘Onunla beraber gel,’ dedi.” (p.258-9, Canto 33, Purgatory)	Ont. M.	Str. M.	Ori. M.

Example 14:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Whether I was no more than soul (which love, in governing the spheres, made lastly new), You know, who raised me up through Your pure light.” (Canto 1, Paradise)	“Ey göğü idare eden aşk, eğer, orada, benden mevcut olan şey yeni yarattığın şeyse beni nuru ile yücelten sen, bunu bilirsin.” (p.263, Canto 1, Paradise)			

Example 15:

ST	TT	Ont. M.	Str. M.	Ori. M.
“So she (no thought of mine could be concealed from her) turning to me, as happy as lovely,” (Canto 2, Paradise)	“O zaman, kaygımın kendisinden gizli tutulması imkansız olan kadın bana döndü, güzelliği kadar neşeyle:” (p.265, Canto 2, Paradise)			

Example 16:

ST	TT	Ont. M.	Str. M.	Ori. M.
““My lady, as devoutly as I can, I offer Him all thanks,’ I now replied, ‘since He here parts me from the mortal world.’” (Canto 2, Paradise)	“Madonna” dedim, beni ölümlü dünyadan çekip çıkarana şükürler olsun;” (p.266, Canto 2, Paradise)			

Example 17:

ST	TT	Ont. M.	Str. M.	Ori. M.
“The sphere of stars, so fine with all its lights, receives from that deep mind which rolls it round the image that it has, then prints that seal.” (Canto 2, Paradise)	“...ve bu kadar fazla ışığın güzelleştirdiği gök, ona hareket veren derin zekanın tasvirini alır ve onu kendisine nakışlar.” (p.268, Canto 2, Paradise)			

Example 18:

ST	TT	Ont. M.	Str. M.	Ori. M.
“She – as the sun who first in love shone warm into my heart – had now, by proof and counterproof, disclosed to me the lovely face of truth.” (Canto 3, Paradise)	“Vaktiyle, bağrımı aşkla tutuşturan bu güneş, kanıtlayıp, reddederek, bana güzel gerçeğin yumuşak hatlarını anlaşılır kılmıştı.” (p.268, Canto 3, Paradise)			

Example 19:

ST	TT	Ont. M.	Str. M.	Ori. M.
“I saw there nothing, so returned my glance straight to the shining-out of my dear guide, who, smiling at me, blazed in her own look.” (Canto 3, Paradise)	“Hiçbir şey göremeyince, yeniden ileriye, gülümseyen sevecen rehberimin gözlerinde parıldayan nura baktım.” (p.269, Canto 3, Paradise)			

Example 20:

ST	TT	Ont. M.	Str. M.	Ori. M.
“My eyes pursued as far as eyesight can, but, as I lost her, so I turned once more to target a desire far greater still. Now all my thoughts were fixed on Beatrice.” (Canto 3, Paradise)	“Kendisini olabildiğince izleyen gözüm, onu kaybedince, daha fazla arzuladığı şeye döndü ve Beatrice’e tamamen daldı.” (p.271, Canto 3, Paradise)			

Example 21:

ST	TT	Ont. M.	Str. M.	Ori. M.
“These waves came flooding from that holy stream	“Her gerçeğin çıktığı kaynaktan çıkan kutsal ırmağı dalgalandıran			

that rises at the source of every truth. As such, they set my two desires to rest.” (Canto 4, Paradise)	kadın, her iki arzumu da böylece tatmin etti.” (p.274, Canto 4, Paradise)			

Example 22:

ST	TT	Ont. M.	Str. M.	Ori. M.
““Goddess, beloved of the loving First! Your words in waves,’ I said, ‘flow into me. They warm me through, and light me more and more.” (Canto 4, Paradise)	“Ey ilk sevginin sevgilisi, ey tanrısal kadın, sözlerin beni öyle rahatlatıyor, öyle ısıtıyor ki, giderek canlanıyorum!” (p.274, Canto 4, Paradise)			

Example 23:

ST	TT	Ont. M.	Str. M.	Ori. M.
“And here, on entering that heavenly light, I, on the instant, saw in her such joy the star itself at that shone brighter still.” (Canto 5, Paradise)	“Kadınımın, bu göğün nuru içine girince yavaşça ışıldamaya başladığını gördüm, ve gezegen o nurdan dolayı, daha parlak göründü.” (p.277, Canto 5, Paradise)			

Example 24:

ST	TT	Ont. M.	Str. M.	Ori. M.
“I, still in doubt, was saying: ‘Tell her! Tell her!’ within myself still saying: ‘Tell my lady! Her words drop sweet and take my thirst away.’” (Canto 7, Paradise)	“Kendi kendime şöyle diyordum: Söyle ona, güzel sözleriyle beni yatıştıran kadınıma söyle.” (p.282, Canto 7, Paradise)			

Example 25:

ST	TT	Ont. M.	Str. M.	Ori. M.
“The greatest minister of natural life	“Dünyayı, göğün gücüyle			

who prints the worth of Heaven on the world, and measures time for us in shining light,” (Canto 10, Paradise)	nakışlandıran ve nuruyla bize zaman ölçüsü veren doğanın en büyük elçisi,” (p.294, Canto 10, Paradise)			

Example 26:

ST	TT	Ont. M.	Str. M.	Ori. M.
“... donna who, in beauty, strengthens you to dare the skies.” (Canto 10, Paradise)	“Göge çıkma konusundaki gücü kendisine borçlu olduğun kadın...” (p.295, Canto 10, Paradise)			

Example 27:

ST	TT	Ont. M.	Str. M.	Ori. M.
“True spark shower flying from the Holy Breath! How suddenly it flared, how incandescent! My eyes, defeated, could not bear the sight.” (Canto 14, Paradise)	“Ey ruhulkudüs’ün gerçek nuru! Onun parlaklığı birdenbire gözlerime çarparak nasıl yendi ve gözlerim o parlaklığa nasıl dayanamadı!” (p.310, Canto 14, Paradise)			

Example 28:

ST	TT	Ont. M.	Str. M.	Ori. M.
“My son, a long, glad fast – drawn out in reading from the noble book where there can be no change of white and black – you now relieve me of, within this light from which I speak. All thanks be hers who clothes you in the wings for this great flight.” (Canto 15, Paradise)	“Oğlum, içinde beyazın da, siyahın da asla değişmediği kitabı ²⁷ okuyarak çoktandır duyulan tatlı bir arzuyu, sana, içimden seslendiğim bu ışığın içinde, yüce uçuşlar için sana kanat veren kadın yardımıyla giderdin.” (p.313, Canto 15, Paradise)			

²⁷ God is celebrated as the Holy Trinity but also as the author of the ‘book’ of providence, in which all temporal events are foreknown, and as the principle of unity upon which all conceptions of number depend.

Example 29:

ST	TT	Ont. M.	Str. M.	Ori. M.
“As any falcon’s searching flight will dive, then strike back up, or else like reflex rays, which, angled from the first, return on high, so, too, her gesture, pouring through my gaze into imagination, made me turn and fix my eyes – beyond our norm – straight at the sun.” (Canto 1, Paradise)	“Kartal, güneşe, asla böyle değişmez bakışlarla bakmamıştır. Ve ilk ışıkta, nasıl ikinci ışık çıkarsa ve geldiği yere dönmek isteyen bir yolcu gibi yukarı fıskırır; hayal gücüne, gözlerin yardımıyla göksel bir bulut olarak beliren onun hareketini de ben benimsedim.” (p.263, Canto 1, Paradise)			

Example 30:

ST	TT	Ont. M.	Str. M.	Ori. M.
“ Then moving, mingling with the other lights, the soul that first had spoken now displayed his own great art with these who sang the skies.” (Canto 18, Paradise)	“Sonra, bana seslenen ruh, öteki nurlarla karışıp devinerek, göksel ezgiler arasında nasıl bir sanatçı olduğunu gösterdi.” (p.324, Canto 18, Paradise)			

Example 31:

ST	TT	Ont. M.	Str. M.	Ori. M.
“ and saw the light within her eye so clear, so full of laughter that her look and air defeated all that these, before, had been. And, as we recognize from day to day that we, in doing good, have now advanced when, doing good, we feel a greater joy, so, too, as with the skies I circled round, I knew the arc through which we swung had grown, seeing that miracle	“gözlerini öyle parlak, neşeyle o kadar dolu gördüm ki, onun görüntüsü eskileri ve sonuncuyu altetti. Ve insan, iyi davranarak zevk duymakla, erdeminin giderek arttığını nasıl görürse, ben de bu kusursuz güzel şeyleri daha parlak görünce, gökle birlikte içinde döndüğüm eğrinin genişlemiş olduğunu öyleye gördüm.” (p.324, Canto 18, Paradise)			

yet more adorned.” (Canto 18, Paradise)				
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Example 32:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Whoever knows the pasture, for themselves, that my eyes grazed on in that blessed sight, when once I’d altered to that other care, will recognize the pleasure that I took in bowing down to that celestial guide, weighing consent against the sight of her.” (Canto 21, Paradise)	“Ben başka bir şeyle ilgilenmeye başladığım zaman, gözlerimin o mutlu yüzde nasıl bir besin bulduğunu bilen kişi, terazideki bir zevkin üzerine bir başka zevki ekleyerek, göksel rehberime boyun eğmenin ne kadar zevkli olduğunu anlayacaktır.” (p.334, Canto 21, Paradise)			

Example 33:

ST	TT	Ont. M.	Str. M.	Ori. M.
“And through this clear and living light there shone the being that creates that glow, too bright within my eyes for me to tolerate. My sweetness! Beatrice, guiding me!” (Canto 23, Paradise)	“Ve güçlü ışığın arasında o parlak cevher görünüyordu, o kadar parlaktı ki bakmaya dayanamıyordum. Ey Beatrice, şevkatli ve aziz rehber!” (p.342, Canto 23, Paradise)			

Example 34:

ST	TT	Ont. M.	Str. M.	Ori. M.
“At this Beatrice (some way away) smiled in the manner of the one who coughed to mark the first mistake of Guinevere.” (Canto 16, Paradise)	“Biraz açıkta duran Beatrice, bunun üzerine, Ginevra’ ²⁸ nın yazılı ilk suçuna öksüren kadına benzedi.” (p.345, Canto 16, Paradise)			

²⁸ In drawing Dante’s attention to his pompous *faux-pas*, Beatrice is compared to the Lady of Malhout, who in the Old French Romance of *Lancelot du Lac* (cf. *Inferno* 5: 127–38) is secretly in love with Lancelot and coughs to alert Guinevere to the danger of her own first meeting with him.

Example 35:

ST	TT	Ont. M.	Str. M.	Ori. M.
“And she who guided, in all holiness, the pinions of my wings to fly so high answered, before I could myself, with this:” (Canto 25, Paradise)	“Ve kanatlarımın tüylerini bu yüksekliğe dek çıkaran dindar kadın, cevabımı şöyle hazırladı:” (p.350, Canto 25, Paradise)			

Example 36:

ST	TT	Ont. M.	Str. M.	Ori. M.
“The lady who now leads you through this god-like realm has, in the glance she gives to you, the power that lay in Ananias’ hand.” (Canto 26, Paradise)	“...sana bu tanrısal yerde rehberlik eden kadının bakışında, Ananias ²⁹ ’ın özgüllüğü vardır.” (p.353, Canto 26, Paradise)			

Example 37:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Those words were hers, the sunlight of my eyes.” (Canto 30, Paradise)	“Gözümün nuru bana bunları söyleyip, ekledi:” (p.370, Canto 30, Paradise)			

Example 38:

ST	TT	Ont. M.	Str. M.	Ori. M.
“Splendour of God! Through you I came to see triumph exalting in the realm of truth.” (Canto 30, Paradise)	“Ey gerçek ülkenin yüce şenliğini sayesinde gördüğüm tanrısal nur!” (p.370, Canto 30, Paradise)			

²⁹ In Acts 9: 17–18, Ananias places his hands on Saint Paul’s eyes to cure him of blindness.

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Example 39:

ST	TT	Ont. M.	Str. M.	Ori. M.
“In you, beloved, my hope grows strong. All this you bore: to greet me and to make me whole, you left your footprint in the depth of Hell. The inward strength and grace of everything I since have seen has come to me, I know, through you, your goodness and your grace and power.” (Canto 31, Paradise)	“Ey, umudumun kendisinde çiçeklendiği ve benim kurtuluşum uğrunda, ayak izlerini cehennemde bırakmaktan çekinmeyen kadın, gördüğüm büyük şeyleri görebilmek için ihtiyaç duyduğum yardıma ve güce, senin kudretinle ve senin gücünle kavuştuğumu onaylıyorum.” (p.374, Canto 31, Paradise)			

Example 40:

ST	TT	Ont. M.	Str. M.	Ori. M.
“My mind, so deep in love that always woos, as donna, my donna, burned more fiercely still to turn its eyes once more to where she was.” (Canto 27, Paradise)	“Kadınımın sevgisiyle sürekli dolu olan ruhum, gözlerimi ona çevirmeye beni her zamandan daha fazla istekle özendiriyordu.” (p.381, Canto 27, Paradise)			

ÖZGEÇMİŞ

Kişisel Bilgiler

Soyadı, adı : Yıldız, Eda



Eğitim

Derece	Eğitim Birimi	Mezuniyet tarihi
Yüksek lisans	Gazi Üniversitesi	devam ediyor
Lisans	Karadeniz Teknik Üniversitesi	08/06/2013

İş Deneyimi

Yıl	Yer	Görev
2018 – devam ediyor	Sinop Üniversitesi (Sinop)	Öğretim Görevlisi
2016 – 2018	Başkent Üniversitesi (Ankara)	Okutman
2013 – 2016	Bahçeşehir Koleji (Tokat)	Öğretmen

Yabancı Dil

İngilizce

Almanca



GAZİLİ OLMAK AYRICALIKTIR..

