



## SEZAI KARAKOÇ IN WORLD POETRY: AN EVALUATION OF MONA ROSA POETRY TRANSLATIONS

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### **Abstract:**

Sezai Karakoç, who is one of the most important intellectuals who grew up in our country, is an important person who influenced large masses with his views on art and literature. Karakoç wrote works in many fields such as literature, philosophy, economy, politics, and education. Sezai Karakoç has nine poetry books; in the following periods, he compiled and published all of his poems in his book called "Gün Doğmadan". The most well-known of his poems is the poem "Mona Rosa". This poem, which he wrote during his university years, was greatly appreciated by all his readers. While defining human love in this poem, the poet tries to express the impossibility of meeting the spiritual, mystical, and platonic aspects of love. In this study, the Turkish and English translations of Sezai Karakoç's "Mona Rosa" will be evaluated in the context of equivalence. While interpreting the translation equivalence; formal elements will be discussed in detail in terms of linguistic, semantic, and stylistic aspects, in terms of adequacy and acceptability.

**Keywords:** Mona Rosa, poetry translation, sufficiency, admissibility

### **1. Introduction**

Poetry is the name of a brand-new world of meaning created with carefully chosen words. Based on this definition, it can be said that the world contains different worlds in its own structure. Sezai Karakoç, in his poems, likens man to the world in a material aspect. According to Karakoç, the world is a land of beauty, a center of happiness. However, contrary to this idea, the poet also describes the world as a place of exile and an area of conflict. Karakoç considered the works of many foreign poets in the formation of this feeling and thought structure; he had the opportunity to examine the ideas of poets such as Baudelaire, who is considered the first representative of modern poetry, and René Guenon, who later became a Muslim and took the name Abdulvahid Yahyâ (Orhanoğlu, 2009, p. 80). Sezai Karakoç, who also translated the works of many well-known poets of

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world literature such as Jacques Prevert, Paul Claudel, Apollinaire; good-bad ideas of space in his works; He wrote the beauty-ugly contrasts by kneading them.

After the last great empire of the Islamic world, which was in the process of collapse in the second quarter of the 20th century, Muslim societies needed solutions from politicians and thinkers. Because during this period, colonial activities became effective all over the world. Sezai Karakoç is one of the important thinkers who produce ideas in this turbulent process in the world. The poet has created a world based on the concepts of the resurrection of the soul, the resurrection of Islam, and the resurrection of humanity and civilization, with the thesis of "The idea of resurrection" in the society she lives in. According to Sezai Karakoç, the resurrection society will give birth to a lively resurrection generation by putting their faith in Allah, the prophet, and the hereafter (Türkyılmaz, 2021, p. 8).

One of the most basic themes of Sezai Karakoç's poems is love. Undoubtedly, there is hardly a poet who does not include the theme of love in his works. When the poet's poems are examined, it is understood that they were written in a mystical atmosphere in a dimension beyond human transcendence. Karakoç's most famous love poem; It is Mona Rosa (Arslan, 2019, p. 22). Even in this poem, which he wrote in a mystical atmosphere as an example of human love, breezes of divine love can be found. The same situation has reflected the reader as a common spirit in all his poems that symbolize human love, such as Leyla and Majnun (Bozkurt, 2020, p. 17). The famous Mona Rosa poem, which is about love, was translated into different languages and found the opportunity to reach foreign readers with its extraordinary style. In this study; Arabic and English translations of the great poet Sezai Karakoç's work "Mona Rosa" have been examined, and the evaluations of the source and target texts in the context of equivalence are given. The work has been evaluated comparatively in the context of Mona Baker's strategies of equivalence in translation. The translation from the Turkish original to English was made by a translator with the pseudonym Nesivena on the website <https://lyricstranslate.com> under the name Mona Rosa in 2018. Its translation into Arabic was provided by the poet Nusret Merdan in 2011, and the work was published on the web page <https://elaph.com>.

## 2. Sezai Karakoç's Life and Works

Sezai Karakoç was born on January 22, 1933 in the Ergani district of Diyarbakır. The poet, who spent his childhood in Ergani, Maden, and Piran due to the profession of his father Yasin Efendi, who was a middle-class merchant, completed his primary education in 1944. Having completed his high school education at Gaziantep High School, Karakoç graduated in 1950. The poet, who had a love of reading and writing from an early age, loved to learn new things and was raised with a consciousness of questioning. His passion for learning by questioning everything led him to study philosophy in Istanbul, but he had to leave his education in Istanbul for economic reasons. In the same year, he won the free boarding department of Ankara Political Sciences Faculty and graduated in 1955. After his graduation, he started to work at the Treasury General Directorate and

worked as an assistant financial inspector for a while. Karakoç resigned from the civil service and never returned to the civil service in 1973 (Servi, 2021, p. 10).

Although Sezai Karakoç studied at the Faculty of Political Sciences, he has a colorful personality and has distinguished himself in many different fields. In particular, Karakoç, who has gained fame with his poetry and literary identity; wrote poetry, essays, plays, and story books. Karakoç, who has a total of nine poetry books, has published all his poems by bringing them together in a book called "Day Before the Dawn". The most well-known of all his works is his poem, Mona Rosa. This poem, about which many stories are told by becoming a legend today, can be defined as a masterpiece. Sezai Karakoç, whose poems are known as "Second Yeniciler"; wrote in the style of poets such as Cemal Süreya, İlhan Berk, Edip Cansever, Ece Ayhan. Poetry books; Monna Rosa, Shahdamar /Gulf/Sounds,- Forty Hours with Khidr,- Tahan's Book/Rose Mushtu,- Words Dedicated to Time,- Rites/Fountains,- Leyla and Majnun,- Fire Dance,- The Hour of Predestination, Before the Sunrise. There are stories by Karakoç, called When the Square Comes Out, Stories II Portraits, Literary Writings I - Civilization's Dream, Literary Writings II - Our Tooth Dice, Literary Writings III - Tilted Ehrams (Servi, 2021, p. 11).

### 2.1. Mona Rosa Poetry

"Mona Rosa", one of the most magnificent "impossible love" poems of Turkish poetry, was published in Hisar magazine in the 1950s. Sezai Karakoç presents this poem, which consists of fourteen high fives, to the editorial team consisting of Munis Faik Ozansoy, Mulkiye poet Mehmet Çınarlı, and poet İlhan Geçer. When the poem is examined, it is understood that it was written in an acrostic form. The young poet Karakoç, a student of Mülkiye, fell in love with Muazzez Akkaya, one of the popular female students of the school, who graduated from Kandilli Girls' High School with a degree of "OK". This is why; The expression "My Muazzez Akkaya" appears as an acrostic in the Mona Rosa poem. When we examine the title of the poem, it is understood that the expression Mona Rosa, which means "single rose", was used for Muazzez Akkaya, whom he loved. Akkayam does not know that the famous poem written for the sake of this great love is the source of inspiration; after graduating, he marries someone else and takes place in historical records as "*the woman for whom the most mysterious love poem was written in our literature*" (Ümutlü, 2020, p.144). It is understood that Sezai Karakoç has never been able to explain his platonic love to Muazzez Akkaya, he buried his love inside, and it is known that he never married throughout his life. Below there is a photograph of Sezai Karakoç and Muazzez Akkaya from the period they studied at Ankara University, Faculty of Political Sciences.

Figure 1



### 3. In the Context of Equality of the Arabic and English Translations of the Work Evaluation

In this part of the study, a comparative analysis of the translations of Mona Rosa, which was transferred from Turkish to Arabic and English, in the context of Mona Baker's strategies of equivalence in translation is included. In the tables given below, abbreviations of three different languages are used for comparisons made in the context of equivalence. The abbreviation (K.M) for the source text, (İ.Ç) for the English translation, and (A.Ç) for the Arabic translation provide convenience for comparative analysis of the tables.

**Table 1: Equivalence Example 1**

K.M	A.Ç	İ.Ç
Mona Rosa. Siyah güller, ak güller. Geyve'nin gülleri ve beyaz yatak. Kanadı kırık kuş merhamet ister. Ah senin yüzünden kana batacak. Mona Rosa. Siyah güller, ak güller.	<p style="text-align: center;">مونا روزا، زهور سود، زهور بيض وفراش ناصع الطائر ذو الجناح المكسور يحتاج إلى الرحمة آه، بسببك ستغرق بالدم الورود والزهور البيض.</p>	<p>Mona Rosa, black roses, white roses The roses of Geyve and the white bed The bird with a broken wing wants mercy Oh, they will be ensanguined with blood because of you Mona Rosa, black roses, white roses</p>

When the Arabic translation of the target texts is examined in the first lines of the above-mentioned Mona Rosa poem, an example of a translation performed by subtraction at two points is encountered. Firstly; we see that the expression “Geyve's roses” in the second line is not found in the Arabic text. Since it may have been assumed that the city of "Geyve" is not known in the target language Arabic, it is thought that this part is not included in the translation. In this way, it is understood that efforts are made to better understand the verse by the target audience by removing the weight of the source text. However, when we examined the English translation, the expression "The roses of Geyve" was faithful to the source text, and a full equivalence was achieved.

In the last line of the same five, “Mona Rosa. Black roses, white roses.” When the Arabic translation of the expression is examined, it is seen that it is translated as “الورود والزهور البيض” which means “roses and white flowers”. Equivalence has not been achieved in this section, which is realized by removing the "Mona Rosa" part from the sentence. The same lack of translation appears in the first line as “زهور سود، زهور بيض” which means "black flowers, white flowers". Therefore; When the translations of the first quintet of the Mona Rosa poem are examined, it is seen that full equivalence is achieved in English, one of the target languages, and there are three separate sections with equivalence problems in the Arabic translation.

**Table 2: Example of Equivalence 2**

K.M	A.Ç	İ.Ç
Ulur aya karşı kirli çakallar, Ürkek ürkek bakar tavşanlar dağa. Mona Rosa bugün bende bir hal var. Yağmur iri iri düşer toprağa, Ulur aya karşı kirli çakallar.	<p style="text-align: center;">الثعالب الفذرة تعوي في وجه القمر وترنو الأرانب بفرع إلى الجبل مونا روزا، ثمة شكوى في داخلي المطر يسقط مدرارا على الأرض وتعوي الثعالب في وجه القمر.</p>	<p>Dirty jackals howl at the moon, Rabbits look at the mountain timidly.* Mona Rosa, there is something wrong with me today The rain falls to the ground in huge drops Dirty jackals howl at the moon.</p>

Instead of the word "coyotes" in the above lines, the word "الثعالب", which means "foxes" in the Arabic translation, is used. In the second line of the Arabic translation, in the word "الأرانب", although marife is in the position of "specific word", it is seen that tanvin "two otre" is used. In the third line of the Arabic translation, the word "today" in the sentence

"Mona Rosa, I have a mood today" has not been found. In the last line; Again, instead of the word "coyotes", the word "الثعالب", which means "foxes" in the Arabic translation, is used. Therefore, it is understood that equivalence is not provided in all these translations mentioned above. When the English translation is examined, it is understood that the elements of the source text are tried to be used appropriately. However, the absence of features such as rhythm, tempo, and rhyme that can contribute to revitalizing poetic expressions in the reader indicates that a full equivalence is not provided in the English translation.

**Table 3: Example of Equivalence 3**

K.M	A.Ç	İ.Ç
Açma pencereni perdeleri çek, Mona Rosa seni görmemeliyim. Bir bakışın ölmem için yetecek. Anla Mona Rosa ben bir deliyim. Açma pencereni perdeleri çek.	لا تفتحي النافذة بل ازيحي الستائر يجب أن أراك يا مونا رزوا نظرة واحدة تكفي لموتي افهمي يا مونا روزا، أنا مجرد مجنون لا تفتحي النافذة بل ازيحي الستائر.	Don't open your window, draw the curtains, Mona Rosa, I shouldn't see you. One look will suffice for me to be dead. Understand Mona Rosa, I am a lunatic. Don't open your window, draw the curtains.

When we examine the Arabic translations of the above quintet belonging to the source text, it is understood that there was a serious translation error in the second line. The sentence "Mona Rosa, I must not see you" is incorrectly translated as "يجب أن أراك يا مونا رزوا" meaning "Mona Rosa, I must see you". In English translations, it is seen that equivalence is provided word for word. However, when English expressions are handled formally, it is understood that rhythmic elements are not sufficiently formed. This situation causes the readability of the poem to remain at low levels.

**Table 4: Example of Equivalence 4**

K.M	A.Ç	İ.Ç
Zeytin ağaçları, söğüt gölgesi, Bende çıkar güneş aydınlığına. Bir nişan yüzüğü bir kapı sesi. Seni hatırlatır her zaman bana. Zeytin ağaçları, söğüt gölgesi.	أشجار الزيتون، وظلال الدلب تخرج مني إلى ضياء الشمس خاتم خطوبة، وصوت صرير الباب تذكرني بك في كل أوان أشجار الزيتون وظلال الدلب.	Olive trees, willow shade, Come to light with me. An engagement ring, a door sound Remind me of you all the time. Olive trees, willow shade.

When the five above are examined, in both translations, it is understood that a literal translation was carried out. Although it is seen that there is unity in both Arabic and English translations in terms of meaning, it is clearly seen that the translations lack the rhythmicity inherent in the poem. وظلال الدلب, ضياء الشمس, which corresponds to one under the other in Arabic quintet, the expression صباح الخير والخيرات given in the table above is used to mean "good morning" in the Syrian dialect. This expression is used as a joke in intimate relationships. Because it contains a wish that the new day will bring money and wealth.

**Table 5: Example of Equivalence 5**

K.M	A.Ç	İ.Ç
Zambaklar en ıssız yerlerde açar Ve vardır her vahşi çiçekte gurur. Bir mumun ardında bekleyen rüzgar, Işıksız ruhumu sallar da durur. Zambaklar en ıssız yerlerde açar.	تفتح الزنايق في أكثر المناطق هدوءا ثمة كبرياء وحشي في كل الأزهار الريح تنتظر خلف الشمعة تهتز روعي المعتمة في رحيق الزنايق الهادئة.	Lilies bloom in the most deserted areas And there is pride in every wildflower. The wind waiting behind a candle Keeps rocking my lightless soul. Lilies bloom in the most deserted areas.

When we examine the quintet of the poem above, we see that the sentence "Lilies bloom in the most desolate places" is translated into Arabic translation in two different ways. In the first line; The repetition of the line, which seems to have been translated word for word, is conveyed in a very different way in the fifth line. The first thing that comes to mind for the translator's reason for making such a choice may be to strengthen poetry. However, when we examine the Arabic translation as a whole, it is clearly seen that harmony and rhythm integrity cannot be achieved. The same shortcoming; Although the meaning provided on a word-by-word basis is complete, it is also valid for the English translation. As a result, it does not seem possible to say that full equivalence is achieved in both translations.

**Table 6: Example of Equivalence 6**

K.M	A.Ç	İ.Ç
Ellerin, ellerin ve parmakların Bir nar çiçeğini eziyor gibi. Ellerinden belli olur bir kadın, Denizin dibinde geziyor gibi. Ellerin, ellerin ve parmakların.	يديك، وأناملك تبدو وكأنها تسحق زهرة الرمان وجه امرأة يتوضح في يديك تبدو وكأنها تتنزه في قعر البحر باحثة عن يديك، يدك وأناملك.	Your hands, your hands, and your fingers Are like crushing a garnet. A woman is understood from her hands, Like touring at the bottom of the sea. Your hands, your hands, and your fingers.

When the sixth quintet of the Mona Rosa poem is examined, it is seen that semantic integrity is again provided word for word in the Arabic translation. The poet's style in the source text and the imaginary phenomena created by the poem in the reader's inner world could not be fully reflected. In the Arabic translation of the expression "hands, hands and fingers"; "يديك، يدك وأناملك", a word-oriented transfer was provided, and in the repetition sentence in the fifth line, a semantic integrity that did not exist in the source poem was included with the expression "باحثة عن يديك", "looking for his hands". This shows that the vocal rhythm that is tried to be created in the target text cannot find a place for itself. In the English translation, it is seen that the transfer does not have a poetic style. It is understood that the rhythm between the lines is not reflected by the reader due to the

randomly chosen expressions such as “fingers, garnet, hands, sea” in the target text, in which only a word-for-word expression is created.

**Table 7: Example of Equivalence 7**

K.M	A.Ç	İ.Ç
Zaman ne de çabuk geçiyor Mona. Saat onikidir söndü lambalar Uyu da turnalar girsin rüyana, Bakma tuhaf tuhaf göğe bu kadar. Zaman ne de çabuk geçiyor Mona.	ما أسرع مرور الزمان يا مونا! في منتصف الليل، انطفأت الأنوار نامي كي تدخل الكراكي إلى حلمك لا تنظري بحيرة إلى السماء فالزمن يشيخ بسرعة يا مونا.	How fast the time flies Mona! It's twelve, the lights are gone Sleep and may cranes appear in your dream Don't look weirdly at the sky this much. How fast the time flies Mona!

When the above lines are examined, it is understood that the expression "How quickly time passes" in the first and fifth lines is reflected to the reader in two different ways in the Arabic translation.

While in the first line it takes the form of “ما أسرع مرور الزمان يا مونا”, it is seen that the translator uses the phrase “فالزمن يشيخ بسرعة”, which means “how quickly he gets old” by the translator. In this context, it can be said that the translator did not remain faithful to the source text while composing the Arabic text and did not make an effort to create a poetic style. The phrase “It's twelve, the lights are gone” in the second line was translated verbatim in the English translation and the target language reader was given the opportunity to read it away from rhythm, as “It's twelve, the lights are gone”. When we examine the Arabic translation of the same verse, it does not seem possible to say that the translator used the expression “في منتصف الليل” instead of “it's twelve o'clock”, and although it did not pose any problems in terms of meaning integrity, it still contributed to the poetic expression. It is understood that in the English translation, as in the previous ones, there is no effort to shape the imaginary pattern that the poem will create in the reader.

**Table 8: Example of Equivalence 8**

K.M	A.Ç	İ.Ç
Akşamları gelir incir kuşları, Konarlar bahçemin incirlerine. Kiminin rengi ak kiminin sarı. Ah beni vursalar bir kuş yerine. Akşamları gelir incir kuşları.	في المساءات تعود طيور التين لتجثم فوق أغصان التين في الحديقة بعضها بيضاء، وأخرى صفراء آه ه ه ! ليتهم يرمونني بدلا من الطيور في المساءات التي تعود فيها طيور التين.	Pipits come in the evenings, They perch on the fig trees of my garden. Some are white, some are yellow. Oh, should they shoot me instead of a bird! Pipits come in the evenings.

When we examine the Arabic translations of the above lines of the Mona Rosa poem, it is seen that the translator used his initiative and transferred some parts differently. The first of these is the translation of the line “Konars to the figs of my garden” as “لتجثم فوق أغصان التين” in “في الحديقة”. This sentence was conveyed to the target reader with the meaning of “to put on the fig branches in the garden”. In the last line of the five, we encounter the sentence “في



"المساءات التي تعود فيها طيور التين" translated as "evenings when the fig birds return". When we review the Arabic translations of the poem in general, it is seen that the last lines are translated into the target language using a different style. However, it is understood that an approach that is far from being faithful to the source text is displayed. In the English translation; It is understood that all the elements mentioned in the source text, from the word "pipit" meaning fig bird to the expression "fig tree" meaning fig tree, are translated word for word into the target language. In the English translation; It is seen that there is no attitude toward gaining poetry in literary terms.

**Table 9:** Example of Equivalence 9

K.M	A.Ç	İ.Ç
Ki ben Mona Rosa bulurum seni İncir kuşlarının bakışlarında. Hayatla doldurur bu boş yelkeni. O masum bakışların su kenarında. Ki ben Mona Rosa bulurum seni.	أينما كنت سأجدك يا مونا روزا في تأملات طيور التين في الحياة التي تملأ هذا الشراع الفارغ نظراتك البريئة لا تزال قرب ضفاف النهر سأجدك أينما كنت يا مونا روزا.	And I, Mona Rosa, find you In the glances of pipits. Fill this empty sail with life Your innocent glances at the water edge. And I, Mona Rosa, find you.

In the ninth fifth of the poem, the expression "In the glances of the fig birds" in the source text was transferred to English as "In the glances of pipits" and as in the other sentences, the meaning was faithful to the text. In the Arabic text, it is understood that the translator preferred the word "تأملات" instead of "نظرات" since the word "gazes" occurs twice in the fifth. The verse, which semantically took the form of "the deep thought of the fig birds", actually went beyond the limits of emotion and thought intended to be given in the source text. It is thought that the translator changed the words in this way in order to make the verse in question overlap with the subsections in terms of rhythm and rhythm. For; With the words "تأملات", "الحياة" and "نظرات", a sound harmony was created for the first time in poetry. In the following lines of the poem, the sentence "Fill this empty sail with life" is translated as "Fill this empty sail with life" in the English translation, as if "fill with life! this empty sail" took the form of an imperative sentence. In the Arabic translation, the phrase "في الحياة التي تملأ هذا الشراع الفارغ" and the translation meaning "in the life that fills this empty sail" are included, and the source text is somewhat removed. Finally; The line "I will find you Mona Rosa" was translated into English as "And I, Mona Rosa, find you" without any loss of meaning. In the Arabic translation, since the repetitions in the first and fifth lines of the poem are conveyed with different expressions by the translator; Again, differences in meaning emerged. The first line is translated as "أينما كنت سأجدك يا مونا روزا" which means "I will find you wherever you are". With the sentence "سأجدك أينما كنت يا مونا روزا", it is translated as "I will find you wherever you are".

**Table 10: Example of Equivalence 10**

K.M	A.Ç	İ.Ç
Kırgın kırgın bakma yüzüme Rosa. Henüz dinlemedin benden türküler. Benim aşkım uymaz öyle her saza. En güzel şarkıyı bir kurşun söyler. Kırgın kırgın bakma yüzüme Rosa.	روزاء، لا تنظري إلى وجهي بانكسار قبل أن تسمعي مني أغنيااتي فحبي لا يسع لكل وتر أجمل الأغاني تلك التي يترنم بها الرصاص روزاء، لا تنظري إلى وجهي بانكسار.	Don't look at my face injuredly, Rosa. You haven't listened to ballads from me. My love is not suited to every instrument. A bullet sings the most beautiful song. Don't look at my face injuredly, Rosa.

When the above lines are examined, it is seen that the repetition in the first and fifth lines of the poem up to this part of the poem in the Arabic translation is translated with different translations. However, the sentence “Do not look at me offended, do not look offended, Rosa” in this quintet was given to the reader for the first time with the same translation in both lines. This means that the translator compromises on the different attitudes he has taken up to now. Dizelerin son kısmında karşımıza çıkan “بانكسار،” “أغنيااتي”، “كل وتر” ve “الرصاص” sözcüklerinin şiirin genelinde olduğu gibi ritimsel uyumdan uzak, anlam odaklı seçilmiş sözcüklerden oluştuğu görülmektedir. In the English text, as in the translation example of "A bullet sings the most beautiful song" of the sentence "A bullet sings the most beautiful song", it is seen that the word-for-word translation is continued in the context of fidelity to the source text. As a result, it is not possible to say that equivalence is achieved in both target texts.

**Table 11: Example of Equivalence 11**

K.M	A.Ç	İ.Ç
Artık inan bana muhacir kızı, Dinle ve kabul et itirafımı. Bir soğuk, bir mavi, bir garip sızı Alev alev sardı her tarafımı. Artık inan bana muhacir kızı.	صدقيني يا ابنة المهاجر اصغي لي، واقبلي اعترافاتي ثمة ألم بارد، ووجع قريب يحاصر كاللهب كل اتجاهاتي صدقيني يا ابنة المهاجر.	Now, believe me, immigrant girl, Listen to and accept my confession. A cold, an odd, a blue ache** Pervaded all sides of me. Now, believe me, immigrant girl.

When the English and Arabic equivalents of the verses of the above section are examined, it is seen that the source text is understood correctly and they are translated into the target languages correctly. In the English translation, it is understood that the translator felt the need for an explanation by putting a \*\* sign. For; states that he added the expression “an odd, a blue ache” in the third line because of the sentence “a blue, a strange ache” in the source text. In the Arabic translation; We see that the predicate in the sentence "I am surrounded by fire" is translated as "يحاصر" and used in the sense of "enveloping". Again, although the word "confession" in the expression "accept my confession" in the source text is singular, it was translated as "اعترافاتي" in the Arabic translation and the text was not

faithful. Towards these last quintets of the poem, the effort to create phonetic phenomena that evoke some rhythmicity in the Arabic text draws attention. The second and fourth lines are independent of the source text; The phrases “واقبلي اعترافاتي” and “كل اتجاهاتي” were ended in a rhyming manner and an effort was made to create a harmony in the mind of the target language reader. However, since this attempt is carried out independently of the integrity of meaning, it does not seem possible to state that a full equivalence has been achieved.

**Table 12:** Example of Equivalence 12

K.M	A.Ç	İ.Ç
Yağmurdan sonra büyülmüş başak, Meyvalar sabırla olgunlaşmış. Bir gün gözlerimin ta içine bak Anlarsın ölümler için yaşarmış. Yağmurdan sonra büyülmüş başak.	بعد هطول الأمطار، كبرت السنابل الفواكه تنضج بصبر انظري إلى أعماق عيني يا مونا، كي تفهمي لماذا الموتى يعيشون لماذا السنابل تكبر بعد المطر؟	Spica grows after the rains, Fruits ripen with patience. One day, look into my eyes deeply You'll understand why the dead lives. Spica grows after the rains.

In the twelfth quintet of the poem, it comes to the fore that the Arabic translation is carried out with a much freer translation. The expression “one day” in the sentence “Look deep into my eyes one day” in the third line; It is not included in the sentence of

“انظري إلى أعماق عيني يا مونا”. In addition, it is seen that the name "Mona" is included in this line in the target language, although it is not found in the source text. Again in the source text, the sentence “You can understand why the dead live” was translated into Arabic as “كي تفهمي لماذا الموتى يعيشون”; Equivalence could not be achieved because it means "to understand why the dead live". Finally; It is possible to say that the translation of the fifth verse, which appears as a repetition, was written in freestyle and is far from being faithful to the source text. In the source text; The sentence “A spike grows after the rain” translates into Arabic as “لماذا السنابل تكبر بعد المطر؟” with a question sentence "Why do the ears grow after the rain?" transferred in the form. It does not seem possible to talk about equivalence for Arabic translation due to the morphological and semantic changes in sentence structures. When the English text is examined; It is understood that all the elements in the source text correspond word for word, and the sentence structures are meticulously transferred to the target language. However, it would be appropriate to state that the problem in the English translation text is in accordance with the essence of the poem, away from the phonological and rhythmic structures.

**Table 13: Example of Equivalence 13**

K.M	A.Ç	İ.Ç
Altın bilezikler o kokulu ten Cevap versin bu kuş tüyüne. Bir tüy ki can verir gülümseyen, Bir tüy ki kapalı geceye güne. Altın bilezikler o kokulu ten.	الأساور الذهبية والبشرة الفواحة بيشرنى بقدمك، ببسمه سترفرح الحياة في ريشة الطائر المقتول وسيعود العنديل إلى البستان المهجور بيشرنى بقدمك الأساور الذهبية والبشرة الفواحة.	Gold bracelets, that scented skin Should answer to that bloody bird feather.*** Such a feather that perishes if you smile, Such a feather that is closed for day and night. Gold bracelets, that scented skin.

When we examine the last quintet of the Mona Rosa poem, we can say that the English translation is faithful to the source text, as in the whole poem. The translation of the second line is "Should answer to that bloody bird feather." and the phrase "bloody bird" was added extra to the sentence. The translator added a sign and made a statement that would contribute to the translation, and stated that he used such an expression because of the expression "it will sink in blood" in the introduction to the poem. When we examine the Arabic translation; it is understood that the verses were conveyed in a much more freestyle this time. The sentence "Answer this bird feather" in the second line is translated as "بيشرنى بقدمك" which means "heralds your coming to me". The following line of the Arabic translation includes the expression "في ريشة الطائر المقتول" meaning "in the feather of a dead bird". However, this sentence is not found in the source text. In the fifth line, there is the sentence "وسيعود العنديل إلى البستان المهجور" meaning "The Nightingale will return to the desolate garden". There is a possibility that the poem can be obtained from different sources, in the transfer of 5 lines in the source text to the target language Arabic as six lines. However, the lexical overlap between the English translation and the source text supports that the source of the free order in the Arabic translation is translator-oriented. As a result; It does not seem possible to talk about a complete equivalence in both target languages. The fourteenth quintet of the poem is a repetition of the first quintet. Since the name that emerged from the work written as an acrostic is completed as "Muazzez Akkayam", the last pentagram also started with the same letter as the first pentacle. Since the analysis of the five in the context of equivalence is given in the table named "Example of Equivalence 1", it is not included here again.

#### 4. Results and Discussion

This study, titled "Sezai Karakoç in World Poetry: An Evaluation of Mona Rosa Poetry Translations", aims to analyze the Arabic and English translations in the context of equivalence by comparing them with the source language. In other words, the aim of this study is to identify the problems encountered in the translation of Turkish poetry into different languages and to offer solutions for these problems.

Based on this idea, the work called Mona Rosa by Sezai Karakoç was translated into Arabic and English by different translators and these two poetry translations are; formal, linguistic, and semantic, in terms of acceptability and competence.

In the study, the Mona Rosa poem consisting of fourteen pentacles and its Arabic and English translations are presented in tables for each pentacle to be evaluated separately. The target texts created by the translator were semantically examined on the basis of words and sentences, in comparison with the source text. The work has been evaluated comparatively in the context of Mona Baker's strategies of equivalence in translation. The translation from the Turkish original to English was made by a translator with the pseudonym Nesivena on the website <https://lyricstranslate.com> under the name Mona Rosa in 2018. Its translation into Arabic was provided by the poet Nusret Merdan in 2011, and the work was published on the web page <https://elaph.com>.

It has been determined that translators generally ignore the figural structure of the source text, the string setup, the ordering of the strings, and the lower-upper strong relationships. Misreadings and interpretations made on the basis of words are rarely encountered in Arabic translation.

The semantic weave and emotional connotations in the source text could not be brought to the target text, since the rhythmic elements, which are the basic expectations of the reader in the poetry texts, could not be adequately created by the translators. As a result of the examinations made on both Arabic and English translations of the Mona Rosa poem; It is understood that translators tend to translate the source text word for word, and elements such as rhythm and rhyme are almost never included in the target texts. The translation of the said texts is seen in that it is mostly transferred to the target language reader in a plain and simple way.

As a result, when we consider the Arabic and English translations of Mona Rosa's poetry in various aspects; It turns out that they are not adequately transferred to the target languages. It is understood that the lines that are translated verbatim as a result of the grammatical and semantic concerns of the translators are transferred to Arabic and English, rather than the lines that contain the characteristic features of Sezai Karakoç's poems with all their aesthetics.

### **Conflict of Interest Statement**

The author declares no conflicts of interest.

### **About the Author**

Asst. Prof. Murat Demir was born in Düzce in 1980. Graduated from Selçuk University, Beyşehir Vocational School, Tourist Guiding Department (English) in 2001, Gazi University, Faculty of Education, Division of Arabic Language Teaching in 2006, he was awarded the title of Professional Arabic Tourist Guide by the Ministry of Culture and Tourism in 2005. He got his MA degree in 2009 and PhD degree in 2015 from Gazi University, Institute of Education Sciences. He was appointed as an Arabic teacher in 2007 by the Ministry of Education and worked at Trabzon Maçla Anatolian Religious Vocational High School, Ankara Gölbaşı Şehit Sebahattin Koçak Anatolian Religious Vocational High School, and Ankara Etimesgut Anatolian Religious Vocational High School respectively. He served as an Arabic Commission Member at General Directorate of Religious Education under the body of the Ministry of Education. Joined Kırıkkale

University, Faculty of Islamic Sciences, Department of Basic Islamic Sciences, Arabic Language and Rhetoric Division, he presided over the Department. He has been working at Gazi University, Faculty of Letters, Department of Arabic in the Department of Translation and Interpreting since 2016. His research interests are translation studies, foreign language teaching and learning, and the evaluation of Arabic curricula. He also maintains his studies within the scope of the preparation of Arabic course books taught at the Ministry of Education. He is competent in Arabic and English.

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## Electronic Resources:

<https://lyricstranslate.com/en/mona-rosa-mona-rosa.html>

[https://huseyinuyosal.com/dosyalar/makaleler/Sezai\\_Karakoc\\_Hayati\\_ve\\_Mona\\_Rosa\\_Siri\\_Tahlili.pdf](https://huseyinuyosal.com/dosyalar/makaleler/Sezai_Karakoc_Hayati_ve_Mona_Rosa_Siri_Tahlili.pdf)

<https://m.aksam.com.tr/gunes/sezai-karakocun-unlu-mona-roza-siirini-yazdigi-muazzez-akkaya-ilk-kez-konustu-mutlu-olsun-isterdim/haber-1220346>

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