Exploring the Turkish Translations of Sylvia Plath's "Lady Lazarus" from the Perspective of Deconstruction and Hermeneutics

Sylvia Plath'in "Lady Lazarus" İsimli Şiirinin Türkçe Çevirilerinin Yapısöküm ve Hermeneutik açısından İncelenmesi

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ABSTRACT

In translation studies, poetry has mostly been discussed from the perspective of untranslatability due to a variety of reasons. One of these reasons is the subjective and personal nature of poetry: poems are considered to be specific to their creators, who incorporate much from their lives into their creations. Untranslatability of poetry brings to the fore the obsolete notion that the source text is superior to the target text. It is, therefore, necessary to disentangle the concept of untranslatability from the translation studies on poetry. To do so, this study concentrates on a highly personal example of poetry, i.e., the Confessional poet Sylvia Plath's poem "Lady Lazarus" (1965) and its Turkish translations by Yusuf Eradam (2014/2020) and Nurten Uyar (2015), and seeks to explore the two translators' subjective interpretations of the death/suicide theme specific to Plath's poetry. In doing so, figures of speech related to the overall theme of death/suicide, and specific words and phrases are studied comparatively from the perspective of deconstruction and hermeneutics. The aim is to focus on *how* each translator interpreted the aforementioned elements rather than whether or not they transported these elements accurately and well. In this way, the superiority of the original over translation, as well as untranslatability of poetry, are deconstructed in harmony with the theoretical framework of this study. In conclusion, it is argued that both translators indeed translated the personal content of the poem in question through a process of subjective interpretation, which resulted in target texts that have their own peculiarities but at the same time, are similar to the source text.

Keywords: Deconstruction, hermeneutics, poetry translation, Sylvia Plath, "Lady Lazarus"

ÖZ

Çeviri çalışmalarında, şiir çeşitli sebeplerle çoğunlukla çevrilemezlik çerçevesinde tartışılmıştır. Bu sebeplerden bir tanesi şiirin öznel ve kişisel olmasıdır. Şiirler, yaratıcılarına özgü ve yaratıcılarının hayatına ilişkin birçok öge içeren eserler olarak görülmektedir. Şiirin çevrilemezliği, kaynak metnin, hedef metinden üstün olduğuna dair güncel ve geçerli olmayan görüşü vurgulamaktadır. Bu nedenle, şiir çevirisine dair çalışmaları, çevrilemezlik kavramından uzaklaştırmak gerekmektedir. Bu doğrultuda, bu çalışma gizdökümcü şair Sylvia Plath'in çok kişisel bir şiir örneği olan

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Lady Lazarus (1965) isimli şiire ve şiirin Yusuf Eradam (2014/2020) ve Nurten Uyar (2015) tarafından yapılan çevirilerine odaklanmaktadır ve iki çevirmenin Plath'in şiirlerinde sıklıkla rastlanan ölüm/intihar izleğine dair öznel yorumlarını incelemeyi amaçlamaktadır. Bunun için, çalışma ölüm/intihar izleğine ilişkin söz sanatlarını ve belirli sözcük ve sözcük öbeklerini, yapısöküm ve hermeneutik açısından karşılaştırmalı bir biçimde incelemektedir. İncelemenin amacı, iki çevirinin sözü geçen ögeleri doğru ve başarılı bir şekilde hedef metinlerine aktarıp aktarmadıklarından ziyade, çevirmenlerin bu ögeleri *nasıl* yorumladıklarına odaklanmaktır. Bu şekilde, orijinalin çeviriden üstün ve şiirin çevrilemez olduğu görüşleri çalışmanın kuramsal çerçevesiyle uyumlu bir biçimde yapısöküme uğratılmaktadır. Sonuç olarak, iki çevirmenin de söz konusu şiirdeki kişisel ögeleri öznel yorumlama yoluyla çevirdikleri ve böylelikle, kendine has özellikleri bulunan ama aynı zamanda kaynak metne benzeyen hedef metinler oluşturdukları tartışılmaktadır.

Anahtar Kelimeler: Yapısöküm, hermeneutik, şiir çevirisi, Sylvia Plath, "Lady Lazarus"

Introduction

The untranslatability of poetry has been an extensively debated topic in translation studies for reasons ranging from poetic diction to the inseparability of form and meaning (Altay, 2001; Boase-Beier, 2009; Jakobson, 1959/2012; Tellioğlu, 2018). In discussing the untranslatability of poetry, İlhan Berk (1978, p. 72) presents a particularly enticing reason in addition to those mentioned above. He claims that poems are specific to their creators, and it is the 'I' which the poets take from their lives and bring into their poetry that is untranslatable. This argument, however, is questionable as it is extremely dismissive of existing translations of such poetry types as Confessional Poetry, in which the emphasis is on 'I'. Confessional Poetry is generally linked to the works of Robert Lowell, W.D. Snodgrass, Anne Sexton and Sylvia Plath, published in the late 1950s and the early 1960s (Wood Middlebrook, 1993). Focusing on a first-person speaker and presented as a real person talking about their real-life experiences and traumas, confessional poems generally involve such themes as psychological breakdown, childhood traumas, mental problems, traumatic family relations and divorce (Hirsch, 2014; Wood Middlebrook, 1993). Through the treatment of such personal, but at the same time, norm-breaking themes, confessional poets "reacted against the New Critical focus on impersonality" (Hirsch, 2014, p. 125). Thus, they brought in subjectivity, individual experiences and an autobiographical approach to their poetry, without romanticizing these experiences. In doing so, they transformed their experiences into "images, the images into rhythmic patterns, the patterns, finally, into dramatically convincing poetic incidents which become the joint possession of poet and the reader" (Hoffman, 1978, p. 696).

If arguments for untranslatability, such as Berk's, are taken at face value, then the translations of such types of poetry as Confessional Poetry can be problematized as impossible. This, in turn, would imply that existing translations of Confessional Poetry are lacking and flawed, or mere copies, or only secondary to the originals, a stance which became redundant with the cultural turn in translation studies. In the same way, the prevalent belief that poetry is untranslatable is also dismissed by translation scholars (for example see Bassnett's (1998, p. 57) criticism of Robert Frost's comment on the untranslatability of poetry, i.e., 'poetry is what gets lost in translation').

In disentangling translation studies regarding poetry from such outdated stances, Tellioğlu (2018) suggests the complete disposal of the dichotomy of translatability and

untranslatability in her study of the Turkish translation of Walt Whitman's "O Captain! My Captain!" by Can Yücel, from the perspective of Skopos Theory. In this study, she argues that in approaching the translation of poetry, instead of focusing on the shortfalls of the translation, researchers or translation critics should acknowledge that it is a process by which new meanings are produced (Tellioğlu, 2008). The production of new meanings will inevitably be based on the translators' own reading of the poetry. This means (1) that the translators' understanding of the poem in question will be mirrored in their translation, and (2) that their perspective on the (in)dispensability of the features of the poem in question will shape their translation. In line with this, in his brief discussion of the three English translations of *Yù jiē yuàn* by Li Po, Jones (2011) argues that all have similarities to and differences from the original, as well as one another. Jones puts forward:

> If a translation is a text which, by social convention, should have an "appropriate relation of relevant similarity" with a text in another language (Chesterman 1997: 69), the three translators have both shared and differing views as to what is an appropriate relationship between the two texts, and what similarities are most relevant to this relationship. (2011, p. 3)

Similarly, Derrida suggests that "a translation is always an attempt at appropriation that aims to transport home, in its language, in the most appropriate way possible, in the most relevant way possible, the most proper meaning of the original text" (2001, pp. 178-179). It is, however, important to keep in mind that, in the case of poetry, determining 'the most proper' meaning is indeed a challenging task. For Furniss and Bath "different ways of reading, informed by different assumptions about what poetry is [...]" may yield "different meanings" (2007, p. 16). That is to say, on a semantic level, poetry is open to interpretation, which, for the authors, does not necessarily mean that any interpretation is acceptable. They further discuss that poems are ambiguous in that "they leave a lot to the imagination and rely on rhetorical devices such as metaphor and irony" (Furniss & Bath, 2007, pp. 268-269). The ambiguity of poetry is also highlighted by Widdowson, who argues that "no one interpretation can capture the meaning of a poem in its entirety" (2013, p. 114).

The meaning of poetry is open to interpretation, bringing us back to Jones' (2011) example discussed above. Jones (2011) argues that the translators indeed try to retain certain points of contact to the original, but the divergences between Li Po's poem and

its translations suggest that the features that are to some degree relevant to a particular poem are also open to the translators' interpretation. For example, Jones (2011) explains that in the translations of Li Po's poem, there are different interpretations of the word 'jade' used to describe the word 'stair', i.e., 'jeweled' and 'marble'. This exemplifies divergences related to word-meaning, which in turn, points to the interpretation that the word 'jade' was not considered highly relevant to the poem by the translators and therefore, was not conveyed through an exact equivalent in their translations. Considering all these, it is my contention that in a study of poetry translation, a researcher should focus on how the translators understood and treated the meanings of the original, rather than discussing 'the most proper meaning of the original text', or the degree to which the translator conveyed a similar meaning.

In agreement with this, Birkan Baydan favors translation criticism in the light of deconstruction, which accepts translation as a form of interpretation, and thus, emphasizes an exploration of ""inferred" meanings by individual translators rather than the author's "intended meaning"" (2015, p. 25). Inferred meanings involve interpretation by translators who make the inference, thus, she accepts the act of translation as an interpretive process. Thus, her study of the Turkish translations of Wallace Stevens's poem *The Snow Man* employs a theoretical framework combining deconstruction with hermeneutics, which also highlights the possibility of interpretation (Birkan Baydan, 2015).

Such an exploration clearly serves as an attempt to disengage translation studies focusing on poetry from the central yet obsolete question of the (un)translatability of poetry, which, I believe, is a course of action much needed to diversify studies on translation of poetry. To do so, using deconstruction and hermeneutics as a theoretical framework, this paper focuses on the confessional poet Sylvia Plath's "Lady Lazarus" (1965) and its Turkish translations (with the same title) by Yusuf Eradam (2014/2020) and Nurten Uyar (2015). Plath's poem is chosen specifically, considered highly confessional not only because it foresaw Plath's suicide, but also because it deals with her previous suicide attempts (Wood MiddleBrook, 1993). As mentioned previously, Confessional Poetry is the poetry of the 'I,' which, according to Berk's argument (1978), is one of the elements considered to induce untranslatability. In an attempt to deconstruct this assertion, the study undertakes an examination of a highly personal example of Confessional Poetry, concentrating specifically on Plath's own subjective experience of suicide. In line with the above-mentioned considerations, this study aims to explore

the two translators' subjective interpretations of the death/suicide theme of "Lady Lazarus" in their target texts. To achieve this, and to examine the decisions made by the translators, figures of speech pertaining to the overall theme of death/suicide, i.e., metaphors, imagery, and so on, and specific words and phrases will be scrutinized both in the source and target texts in terms of their meaning. The aim is to establish whether the two translators retained, modified, omitted, emphasized and/or played down any of these elements, and to discuss what each translator found the most relevant to the source text and how this shaped their target texts. In other words, this study seeks to examine the differences and similarities between the source text and target texts in terms of the elements related to the death/suicide theme to elaborate on the two translators' interpretations of this theme. The overall aim of the present study is to conduct a thematic analysis. Therefore, a poem suitable for such analysis due to its personal nature is selected and a relevant theoretical framework that allows for a focus on themes and meanings further corroborates this analysis. Although, as mentioned above, the inseparability of form and meaning in poetry is a prevalent argument, an analysis of the form is excluded from the present study. This is because a form analysis is beyond the scope of the study in that it mainly aims to deconstruct the notion of the untranslatability of the 'I' in poetry, which is expressed through semantic elements rather than such form-related elements as meter and rhyme.

Theoretical Framework: Adopting a Deconstructionist/ Hermeneutic Approach in Studying Poetry Translation

"Poetry represents writing in its most compact, condensed and heightened form, in which the language is predominantly connotational rather than denotational" (Connolly, 2003, p. 171). This suggests not only that poetry is loaded with meaning, but also that meaning derives from associations and implications suggested by words or phrases, rather than direct or explicit references. Meaning originating from associations and implications undoubtedly makes poetry highly open to interpretation by the reader, whose role translators inevitably assume. As deconstruction and hermeneutics are concerned with the possibility of multiplicity of meanings, an examination approach guided by the two is deemed to be suitable for studying poetry translation.

Pertaining to deconstruction is Derrida's neologism *différance*, "the condition of possibility for meanings, which are effects of [the] systemic movement [of differences],

or play of differences" (Davis, 2009, p. 75). *Différance* suggests that meaning is not a result of a direct relationship between the signifier and signified, but rather a signifier's existing and prospective affiliations to other signifiers in terms of difference. Furthermore, as signifiers are used repeatedly in different contexts, new meanings are added to the existing meanings with which they are affiliated. Meaning is, thus, never fixed and always multiple. This, in turn, indicates that "there can be no pure, unified, static 'original'" (2009, p. 75) as even the smallest unit of meaning that an 'original' contains is inequable. Considering this, one can suggest that studies of translation cannot apply "the traditional view […] that the translator has to preserve the (singular and stable) meaning, i.e. the signified has to stay intact in the transportation to another signifier" (Koskinen, 1994, p. 448). Therefore, Derrida replaces the understanding of translation as transportation with "regulated transformation of one language by another, of one text by another" (Derrida, 1981, p. 20), i.e., the source text can never remain "untouched" (1981, p. 20) when translated.

In the case of a poem–a text packed with implied and inferential meanings, and therefore, providing more room for mobility and a multiplicity of meanings–a translator is in a constant process of decision-making. However, this does not necessarily mean that the translator will be choosing from already existing, correct options which aim to convey stable meanings; rather, the translator's decisions are "performative" in that, through them, the translator conveys their own understanding of the meanings in the source text (Davis, 2001, p. 51). This implies that the translator's decisions "may reify, resist, question, transform, support [and] subvert" (Davis, 2001, p. 66) the source text meanings. The performative aspect of the translator's decisions requires in-depth scrutiny in a translation study on a poem because, as discussed, a poem is generally rich in meaning, ambiguous and open to very different interpretations. In this sense, it can be suggested that poetry is possibly the genre, translation criticism of which calls for a postmodern approach, which rejects "the possibility of any intrinsically stable meaning that could be fully present in texts […] and, thus, supposedly recoverable and repeated elsewhere without the interference of the subjects" (Arrajo, 1998, p. 25). This brings us back to Derrida's (1981) argument that a source text cannot remain untouched in a translation process, which holds particularly true in the case of poetry. In this study, Koskinen's (1994, p. 450) metaphor that translation is a 'child' is accepted, and no matter how much a child may look like their parents, they are "an autonomous personality" in the end (1994, p. 450).

However, it is important to highlight at this point that Davis (2001) argues that a deconstructionist approach to translation studies does not mean the advocacy of an 'anything goes' approach. Therefore, it is my belief that it is crucial to approach translation criticism from a comparative perspective. Nevertheless, this does not mean that the comparison of the source and target texts seeks simply to establish whether or not translators made the correct decisions in conveying meanings, the prescriptive approach that became obsolete with the cultural turn in translation studies. Rather, translation studies currently draw on target-oriented theories and methodologies, and focus on the translation process and translators' decisions during this process. In line with this, this study inquires *how* the translators construed and conveyed the meaning by exploring their decisions, which may have been made on the basis of a range of strategies such as reification, questioning, transformation, support, subversion of and resistance to the meaning, as mentioned above. As target texts are "*observational* facts, directly susceptible to the eye" (Toury, 1982, p. 25), an analysis of them would be illuminating in terms of the decisions that translators make during the translation process. This means that the translation product is a gateway to understand the translation process, which includes the interpretation of meanings on the part of the translators. Therefore, the translation product examined comparatively with the source text can serve as a means of shedding light on the interpretation process.

Coupling deconstruction with hermeneutics in literary translation criticism is reasonable in that, as Birkan Baydan (2015, p. 29) suggests, hermeneutics argues for the possibility of interpretation in translation, while underlining that not every single inference will be accurate. This can be seen in Gadamer's suggestion that:

> […] the translator must translate the meaning to be understood into the context in which the other speaker lives. *This does not, of course, mean that he is at liberty to falsify the meaning of what the other person says*. Rather, the meaning must be preserved, but since it must be understood within a new language world, it must establish its validity within it in a new way. *Thus every translation is at the same time an interpretation*. We can even say that the *translation is the culmination of the interpretation that the translator has made of the words given him*. (2004, p. 386, emphasis mine)

Furthermore, hermeneutics' rapport with deconstruction can be seen in Gadamer's dismissal of translation as reproduction (2004, p. 387). For him, translation includes an

interpretive process in which the translator understands the source text, and then re-creates it in another language, even when they seek to be faithful to the source text. In translating, the translator inevitably has to make decisions to "emphasize a feature of the original""only by playing down or entirely suppressing other features" (Gadamer, 2004, pp. 387-388), which is a part of the interpretation process. It is these translators' decisions to emphasize, play down, reify, transform, retain and even omit that are the focus of this study. By exploring these decisions, and focusing on elements regarding the death/suicide theme in "Lady Lazarus," the study adopts a deconstructionist/ hermeneutic approach to illustrate how each translator interpreted these elements. This approach will allow for room for moving the discussion of poetry translation away from the un/translatability dichotomy. At the same time, it will enable a comparison between the two translators' perspectives and understanding, and between their perspectives and the source text of the poem in question, rather than an examination of in which aspects the translators did well, badly, right and wrong, thus emphasizing that notion of superiority of the original over translation is obsolete. As mentioned above, this will be done through a comparative analysis of the source text and translation products with the aim of illuminating the interpretation/translation process through the discussion of the two translators' decisions. In line with Toury's (1995/2012) approach to translation analysis within the framework of Descriptive Translation Studies, this study seeks to discuss similarities or differences in terms of meaning between the source text and target texts through comparison. Since the thematic aspect of the poem is under investigation, the study explores ad hoc coupled pairs of source and target text segments pertaining to the suicide/death theme.

Exploring Sylvia Plath's Life and "Lady Lazarus"

In the previous section, it was established that there is no stable and single meaning, and thus, neither a 'unified' and 'static' original. Nonetheless, to avoid falling into the trap of accepting an 'anything goes' approach in studying the two translators' interpretations of meaning in their target texts, this study is conducted comparatively, as seen in the following section. For a comparative analysis, it is important to have an understanding of the possible meanings of the source text (which will inevitably be from the researcher's perspective and therefore, based on a subjective interpretation of the source text). To do so, in this section, the life of Plath is explored, as well as her poetry and the death/suicide theme in "Lady Lazarus," since "it is also often the case that the reading of a poem depends on the dialectic between the constituent elements

of that poem on the page and extra-textual knowledge that we bring to it" (Bassnett, 1998, pp. 60-61).

Born in 1932, Sylvia Plath's short and turbulent life ended with her suicide in 1963. Having lost her father Otto Plath in 1940, when she was only eight years old, Plath is seen as suffering due to the lack of a male figure in her life, which she tried to compensate for by marrying the English poet Ted Hughes in 1956. Unfortunately for her, Hughes turned out to be a disillusionment, cheating on her with Assia Wevill, for whom he left Plath in 1962 (Bassnett, 2005; Clark, 2020; Lehman & Brehm, 2006; Marmara, 2018).

Awarded a posthumous Pulitzer Prize in 1982, Plath is now regarded as one of the most prominent poets of the 20th century. 'Confessional' is not the only defining aspect of Plath's poetry, which is also often defined as feminist and surrealist. Although it is impossible to deny the personal in Plath's poetry, which includes such themes as trauma, family/marital problems, suicide and so on, some of her poems, e.g. the ones in *Ariel*, also treat such political issues as war, autocracy and male-dominated literary circles (Clark, 2020, p. 21). However, confessional aspect is the focus here, since, as discussed in the introduction, the personal in poetry is often considered untranslatable, and it is this deliberation that this study seeks to deconstruct.

Perhaps one of the most compellingly personal aspects of Plath's poetry is her treatment of suicide, which is also in the focus of this study. This being the case, the reasons behind her attempted suicide(s), as well as her own suicide are often discussed in Plath's biographies. The two "traumatic blow[s]" cited as the leading cause of Plath's suicides are her father's death and her separation from Hughes (Parlak & Bağırlar, 2018, pp. 103-104). Plath's father, Otto Plath, moved to the U.S.A. from Germany when he was fifteen, and became a professor at Boston University. He died of diabetes in 1940 after refusing to seek medical help. Believing that he had cancer, he was determined to avoid a long, painful and possibly fruitless treatment. Eventually, the Plath family found out that he had diabetes, not cancer, and that his death could have been avoided (Bassnett, 2005; Clark, 2020). Her father's refusal to seek help was seen as "his slow suicide" (Clark, 2020, p. 83) by Sylvia Plath. Despite the lack of any evidence, it seems that Plath indeed viewed her father's death "a 'deliberate' act of betrayal" (Butscher, 2003, p. 13), as expressed in her poem "Daddy" (1962). In this poem, Plath portrays her 'daddy' as a "bastard" with a "fat black heart" and associates his German heritage with Nazism, calling him a fascist Aryan "with a Meinkampf look."

He is someone who caused her unbearable emotional burden to the extent that she attempted suicide to "get back to him" when she was twenty, and whom she attempted to replace with another (most probably referring to Hughes) who "drank her blood" for seven years.

Whether Otto Plath was pro-Nazi is contested: while there are some FBI files which suggest that he was detained for suspected pro-Nazi sympathies (see Alberge, 2012; Staff, 2012), Plath's biographer Heather Clark argues that Otto Plath "was a committed pacifist who renounced his German citizenship in 1926 and watched Hitler's rise with trepidation" (Clark, 2020, p. 31). Delving further into the FBI's detention of Otto Plath, Clark (2020) explains that Armin Nix, who carried out Otto Plath's investigation, closed his case, reporting that he could locate no evidence against Plath, and finding Plath rather indifferent to the War (pp. 44-45). An investigation of whether Otto Plath was a Nazi is beyond the scope of this study. However, it is important to note that Sylvia Plath viewed and portrayed him as such in her poetry–potentially as a mechanism for coping with a childhood trauma–as seen in the case of "Daddy."

At this point, it is useful to mention that the Confessional aspect of Plath's poetry can be further corroborated through a reading of "Daddy," in which Plath explicitly mentions a suicide attempt ("At twenty I tried to die/And get back, back, back to you.") This experience of attempted suicide in her early twenties (Bassnett, 2005; Clark, 2020) emerges as a theme treated in her poetry. In addition to this attempt, a car accident in 1962 is seen as another attempt by some (Alvarez, 1990, p. 22; Lachmann, 2008, p. 142).[1] She eventually ended her life a year later after a prolonged period of turbulence in her life. During this period, she left the U.S.A. for Britain, to the weather of which she could not acclimate, had two children and a miscarriage, and was abandoned by her most beloved husband for another. All the while, she was writing intensely, carrying on with her domestic life and providing for herself and her children after her separation. Keeping all these in mind, Plath may have seen suicide as a solution to all her troubles (Bassnett, 2005). It must be noted that discovering the reasons behind Plath's attempted suicide(s) is not the point of this study, but insight into the overwhelming conditions that Plath experienced and the continuous presence of suicide in her life is important in understanding the recurring manifestations of these in her poetry.

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1   Andrew Wilson (2013), one of Plath's biographers, claims that according to Philip McCurdy, a friend of Sylvia Plath's, she was suicidal as early as the age of ten, at which she allegedly attempted to cut her throat.

As mentioned above, "Daddy" is one of the poems which mention Plath's attempted suicide. Similarly, in "Lady Lazarus," the speaker *implicitly* mentions her suicide attempts as well as her brushes with death in these lines:

> I have done it again.
> One year in every ten
> I manage it——
> […]
> The first time it happened I was ten.
> It was an accident.
>
> The second time I meant
> To last it out and not come back at all.
> […]

Marmara (2018) points out that death was a subject in Plath's earlier poem "Pursuit" (1956). However, it is her last poems which "show a fascination with death and pain, both physical and mental" (Bassnett, 2005, p. 20). This indeed applies to her poetry collection *Ariel*, which, in addition to "Daddy" and "Lady Lazarus," includes "Edge" (1960), in which a woman is "perfected" by death. This seems to echo Marmara's (2018, p. 89) argument that "suicidal poetry" provided Plath with "an opportunity for self-realization." In line with this, the speaker in "Lady Lazarus" embraces herself as an artist who perfected the art of dying through the noted lines: "Dying/Is an art, like everything else, I do it exceptionally well." In the poem, death/suicide is not merely an event that the speaker experiences every decade, but it is an artwork/show/spectacle she creates/puts on/performs. This is mirrored in the speaker's narration of her striptease performance as a metaphor for her suicide attempt, which a "peanut-crunching crowd" comes to watch (see Table 5 in the next section).

"Lady Lazarus" is a reference to the biblical story of Lazarus of Bethany[2], and as the title suggests, the poem is not only about death/suicide, but also, resurrection. The theme of resurrection is read from a feminist perspective as women's revenge for the oppression faced in a male dominated society. Through the last three lines in the poem ("Out of the ash/I rise with my red hair/And I eat men like air."), the speaker shows the

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2   Lazarus of Bethany, whom Jesus loved, is resurrected by Jesus after he dies. See John 11 in the New American Standard Bible: https://www.biblegateway.com/passage/?search=John%2011&version=NASB

reader that she is finally strong enough to stand against patriarchal society, and its immense pressure on her (for a feminist reading of "Lady Lazarus" see Parlak & Bağırlar, 2018). Then again, from a confessional perspective, this last act can be viewed as Plath's revenge on the two men–Otto Plath and Ted Hughes–who made her suffer in her lifetime.

In "Lady Lazarus," the speaker seems to identify the audience of her suicide artwork with Nazis, and herself with Jewish people, using imageries that evoke the Holocaust, which will be revisited in the following section. As discussed above, this can be read as a metaphor for the oppressiveness of male dominated society, in which it is men who are identified with Nazis (Parlak & Bağırlar, 2018). However, bearing in mind how Plath associates her father's German heritage with Nazism, the imageries of Nazism can be tacit references to her father and the devastating effects of his early death.

In any case, it would be reasonable to suggest that Plath is inspired by her own life. Living in an era when German Nazism was on the rise, her family's German heritage seemed to have caused some trouble during World War II (Clark, 2020), and in her works, Plath clearly draws on her experiences as a German immigrant child through references to Nazism and the Holocaust. This also holds true for her treatment of death/suicide. The theme is highly prevalent in Plath's poetry, potentially because of her first-hand experience. For this reason, the examination of the two Turkish translations of "Lady Lazarus" will be built on metaphors, imageries and other figures of speech surrounding the general theme of death/suicide in the source text. This involves comparing the relevant stanzas with the source text in the following section; nevertheless, without viewing the source text as superior, or as containing unified, stable meanings.

Examination of the Turkish Translations of "Lady Lazarus"

In "Lady Lazarus," the death/suicide theme emerges from the onset, but in an implicit manner. In the very first stanza, the speaker emphasizes that she does something ("I have done *it* again") every decade, but only those informed about Plath's life will understand that she is talking about her brushes with death (i.e., her so-called attempt to cut her throat when she was ten, her attempted suicide in her twenties, and the car accident when she was thirty, all of which are recounted in the previous section). Also, by using the word "manage" with "it," the implicit reference to death, the speaker insinuates that "it" is particularly difficult, requiring mastery, which she seems to

successfully accomplish or to have mastered. Table 1 given below presents how Eradam and Uyar interpreted Stanza 1.

Table 1: Stanza 1 in Turkish		
Plath	**Eradam**	**Uyar**
I have done it again. One year in every ten I **manage** it	Gene yaptım, gene yaptım işte. On yılda bir kere **Beceririm** bunu ben –	Yine yaptım işte. Her on yılda bir **yapıyorum** bunu ben –

In this stanza, the two translators' word choices for "to manage" are insightful in terms of their interpretation of the theme death/suicide. While Eradam opts for the verb "becermek" ("to manage"), Uyar uses "yapmak" ("to do"). The verb "becermek" indeed suggests that something is accomplished, not simply done; "yapmak," on the other hand, is a more general verb that simply conveys casual regularity. Thus, Uyar's choice gives the impression that "it" can casually be done and therefore, trivializes the issue to a certain degree. As can be seen in her translation, Uyar opts for the verb "yapmak" in translating the two different verbs that Plath uses in the first stanza, i.e., "to do" and "to manage," disposing of their distinctive connotations, and curtails the depth of the latter. These word choices also have implications in terms of the metaphor 'death/suicide as an artwork' later in the poem. Creating art is an intricate process that requires certain mastery. In this sense, suggesting that the "it" that the speaker refers to is managed rather than done, is consistent with, and solidifies the aforementioned metaphor.

As can be seen in Table 2 below, stanzas 2 and 3 introduce the Holocaust metaphor, which, as discussed in the previous section, can be read from different perspectives as either a reference to a male-dominated oppressive society, or Otto Plath.

Table 2: Stanzas 2-3 in Turkish		
Plath	**Eradam**	**Uyar**
A sort of walking miracle, my skin Bright as **a Nazi lampshade**, My right foot	Bir çeşit ayaklı mucize, tenim **Bir Nazi abajuru** kadar parlak, Sağ ayağım	Bir çeşit ayaklı mucize, tenim **Bir Nazi'nin abajuru** kadar parlak, Sağ ayağım
A paperweight, My face a featureless, fine **Jew linen**.	Kağıt üstüne ağırlık. Yüzüm hiçbir özelliği olmayan, halis **Yahudi keteni**, en incesinden.	Bir kağıt tutucu Yüzüm, alelade Bir **Yahudi keteni**.

The holocaust metaphor is created through such imageries as a bright "Nazi lampshade" and "Jew linen." Whoever the speaker's oppressor/torturer, it is clear that she associates them with a Nazi and herself with a Jew: she describes her face through the visual imagery of "a featureless, fine Jew linen," and thus, assuming the role of the victim and a Jew. Describing the brightness of her skin through the metaphor of a Nazi lampshade, a reference to human skin lampshades rumored to be made during World War II, she lets the reader know that parts of her dead body are used by cruel people symbolized through Nazis.

For "Jew linen," both translators use an exact equivalent, "Yahudi keteni." For "a Nazi lampshade," Eradam uses another exact equivalent and a generic term, "Bir Nazi abajuru," and thus, retains the reference to the gruesome visual imagery. On the other hand, Uyar chooses to use "Bir Nazi'nin abajuru," which individualizes the Nazi in question and suggests that the speaker's skin is as bright as a lampshade belonging to a specific Nazi. While this syntactic choice does not resist the Holocaust metaphor completely, as it includes a reference to a Nazi, it obscures the imagery of a lampshade made out of human skin because instead, it highlights the owner as its defining feature. In this way, Uyar seems to downplay the gruesomeness of the said imagery.

As mentioned previously, resurrection is also a theme relevant to the death/suicide theme in "Lady Lazarus." Stanza 6 and the first line of stanza 7, presented below in Table 3, can be read as a part of the poem foreshadowing the theme of resurrection.

Table 3: Stanzas 6-7 in Turkish		
Plath	**Eradam**	**Uyar**
Soon, soon **the flesh** **The grave cave ate will be** **At home on me**	Pek yakında, evet pek yakında **Mezar inimin yediği etim** **Gene üstümde olacak eve gittiğimde.**	Yakında, çok yakında **Evim olacak** **Çürüyen etimi yiyen mezar çukurum.**
And I a smiling woman. I am only thirty. **And like the cat I have nine times to die.**	Bir kadın olacağım yine, yüzümde gülümseme. Otuzumdayım daha. **Kedi gibi dokuz canım var hem de.**	Ben o gülümseyen kadın Daha otuzunda **Ve sanki dokuz canlı bir kedi.**

The speaker tells the reader that her flesh, which her grave cave ate, will soon be back on her and then she will become a smiling woman. The imagery of flesh being eaten by a grave cave suggests the decaying of a corpse, which means that the speaker died and is buried. Accordingly, her flesh returning to her body can be construed as

the speaker coming back to life. There are differing interpretations in the two translations of this imagery. Like the speaker in the source text, Eradam's speaker mentions that her flesh, which her grave cave ate, will be back on her. Uyar, in contrast, tells the reader that the grave, which ate the speaker's flesh, will become her home. This points to a sense of belonging: now that the speaker feels like her grave is home, she will remain dead. In other words, Uyar transforms the theme of resurrection into one of death/suicide emphasizing it even further. Table 3 also shows that the two translators translated the first line of stanza 7 consistently with their aforementioned interpretations. Eradam's speaker says that she will once again become a smiling woman, which implicates her condition before the grave ate her flesh. Meanwhile, Uyar's speaker declares that she is a smiling woman in the present, with no connection to the speaker's post-resurrection life ("Ben o gülümseyen kadın" back translated as "I, that smiling woman").

In stanza 7, the speaker delves further into the death theme through a cat simile. Through a play on words, she twists the saying 'cats have nine lives' into 'cats die nine times' in the line "And like the cat I have nine times to die." She seems to appreciate cats' ability to die nine times, rather than their nine lives, which again contributes to the death/suicide theme. Instead of emphasizing cats' ability to die nine times, both translators underline their nine lives by omitting "nine times to die" and affirming that the speaker has nine lives, like cats. Therefore, in this instance they both resist the death/suicide theme, hinting instead the resurrection theme, in that the reader understands that the speaker has the ability to return to life nine times, which also gives the impression of resilience.

The two translators' decision to highlight the nine lives of cats and the author, instead of their ability to die nine times has further implications in terms of the death/suicide theme. It is in fact the first time that the speaker openly mentions death ("to die") in the poem. That is to say, the speaker briefly puts aside her implicit tone. As can be seen in Table 3, in neither translation does the speaker openly mention death, which remains implicit. This means that the translators alter the speaker's tone to a certain degree, in terms of not only explicitness/implicitness, but also playfulness (by omitting the above mentioned play on words) in this particular line.

In stanza 8 given in Table 4 below, it can be seen that the speaker returns to being implicit about death/suicide by referring to it through the dubious phrase "Number Three."

Table 4: Stanza 8 in Turkish		
Plath	**Eradam**	**Uyar**
This is Number Three. What a **trash** To **annihilate** each decade.	**Bununla üç etti.** Ne **pis iş** bu **Silip, yok etmek** her on yılı böyle.	**Bu şimdilik üçüncüsü** Ne **berbat bir şey** **Harcamak** her on yılı.

Having established previously that she does something every decade (see Table 1) and that she is thirty years old (see Table 3), the speaker seems to declare that it is time for her to do "it" again. At the same time, she lays emphasis on this veiled act by capitalization of the phrase. Similar to the original, both translators are implicit about death/suicide here through the phrases "Bununla üç etti" and "Bu şimdilik üçüncüsü," respectively, although neither uses capitalization. In this way, the translators' speaker is slightly more indifferent to death/suicide than the one in the original. Uyar, however, compensates the speaker's indifference through the use of the word "şimdilik," which implies that the speaker will not stop at "number three", but continue; thus, the speaker sounds rather more determined.

The second and third lines of this stanza offer further insight into translators' interpretations of the poem. Still being deliberately vague, the speaker indicates that destroying each decade through this act is actually unfavorable ("What a trash"). In the same line, both translators underline the ghastliness of this act through the phrases "pis iş" (Eradam) and "berbat bir şey" (Uyar). In describing the destruction that the act causes, the speaker uses the verb "to annihilate," which brings to mind a complete, crushing destruction. The two translators' interpretations of this are differing. Eradam uses "silip, yok etmek," and Uyar, "harcamak." It appears that Eradam sought to reinforce the gravity of the verb "annihilate" using two different verbs, i.e., "silmek" ("erase") and "yok etmek" ("destroy") to emphasize the intensity of the destructiveness of the act. On the other hand, Uyar uses a more colloquial/figurative verb "harcamak," which literally translates as "to spend," but within the context can be read as "to destroy" or "to cause destruction." By opting for a verb which can be classified as both colloquial and figurative, Uyar is possibly attempting to create a sense of camaraderie between the speaker and the reader, by making her feelings more accessible, while also contributing to the poetic effect.

In stanzas 9-11, the speaker eroticizes her suicide through a striptease metaphor and so, she "performs a striptease for the "peanut-crunching crowd" that has come to

watch her bare all and attempt another suicide" (Clark, 2020, p. 20). Hence, she also portrays her suicide as a performance, which foreshadows the treatment of death/suicide as an artwork later in the poem. As can be seen below in Table 5, in Stanza 9, the reader is introduced to grotesque visual and auditory imageries through the lines "The peanut-crunching crowd/Shoves in to see." Here, "to shove in" suggests that the speaker's audience is pushing one another to get in to the show rather aggressively and roughly. Furthermore, they "crunch" peanuts, which indicates that they are eating noisily, a habit generally considered improper and irritating. Despite their aggressive impatience to watch the show, the peanut-crunching crowd seems to be indifferent to the nature of the show, in that they just stand by as if they are doing nothing more than watching television.

Table 5: Stanzas 9-11 in Turkish		
Plath	**Eradam**	**Uyar**
What a million filaments. **The peanut-crunching crowd Shoves in to see**	Milyonlarca lif, milyonlarca. **Ağızlarında fındık fıstık çatır çutur, itişip Kakışıyor kalabalık**, görmek için ellerimin, ayaklarımın	Amma çok lif var, milyonlarca **Fıstık yiyen kalabalık Seyretmek için doluşuyor.**
Them unwrap me hand and foot The **big strip tease**. Gentlemen, ladies	Açığa çıkarılışını. Baylar, bayanlar! Böyle **striptiz** görmediniz.	**Ellerimi, ayaklarımı örtüyorlar** Başlıyor büyük **striptiz** Bayanlar, baylar!
These are my hands My knees. I may be skin and bone,	Bunlar ellerim: Bunlar da dizlerim. Bir deri bir kemiğim belki,	Bunlar ellerim Bunlar dizlerim. Bir deri bir kemiğim.

In his translation, Eradam reifies similar imageries through such reduplications as "fındık fıstık" (literally "hazelnut peanut"), "çatır çutur" (which can also be regarded an onomatopoeia, but whether it corresponds to crunching noise is debatable) and "itişip kakışmak." The translator's use of "çatır çutur" creates the auditory effect of the verb "crunch," while "itişip kakışmak" impels the reader towards visual imagery of the audience pushing one another. Additionally, it can be suggested that through the reduplications, Eradam creates alliteration ("**f**ındık **f**ıstık," "**ç**atır **ç**utur"), which not only adds to musicality of his translation but also replicates the alliteration in the source text ("**cr**unching **cr**owd"). In Uyar's translation, the imagery is somehow more innocuous and tame, in that the crowd is merely eating peanuts ("Fıstık yiyen kalabalık") without any imitation of the crunching sound, or the noisy, aggressive swarming into the place to watch the show ("Seyretmek için doluşuyor"). In this way, Uyar softens–even discards–the

grotesqueness of the imageries. Overall, both translators treat suicide as a striptease performance by using the word "striptiz" in stanza 10, but compared to Uyar's, Eradam's translation decisions regarding the aforementioned imageries create a more disturbing picture of a crowd that is aggressive but at the same time indifferent to suicide. Moreover, Uyar's use of the verb "örtmek" ("cover up/wrap") in translating the verb "unwrap" contradicts with the suicide as a striptease metaphor, resulting in semantic ambiguity.

Between stanzas 12 and 14, as can be seen in Table 6, the speaker starts depicting her brushes with death, but continues with an implicit rhetoric. She uses no explicit references, but rather, employs vague words and phrases like "it" and "the second time."

Table 6: Stanzas 12-14 in Turkish		
Plath	**Eradam**	**Uyar**
Nevertheless, I am the same, identical woman. The first time **it** happened I was ten. **It was an accident.**	Ama, aynı kadınım işte, tıpatıp aynı. **İlk kez olduğunda** on yaşındaydım ben. **Kazaydı.**	Yine de aynıyım, aynı sıradan kadın. On yaşındaydım **ilkinde**. **Bir kazaydı.**
The second time I meant **To last it out and not come back at all.** I rocked shut	**İkincisinde, işi bitirmeye** **Ve bir daha dönmemeye öyle kararlıydım ki.** Kapatmıştım kendimi,	**İkinci kez kastettiğimde** **Karar verdim buna bir son vermeye** **Ve bir daha, asla geri dönmemeye**
As a **seashell**. They had to call and call **And pick the worms off me like sticky pearls**.	Sallanıyordum **deniz kabuğu** gibi. Seslenmek, durmadan seslenmek, **bir de ayıklamak** **Zorunda kaldılar üstüme inciler gibi yapışmış kurtları.**	**Bir deniz kabuğu** gibi Defalarca çağırıp **Yapışkan incileri toplar gibi** **Toplamak zorunda kaldılar** **Üstümdeki kurtları.**

In translating the former ("The first time **it** happened I was ten./**It** was an accident."), both translators seem to reflect a similar level of ambiguity through their lexical choices "ilk kez olduğunda" ("when it happened for the first time") and "ilkinde" ("the first time"), neither of which makes the referent clear. However, in translating the second instance of vague wording ("The second time I meant/To **last it out** and not come back at all."), both translators opt for more explicit renditions. Eradam and Uyar use "işi bitirmek" and "son vermek" for the phrase "to last it out," respectively. In Turkish, the colloquial phrase "işini bitimek" can be used in reference to the verb "to kill." Similarly, the phrase "son vermek" literally means "to finish/to end," and it is regularly used in collocation with the word "hayat" ("hayatına son vermek" ["to end one's life"]). In this way, Uyar's decision evokes the act of ending one's life, albeit indirectly. Uyar further explicates

the veiled references to death/suicide by using the word "kastetmek" for "to mean to." "Kastetmek" can be literally translated as "to mean to" (as in "to aim to") or "to mean." At the same time, it is used in collocation with the word "can," i.e., "canına kastetmek," which means "to attempt suicide" or "to attempt to kill someone."

In the last sentence of stanza 13 and in stanza 14, the speaker describes her second brush with death through a seashell simile. The speaker is determined to end her life in her second suicide attempt, and she seems to have reached the point, mentally, where she can imagine worms infesting her decaying body. Yet, just like pearls are a sign of disease for oysters, the worms are seen as threatening, and are picked off the speaker's body by others. Both translators seem to have retained this simile through their word choices such as "deniz kabuğu," "inci" and "kurt."

The most striking metaphor of "Lady Lazarus"–death/suicide as an artwork–is finally explicitly presented in stanza 15 ("Dying is an art").

Table 7: Stanza 15 in Turkish		
Plath	**Eradam**	**Uyar**
Dying Is an art, like everything else. I do it exceptionally well.	Ölmek, Her şey gibi, bir sanattır, Bu konuda yoktur üstüme.	Ölmek Bir sanat, tıpkı öbür şeyler gibi Ben son derece iyi yapıyorum bunu.

As can be seen in Table 7 above, both translators retain this metaphor in their target texts through the lines "Ölmek,/Her şey gibi, bir sanattır," (Eradam) and "Ölmek/Bir sanat, tıpkı öbür şeyler gibi" (Uyar). However, the lack of a punctuation mark and the placement of "tıpkı öbür şeyler gibi" at the end of line two in Uyar's rendition of stanza 13 creates a subtle change of the meaning: it sounds like dying is an art, and this is only one of the many things that the speaker does very well (back translation: "Dying/is an art, just like other things/I do it extremely well"). Yet, in the source text, the speaker uses a full stop at the end of line two and thus, meaning that dying is an art like everything else, before continuing with the statement in the next line that she does it very well, with the emphasis specifically on dying as the art that the speaker can do well, which is also the case in Eradam's translation. In contrast, in Uyar's translation, the speaker's exceptional skills of dying are simply one among many of her achievements. In this sense, it can be suggested that the speaker in Uyar's translation is transformed into someone not only with an extraordinary mastery of dying, but also with many other talents.

Between stanzas 16 and 20 presented in Table 8, the speaker delves further into the theme death/suicide as an artwork metaphor and introduces 'performance' to the metaphor. She begins by declaring that she has "a call" for dying in Stanza 16, which the two translators interpret differently.

Table 8: Stanzas 16-20 in Turkish		
Plath	**Eradam**	**Uyar**
I do it so it feels like hell. I do it so it feels real. I guess you could say **I've a call.**	Öyle **ustaca** yaparım ki cehennem gibi gelir. Öyle **ustaca** yaparım ki gerçekmiş gibi gelir. **Bir talebim** olduğunu bile söyleyebilirsiniz	Öyle iyi yapıyorum ki, Cehennemi yaşıyor Öylesine iyi ki, Gerçeklik duygusuna kapılıyor Sanırım **usta** diyebilirsiniz bana.
It's easy enough to do it in a cell. It's easy enough to do it and stay put. It's the **theatrical**	Öyle kolay ki bir hücrede bile yapabilirsiniz. Öyle kolay ki yaparsınız ve kımıldamazsınız. Benim canıma okuyan	Marifet değil bunu yapmak Bir hücredeyseniz Marifet değil yapıp çekilmek **Dramatik olan** güpegündüz
Comeback in broad day To the same place, the same face, the same brute Amused shout: 'A miracle!'	Aynı yere, aynı surata, Aynı şaşkın, hayvansı "Bu bir mucize! Mucize!"	Memnuniyetle, aynı yere, aynı yüze, Ayrı incelik siz çığlığa **dönmek**: "Bir mucize!"
That knocks me out. There is a charge	Haykırışlarına güpegündüz **Görkemli bir dönüş yapmak.** Bir bedeli var	Beni kendimden geçiren. Bir bedeli var
For the eyeing of my scars, there is a charge For the hearing of my heart It really goes.	Yaralarıma bakmanın, kalp atışlarımı Dinlemenin bir bedeli var – Tıkır tıkır çalışıyor işte.	Yaralarıma bakmanın Bir bedeli var Kalbimin sesini duymanın Gerçekten çapıyor (sic) kalbim.

On the one hand, the speaker in Eradam's translation says that there is demand for her ("Bir **talebim** olduğunu bile söyleyebilirsiniz"), which implies that the dying performed by the speaker draws considerable attention and interest. On the other hand, the speaker in Uyar's translation claims that she is a master of dying ("Sanırım **usta** diyebilirsiniz bana"). The word "master" can be used in describing people who have exceptional skills, specifically in a certain art form, and Uyar draws a parallel between dying and art by presenting it as something that requires mastery. Throughout the poem, the speaker alternates between the analogies of artwork and performance to describe death/suicide, although the boundaries between the two are not always clear–i.e., a theatrical play is an artwork that can be performed. Both interpretations in

this instance serve the purpose of creating these interchangeable analogies in the target texts in a similarly vague manner. In the case of Eradam's translation, it can be suggested that the word "talep" can be used in talking about a performance. However, as mentioned, artworks, like a theatrical play, can be performed. Therefore, while in Eradam's translation, on the surface it seems that the analogy is drawn between death/ suicide and performance through the word "talep," a possible reference to performance art also enables the reading of the death/suicide as an artwork metaphor. Furthermore, in lines 1 and 2 of Stanza 16, Eradam uses the word "ustaca" ("masterfully") in talking about dying as done by the speaker. That is to say, both translators indicate that, like art, dying requires mastery. In this sense, it can be suggested that both translators retain the death/suicide as an artwork metaphor.

In the following stanzas (17-20), the resurrection theme is revisited through the use of the word "comeback." Like the speaker's death/suicide, her resurrection is a performance that people can watch for a "charge." The speaker further highlights the performative aspect of her resurrection, i.e., her "comeback," by describing it as "theatrical." Eradam translates this as "görkemli bir dönüş" ("a spectacular comeback/return"). Through the use of "theatrical" in the original, the speaker implies that her comeback is exaggerated and dramatic. At the same time, making use of the "relating to the theatre"[3] meaning of the word, the speaker solidifies the performer-audience relationship existing in the poem, while also introducing an art form, i.e., theatre, and thus, depicting the resurrection as an artwork/performance metaphor. Through his decision to use the word "görkemli," Eradam seems to only emphasize that the speaker's comeback is astonishing, without any association with theatre. For the same phrase, Uyar uses "dramatik olan […] dönmek" ("the dramatic thing is to return/comeback to […]"). It seems that in this instance, Uyar sought to retain the double-entendre of the word "theatrical" through the use of "dramatik," which means both 'exalted, dramatic and exaggerated', and 'specific to theatre.'

Between the stanza 22 and 27, the speaker revisits the Holocaust metaphor by using such visual imageries as "A cake of soap," "A wedding ring," and "A gold filling," which can be read as references to what was left behind by Jewish people after they were killed in concentration camps and their bodies were burnt at crematoriums during World War II.

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3   Definition from Collins Dictionary (Online): https://www.collinsdictionary.com/dictionary/english/theatrical

Table 9: Stanzas 22-27 in Turkish

Plath	Eradam	Uyar
Or a piece of my hair or my clothes. So, so, **Herr** Doktor. So, **Herr** Enemy.	Ya da saçımın bir telinin ya da bir parçasının elbisemin. Ya, işte böyle, **Herr** Doktor. İşte böyle, **Herr** Düşman.	Bir tutam saçım, ya da giysilerim Ya, ya, **Herr** Doktor Yaaa, **Herr** Düşman.
I am your **opus**, I am your valuable, The pure gold baby	**Beni siz yarattınız.** Ben sizin kıymetli eşyanız. Eriyip bir çığlığa dönüşen	Ben sizin **eserinizim**, Kıymetli bir şeyinizim, Saf altından bebeğiniz.
That melts to a shriek. I turn and **burn**. Do not think I underestimate your great concern.	Som altından bebeğiniz. Dönüyor, **yanıyorum**. Yüksek alakalarınızı küçümsüyorum sanmayın.	Öylesine, bir çığlıkta eriyen. **Yanıp** dönüyorum Sanmayın o asil ilginizi küçümsüyorum.
Ash, ash You poke and stir. Flesh, bone, there is nothing there	Karıştırıp durduğunuz Küller, küller Et, kemik, yok orada başka bir şey –	Küller, küller- Kurcalayıp karıştırıyorsunuz. Et, kemik, başka bir şey yok-
A cake of soap, **A wedding ring,** **A gold filling.**	**Bir kalıp sabun,** **Bir alyans,** **Bir de altından diş dolgusu.**	**Bir kalıp sabun,** **Bir alyans,** **Altın bir diş dolgusu.**
Herr God, **Herr** Lucifer Beware Beware.	**Herr** Tanrı, **Herr** Şeytan Aman dikkat Aman dikkat	**Herr** Tanrı, **Herr** Şeytan Koru kendini Koru.

Like the Nazi lampshade reference that the speaker uses previously, the aforementioned visual imageries add to the poem's unsettling effect. By using very similar visual imageries in their Turkish translations (i.e., "bir kalıp sabun," "bir alyans," and "bir de altından diş dolgusu"/"altın bir diş dolgusu"), both translators create a similarly distressing effect.

In the same stanzas, the speaker repeatedly uses the German addressing term "Herr" ("Mr.") in referring to a "Doktor," "Enemy," "God" and "Lucifer." From a feminist perspective, it can be suggested that the use of 'herr' hints at the male-domination, and from doctors to God, everyone surrounding the speaker seems to be a man. Furthermore, if the word 'herr' is understood as intended to contribute to the Holocaust metaphor, then it can be suggested that the speaker compares the oppressiveness of a male-dominated society to the horrors of Nazism. From a confessional perspective, however, "Herr Doktor," "Herr Enemy," Herr God" and "Herr Lucifer" could also be references to Otto Plath and Ted Hughes, who were both the cause of Plath's lifelong mental anguish, and the loving male figure whose absence tortured her all her life, so much so that they became her "God." In any case, a German word here adds to overall theme of Nazism in the poem.

As it is the case with the imageries discussed above, the two translators retain the word 'herr' in their translations, creating a similar effect.

In addition to these, in stanza 23, there is a reference to death/suicide/resurrection as an artwork metaphor through the word "opus," which can be used in talking about an artistic work, be it a piece of music or a painting. As the embodiment of the constant process of dying and being born again, the speaker describes herself as an opus created by Herr Doktor and Herr Enemy. The translators' decisions regarding "opus" differ. Similar to the source text, in Uyar's translation the artwork metaphor is retained through the use of "eser," an exact equivalent. Eradam, on the other hand, transforms "I am your opus" into "beni siz yarattınız" ("You created me"). In this way, the speaker becomes a creation. However, Eradam's sentence can be construed as a play on the sentence "Beni sizler yarattınız" ("You all created me"), which is a line Turkish performers, especially singers, use in thanking their fans. In this instance, Eradam does not directly compare the speaker to an artwork, but rather, uses a tone resembling the speech of a highly appreciated artist. Keeping in mind that previously Eradam portrayed the speaker as a death performer in great demand (see Table 8), his choice to attribute to the speaker a diva-like tone can be deemed to be consistent with his overall translation choices.

In the concluding stanza, the resurrection theme is re-examined: like a phoenix, the speaker rises up from the dead and obtains new life from her ashes.

Table 10: Stanza 28 in Turkish		
Plath	**Eradam**	**Uyar**
Out of the ash **I rise with my red hair** And I eat **men** like air.	Ben **diriliyorum**, kalkıyorum işte **Küllerin** arasından kızıl saçlarımla Ve **insan** yiyorum hava solumasına.	**Küllerimden** Kızıl saçlarımla **doğuyorum yeniden** Ve **insan** yiyorum nefes alır gibi.

The speaker in Eradam's translation talks about revival ("dirilmek") and the speaker in Uyar's translation, about rebirth ("yeniden doğmak"), yet both translators preserve the resurrection theme in that the speaker comes back to life from ashes. A striking point in relation to this stanza is the translation of the word "men," the discussion of which should start by emphasizing that it is not at all clear whether this means "men" or "humankind," neither is there any agreement on this point among researchers. For example, Marmara (2018, p. 87) suggests that in the last stanza the speaker transforms into a witch who will take revenge on *humanity*, while for Parlak and Bağırlar (2018), Plath is after taking revenge on *men*. Both Eradam and Uyar opt for the former ("insan

yiyorum") and thus, direct the reader away from the understanding of the ending as a revenge on 'men' in general, or the two who caused the speaker mental anguish.

Conclusion

Approaching the criticism of poetry translation from the perspective of deconstruction and hermeneutics, this study investigated the Turkish translation of the death/suicide theme, and such elements as metaphors, and imageries relevant to the theme in the Confessional poet Sylvia Plath's rather personal poem "Lady Lazarus," deconstructing the contention that the personal in poetry is untranslatable. In doing this, rather than examining whether or not the Turkish translators–Eradam and Uyar–accurately transported the original meanings, the study focused on how the translators read and transposed the meanings into their translations. Therefore, the translators' interpretation of the death/suicide theme was the target of the analysis, which was done in close comparison with the original to avoid adopting an 'anything goes' approach.

An examination of the two translators' distinctive decisions can be insightful in terms of their interpretations of the source text: for instance, it can be argued that through some of her decisions, Uyar created a relatively milder text, softening the gruesomeness of some imageries. One such example is "Nazi'nin abajuru." Although Uyar does not alter the emphasis on the Holocaust through this formulation, she further obscures the implicit reference to the human-skin lampshades that the Nazis allegedly made during the World War II. Similarly, her imagery of a peanut-eating crowd swarming in is slightly tamer than a peanut-crunching crowd jostling one another to watch the speaker's show. Furthermore, her choice to use the verb "örtmek" for "unwrap" has a perplexing effect on the presentation of the striptease metaphor that immediately follows, in that a striptease involves the act of removing rather than putting on clothes. Yet, this does not mean that Uyar aimed to completely eliminate all potentially disturbing elements in her translation. This can be evinced by her use of unsettling Holocaust imageries (i.e., in the lines "Bir kalıp sabun,/Bir alyans,/Altın bir diş dolgusu") and the striptease metaphor retained in stanzas 10 and 11.

In certain cases, both translators seem to have downplayed the emphasis on the death/suicide theme. For example, the lack of capitalization in the translation of the phrase "Number Three" in the two translations creates a somehow more indifferent attitude to death/suicide, although this indifference is compensated to some extent

through the use of "şimdilik" in Uyar's translation. Similarly, the simile comparing the speaker's and cats' ability to die nine times is transformed into one comparing their nine lives. This decision results in (1) a speaker who is more implicit about death, as its first explicit reference ("to die") in the source text is transformed into a reference to cats' nine lives in the two target texts, and (2) the transformation of the death/suicide theme into the resurrection theme in the target texts. Although these decisions point clearly to subjective interpretations of the death/suicide theme on the part of the two translators, they cannot be argued to conclusively show an overall strategy of toning down the theme in the target texts. This can be corroborated by the translations of stanza 13, in which describing her second suicide, the speaker in both translations is more explicit about death due to use of such phrases as "işi bitirmek," "kastetmek" and "son vermek." Furthermore, in one instance–in stanza 6 introducing the resurrection theme in the source text–Uyar's interpretation that the speaker's grave will become her home transforms the resurrection theme into the death/suicide theme, in complete contradiction to her intention mentioned above. Likewise, at the beginning, by using the verb "becermek," Eradam emphasizes death as an important, intricate action requiring mastery. It appears that neither the death/suicide theme nor the resurrection theme is deemed irrelevant by either translator; rather, as in the source text, they both build a constant play between the two. However, their individual interpretations result in slightly different patterns of emphasis.

The findings in the previous section also show that the death/suicide as an artwork/ performance metaphor is mimicked in the two translations, with both portraying the speaker as "a vigorous victor of the 'art of suicide'" (Şenel, 2020, p. 69) as is the case in the original. Despite this surface similarity, the two translators' interpretations of the features of the speaker contribute to two differently-nuanced portrayals. In Eradam's translation, the speaker is a diva-like performer whose excellence performance in the art of dying is in demand. In Uyar's translation the speaker is a multi-talented individual excelling in everything, including the art of dying, which she is determined to pursue, and she is the art itself created by "Herr Doktor" and "Herr Enemy."

All in all, it can be suggested that it is indeed possible to translate the personal in Plath's "Lady Lazarus," i.e., her treatment of death/suicide and all elements pertaining to this theme (artwork/performance/striptease/Holocaust metaphors and imageries), but only after a process of subjective interpretation. Through this process, the two translators seem to have added to the richness of the poem by creating a milder rhetoric

at times, and different portrayals of the speaker, and playing with the intensity of emphasis on the themes of death/suicide and resurrection. Furthermore, the target texts are occasionally embellished with reduplications, onomatopoeia and alliterations, and with use of more figurative and colloquial words like "harcamak" for the much darker word "to annihilate," as it is the case in Eradam's and Uyar's translations, respectively. Likewise, through their decision to use the original title without any explanations as to who Lazarus is, the two translators create an alienating effect on the Turkish reader. Only a highly intellectually competent Turkish reader, or one willing to track down the meaning of the title, can understand the ironic reference to Lazarus of Bethany, a male character, who in this poem is transformed into a female, in order to convey that the speaker is also an unwilling escape artist who performs suicides. In the absence of an explicitation strategy, the initial reference to the play between death/suicide and resurrection becomes implicit and foreign to the ordinary Turkish reader lacking the above-mentioned characteristics.

In the light of these, one can suggest that the translators seem to have touched the source text through their own approaches, viewpoints and readings, and, to use Koskinen's (1994) translation as a child metaphor, created texts that are similar to the source text, yet at the same time "autonomous", with their peculiarities constructed by the two translators. To discover the translators' subjective touches in poetry translation, "the idea of the monolithic text" (Bassnett, 1998, p. 74) should be renounced via the postmodernist approach combining deconstruction with hermeneutics. Only through postmodernist approaches and the like, can we untangle the criticism of poetry translation from the discussion of untranslatability and start viewing poetry as "not what is lost in translation," but as "what we gain through translation and translators" (Bassnett, 1998, p. 74). However, the subjective reading of poetry and hence, the process of interpretation, are not simply left to the translators' discretion. The translators' individual interpretations are followed by the readers' individual interpretations, which, as discussed in the case of the title of the poem, will vary depending on their intellectual interests and inquisitiveness.

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