# TRANSLATOR'S VOICE IN HARMONY WITH THE POET'S VOICE TRACED VIA PARATEXTS

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## Abstract

In this study, the English translation of *Kıyı Kitabı* (*Book of the Edge*), a poetry book by Ece Temelkuran is analysed through paratexts, where the translator's and the poet's voices become obvious and a great deal about the translation in terms of both process and a product is revealed. The translator, Deniz Perin, has written a preface, which includes information about the poet, the socio-political context, and translation strategies she used including the close cooperation with the author. It is followed by an interpretation of the poems based on political and spiritual themes. Socio-political focus and gender sensitive translation decisions draw attention, which are in line with Temelkuran's articles and books. In the translation, in addition to the translator's preface, there is also a foreword formed of a poem from the poet in her native language, where the voice of the source text writer is heard apart from the translated text. This can be assumed as a cooperation, contribution and support. In the study, these issues are discussed with a sociological perspective and by tracing the voices in the paratexts the journey of two different texts, two different languages and two different authors to become "one" through translation is examined.

***Keywords***: poetry translation, paratext, preface, translator's voice, sociological eye, collaboration

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## Poetry Translation

Poetry is a literary genre that reflects a wealthy and creative use of the language with its semantic, structural and phonological features. A lot is expressed and multiple meanings are implied with few linguistic figures, and as Jean Paul Sartre (1948/2015, p.20) states, the words become objects themselves in poems[1]. In addition, it can be considered as the most aesthetic way of expressing feelings and ideas. Therefore, translating poetry is also assumed to be a creative activity, since it is not just translating the words but also the feelings and ideas that are revealed with strong wordplays, the rhythm and the music as well. These issues have led to various comments about translation of poetry, most of which express the difficulties in translation.

Işın Bengi Öner (1992, p. 110) states that it is inevitable that translation, which is an act between languages and cultures, will move away from the source text under the influence of some restrictions such as linguistic, non-linguistic, textual, non-textual, cultural and psychological issues. According to André Lefevere (1975, pp. 384-387), the act of translation is mostly considered to be so synonymous with literal translation that there is a general judgement claiming no translation can be complete, especially in literary translation. Nonetheless, Lefevere also stated that as a result of translation the poem definitely undergoes some changes, and eventually the text expands or contracts with translation. He expresses that translators might not grasp the source text as a whole with its structural and cultural elements since they focus on a particular feature of the poem ignoring the others. Translation that transforms poetry into prose as well as metrical translation in poetry, causes losses. If the sound and measure-oriented translator focuses on the external structural feature of the source text, it will undermine the balanced structure and literary feature of the source. Or if they try to preserve the structure of the source, they may not be able to keep the metrics or the cultural elements in the target text. Hence, the poetry translator will need to perform verbal and structural acrobatics to achieve a balance.

Considering poetry as a special genre which requires creativity, Dryden argued that in order to translate a poem, the translator has to be a poet (Amos, 1920, p. 158). In addition, Paul Auster (1995) mentions a choice between literalness and poetry in

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[1] Unless otherwise noted, all translations to English are my own.

translation, and preferring poetry leads him to state that a poem should be translated by a poet. While these comments express the difficulty of poetry translation, there have been some more negative comments like Denham's as follows: "Poetry has such a subtle soul that it will evaporate completely as it flows from one language to another" (Amos, 1920). Furthermore, there are claims stating that poems cannot be translated at all (Jakobson, 2012, p. 131; Winter, 1971, p. 68).

Although there has been a negative attitude towards poetry translation, a counter argument can be expressed with the words of Memet Fuat (1999), who wrote in the preface of his book titled Selected Translated Poems from World Literature: "Very true, poetry cannot be translated, but what about these beautiful translations of poems!". With this statement, he might have contributed with a positive perspective to all these discussions.

In this study, the translation of a poetry book is examined. However, the book is not examined in terms of translations of the poems but the paratexts, which reveal a great deal of details about the translation as a whole, considering the process and the product.

As Bengi (1992, p. 102) states, no proposed method can be inclusive and realistic if it ignores the paths followed on the way to reach the product. Therefore, it is of great importance to monitor the process in translation analysis. Paratexts are invaluable resources that serve to shed light on the process of poetry translation. Bengi (1992, p. 103) also reminds that the reader gives meaning to the poem in line with their own perception, so she draws attention to the translator as a reader, who will translate it in line with their own interpretation. During the interpretation of the poem, evaluation of textual and non-textual linguistic and non-linguistic elements are crucial. Via the paratexts in this study, the translator reveals those elements that influenced her interpretation, which is also supposed to influence the interpretation of the readers of the translation. As Şehnaz Tahir Gürçağlar (2002, p. 44) expresses, paratexts "reveal translational phenomena that are either absent or only implicit in translated texts themselves". Therefore, paratexts of the translation will be examined in order to understand the process and the product as well. Furthermore, the translator's attitude is going to be discussed with a sociological perspective.

**Paratext in Translation**

Gérard Genette (1987/1997, pp. 1-5) defines paratexts as texts such as author's name, title, preface, illustrations, notes, interviews, review articles and epilogues, which are around or out of the book, recognising the ones around the text like preface as the peritext, and the ones located out of the text like interviews as epitexts. These texts mediate between the book, the author, the publisher and the reader. In terms of the basic function of paratexts, Genette (1987/1997, p. 1) uses the word "present" in two senses, as to present and to exist. Paratexts present the book to the reader and at the same time ensure that the book exists, is perceived as a book, and is consumed as a book. It is a "threshold", an intermediate zone between entering and not entering the world of the book. Therefore, it is a strategic region that creates an area of influence on the reader.

Paratexts, which are like a bridge between the reader and the text, not only inform the reader, but also direct the reading experience. In this sense, Tahir-Gürçağlar (2011, p. 45) points out that paratexts have a great impact on how the text will be perceived. In addition, Genette (1987/1997, p. 11) states that it is aimed for the reader to perform a more accurate reading through paratexts. At least it will be more likely to ensure the reader to see from the author's point of view.

In the act of translation, there may be a need to mediate through the paratext, as the source text is usually at a distance for the target culture. In accordance with this purpose, the translator communicates directly with the reader through the preface, giving information about both the source language and culture and the translation strategies applied, thus creates a context for the text and this way, prepares the reader for the text. Thus, the translator, who participates in the interpretation process of the target text reader with a paratextual element, contributes to the reading experience of the reader and guides them.

While paratext presents the book, makes the book present, informs the reader, and guides the reading experience, it also serves as a domain where the translator has a chance to talk about the book and the translation strategies, where they had difficulties, and how they made translation decisions. Therefore, the translator's preface creates the space where it is possible to directly witness the translator's voice. According to Theo Hermans (1996), there is always a "second" voice in the translated text, and that is the

"translator's voice". This voice is either implicit in the translated text, or it can manifest itself to a greater or lesser extent by appearing in a paratextual item such as a translator's note and making the speaking subject clear.

In this study, within the scope of paratextual items, the translator's voice becomes clear in paratexts such as the preface written for the poetry book translation and a radio interview made with the translator.

In addition to the translator's voice, the source text writer's voice also becomes clear as a paratext in the translated book. A poem from the poet in the source language is given, transmitted in the poet's handwriting under the title of "Offering", just before the title page of the book.

### Analysis of the Translation Through Paratexts

In this study, a poetry book translation, titled *Book of the Edge* (Temelkuran, 2005/2010) is analysed through paratexts. *Book of the Edge* is the English translation of *Kıyı Kitabı* (Temelkuran, 2005) in Turkish, a book in the genre of narrative poetry written by Ece Temelkuran, and translated into English by Deniz Perin. It is the third and the final book in the life trilogy, which are all narrative poetry books written by Temelkuran. It contains some parts written in pure prose; however it is mainly formed of various separate poems written under the sections titled Door, Meadow, Flight, Sea, City and Home, in total covering a narrative of a journey starting with leaving the door, continuing in the sea, in the air and on land, and finally returning back home. *Kıyı Kitabı* will be mentioned as the source text in this study.

In *Book of the Edge*, the translator completed the translation with a detailed preface. In addition, she has a radio interview (2011) about this translation, but the interview only covers the information given in the preface, so the preface will be analysed reflecting the voice of the translator in this study. In addition, the foreword, which is a poem written in Turkish by the poet under the title of "offering" is going to be mentioned shortly. But initially brief information will be given about the author and the translator, which are also paratextual materials revealing a lot about the translation.

Ece Temelkuran, the source text writer, is a journalist and an author who has written novels and articles on controversial issues like the women's movement, social and political problems, and imbalanced power relations. She has been awarded on her writings, such as an article titled "Virginity Test is a Crime". She will be mentioned as the source text writer or the poet in this study.

Deniz Perin, who is the translator, is an academic, a poet and an award-winning translator who teaches creative writing and literature at university of San Diego, and whose poems and translations from Turkish have appeared in many literary journals such as Atlanta Review, Poetry International and Pacific Review. Her translations of Nazım Hikmet's poetry were anthologized in the Ecco Anthology of International Poetry (2010) and in Tablet & Pen: Literary Landscapes from the Modern Middle East (2011). Furthermore, *Book of the Edge* was a semi-finalist for the National Translation Award.

The preface in the translation begins with a paragraph describing the political situation in the country. The translator then shares information about the author. Afterwards, she explains the gist of the book and conveys the interpretation of the poems within the framework of three themes: politics, Sufism and Shamanism. She concludes the preface by giving information about her translation strategies.

While sharing information on the political situation in the country at the beginning of the preface, statements that coincide with the point of view of the source text writer draw attention. In fact, this is provided in a separate paragraph, which is hard to distinguish from the poet's ideas as a columnist, or in other words, from the poet's voice. Afterwards, information about the life of the source text writer and other works she wrote is conveyed in the context of the social and political circle that has influenced her life and also her writings. The translator emphasizes the political aspect of the poet by stating that she not only deals with her own country but also other countries such as Latin America and regions such as the Middle East, and writes on human rights, women's rights and power relations. Nonetheless, it is stated that *Book of the Edge* does not contain an obvious political point of view, and even some of the poems in it are not political at all, while a few of them are handled through connotations. It is stated that the main purpose of the source text writer is to write about the human condition, but her socio-politically involved upbringing as well as her being a journalist have an impact on her writings.

The translator, by quoting Baudelaire, describes the book as an invitation for the reader to take a journey towards themselves. Throughout this journey made through poems, the explorer, the narrator and the reader will melt into each other and become "one" (Perin, 2010, p. 8).

After these general comments in the preface, the topics covered in the poetry book are summarized. It is explained that this is a journey starting from the door where the explorer leaves all comfort behind. Throughout the journey, which begins on land, continues in the air and then in the water, the animals demonstrate their virtues, teaching her various aspects of what it means to be truly human. In time, the explorer gets rid of her false identity and discovers her true self. The journey of self-discovery continues, first in the river, then in the sea. Eventually, she arrives in the city. The cruel city that is truly human welcomes her. The translator states that Temelkuran's journalistic feature, especially on politics and human rights, becomes evident in the urban narrative, where she expresses the city as full of power, ruthlessness, and crowds that recklessly persecute the weak.

The last chapter, "Home", is the place to return at the end of the journey. It is the shore where the explorer pauses to digest what she has already learned, until her next journey begins, which is expected to begin "at any time". The translator here expresses the reason as the explorer having finally become "the path" itself (Perin, 2010, p. 9).

After the translator summarizes the poems in general, she first of all analyses the book politically through the animals mentioned in the poems. She comments on the power struggle between wisdom and ignorance, kindness and cruelty, pleasure and pain. However, later on, she states that the spiritual side of the poems is stronger than the politics, and she conveys the analysis of the book in this respect. First, she describes Sufism as one's self-discovery, leaving oneself back and reaching God, where the concepts of "I" and "you" become just an illusion and there are no separate identities in fact. She states that the poet reflects this philosophy by going back and forth between the first and the second person in the poems and by doing so, she manifests a fluid identity due to the uncertainty of whether the explorer is the narrator or the reader. After analysing the poems structurally, the translator then conveys the traces of the Sufi tradition in the content of the poems in which the ego, the "me" is abandoned. Finally, the translator

interprets the poems in the context of Shamanism, and states that the poet basically describes a shamanic journey throughout the book, where the explorer is guided by animals, just like shamans having animal spirits to teach and guide them.

Interpreting the poems in terms of politics, Sufism and finally Shamanism, the translator states that the binary oppositions like life and death, body and soul, calmness and chaos coexist in the book within the framework of these traditions. She places Temelkuran, who covers these issues skilfully, among the poets of the world. (Johnson, 2011)

The translator then gives information about the translation process, the translation strategies she used and the translation decisions she made. Initially, Perin gives information about the cooperation they made with the source text writer. She explains that she asked her questions about the book starting from the very beginning of the translation and throughout the whole process, and that the poet helped her a lot with the translation decisions in every way. Perin then explains the poet's innovative language alternating between poetry and prose, playing with sentence structure and words, and states that as a translator she tries to capture the same wordplays in English as much as possible in her translation. She also expresses her dilemma about how to translate third person singular pronouns. Because while the gender is not clear in the third person singular pronoun in Turkish, it is necessary to make a choice in English. Perin states that she received a lot of help from the poet about the gender of animals. However, according to the poet, the explorer had to remain genderless and universal. Hence, Perin tells that she chose to use the feminine pronoun "she" to refer to the explorer. Nevertheless, she emphasises that she does not mean to specify it as a female, because it is considered to be a "universal" feminine pronoun.

Finally, the translator states that she tried to preserve the spirit of Temelkuran's work as much as possible so that the readers who read her in English can experience this innovative and sincere new voice.

Another paratext, which draws attention within the translation, is the foreword under the title of "offering", which is a poem written in Turkish by the poet, in her own handwriting (see Appendix). It is situated at the back of the half-title page of the translation. This is the first poem of the source book in Turkish as well, but it is written

before the chapters of poems start as an introduction addressed to the reader by the explorer in the poems, functioning as a prologue. Therefore, it is situated in the English translation just after the preface (see Annex B). In addition, it is referred to at the end of the source book functioning as an epilogue, written in the same poetic style and perspective, again under the title of "offering", but with some differences in the content, indicating that it has a crucial role in giving meaning to the book as a whole.

## Discussion on the Paratexts in the Translation

The paratexts examined in this study are the foreword, where the poet's voice is raised and the preface, where the translator's voice is raised apart from the text itself.

### Foreword

Initially, when the Turkish written poem in the translation is considered, a contribution of the poet draws attention. It is like a forward written by the poet to support the translation. In addition, it indicates the collaboration between the translator and the source text writer, which is also mentioned in the preface. Furthermore, it constitutes an area where the poet's voice is heard above the text.

This poem takes place in the source text as a prologue and also an epilogue with some additions and deviations. While the poem functioning as the prologue is written in the first person singular, the one at the end as the epilogue is written in the second person singular, which reflects the fluid and flexible identity mentioned in the translator's preface. With its content this poem reveals the circular structure of the book as well. Furthermore, this poem is like the summary of the book, calling for a journey and repeating that call to set off again at the end. The epilogue and the prologue, both titled "offering" are translated as parts of the book as a normal process in translation. Nonetheless, the Turkish version in the translation is where the poet herself appears separately with her native language, her handwriting and signature.

### Translator's Preface

Translator's preface constitutes an area where the translator's voice is heard separately and clearly. Here the translator gives a lot of information about the text and the translation process. Outstanding features reflected are close collaboration with the

poet, the interpretation of the poems and gender-sensitive translation decisions. The preface also presents how the translator perceives the source text writer.

To begin with, the cooperation mentioned in the preface presents the communication and the relationship between the poet and the translator and how the translator perceives translation as an act. Some translators would prefer to be alone with the text during translation. Assuming that the translation is their book from then on, they prefer to make a research, read, and interpret and translate the text on their own. However, reading in order to translate a text requires a deep understanding of the text, which includes the intertextual relations it has with other texts, with the society and the history in order to read between the lines and be a model reader as Umberto Eco (1994/2015, p. 21) states to cooperate with the text to produce meaning. In addition, as Lale Özcan (2011, p. 153) mentions, a literary text is influenced highly from the writer's point of view and it's a subjective kind of production reflecting the writer. Thereby, it would be helpful to scrutinise the writer. At this point, unless the translator has a specific aim of re-writing the text with a different scopos (Vermeer, 1996/2008), cooperation with the writer contributes a lot to the understanding of the text and to re-create a corresponding meaning in the translation.

Secondly, although there is no apparent political emphasis in the poems, the translator's preface begins with a specific political context. The first paragraph is an informative extract covering a pure political content about the conditions in Turkey, which is highly challenging to distinguish from source text writer's articles as a journalist. Hence, it rather reflects a fluid identity changing between the poet and the translator. In order to describe the relationship between the translator and the source text writer, Özcan (2011, p. 153) refers to Freud and uses the term "the other in me". Therefore, the preface displays a kind of identification with the poet, where "me" and "the other" form a unity to re-create the text in another language.

Furthermore, the preface takes into consideration the socio-political framework both in introducing the source text writer and interpreting the poems, and explains the Sufism and Shamanism themes implied in the poems drawing attention to the reflections on social life. This attitude exposes a sociologically sensitive approach to translation.

The choice of pronouns in term of feminine or masculine is another issue mentioned in the preface. The translator remarks that she has chosen to use the female pronoun to refer to the explorer even though it is genderless in the source text, since in Turkish, you do not have to specify a gender for pronouns. She explains the reason for her choice as "practical purposes" (Perin, 2010, p. 8) in the footnote in the preface but when there is another choice like masculine pronoun, being practical may not be a satisfying justification for this choice. Yet, traditionally masculine pronoun "he" is usually preferred to use to refer to anyone regardless of the gender (Gaffney, 1995). However, when the researcher of this study tried to correspond with the translator about her translation decisions, although an answer could not be obtained directly from her, the signature in the automatic reply to the e-mail demonstrated her point of view. Under the name of the translator in the signature part of the email, it was written "she, her, hers", which is an irrelevant note included. This note leads to the impression that the translator is sensitive in gender issues, which may be considered as an important factor to affect her translation decisions. Thus, she takes the initiative as a translator and instead of "universal he", which is more common, she chooses to use the "universal she".

The issues in the preface reflect a socio-political and cultural responsibility the translator has embraced. In this context, it would be appropriate to look at the translation within the scope of the study with a sociological eye.

### Sociological Eye on the Translator's Preface

To begin with, it could be mentioned that translation does not occur in a vacuum. It is made by a translator who belongs to a social system and is carried out in conjunction with social contexts or institutions that largely determine the selection, production, distribution, and even the translation strategies of the text. Therefore, translations reflect the historical and cultural conditions in which they are produced (Wolf, 2014, p. 10). Moreover, when we consider the two separate historical and cultural contexts in which a text emerged and then transferred, we can position translation in a double context influential on the process and the product (Bassnett & Lefevere, 1992, p. 11). A translator, on the other hand, is an expert who has various responsibilities and has undertaken an intercultural task (Wolf, 2014, p. 36). Thereby, it is possible to observe that translators who decide to take responsibility for the social and cultural practices they experience, go

beyond the traditional translator profile, which is expected to be neutral and invisible. With the words of Michael Cronin (2003, p. 70), considering that there are different ways of seeing, interpreting and reacting to the world the translator in this study makes her voice heard not only through the translation, but also in the preface. So she seems to take a double responsibility here, both by transferring a particular narrative into another language and culture, and by explaining this narrative with a preface in order to guide the reading experience.

Mona Baker (2010, pp. 25-27) states that narratives have the potential to create reality and direct our behaviour. She draws attention to the argument of theorists that physical action is not sufficient to achieve the balance of power, and that the discourses and narratives that create them should be destroyed as well. Translation is of great significance to achieve this on a global scale. Translators can apply strategies such as addition and subtraction on these discourses. However, the activists state that in translation activities, strategies such as the selection of the text, the use of paratext, the timing of the translation, and where it will be located are given more weight rather than making changes on the source text. The source text writer in this study usually writes in controversial issues such as gender problems and tries to reconstruct the reality, which is supposed to start from words and transforming discourses. It is assumed that the translator in this study performs an activist translation, which is verified in the selection of the text, reading, evaluation and interpretation of the text, collaborating with the author, the translation decisions and directing the reading experience of the target text readers via a paratext to ensure the idea that is supposed to be held in the text is transmitted to the readers.

While translator's preface introduces the text to the reader and contributes to the reading process, a translator's preface written with a sociological responsibility can also be assumed to interfere in the interpreting process of the reader, as a counter argument. The interpretations made in the translator's preface and the translator-source text writer cooperation mentioned in the preface may serve as a medium to minimize the possibility of multiple interpretations of the readers. This discussion may lead to an argument on whether translation has to be a neutral activity. However, literature in translation studies reveals that translation is rewriting the source text in another language and as all

rewritings, it performs a manipulation in a more or less degree (Lefevere, 1992). In this case, as Bassnett (1998, p. 136) states, translation can never be neutral.

Another counter argument might be on the responsibilities and ethical behaviours of the translators and how translation is perceived. As Wolf (2014, p. 37) states, there is no universal law to determine ethics. As a result, collaboration with the source text writer as well as writing a preface to guide the reading experience can be accepted as translation decisions. Also when the discussions on the status of translation is considered, it is seen that the translator in this study tells about some translation decisions where she has taken the initiative, and shows that neither translation nor the translator is in the secondary position compared to the source. At this point, it can also be favourable to add what Patrick Hersant (2016, p. 104) stated about collaboration. According to research conducted by Hersant, collaboration with the source text writer gives more freedom to translators while interpreting the text, especially when this collaboration is proclaimed by them.

Urpo Kovala (1996, p. 130) states in his renowned article on paratexts and ideological closure that preface moves the text towards the reader. In this study, since both structural and contextual features show that the voice of the translator is in harmony with the poet's, it is observed that the paratexts move the writer of the source text towards the readers of the translation as well. It is not measured to what extent the writer is welcome by the reader on a broad scale, though, since reading is not a completely passive activity. In his article, Kovala (1996, p. 141) focuses on the argument that "paratext controls reading". However according to research, readers do not always accept what is served to them since they perform critical reading. It is even possible to see that they resist the transmitted idea and perform a counter reading and interpretation (Hali 1984: 136-138, in Kovala, 1996, p. 141). Therefore, further research into how readers react to paratexts could be done.

## Conclusion

In this study, the translation of a poetry book was analysed through the paratexts. As a paratext, a handwritten poem from the poet in her native language with her signature at the bottom, functioning as a foreword, provides the source text writer with a space to raise her voice aside from the text itself. It is assumed to be a support and

contribution to the translation. As another paratext, translator's preface introduces the text to the reader and it guides the reading and interpretation process. It is also a medium where the translator's voice becomes apparent, aside from the voice implied in the translation. In the preface in this study, the translator informs the reader about the context where the source text is written, and about the source text writer. Following this, she gives a detailed interpretation of the text in terms of politics, Sufism and shamanism. In addition, she informs the reader about the translation strategies she used and the translation decisions. Here an intense collaboration with the poet while making translation decisions and besides, point of view of the poet, who usually writes on imbalanced power relations, coinciding with the interpretation of the translator draw attention. Therefore, it can be stated that the translator's voice is heard in an absolute harmony with the source text writer's voice in this translation.

As Jacques Derrida (1985, p. 191) states, translation as an act brings together two different languages to complete each other and form a "larger tongue". It is like a marriage contract, as a result of which both parts change and the two "produce each other at the edge of same limit" and become "one".

The harmony seen in the translation process and product can also be traced in the content of the book, which is revealed in the translator's preface. When the topics covered in the poems are considered, in shamanism, binary oppositions such as life and death, soul and body disappear (Eliade, 1951/2018, p. 376). In Sufism, there is no such thing as a separate identity: the concept of «I» and «you» is mere illusion (Perin, 2010, p. 10). The same philosophy can be seen in the translation process observed in this study. The binary opposition that is assumed to exist between the translator and the source text writer is transgressed. The translator is observed to let go of the ego, the "me" in her shamanic journey, where separate identities are left and it results in uniting of the identities of the translator and poet, two in one to create a translation much more than a language transfer. According to Jorge Luis Borges and his translator Di Giovanni, translation process can be described as "one mind at work" (2003, p. 165, in Patrick Hersant, 2016, p. 96). As in her preface Perin (2010, p. 8) states that poems turn into a poetic fable, in which speaker, explorer and reader merge into one, in this translation, collaboration and paratexts exhibit a state that two writers and two texts merge into "one". Eventually, the reader is also invited to the same journey via the paratexts.

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## Appendix

**"Offering" in Turkish** (Temelkuran, 2005, p. 1, 2005/2010, p.2)

Sunu

Toprağım. Her şeyin altında duruyorum.
Her şey benim üzerimde. Yerkabuğu bile.
Suyum. Akarken çarpacağım taşlardan korkuyorum.
Taşın derisi sıyrılır diye, duruyorum.
Havayım. İçimde rüzgâr eğriliyor. Halbuki görünmüyorum.

Ey okuyucu insan! Sen? Sen de böylesin.
Henüz bilmiyor olabilirsin:
Sen, tıpkı benim gibisin.
İnanmak zorundayım sana. Çünkü yok iyi kalpli bir tanrı!
Bu yüzden mecburum insana inanmaya.
Sana!
O yüzden işte; su, toprak, hava olsak da
biri gibi duruyoruz kalabalıkta.

**"Offering" in English** (Temelkuran, 2005/2010, p. 13)

Offering

I am earth. I lie beneath everything.
Everything is above me. Even the earth's crust.
I am water. I am afraid of the stones I will strike as I flow.
I stop, for fear that the stone's skin be scraped.
I am air. Wind curves inside me. Whereas I am invisible.

O reader! You? You are like this, too.
You may not know it yet:
You are just like me.
I must believe you. For there are no kindhearted gods!
This is why I am obliged to believe you.
You!
And that is why, though we may be water, earth, and air,
We appear as somebody among the crowds.