CHALLENGES REGARDING THE LITERARY TRANSLATION: CLOSE-READING OF POE'S "TELL-TALE HEART" AND ANALYSING ITS TURKISH TRANSLATIONS

YAZIN ÇEVİRİSİNE İLİŞKİN ZORLUKLAR: POE'NUN "TELL-TALE HEART" ÖYKÜSÜNÜN YAKIN OKUNMASI VE TÜRKÇE ÇEVİRİLERİNİN İNCELENMESİ

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ABSTRACT

This study mainly aims to illustrate the difficulties emerging in the process of translating a literary work, which could only be apparent through close- reading of that literary work in its source language and context. The literary work chosen for this purpose is a short story from American literature; "The Tell-Tale Heart" by Edgar Allan Poe. Both close-reading process of this short narrative and investigating its critics could help to understand the main motifs of the source text. Also perceiving the context in which the text is produced could be useful to interpret the semiotic components in the text. In addition, this study presents some research on the author and his thoughts in order to gain an insight on what foundations he designed this particular work, what message he could have possibly wished to deliver and most importantly with what motives he could have produced that narrative.

The close-reading and background research process determined the most significant motifs in the source text as sanity – insanity controversy, time obsession, Eye / I relationship, Evil Eye concept, hypocrisy, "insanity defence" in the nineteenth century and I-it relationship.

Having completed the close-reading of the source text, obtaining the data related with the background of the author and having investigated critical writings both on the text and the author, translations into Turkish language have been analysed in order to find the difficulties emerging from the semiotic and semantic issues surrounding the text, author's thoughts and the context in which the text was produced with regard to the translation process. The analysis process has been carried out on eight different Turkish translations of the short story. It is found that, on the surface level, the source text and the target texts both share the same semiotic signs. However, the deeper analysis of the source text reveals a number of differences. Apart from these, some organic differences, for instance the use of capital letter and punctuation marks shows differences, which could channel the reader's attention and conception to different points. All these differences in the levels of semiotic, semantic and organic elements could demonstrate the challenges literary translators might encounter. The challenges could be considered to be arising from the translator's decisions whether to stay close to the source text or the target text. The theoretical base for the choice of translator will be discussed regarding to Toury's translation norms. At the end of the study, prospects relating the literary translation will be supplied. The present study concludes with the suggestions regarding how to deal with these challenges of literary translation.

Keywords: Literary Translation, Text analysis, Close-Reading, Short Story Analysis.

ÖZET

Bu çalışma temel olarak bir edebiyat eserinin çevirisinden kaynaklanan ve ancak bu eserin kaynak dil ve bağlamında yakın okumasıyla ortaya çıkabilecek zorlukları göstermeyi amaçlamaktadır. Bu amaçla seçilen eser, Amerikan edebiyatından seçilmiş bir kısa öykü olan Edgar Allan Poe'nun "The Tell-Tale Heart" başlıklı eseridir. Hem bu kısa öykünün yakın okuması hem de hakkında yazılan edebi eleştirilerin incelenmesi kaynak metnin temel motiflerinin anlaşılmasına yardımcı olabilir. Ayrıca metnin oluşturulduğu bağlamın ayrımına varmak metindeki göstergesel bileşkelerin yorumlanması adına kullanışlı olabilir. Buna ek olarak mevcut çalışma yazarın sözü geçen öyküyü hangi temeller üzerine tasarladığı hakkında bilgi edinmek üzere yazarın kendisi ve düşünceleri, ne gibi bir mesaj vermiş olabileceği ile en önemlisi bu öykünün oluşturulmasını sağlayan itici güçler üzerine bir inceleme de sunmaktadır.

Yakın okuma ve arka plan incelemesi süreci kaynak metinde sırasında öne çıkan önemli motifler arasında aklıselimlik – delilik zıtlığı, zaman takıntısı, Eye / I (İngilizce okunuşları aynı olan göz / ben sözcükleri) bağıntısı, Şeytani Göz kavramı, ikiyüzlülük, ondokuzuncu yüzyıldaki "cinnet savunması" ve Ben / o (cansız varlıklar için kullanılan üçüncü tekil şahıs) bağıntısı bulunmaktadır.

Kaynak metnin yakın okunmasının, yazar hakkında art alan bilgisi ile ilgili verilerin elde edilmesinin ve hem metin hem de yazarın kendisi üzerine eleştirel yazıların incelenmesinin ardından metni, metnin yazarın görüşleri ile metnin üretildiği bağlamı çevreleyen göstergesel ve anlamsal konulardan kaynaklanan zorlukları ortaya çıkarmak üzere Türkçe diline gerçekleştirilen çeviriler incelenmiştir. Bu inceleme aşaması söz konusu kısa öykünün sekiz farklı Türkçe çevirisi üzerinden gerçekleştirilmiştir. Yüzeysel düzlemde hem kaynak metnin hem de çeviri metinlerin benzer göstergeleri paylaştığı görülmektedir. Buna rağmen, kaynak metnin daha derinlemesine incelemesi bir dizi farklılığı ortaya çıkarmaktadır. Bunların dışında örneğin büyük/küçük harf ile noktalama işaretlerinin kullanımı gibi bazı yapısal farklılıklar okurun ilgisi ile algılamasını farklı noktalara yönelten bir çeşitliliğe işaret etmektedir. Göstergesel, anlamsal düzeyler ile yapısal unsurlardaki tüm bu farklılıklar yazın çevirmenlerinin karşılaşabileceği türden zorlukların varlığını kanıtlamaktadır. Zorlukların çevirmenlerin kaynak metne mi yoksa erek metne mi yakın durmalarına dair kararlarından kaynaklanabileceği düşünülebilir. Bu durumda da çevirmenlerin kararlarına ilişkin kuramsal temel olarak Toury'nin çeviri normları irdelenecektir. Mevcut çalışmanın sonunda, yazın çevirisi ile ilgili bu gibi sorunları çözmeye yönelik birtakım öneriler sunulmaktadır.

Anahtar Kelimeler: Yazın Çevirisi, Metin Analizi, Yakın-Okuma, Kısa Öykü Analizi.

1. INTRODUCTION

Translation of a literary text is somehow a demanding task owing to both the creativity executed during the construction process by the source text author and the creativity skill by the translator who tries to read, understand and re-create this text in another language (target language). Also the cultural differences between the source and target languages put another burden on the literary translation process. Furthermore, variables such as the context in which the work is created, the author's intentions and thoughts, the readers' expectations might add to the problematic condition of the process. Among these issues, the reading process of the source text is chosen for the main basis for this study since all the translation process begins with this step. Although, in a way, this seems to be an approach to the literary translation as a source text oriented one, the present study does not necessarily aim to make a translation criticism based on the rules governing source text analysis. Rather, we wish to demonstrate a variety of readings of a particular literary text and the alternative conclusions which might be deduced from the analysis of it with regard to the literary critics and thoughts on the same piece of work. Then we will move onto the analysis of the translations of the same source text. As the study involves the translation of a piece of literary text, it is more preferable to begin with some thoughts and opinions on the literary translation from the point of translation studies.

As Ece suggests (2010, p. 15) both writers of literary works and their translators could be classified as the readers. According to her, writers read the nature of human which changes and differentiates along with the world s/he lives in and then they express this nature with words in a text. This could be labelled as a reading process which is carried out in order to understand the human and his/her world and then to portray them together with the words. In a similar way, translators are considered as the readers of the text which is a product of that reading process (ibid. p. 15-16). This could highlight the significance of a proper reading of the source text, yet it should not be taken as the major determining factor since overemphasising it might lead to an initiative on the borders of source text or source language oriented approaches.

Another view on literary translation provides the main features of it by demonstrating the differences of literary texts from the other text types (Aksoy, 2002, p. 53). Aksoy defines a literary text as a media where the author creates extraordinary and unusual words and expressions in order to raise a particular impression. She further claims that the obvious problem here is that the literary translator needs to translate the figurative language or metaphorical meanings of this text. In most cases, what makes a literary translation fail might account for the lack of understanding this figurative language or struggling among a variety of words or word groups with metaphorical meanings.

Similarly, Göktürk (1994, pp. 37-39) states that literary text is composed of language however this language, in a way, is exclusive to the literary text. When looked from the semiotic perspective, linguistic responses of author and reader to the comprehension of the literary text do not necessarily complete each other on the contrary of the general rule in colloquial language usage. A particular reader, even all the readers might response to the same literary text in a variety of different ways. This clearly demonstrates the reason of the varieties between different translations of the same literary text. Here the distinction between the casual literary reader and the professional translator is that the latter needs to rely on not only his/her linguistic competence but also his/her translation competence. Furthermore, the translator does not approach the literary text as a way of entertaining, rather he/she aims to fully understand the text and convey the overall meaning of the source text as much as s/he can.

Another issue in the literary translation is the assessment of the translations or the critical writings on them. From this point of view, the task of assessment of a particular translation makes a stride in the domain of translation criticism. As the general tendency seems rather extracting the differences between the source and target text, it has long been considered as a way of finding errors. As Araboğlu (2017, p. 33) suggests, one of the mistakes of critics is that they pay attention to the loyalty to the source texts. Also critics mainly insist on the attitude of accepting translations as successful where the words of target text are rendered in the same way as they are in source texts.

Having briefly discussed the nature of literary text and challenges experienced by the literary translator we shall now turn to our attention to the research object, which is the short story of Edgar Allan Poe: "the Tell-Tale Heart". Before giving details on the narrative, it is more appropriate to say a few words on the author and others' views on his works in the part following the discussion and methodology of the study.

2. DISCUSSION

Literary translation is one of the most widely examined domains of translation studies. Along with literary criticism, translation criticism mainly focuses on the text and demands a careful analysis of it. The critical review of a literary text could be carried out through analysis of the main structural components of the text or the discovery of semiotic marks referring to the proto-typed or generally accepted codes and rules. Or it can be done by intertextual analysis of the literary texts. Regarding the translation of literary texts and their evaluation, the analysis or the reviewing part of the job takes over an extra load of target text. While a literary critic might be working on a text, which is probably written in the native language of the critic, a translation critic needs to work on both source and target texts, thus needs to be equipped with the skills and competences as equally as the translator.

Throughout the history, many translation scholars or professional translators have pointed out the different strategies of literary translation and approaches regarding the literary translation. After establishing itself as a different discipline, translation studies has picked up different views and approaches to literary translation. As Ece suggests (2010, p. 17), literary translation has been regarded as a creative re-writing process in the different theoretical translation approaches since the second half of the twentieth century. This process is similar to that of the writers who have found themselves in creating their written works. And among these approaches, Gideon Toury's descriptive approach is the most distinguished one since it treats the target texts as "*observable*" phenomena (as cited in Ece, 2010, p.18).

Since Toury sees the translation as an act of decisions made by the translator from the very beginning to the end, these decisions are entitled as *translation norms*. Toury classifies the norms (2008, pp. 205-218) mainly as *preliminary norms*, *operational norms* and *textual-linguistic norms*. Preliminary norms are related with two sets of considerations, and these considerations are mostly interrelated. They regard the translation policy and the directness of the translation. On the other hand, operational norms have to do with the decisions made during the act of translation. Lastly, the textual-linguistic norms relate the selection of material to formulate the target text or to replace it with the source textual and linguistic material.

Besides, Toury, later in his revised work also mentions of the concept of *initial norm* in translation. He regards this norm as the "*basic choice ... made between two contending sources of constraints comprising the value underlying translation*" (2012, p. 79). The translator needs to make a choice between two extreme orientations; *adequacy* and *acceptability*. If the translator's decision prevails on the source text norms then the target text is considered as adequate, on the other hand if it is on the target text norms then the target text becomes acceptable.

Through the analysis process of the translation samples in this study, Toury's norms have been taken as a model. However, since the present study puts emphasis on the challenges encountered in literary translation, we do not wish to build up a profile over the acceptability or adequacy of the sample translations. Moreover, it is not our intention to bring up a translation criticism over translations by judging on the mistakes or errors in the target texts. As highlighted earlier in this study, we wish to emphasise the challenges arising in the semiotic, contextual or thematic differences between the source

and target language specific to a sample short story. Exercising this attempt is described in detail in the next section.

3.   METHOD

The present study is an attempt to exemplify the challenges encountered by the literary translators in the translation process of a literary work. The piece of work is chosen from the American literature classics, the *Tell-Tale Heart*, written by Edgar Allan Poe in the middle of the nineteenth century. It is one of the best known short stories of the author and has been translated in many languages. In Turkish, there have been found eight translations of the story in the form of a collection of works of the author starting from the 1980's up to the present day. These translations, along with the source language copy of the story, constitute the corpus of the present study. Information on the source text (the short story in English) and the target texts (Turkish translations) is as follows:

Source Text (ST): The Tell-Tale Heart – in the collection of Poe's works edited by J. Gerald Kennedy (Poe, 2006).

Target Texts: (Turkish translations)

1. Target Text 1 (TT1), "Gammaz Kalp" (Poe, 2016): The first target text is taken from a translation of collected works of Poe entitled with the "Kuyu ve Sarkaç" (The Pit and the Pendulum). The book has eleven stories of Poe and begins with a short biography of him, a list of his stories and an introduction part. It was translated by Nebiha Şentürk in 2016. Although there are other translations of Edgar Allan Poe's works by the same translator for the same publishing house, there is no information about the translator.

2. TT2, "Geveze Yürek" (Poe, 2016): The second TT is again taken from a work of collection entitled "Edgar Allan Poe, Seçme Öyküler" in Turkish, which was created in 2016 as well. The translator of this work is Mehmet Harmancı. He was born in 1932 and has been translating since 1950's and so far he has translated more than hundred literary works ranging from children's literature to books of thought.

3. TT3 "Gammaz Yürek" (Poe, 2018): This TT is the third story of a collection including four stories of Poe, entitled with "Kuyu ve Sarkaç, Edgar Allan Poe" and was published in 2018. It was translated by Cemre Naz Öztürk, about whom there is again not much information. The book includes a short biography of Poe.

4. TT4, "Boşboğaz Yürek" (Poe, 2015): This translation is the part of a large collection of works by the same author, which consists all his stories in two volumes. The first two editions of this translation were published in 2015 and 2016, but this third edition was published in 2018. The collection starts with a biography of Poe and includes a preface of Sandra M. Tomc about Poe and his works. The analysed story is in the first volume and the translator is Hasan Fehmi Nemli, who is a professional literary translator. He has translated many books ranging from Fitzgerald's Great Gatsby to Voltaire's Micromegas.

5. TT5, "Müzevir Yürek" (Poe, 2018): The fifth target text is again a part of selected stories of Poe entitled "Kuyu ve Sarkaç, Seçme Öyküler 1". This volume includes thirteen stories of Poe and begins with the biographies of both Poe and the translator, Selma Aksoy Türköz. Türköz is a part time translator, who is still studying Arabic Language and Rhetoric. Her translations have been published in literary periodicals and she has published a storybook as well.

6. TT6, "Geveze Yürek" (Poe, 1982): This translation is again a part of a collection of stories of Poe. The book has the title of "Edgar Allan Poe: Olağandışı Öyküler" (Unnatural Stories) and published in one volume. Published in 1982, the translation is a joint work of Memet Fuat Bengü and Tomris Uyar. Memet Fuat was born in 1926, in Istanbul and passed away in 2002. He was a writer, editor, critic and essayist. His translations include the works of Jack London, Walt Whitman, Hemingway, and Truman Capote and so on. Uyar was born in 1941 and passed away in 2003. She was a storywriter and professional translator. She again translated many literary works of Virginia Woolf, John Steinbeck, and Fitzgerald, etc. It was later understood that this story was translated by Memet Fuat because in 2011, another collection of Poe's works was published by another publisher with his name as a translator.

7. TT7, "Gammaz Yürek" (Poe, 2001): The seventh translation is published as part of three-volume collection of Poe. It is in the third volume and a translation of Dost Körpe. He is a writer, poet and professional literary translator. He was born in 1972 and educated in English Language and Literature. He has translations in a variety of genres ranging from sci-fi books to poetry.

8. TT8, "Gammaz Yürek" (Poe, 2014): The last translation is again from a collection of Poe's selected stories. The book's title is similar to those of TT1, TT3 and TT5. It was published in 2014 and its translator is Nazire Ersöz. She was born in 1977 and is a free-lance solicitor as well as a part time translator. She has translated Mark Twain's "*A Dog's Tale*", Richard Marsh's "*The Beetle*" and F. Scott Fitzgerald's "*The Offshore Pirate*".

The present study is a descriptive one focusing on the examples of challenges encountered in the literary translation practices. Firstly, the author of the text is introduced and his philosophical views regarding the literature and his contributions to the American literature are touched upon. The study continues with the deeper analysis of the source text and some critical views on the story are referred to. During this analysis process, some of the most eminent themes and motifs of the story are highlighted through the careful task of a close reading.

Having completed the source text analysis, eight different translations of the short story are reviewed in an attempt to exemplify the differences, if exist, in the way of dealing with the themes and motifs. Potential differences will be the indicators of the fact that literary translation do pose challenges on the job of a translator and could account for the acceptable losses in translation due to the cultural differences between the languages in question.

4. EDGAR ALLAN POE

4.1. His Life and Works

Born in 1809, Edgar Poe was the second child of a performer couple, David and Elizabeth Poe. He lost his both parents at a very early age – when he was one, his father left him and his family and when he was two, his mother died of tuberculosis. His parents were living under the pressure of poverty before he was born. As Ackroyd states (2018, p. 11) such tensions might have affected the unborn child and thus Poe's haunted life had already begun before arriving in this world. After his mother's loss, he was taken under the protection of a merchant named John Allan and so he had his middle name, Allan.

He moved to England with his family in 1815 and was educated in private schools. In 1826, he turned back to the States to study at Virginia University but he stayed there only one year. Because of his gambling debts, he and his stepfather fell out with each other and in 1827 he left his second family's house forever. Later he joined the army and self-published his first book *Tamerlane and Other Poems*, in which the Tamerlane poem, according to Ackroyd (2018, p. 30) is about joys and dangers resulting from greed and full of self-loathing and disappointment. His most significant works include poems (*The Raven*, *Annabel Lee* and *To Helen*), short stories (*The Fall of the House of Usher*, *The Black Cat*, *The Pit and the Pendulum*, *William Wilson*, etc.) and detective stories (*The Murders in the Rue Morgue* and *The Purloined Letter*).

His death is still considered as mystery since there are no solid explanations on how he passed away. He was found in a bar in a miserable condition. Baudelaire (2018, s. 31) remarked his death nearly as a suicide. He always thought that he had been an ill-fated human being since his birth. Dying in a mood of insanity was in his fate just as insanity took a great special place in his works. As Ackroyd suggests he was an expert at what he once defined himself as "*the iron locked book of despair*" (2018, p. 130). Thus living in despair and dying in a miserable way might seem inevitable for him in the eyes of many critics.

4.2. His Contribution to the Literature

According to May (2010, p. 9), who is both an academician in the field of literature and an eminent literary critic, he had a conflictive place in the history of American literature. On the one hand, he was one of the most widely read writers, on the other he was generally seen as an alcoholic and drug addict writing weird horror stories. However, as May also suggests, (ibid.) quite a number of recent critical works have proven that Poe was a genius. He was considered to have conceived the art of narration

probably better than the other nineteenth century American writers have. On the other hand, he was not properly understood by his contemporaries.

Apart from his impressive works, he is considered to have made a great contribution to literature. His critical writings reveal his theory on short story. Poe's book review on Hawthorne's *Twice-Told Tales* clearly suggests that a writer should figure out only one impression which he will create and design it. Then he must shape so impressive events and put them in an impressive design and capture such a tone that the intended effect could be produced on the reader (Stovall, 2014, p. 64). He also claims that the narrative should be read in the same manner of its creator's art in order to arrive at full satisfaction.

By deeper analysis of his thoughts on the same issue, it is clear that for Poe all works of literary need to achieve the most significant purpose, which is the "*unity of effect*" (Shen, 2008, p. 322). According to him, the concern of poetry is *beauty* while the concern of prose narrative is *truth*. By the concept of truth, he seems to mean that all parts of a story, which could be summarised as rhythm, plot, character, language and references, need to aim at a denouement that will end the narrative in a logical, consistent and satisfying way (Shen, ibid. 326). For him the *truth* forms the basis for various modes of thought and expressions, which include moral but is not confined in it. Furthermore, his tales could be seen as a way of responding or reacting to the cultural context in which they are created. A good example of this is the "The Tell-Tale Heart", which is thought to display his response to the nineteenth century controversy upon the "insanity defence" (Shen, ibid. 322). Speaking of this work of him, we shall now turn to our attention to the close reading of it.

5.   THE TELL-TALE HEART

5.1.   Summary of the Story

Written in 1842, the Tell-Tale Heart is a short story told in a monologue form of a murderer. The story is considered as both a horror story and a psychological portrait of the murderer narrator (Sova, 2007). The story begins with the narrator's attempt to convince the reader that he is sane and has a sense of acute hearing. He further tries to support his sanity by explaining how carefully he planned the murder and its details. In fact, he has no reason to commit the crime since he admits that he has no plans for capturing the old man's property. He even says that he '*loved the old man*'. However, the only thing he hates about him is his eye, as he defines '*his vulture eye*'. For a week, every night he checks the old man in his room in the darkness for the most convenient time to kill him. He takes his time, tries to make no noise, and finds his way by the help of poorly lit lantern. On the eighth night, the noise of the lamp's shutter awakes the old man.

He takes great pleasure from the moments leading to the murder and imagines how the old man is trying to explain the noise he heard by considering it as the wind or a mouse running in the room. When he decides that the old man's time has come, he jumps over his bed, takes him down, and suffocates him under the mattress. After the death of the old man, the narrator dismembers his body and places them under the floorboards. In order to avoid leaving a bloody crime scene, he explains that he has used a tub to catch the blood. He relates these acts as a proof of his sanity.

Upon the report of a neighbour, the police arrives and they check the house but find nothing. The narrator welcomes them into the room where he has buried the corpse and seats himself on a chair just above the body. Although the police officers are not suspicious of him, the narrator tells the reader that he soon begins to hear the sound of the heartbeat of the old man. He thinks that the police officers are mocking him by pretending that they have not heard of the sound. Eventually the narrator jumps out of his chair and confesses his crime just because he is still hearing the beating of the hideous heart of the old man.

5.2.   Close Reading of the Story

Narrated in the first person singular form, the story makes the reader able to see the mind of a murderer who is mad. As Tucker defines (1981, s. 92), it is a perfectly constructed story and a skilful study of madness. Besides, the close reading of the tale and research of the critical reviews about both Edgar Allan Poe and the story unfold a few thematic motifs in the story. These could be entitled as follow; *sanity – insanity* controversy, *Eye / I* relationship, *Evil Eye* concept, *hypocrisy*, "*insanity defence*" in the nineteenth century and *I-it* relationship.

To begin with the issue of *sanity – insanity* controversy, the narrator's mental state is at question from the very beginning of the story – "*True! – nervous – very, very nervous I had been and am; but why will you say that I am mad?*" – although he seems obsessed with proving his sanity to the reader. The first sign of his insanity is seen when he compares the old man's eye to the vulture's eye and gives explanation on his decision in killing him just to get rid of the curse of the eye. Also the narrator's confused language exhibits that he is actually disordered despite his careful plans for the murder and aftermath (Sova, 2007, p. 174). Furthermore, there seems no logical motivation for the narrator's madness in committing such a horrific crime. At this point Tucker refers to (1981, s. 92) the "eye" which becomes a fixation or monomania for the narrator since he clearly states that "*Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes it was this!*" (Poe, 2006, p. 187). Yet the reader cannot find a natural or supernatural reason for the hatred the narrator feels about the old man. Thus we need to find other motifs which could lead to the obsessive and metaphoric reason.

As May points out (2010, p. 103), another significant motif of obsession is the *time*; the narrator tells that "*A watch's minute hand moves more quickly than did mine*" (ST, p.188, line 14). While the old man is sitting on his bed, the narrator explains that he is "*hearkening the death watches in the wall*" (ST, p.188, line 31). However, the main time reference is the heart beating of the old man that the narrator claims to have heard while listening in front of his bedroom door "*a low, dull, quick sound such as a watch makes when enveloped in cotton*" (ST, p. 189, line 25-26). The relation between the time and the heart beating of the old man is considered to be connected with other two motifs; the name of the story "tell-tale heart" and the identification of the narrator with the old man (May, ibid, pp.103-104). Every beating of the heart reminds us the closing of the inevitable end, which is death. And the identification of the old man with the narrator is implicitly registered by fixing on the "*eye*" which could symbolise the "*I*".

Eye / I relationship has been recently considered as one of the most common interpretations among the critics studying this short story (Ki, 2008). Apart from the substituting the "*eye*" with the "*I*", we can clearly see that the old man and the narrator are coincided by looking at the obsessive repetitions; "*just as I have done, night after night,*" (ST, p.188, line 30). Furthermore, the narrator is familiar with the old man's groan since he has heard it many times before; "*and I knew it as the groan of the mortal terror. It was not a groan of pain or of grief – oh no! it was the low stifled sound that arise from the bottom of the soul when overcharged with awe. I knew the sound well.*" (ST, p.188, lines 32-35).

Evil Eye concept is addressed as another important motif, which foregrounds the Ego-Evil because the narrator is assumed to define himself by the help of narcissistic eye (Ki, 2008, p. 27). It is believed that the "eye" is related with the voyeurism and enigmatic gazing of the other, which is actually the narrator,'s self being. The narrator sees himself as a *Master* who is endowed with the good powers of observation. The act of observing the old man gives him the power of taking control of his victim and he boldly boasts that he "*heard all things in heaven and in the earth ... many things in the hell.*" (ST, p.187 lines 4-5). In addition, the narrator claims that he had no problem with the old man but his eye; "*for it was not the old man who vexed me, but his Evil Eye.*" (ST, p.188, lines 6-7). Furthermore, Tucker (1981, s. 95) believes that the eye represents the watchful Eye of the Providence. This observing narrator is considered to be actually observing himself. In a similar way, in Poe's another fascinating story, William Wilson, Tucker defines that the lunatic narrator is killing his own *doppelganger* (double of a living person) (ibid, p.95).Thus the idea that the identification of the narrator in the Tell-Tale Heart with his victim could be supported.

According to Shen (2008, p. 329), the most significant factor which leads to the exposure of the murder is what the narrator takes to be the *hypocrisy* of the police officers. The narrator calls them "*Villains!*" and finds their "*dissembling*" as an unbearable thing so he feels righteous himself. However, the deeper analysis of the structural unity of the story reveals that we have in effect, in Shen's words, the dénouement of dramatic irony, which has an important ethical dimension. The narrator himself is actually the only hypocritical figure of the story. He gloats over his own dissemblance when he says, "*You should have seen me. You should have seen how wisely I proceeded—with what caution—with what foresight— with what dissimulation I went to work!*" (ST, p.187, lines 18-20). The words "*wisely*", "*caution*" and "*foresight*" all serve for the narrator's efforts in making us believe in his cunning mind.

In addition, the term "*dissimulation*" reveals his hypocrisy. Having his mind made up to kill the old man, he says that he "*was never kinder to the old man*" (ST, p. 187, lines 20-21) and he "*cunningly*" (ST, p. 187, line 22) spies on the old man without being caught. Furthermore, in the morning he goes into the old man's room "*calling him by name in a hearty tone, and inquiring how he had passed the night*" (ST, p.188, lines 9-10) and when the policemen arrive, the narrator dissemblingly bids them "*welcome*" and offer them to "*search – search well*" the house. At the end, he feels strongly tense in trying to hide the crime and so intolerable of the police officers' dissemblance.

Another significant element found in the story is that Poe's respond to the *"insanity defence"* which prevails in the middle of the nineteenth century. The story was written in a context of controversy over this issue. Before the end of the eighteenth century, the insane criminals were treated alike the others and were subjected to the same punishments and confinement. However, in the period when this story was created, the insane were housed apart from the other criminals and to some degree were treated with compassion and care. The story's narrator who at first defies his insanity and later on reveals clearly as an insane person is probably the reaction of Poe's against the general views on the same issue.

The story's last significant motif is considered to be the *I-it* relationship constructed by the author. As Ki (2008, p. 32) suggests that the narrator kills the old man in the form of suffocation which refers to the ego's denial of seeing the other one's suffering. This highlights the "I-it" relationship between the murderer and the victim. The hate of the other pushes the narrator to make the victim "voiceless" and instead of strangulation or stabbing the victim, which involve confronting the other in a face-to-face position, he chooses to use the mattress and avoids seeing his face while killing him. When the victim is gone, he is described as "*stone dead*" which is a worthless thing. The narrator repeats the words "stone dead" just in order to emphasize the victim is not a person anymore, rather an object, which could be modified with the pronoun "it".

To sum up, all the above mentioned motifs and elements in the story have been carefully structured in order to support Poe's thinking on the "unity of effect". The thing narrator describes is the perfect plot, which could both makes him commit a murder and helps him a getaway from the punishment. However, as the title of the story describes well, the perfect plot is turned upside down at the end of the story when the beating of the heart denounces the crime. The fact that the story is told generally in the present tense also shows that every time the story is told, the narrator is recaptured by his own heart beating, or his heart's being a tell-tale one. Although there is not much evidence that the heart is speaking out the events of the story, as Alber et al. defines (2010, p. 127) the heart in the story, either the narrator's own heart or the victim's, is a revealing one. The phrase "tell-tale" could be read as an adjective of "tale bearing" or "tale revealing" in order to define the heart.

6.   ANALYSIS OF THE TRANSLATIONS

The analysis process of the target texts will be carried out in terms of the motifs or elements mentioned in the close reading of the story. The analysis of these elements and motifs could be considered as the evidence, which can reveal the challenges that might be encountered in the translation process of a sample short story. More importantly, the similarities of the target texts motifs with the ones in the source texts could be useful to interpret the adequacy or acceptancy of the translations in accordance with Toury's initial norms.

The first focus of interest is on the *sanity – insanity* controversy in the source text. The conflict in the narrator's claim about his being sane and his obsession on the old man's eye is expressed in the target texts as shown in the Table 1.

Table 1. Sanity – Insanity Controversy in the Narrator's Expressions. (ST: Source Text, TT: Target Text).

ST p. 187, lines 1-2	True! – nervous – very, very dreadfully nervous I had been and am, but why you will you say that I am mad?
TT1 p. 69, lines 1-3	Doğru! Endişeli, hem de aşırı derecede endişeliydim ve –hala- öyleyim. Fakat niçin bana deli diyorsunuz?
TT2 p. 7, lines 1-2	Doğru! Çok ama çok sinirliydim ve hala da öyleyim; ama deli olduğumu da nereden çıkarıyorsunuz?

TT3 p. 41, lines 1-2	Doğru! Gergindim, korkunç derecede gergindim ve hala da öyleyim. Ama deli olduğumu da nereden çıkarıyorsunuz?
TT4 p. 223, lines 1-3	Doğru! Sinirliyim, hem de korkunç sinirliyim! Eskiden de sinirliydim, şimdi de sinirliyim; ama deli olduğumu da nerede çıkarıyorsunuz?
TT5 p. 25, lines 1-2	Hakikat bu! Gerginim… hem de ne gerginlik, hiç olmadığım kadar. Yoksa deli olduğumu mu düşünüyorsunuz?
TT6 p. 97, lines 1-3	Doğru! – sinirliydim – çok, pek çok, korkunç derecede sinirliydim, hala da öyleyim; ama deli olduğumu nereden çıkarıyorsunuz?
TT7 p. 92, lines 1-2	Evet! Sinirliydim – çok, çok sinirliydim ve hala da öyleyim. Ama bana niye deli diyorsunuz?
TT8 p. 169, lines 1-3	Doğru! Sinirliydim, hem de fena halde sinirliydim, hala da öyleyim; ama neden deli olduğumu söylüyorsunuz?

In this part, narrator insists on his being sane and expresses his frustration, anger and nervousness at being seen as a mad man. All of the target text sentences give evidence of conveying the reader same mood of the narrator. However, a few lexical differences stand out such as; "*hakikat*" in TT5 which means "*reality*" and is used in noun form instead of "*doğru*" which means exactly "true" and in adjectival form. In addition "*evet*" in TT7 is different from others as it is generally used as a means of approving the recipient's idea. Lastly, in TT1 the word "*endişeli*", which is one of the sub-meanings of "*nervous*", is distinctive since it does not merely convey the meaning of the narrator's frustration on being called as "*mad*".

As stated in close reading process, the "*eye*" of the old man becomes an obsession for the narrator and gives an implicit motivation for the murder (Table 2). In the translations of this part, we see that nearly all of the translations express the idea that the narrator has no reason for committing a crime like that. Again all translations convey the meaning that he is obsessed with the old man's "eye". Only the TT1 gives an example of defining the source of the obsession; the word for "eye" is used in the plural form – "*gözler*". The singular – plural usage difference of the word "eye" will be explained in detail below while analysing the "I – eye" relationship, however here it does not make a significant difference about the narrator's source of hatred or obsession object about the old man. In addition to that, the narrator admits he has a problem with the old man's eye, the word "eye" is repeated 11 times in the story directly and 4 times indirectly by either using a pronoun (*it/his*) or another expression (*damned spot*). In translations the repetitions of the word "eye" and modifiers for the word are like this respectively; TT1 – 16 and 1, TT2 – 14 and 3, TT3 – 12 and 2, TT4 – 13 and 4, TT5 – 12 and 3, TT6 – 14 and 2, TT7 – 13 and 3, and finally TT8 – 10 times directly and 5 times indirectly. The proximity between the numbers of repetitions reveal that the translations stress the word and its modifiers in a similar way of the source text. Yet, there seems two unusual expressions in TT1, which are "*orada ... yok*" and "*orada … yok*" (*there is / there are* … pattern in English). These renderings might not be considered as an acceptable practice in the standard language and evoke some critics on the linguistic performance of the translator even though this study does not appear to go for an error hunt.

Table 2. The Implicit Clue to the Reason of the Narrator's Hatred of the Old Man.

ST p. 187, lines 9-12	Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this!
TT1 p. 69, lines 12-17	Orada hiç amaç yok. Orada hiç tutku yok. Yaşlı adamı sevdim. Bana hiç zararı dokunmadı. Beni hiç hor görmedi. Onun servetini ben hiç elde etmek istemedim. Bunu bana yaptıran sanırım onun gözleriydi, evet evet onun gözleri!
TT2 p. 7, lines 11-15	Elde etmek istediğim bir şey yoktu. Tutkudan eser yoktu. Yaşlı adamı severdim. Bana karşı bir haksızlık yapmamıştı. Bir kere olsun hakaret etmemişti. Altınlarını istemiyordum. Bence tek neden gözüydü, evet evet mutlaka oydu!
TT3 p. 41, lines 8-12	Belli bir amacım yoktu. Tutkun da değildim üstelik. Yaşlı adamı seviyordum. Bana bir kez olsun yanlış yapmamıştı. Hiçbir zaman hakaret etmemişti. Altınında da gözüm yoktu. Galiba neden onun gözüydü! Evet, öyleydi!

TT4 p. 223, lines 10-13	Bir amaç deseniz, yoktu; hırs da öyle. İhtiyarı severdim. Bana karşı uygunsuz hiçbir davranışı olmamıştı. Hiç kırmamıştı beni. Altınında gözüm yoktu. Sanırım neden gözüydü! Evet, evet, neden buydu!
TT5 p. 25, lines 11-13	Bir amacım yoktu, hırsım da. Yaşlı adamı severdim. Ne yanlış yaptı bana ne de kötü davrandı. Servetine gelince tenezzül bile etmezdim. Sanırım tek sebep gözüydü! Evet gözü!
TT6 p. 97, lines 13-18	Elde etmek istediğim bir şey yoktu. Karşı konmaz bir hırs yoktu içimde. İhtiyar adamı seviyordum. Bana hiçbir zaman haksızlık etmemişti. Hiçbir zaman kırmamıştı beni. Parasında gözüm yoktu. Öyle sanıyorum ki tek neden gözüydü! evet, oydu neden!
TT7 p. 92, lines 10-14	Bir maksadım yoktu. Öfke de duymuyordu. O ihtiyarı severdim. Bana karşı hiçbir yanlış yapmamıştı. Hiç hakaret de etmemişti. Parasında filan da gözüm yoktu. Sanırım bu fikri aklıma sokan gözüydü! Evet, gözüydü!
TT8 p. 169, lines 1-3	Bir maksadım yoktu. Hırsım da yoktu. Yaşlı adamı severdim. Bana karşı bir hatası olmamıştı. Beni hiç aşağılamamıştı. Servetiyle de ilgilenmiyordum. Bence sorun gözündeydi! Evet, ondaydı!

As stressed in the close-reading process, time references in the source text are significant in the way that; first, the narrator takes his time, slowly goes into work (shown in Table 3.a), secondly there is a close relationship between the "death" and "time" as shown in Table 3.b, and lastly the main reference of time is constructed in a way that the muffled sound of the watch reveals that the death is coming silently but gradually (Table 3.c).

Table 3.a. The Narrator's Comparison of his Movements With the Clock's Hand

ST p. 188, lines 14-15	A watch's minute hand moves quickly did than mine.
TT1 p. 71, lines 14-15	Saatin yelkovanı bile benden daha hızlı hareket ediyordu.
TT2 p. 8, lines 26-27	Bir saatin yelkovanı bile benim elimden daha hızlı hareket ederdi.
TT3 p. 42, lines 19-20	Saatin yelkovanı bile benim o anki halimden daha hızlıydı.
TT4 p. 224, lines 10-13	Öyle ki bir saatin yelkovanı bile elimden daha hızlı hareket ederdi.
TT5 p. 26, lines 23-24	Saatin adımları benimkinden hızlıydı.
TT6 p. 99, lines 9-10	Bir saatin yelkovanı bile benim ellerimden daha hızlı hareket ederdi.
TT7 p. 93, lines 22	Bir saat yelkovanından aha yavaş hareket ediyordum.
TT8 p. 170, lines 24-25	Bir saatin yelkovanı bile benim elimden daha hızlı hareket ederdi.

All the target texts render the "watch's minute hand" as "*saatin yelkovanı*" except for the TT5, where it is rendered as "*saatin adımları*" which means "*the steps of the watch*". Although this might not pose a problematic situation in reader's understanding, it could be considered as an unnecessary over-rendering of the word phrase.

Table 3.b. Another Time Reference Relating the Death

ST p. 188, line 31	hearkening the death watches in the wall.
TT1 p. 72, lines 6-7	… duvardaki saatin ölüm sessizliğini dinleyerek hala …
TT2 p. 9, lines 15-16	… duvardaki ölüm gözcülerine kulak dikiyordu.
TT3 p. 43, lines 4-5	… duvardaki ölüm gardiyanlarına kulak kesilişim gibi.
TT4 p. 225, lines 3-4	… duvardaki ölüm gözcülerini* dinleyerek … etrafı dinliyordu.
TT5 p. 27, lines 7-8	…duvardaki saatin ölüm tik taklarını dinliyordu.
TT6 p. 100, lines 2-3	…ben böyle durup duvardaki ölüm gözcülerini dinlerdim.
TT7 p. 94, lines 9-11	… ölüm saatlerinin duvardan gelen seslerini dinlediğim gibi.
TT8 p. 171, lines 8-10	… tahtakurularının** duvardan gelen seslerini dinlediğim gibi.

The word phrase "*death watches*" is rendered very differently in target texts. It can literally mean as a tool designed in order to show the time to die. This meaning is obtained in TT5 and TT7. However, it is also used to signify an insect, which burrows wooden things, and its sound symbolizes death in the source culture. Only TT8 uses this rendering with a footnote in the text. Another meaning of this phrase is "watchman who wait for the death", and this meaning is found in TT2, TT3, TT4 and TT6, only with a difference that TT4 includes the translator's footnote. In TT1, it is interpreted as the "*dead silence of*

the clock" with its "*saatin ölüm sessizliği*" and in TT5; we find it as the "*ticking sound of watch referring death*" with its interpretation of "*saatin ölüm tik takları*".

Table 3.c. The Main Time Reference

ST p. 189, lines 25-26	- Now, I say, there a low, dull, quick sound such as a watch makes when enveloped in cotton.
TT1 p. 73, lines 20-22	Şu an pamuğun içine sarılmış bir saatin çıkardığı ses gibi, hızlı, cansız, alçak tonda bir ses duyduğumu söylerim.
TT2 p. 10, lines 23-25	Şimdi de kulağıma bir saatin pamukla sarılı olduğu zaman çıkardığı sesi andıran hafif, hızlı ve kunt bir ses geldi.
TT3 p. 44, lines 4-5	Şimdi kulağıma ufak, belli belirsiz, ani bir ses geldi, pamuğa sarılmış bir saatin sesi gibi.
TT4 p. 226, lines 4-6	Şimdi kulağıma pamuğa sarılı bir saatin tiktaklarını andıran boğuk, hafif, aceleci bir ses eliyordu
TT5 p. 28, lines 6-7	Kulağıma, pamuğa sarmalanmış saatin tik takları gibi hafif, donuk, biteviye sesler geliyordu.
TT6 p. 100, lines 13-15	- şimdi, dinleyin, kulaklarıma hafif, derin, hızlı bir ses geldi, bir saati pamuklara sarsanız nasıl duyulur tıkırtısı? İşte öyle bir ses.
TT7 p. 95, lines 14-16	Şimdi alçak, boğuk, tez bir ses duymaya başlamıştım. Pamuklu kumaşa sarılmış bir cep saatinin sesine benziyordu.
TT8 p. 172, lines 14-16	O an, kulaklarıma zayıf, boğuk, hızlı bir ses geliyordu; pamukla sarmalanmış bir saatin sesi gibiydi.

In Table 3.c, we see that nearly all the target texts define the sound of the watch with three adjectives just like in the source text. The adjectives "*low", "dull" and "quick*" are interpreted as "*hızlı, cansız, alçak*" in TT1, "*hafif, hızlı ve kunt*" in TT2, "*ufak, belli belirsiz, ani*" in TT3, "*boğuk, hafif, aceleci*" TT4, "*hafif, donuk, biteviye*" in TT5, and "*hafif, derin, hızlı*" in TT6, "*alçak, boğuk, tez*" in TT7 and "*zayıf, boğuk, hızlı*" in TT8. All the adjectives could be used in some way to define the noun in question in a similar way; however, the adjectives "*kunt*" in TT2, and "*biteviye*" in TT5 are rather old-fashioned usages and seem unusual.

"Eye / I" relationship in the source text, as mentioned earlier, is actually one of the most challenging one for the translation process since in Turkish there is no similarity of the sounds of the words "*göz*" and "*ben*" which are the translations of the source text elements. The idea of relating the words "eye" and "I" with each other comes from the critical views revealing Poe's intention to form an implicit connection with the murderer and the victim. This reminds us the idea that the lunatic narrator is killing his own *doppelganger* (double of a living person) found in Poe's another story entitled William Wilson. This thought could be supported by replacing each "*eye*" with the "*I*" which assumes all the appearance of the word "eye" should be in singular form. An objection should be made here since there is one line, which reads "*one of his eyes resembled that of a vulture*" in the source text. However, in one of the original editions of the story, which was published in 1845 in the *Broadway Journal*, it reads, "*he had the eye of a vulture*" (Poe, 1845). The difficulty in making an implicit connection between the two words might arise from the fact that the modern editions of the story lack this distinction.

Becoming obsessed with the old man, the narrator tries to show us that there is link between him and his victim as shown in Table 4 and 5.

Table 4. Finding Similarities with the Victim

ST p. 188, line 30	just as I have done, night after night,
TT1 p. 72, line 6	Benim yaptığım gibi …
TT2 p. 9, line 15	… benim geceler boyunca yaptığım gibi …
TT3 p. 43, lines 4-5	Tıpkı benim geceler boyu oturup … gibi.
TT4 p. 225, lines 4-5	… benim de birbiri ardı sıra birçok gece yaptığım gibi -
TT5 p. 27, lines 6-7	… benim kaç gecedir yaptığım gibi …
TT6 p. 100, lines 1-2	- tıpkı benim yaptığım gibi; geceler geçer, …
TT7 p. 94, lines 9-10	Tıpkı benim geceler boyunca, …dinlediğim gibi.
TT8 p. 171, lines 8-10	- tıpkı benim, geceler boyunca … dinlediğim gibi.

Except for the TT3, TT6, TT7 and TT7, where "*tıpkı*" means "exactly the same" or "just the same", the target sentences lack the adverbial "*just*" in their translations and this decreases the level of similarity between the narrator and the old man. On the other hand, the narrator's stress on the repetition of the act is expressed with "night after night" in the source text and this element is omitted only in TT1 (See Table 4).

Table 5. The Narrator is Familiar with the old Man and his Feelings

ST p. 188, line 32-35	and I knew it was the groan of the mortal terror. It was not a groan of pain or of grief – oh no! it was the low stifled sound that arise from the bottom of the soul when overcharged with awe. I knew the sound well.
TT1 p. 72, lines 9-13	Bunun ölüm korkusunun iniltisi olduğunu biliyordum. Acı ya da kederin iniltisi değildi, oh hayır! Bu aşırı ruha aşırı bir huşu yüklendiğinde ruhun derinliklerinden yükselen bastırılmış alçak bir ses tonuydu. Bu sesi iyi bilirim.
TT2 p. 9, lines 17-20	… bunun ölümcül korkunun iniltisi olduğunu anladım. Bu bir acının ya da üzüntüsünün iniltisi değildi –ah, hayır! Bu insanın ruhu dehşetle dolduğunda ta içinden kopan o boğuk sesti.
TT3 p. 43, lines 6-9	… ölüm korkusu inlemesiydi bu. Acı, keder inlemesi değildi –ah, hayır! bu, korkunun ağırlığı altında ezilen bir insanın ruhunun derinlerinden yükselen sesti. Bu sesi iyi tanırdım.
TT4 p. 225, lines 6-10	… bunun ölümcül bir korkunun işareti olduğunu anladım. Bir acının ya da hüznün iniltisi değildi; yo, hayır! Bu, aşırı korkmuş birinin ruhunun ta derinliklerinden yükselen o hafif, boğuk sesti. Bu sesi çok iyi tanıyordum.
TT5 p. 27, lines 9-12	, anladım bu, ölümün dehşetinin sesiydi. Acı ya da ıstırap sesi değildi duyduğum… hayır olamaz!.. ruhun derinliklerinden yükselen korkuyla boğulma hırıltısı. Bu sesi iyi tanıyordum.
TT6 p. 100, lines 4-8	, biliyordum, öldürücü bir korkunun iniltisiydi bu. Bir acının, ya da bir üzüntünün iniltisi değildi – ah, hayır! bu hafif, boğuk ses büyük bir korkunun ağırlığı altında ezilen bir insanın ta içinden yükselen sesti. Bu sesi iyi tanırdım.
TT7 p. 94, lines 12-15	Müthiş bir korkuya kapılmış olduğunu anladım. Bu bir acı ya da keder iniltisi değildi. Yo hayır' İnsan dehşete kapıldığında ruhundan kopup gelen o boğuk iniltilerden biriydi bu; bu sesi iyi tanıyordum.
TT8 p. 171, lines 11-14	; bu amansız, dehşetin sesiydi. Bir sızının ya da elemin iniltisi değil – Ah, hayır! ruhun derinliklerinden yükselen, korkuyla çoğalan, boğuk bir sesti. Bu sesi tanıyordum.

The source text element "*I knew this sound well*" is omitted only in TT2 and this decreases the effect of familiarity of the murderer with his victim. Apart from this, nearly all the target sentences convey the effect that the narrator is familiar with the old man's feelings, fears and he can understand the victim's despair. This strengthens the accuracy of the view that in fact the murderer and the victim are the same person.

By the way, the Evil Eye concept can be traced in the source text as way of Poe's paradox on narcissism and destruction of the ego. While his protagonist sees himself as a Master being and is endowed with the sense of hearing acute (See Table 6), his victim's eye is defined as of a vulture and having evil characteristics (See Table 7).

Table 6. The Narrator's Narcissism

ST p. 187, line 4-5	heard all things in heaven and in the earth … many things in the hell.
TT1 p. 69, lines 5-7	Bütün her şeyi cennette ve dünyada işittim. Cehennemde birçok şey işittim.
TT2 p. 7, lines 5-7	Yeryüzünde ve cennetteki her şeyi duyuyordum. Ve cehennemdeki pek çok şeyi de.
TT3 p. 41, line 4	Cehennemdeki pek çok şeyi duydum.
TT4 p. 223, lines 5-6	Yeryüzündeki ve göklerdeki her şeyi işittim. Cehennemdeki birçok şeyi de.
TT5 p. 25, lines 4-6	Dünyada ya da ahirette olup biten her şeyi duyuyorum. Kulağımda cehennemden gelen sesler …
TT6 p. 97, lines 6-7	Cennetteki, yeryüzündeki her şeyi duyuyordum Cehennemdekilerin de birçoğunu duyuyordum.

TT7 p. 92, lines 4-6	Hem bu dünyadaki, hem cennetteki her şeyi duyuyordum. Cehennemden gelen pek çok sesi de duydum.
TT8 p. 169, lines 5-7	Gökyüzündeki, yeryüzündeki her sesi duyuyordum Cehennemdeki seslerin de çoğunu duyuyordum.

The hearing acute of the narrator gives him super powers that the ordinary man cannot achieve. Nearly all the target sentences can convey this meaning in a similar way. However, TT3 only mentions of the narrator's hearing ability in the hell by the word "*cehennemdeki*". The rest of the source text elements are omitted here.

Table 7. The Implicit Clue to the Reason of the Narrator's Hatred of the Old Man

ST, p.188, lines 6-7	for it was not the old man who vexed me, but his Evil Eye." (ST, p.188, lines 6-7
TT1 p. 71, lines 4-5	Bu yüzden beni sinirlendiren şey yaşlı adam değildi, onun şeytani gözüydü.
TT2 p. 8, lines 17-19	…çünkü beni öylesine çileden çıkaran şey yaşlı adam değil, onun o Kem Gözüydü.
TT3 p. 42, line 12	Çünkü yaşlı adam değil, onun şeytani gözüydü sinirimi bozan.
TT4 p. 224, lines 15-16	… çünkü sinirime dokunan ihtiyar adam değil, onun o Kem Gözü'ydü.
TT5 p. 26, lines 16-17	Çünkü canımı sıkan yaşlı adam değildi ki onun şeytan gözüydü.
TT6 p. 98, lines 30-31, p.99, line 1	… çünkü ihtiyar adam değildi beni kızdıran, onun o kötü gözü kanıma dokunuyordu.
TT7 p. 93, line 16	Çünkü canımı sıkan ihtiyar değil, kahrolası kem gözüydü.
TT8 p. 170, lines 16-17	… çünkü beni çileden çıkaran yaşlı adam değil, onun o uğursuz gözüydü.

The conflict in the narrator's mind dissolves itself when he canalizes his hatred of the man to the one object, which is his eye. While he claims that the old man did not vex him, his eye which he thought devilish was the only reason for the murder. Poe, probabl, intentionally writes the phrase "Evil Eye" with capital letters in order to draw the reader's attention on this object and to make deductions over it. As seen in Table 7, only the target texts 2 and 4 gives the translations with capital letters and thus convey the similar effect. Although the other translations as well convey the meaning of the "*Evil Eye*" in different interpretations and have acceptable translations, this significant effect is considered to be lost in them in a way.

As mentioned earlier, the narrator charges the police officers with hypocrisy by calling them "*villains*" and claiming that they are dissembling as shown in Table 8. In the target texts, villain is interpreted as "*hain*" and "*alçak*" both of which are synonyms and could well convey the meaning similarly. However, the verb "*dissemble*" is interpreted differently in target texts. The TT1 translation is a literal one, while the others give these meanings respectively; TT2 – stop mocking, TT3, TT 7 and TT8 – stop pretending, TT4 – stop pretending not to understand, TT5 – stop telling a story (in Turkish it is a saying that means "stop lying") and TT6 – stop behaving like that.

Table 8. Narrator's Accusation over the Police Officers

ST p. 191, line 34	"Villains" I shrieked, "dissemble no more!"
TT1 p. 77, lines 19-21	"Hainler!" Diye feryat ettim. "Daha fazla ikiyüzlülük yapmayın!
TT2 p. 14, line 9	"Alçaklar!" diye bağırdım. "Kesin bu alayı artık!
TT3 p. 46, line 29	"Hainler!" diye haykırdım, "bırakın numara yapmayı!
TT4 p. 228, line 21	"Alçaklar! Diye çığlık attım, "anlamazdan gelmeyin artık!
TT5 p. 30, lines 27-28	"Alçaklar!" diye avazım çıktığı kadar bağırdım, bırakın hikâye anlatmayı artık!
TT6 p. 104, line 31	"Alçaklar!" diye haykırdım, ‹‹bu tavırları bırakın.
TT7 p. 98, lines 14	"Alçaklar!" diye haykırdım. "Bırakın bu numaraları!"
TT8 p. 175, lines 13-14	"Alçaklar! Diye bağırdım. "Numara yapmayı bırakın!"

In the next example, narrator tries to prove his wisdom by explaining how he handled the job and also he lets the reader know that he was not sincere in his acts. The target texts TT1 and TT2 clearly expose his hypocrisy while the others perform this vaguely (see Table 9).

Table 9. The narrator reveals his own dissimulation

ST p. 187, lines 18-20	But you should have seen *me*. You should have seen how wisely I proceeded – with what caution – with what foresight – with what dissimulation I went to work.
TT1 p. 70, lines 8-11	Fakat beni anlamış olmalısınız. İşi ne tür tedbirle, ne gibi önsezilerle nasıl bir riyakârlıkla tamamladığımı, nasıl bir zekâ ile ilerlediğimi anlamış olmalısınız.
TT2 p. 8, lines 1-4	Ama siz bir de beni göreceektiniz. Nasıl akıllıca davrandığımı, nasıl tedbirli olduğumu, nasıl bir öngörüşle, nasıl bir ikiyüzlülükle çalıştığımı görecektiniz!
TT3 p. 41, lines 17-18	Oysa bir görmeliydiniz beni. İşimi nasıl ustalıkla yürüttüğümü nasıl ihtiyatla, öngörüyle usulca çalıştığımı görmeliydiniz!
TT4 p. 223, lines 18-20	Ama *beni* görmeliydiniz. Nasıl akıllıca hareket ettiğimi, nasıl ihtiyatla, nasıl ileriyi görerek, nasıl belli etmeden işe giriştiğimi görmeliydiniz.
TT5 p. 25/26, lines 19-20/1-2	Ama beni görmüş olsaydınız, nasıl akıllıca yol aldığımı … ne kadar da dikkatli …ne kadar da tedbirli … ne kadar da kurnazca işe koyulduğumu!
TT6 p. 98, lines 7-10	Bir de *beni* görmeliydiniz o zaman. İşimi nasıl akıllıca yürüttüğümü – nasıl sakınarak – nasıl ileriyi görerek – nasıl gizliden gizliye çalıştığımı görmeliydiniz!
TT7 p. 92, lines 19-20	Oysa *beni* göreceektiniz. Nasıl zekice – ihtiyatlı – basiretli – gizlice hareket ettiğimi göreceektiniz!
TT8 p. 169, lines 21-23	Ama beni görmeliydiniz. İşi nasıl dikkatle, nasıl akıllıca, nasıl gizlilikle yürüttüğümü görmeliydiniz!

Here the adverbial "*cunningly*" reveals that the narrator thinks he is smart at continuing the job of observing the old man. By the way he implicitly declares that he is actually a sly person. In the target texts, TT1, TT3 and TT6, we see the literal translations of the adverbial. The word "*sinsice*" in TT5 is very close in meaning to the previous ones, possibly we can count on "*ustalıkla*" in TT4 as well. However, "*ağır ağır*" which means "*slowly*" in TT2, "*usulca*" in TT7 and "*sessizce*" in TT8 with the meaning of "*quietly*" in might not be acceptable in the sense that they do not exactly give the meaning of doing a job in secret and smartly (see Table 10).

Table 10. The narrator tries to describe his smartness in doing the job

ST p. 187, line 22	cunningly
TT1 p. 70, line 19	kurnazlıkla
TT2 p. 8, line 10	ağır ağır
TT3 p. 41, linec24	kurnazlıkla
TT4 p. 224, line 5	ustalıkla
TT5 p. 26, line 7	sinsice
TT6 p. 98, line 17	kurnazca
TT7 p. 93, line 6	usulca
TT8 p. 170, line 6	sessizce

Another example of the old man's hypocrisy is his intimacy revealing speech with the old man in the morning as seen in Table 11. Only in TT7, we see omission of few elements. The definition of the way the narrator speaks to the old man is clearly defined in all the examples. However, in TT7, the narrator's calling the old man by his name is omitted. This perhaps decrease the level of intimacy when compared to the other renderings.

Table 11. The narrator's hypocrisy is clear that he behaved to the old man nicely while planning to kill him

ST p. 188, lines 9-10	calling him by name in a hearty tone, and inquiring how he had passed the night.
TT1 p. 71, lines 7-9	ismini samimi bir tonla telaffuz ederek o gecesini nasıl geçirdiğini sorarak onunla cesaretli bir şekilde konuştum.
TT2 p. 8, lines 20-21	onunla çekinmeden konuşuyor, neşeli bir sesle adını söylüyor, geceyi nasıl geçirdiğini soruyordum.
TT3 p. 42, lines 13-15	hiç korkmadan onunla konuşuyor, içtenlikle adını söylüyor, gecesinin nasıl geçtiğini soruyordum.
TT4 p. 224, lines 17-18	samimi bir ses tonuyla ona adıyla seslenerek geceyi nasıl geçirdiğini soruyordum.

TT5 p. 26, lines 18-19	samimi bir şekilde adıyla hitap ederek çekinmeden konuştum onunla, geceyi nasıl geçirdiğini sordum.
TT6 p. 99, lines 2-4	hiç korkmadan konuşuyordum onunla, içten gelen bir sesle adını söylüyor, geceyi nasıl geçirmiş olduğunu soruyordum.
TT7 p. 93, lines 17-18	candan bir sesle ona geceyi nasıl geçirdiğini soruyordum.
TT8 p. 170, lines 18-20	cesaretle konuşurken, içten bir sesle ona adıyla hitap ediyor ve geceyi nasıl geçirdiğini soruyordum.

In Table 12, this time we see the example of the narrator's hypocrisy against the police officers. Although he has committed a crime, he warmly greets them into the house and tries to show that he has no doubts about being caught by inviting them to search the house well. The adverbial "*well*" is stressed in italic form to take the attention of the reader. In translations, the greeting part is generally interpreted in similar ways, yet the stressed adverbial is in italic form only in TT1, TT4, TT6 and TT7.

Table 12. The narrator's hypocrisy this time is directed to the police officers

ST p. 190, lines 33-34 / 36.	"bade … welcome" / "search – search *well*"
TT1 p. 75, lines 25 / 28	"hoş karşıladım" / "araştırması – daha iyi araştırması"
TT2 p. 12, lines 18-19 / 21-22	"içeri girmelerini söyledim" / "aramalarını – iyice aramalarını"
TT3 p. 45, lines 17 / 20-21	"buyur ettim" / bakmalarını – iyice bakmalarını"
TT4 p. 227, lines 14-15 / 17	"buyur ettim" / "arayın – *didik didik* edin"
TT5 p. 29, lines 18 / 20-21	"iyi bir şekilde karşıladım" / "gezdirdim. – iyice aramalarını"
TT6 p. 103, lines 6-7 / 10	"buyur ettim" / "arayın – *iyice* arayın"
TT7 p. 97, lines 2-3 / 5	"içeri aldım" / "iyice – *iyice* aramalarını"
TT8 p. 174, lines 1 / 3	"içeri davet ettim" / "iyice aramalarını"

The "insanity defence", which was a controversy in the mid-nineteenth century, is considered to be one of the main elements in this story. As mentioned earlier, it also constitutes a significant symbol of Poe's reaction to the prevailing views of his time. In general, all the translations support this idea in a way. The narrator is in a lunatic state of mind from the very beginning of the story. Although he tries to prove that he is sane, his thoughts and actions are in a circulation, which means that he has highs and ups all the way to the end. There is no clue on exactly where the narrator is narrating the story. As he can freely tell us the story, the reader is ready to believe that he is still alive whether in a jail or in a mental hospital. Either way, it means that the insanity defence has worked well and the murderer narrator escaped the death punishment. We can infer this easily from all the translations as we can from the source text.

The last motif in the story is the *I-it* relationship. By looking at the act of killing, we can say that the murderer does not want to see the victim's face in order to avoid feeling guiltiness. The moment when the old man is dead, he defines his body similar to a stone which is lifeless and nothing more than a simple object. Examining the translations of this part, as shown in Table 13, the reference of "*taş*" (*stone*) is rendered in almost all translations except for TT4 and TT7. Thus, the I/it relationship seems missing in these examples.

Table 13. The Implicit Clue to the Reason of the Narrator's Hatred of the Old Man

ST p. 190, lines 9 / 10	"Yes, he was stone, stone dead." / "He was stone dead."
TT1 p. 69, lines 12-17	"Evet, taştı, taş gibi ölü." / "Taştan ölüydü."
TT2 p. 11, lines 23 / 24-25	"Evet, ölmüştü, taş kesilmişti" / "Ölmüştü."
TT3 p. 44, lines 28 / 29	"Evet, taş kesilmişti." / "Ölmüştü."
TT4 p. 226, lines 127 / 29 - 30	"Evet, öldüğüne kuşku yoktu." / "Ölmüştü."
TT5 p. 28, lines 32 / 33	"Evet, adeta taşlaşmıştı." / "Kaskatıydı."
TT6 p. 102, lines 12 / 14	"Evet, taş gibiydi, taş kesilmişti." / "taş kesilmişti."

| TT7 p. 96, lines 9 / 11 | "Evet, kesinlikle ölmüştü" / "Ölmüştü." |
| TT8 p. 173, line 9 / 11 | "Evet, taş gibi ölüydü." / "Kesinlikle ölmüştü." |

All in all, the analysis of the translations reveals that nearly all examples are able to convey the meanings of the motifs discovered in the close reading of the story to a large extent. The indispensable omissions or losses in the translated elements might have been accounted for the semantic differences between the usage of puns (eye / I) and idiomatic expressions (death watches) in different languages.

7. CONCLUSION

As a result, translation of a text first requires the perception of it by the translator. In order to do that, one can assume the close reading as a starting point. In addition, some analysis on the non-textual elements such as the general views on the author and his/her works, critical writings regarding again the writer and the works could be helpful. Some contextual study might serve as an assistance as well. In the case of Edgar Allan Poe and his story, "The Tell-Tale Heart" we have seen that his life style, introverted thoughts and his reaction against the popular debate on "insanity defence" of his time have all contributed to the creation of such a story.

As mentioned earlier, even the title of the story has had various interpretations to some extent. While some critics have approached the title as denoting a heart which tells the story of a criminal involuntarily, the others see to it as the eye as the symbol of the ego of the narrator, in a way that of the writer. As Tuna & Kuleli (2017, p. 31) state, when translating a literary text, the element which needs analysis is not only the surface level of the text but also the implicit signs instilled in the text. In order to translate these implicit signs hidden in the text, various analyses could be used in similar to those used for the explicit signs in the literary text. One of the analysis methods is that of sectionalising the text, which requires the partition of the different sections of the text. In this respect, the narrator, point of view, person, time and space changes, emotional or logical changes in the text could be taken as reference points at which the analysis could be directed. All of these efforts could be useful in handling the challenges encountered during literary translation.

To sum up, a translator should be aware of the fact that the literary texts need extra effort and close reading when compared to the ordinary texts. Furthermore, s/he needs to analyse the source text in terms of semiotic, semantic and structural elements that need additional labour. The contextual differences might arise between the source and target texts and these might lead to problematic cases during the translation process. Thus a qualified literary translator, to some extent, should develop good reading skills for the literary texts as well as creative writing skills similar to the ones of the source text writer.

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