

A LITERARY ANALYSIS ON THE JAPANESE VERSION OF  
THE POEMS BY BAYRAM DURBİLMEZ*Okan Haluk AKBAY\****Abstract:**

Bayram Durbilmez, stands as one of the most competent alive representatives of the Modern Turkish poetry with his lyric poetry, is a poet widely read in a vast part of the world: from Azerbaijan to Kazakhstan, from Ukraine to Russia and from Bulgaria to Germany. Bayram Durbilmez, whose poems have been translated into the languages and dialects that Turkic peoples speak in Azerbaijan, Turkmenistan, Uzbekistan, Kazakhstan, Crimea, Tatarstan, Bulgaria, Kosovo and Rumania and into the languages of English, Russian, German, Flemish and Japanese, started to take his place among the world poets with his poems inspired by universal sentiments.

Bayram Durbilmez speaks and writes in Turkish in an eloquent way. His fluency and competence can hardly go unnoticed by any attentive mind. Besides his extensive vocabulary, Durbilmez likes to write words with profound meanings and this helps the strength of Turkish language to be proven one more time.

In this article, five poems by the poet and which are translated into Japanese will be analyzed. Those poems are “Şiir Ağacı” (Poetry Tree), “Aşk Tanrıçası” (Goddess of Love), “Gizli Aşk” (Secret Love), “Sevda Rüzgarı” (Wind of Love) ve “Naz Çiçeğim” (My Coquettish Flower).

**Key words:** Poetry, Modern Turkish Poetry, Lyric Poetry, Poetry Analysis, Bayram Durbilmez.

Bayram Durbilmez, stands as one of the most competent alive representatives of the Modern Turkish poetry with his lyric poetry, is a poet widely read in a vast part of the world: from Azerbaijan to Kazakhstan, from Ukraine to Russia and from Bulgaria to Germany. He becomes more of a poet of the Turkic peoples than solely the poet of Turkey as Turkic peoples become more and more known and adored within the societies they live in and as his poems are published in different Turkic dialects. This is in compliance with the signature that Durbilmez adopted in his traditional poems, Ozantürk (Aliyeva, 2008: 190-198). Bayram Durbilmez, whose poems have been translated into the languages and dialects that Turkic peoples speak in Azerbaijan, Turkmenistan, Uzbekistan, Kazakhstan, Crimea,

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Tatarstan, Bulgaria, Kosovo and Rumania and into the languages of English, Russian, German, Flemish and Japanese, started to take his place among the world poets with his poems inspired by universal sentiments.

Durbilmez is also a distinguished academic known by his scientific research on Turcology (Turkish studies). Such a background provides him a fierce ground for his poetry. His fluency and competence can hardly go unnoticed by any attentive mind. Durbilmez “who brings together an artist and an academic in himself” is “a poet inspired by the traditional forms of folk poetry and by the call and the form of such traditions, a poet trying new forms while at the same time recognizing that lyricism is the essential characteristic of the poetry” (Sarıççek, 2009: 148). He used the prosody traditionally used in classical Turkish poetry, aruz, in his poetry written in the style of the modern Turkish poetry. Also, he introduced something new to the European-inspired Turkish poetry by using the prosody, aruz, and the syllabic meter in the same poem. Durbilmez presented new openings for Turkish poetry by merging Divan poetry, folk poetry and the Western poetry which has started to be influential with Servet-i Funun literature. As mentioned in the work “Analyses on Modern Turkish Poetry”, Durbilmez, with his abundance of sentiments and vast knowledge “took a very significant step in making up the form, prosody, rhyme and the content of the poetry” (Parlak, 2006: 64-65).

Bayram Durbilmez speaks and writes in Turkish in an eloquent way. The poet, “with his extensive vocabulary” (Özkan, 2004: 62), actually makes use of this gift that he possesses and he, as he puts it in his verse “Poets, atrabilious language architects”, shows that he himself is a language architect. In the poetry of Durbilmez “who is interested as much in the meanings as the vocal value of the words”, one can, at many times, encounter word/meaning plays (Özkan, 2004: 63). The baselines of Durbilmez’s literary style are an effective musicality and the profoundness that flourishes in each reading with different associations. Besides his extensive vocabulary, Durbilmez likes to write words with profound meanings and this helps the strength of Turkish language to be proven one more time. Of course, Durbilmez needs to be given credit in this regard because it is far from being easy to use words with profound meanings, especially in languages like Turkish. Known as “the master of wordplays”, Durbilmez exemplifies his gift for such wordplays in many of the poems in the book “Yârnâme”. With “wordplay” (cinâs), what is indicated is specifically those wordplays which result from homonyms. Especially in the poem “Sürmeli Yârim”, his mastery over wordplays can easily be discerned. By the way, it is important to note that translation of such wordplays into another language by at the same time preserving the meaning is almost impossible.

Because Bayram Durbilmez “started to write poems at a very early age with a weighty inspiration” (Özkan, 2004: 62), made a name for himself early on and his poetry has been translated into different languages as a result of such fame. In this article, five poems by the poet and which are translated into Japanese will be analyzed. Those poems are “Şiir Ağacı” (Poetry Tree), “Aşk Tanrıçası” (Goddess of Love), “Gizli Aşk” (Secret Love), “Sevda Rüzgarı” (Wind of Love) ve “Naz Çiçeğim” (My Coquettish Flower).

### 詩の樹

僕の心に根を張った詩の樹  
愛で育まれた巨大な鈴懸の樹  
明るい微笑みは心の葉

生命を与える言葉は常に春で  
喜びの水源  
ひらめきや愛情が流れる神聖な水源

詩人は情熱的な言葉の建築家  
詩の小枝にいる恋人  
この土地を至福の地に変える

心と心は永遠に愛し合う

### Şİ NO Kİ

*Boku no kokoro ni ne wo hatta ūi no ki  
Ai de hagukumareta kyodaina suzukake no ki  
Akarui hohoemi wa kokoro no kusuri*

*Seimei o ataeru kotoba wa tsune ni haru de  
Yorokobi no suigen  
Hirameki ya aicoo ga nagareru ūinsei na suigen*

*Ūicin wa coonetsuteki na kotoba no kençikuka  
Ūi no ko-eda ni iru koibito  
Kono toçi o ūifuku no çi ni kaeru*

*Kokoro to kokoro wa eien ni aiūiau*

## ŞİİR AĞACI

Gönlüme kök salan şiir ağacı  
Sevgiyle beslenen ulu bir çınar  
Aydınlık gülüşler kalbin ilâcı

Bengisu sözcükler her dem ilkbahar  
Mutluluk suyunun can damarları  
İlham sevgi akan kutlu bir pınar

Şairler sevdâlı dil mimarları  
Şiir ağacının dallarında yâr  
Cânân mekân eyler bu diyârları

Sevişir yürekler sonsuza kadar...

Among Durbilmez's poetry translated into Japanese, "Poetry Tree" and "Goddess of Love" have the terza-rima rhyme. The former poem has a rhyme order which is in the form of *aba, bcb, cbc, b* and it consists of ten lines with each line consisting of eleven syllables. Unfortunately, in the Japanese version of the poem, this rhyme order and the number of syllables are not (cannot be) preserved. In the "Poetry Tree", similes are used frequently. Durbilmez compares a poem to a tree and he speaks of such tree as a spectacular sycamore rooted in the soul of the poet, flourishing out of love and such an expression of his can be read as an example of simile. Another example to the similes that Durbilmez makes use of in this poem is when he mentions "smiling" as the "cure of the soul". Furthermore, "inspiration" is compared to a blessed fountain and "Bengisu" is compared to magic words which immortalizes human beings and to the spring in two ways that as a season it never ends and as a place where water naturally comes out of soil as Durbilmez expresses in the verse "vessels of the water of felicitousness". In the "Poetry Tree" Durbilmez also mentions "poets" as language architects who creates poems out of words and the beloved (yâr) as someone who wanders about the poetry tree, travelling to the places where poetry tree flourishes. It is recounted that in such a garden of poetry, souls will perpetually love each other (Elgün, 2004: 76-77).

## 愛の女神

独りにしないでよ  
君がいないのは異郷の地  
また心に戻ってきて

この愛は宝物

笑え、神の栄光  
別れの苦しみがないように

愛の城  
月のような美しさ  
魂の聖地

愛の女神

### ***AI NO MEGAMI***

*Hitori ni şinaide yo  
Kimi ga inai no va i'kyoo no çi  
Mata kokoro ni modotte kite*

*Kono ai va takaramono  
Varae, kami no eikoo  
Vakare no kuruşimi ga nai yoo ni*

*Ai no űiro  
Tsuki no yoona utsukişisa  
Tamaşii no seiçi*

*Ai no megami...*

### **AŞK TANRIÇASI**

Bırakma yalnız  
Sensizlik gurbet  
Yine kalbe sız...

Bu sevda servet  
Gül nur hâlesi  
Olmasın hasret...

Sevgi kalesi  
Ey ay parçası  
Gönül kiblesi

Aşk tanrıçası...

The rhyme order of the “Goddess of Love” which consists of ten verses with five syllables in each is the following: *aba bcb, cdc, d*.

In the “Goddess of Love”, Durbilmez, compares the beloved to the Goddess of Love, Aphrodite. The simile that the poet makes use of in this poem is the one that compares the beloved to the corona and he says that like a ray of corona, the beloved penetrates to the soul. Following this simile, now the poet personifies the corona by calling the beloved with the verse “smile heavenly corona”. Like the rest of the poem, it is discernible in the following lines as well how adroit Durbilmez is in using similes: “Castle of love”, “Kiblah of the soul”, “Goddess of love”. Finally, the poet, Durbilmez, addresses the beloved as “o! Moon like!” in this poem and doing that he uses both the arts of simile and addressing.

### 秘密の愛

君の名を詩の行間に隠す  
君の愛は、僕の愛する心を焼き尽くす  
君の視線は、僕の傷を再びえぐる  
その苦しきは、脳まで響き  
まだ君の愛に満足していないのに、別れを強制する

君の後れ毛の一本が、投げ縄のように僕の心を狙っている  
僕の心は大海、眼は河  
君の毒は、僕の唇で蜂蜜に変わる  
君の声は、しきりに僕の耳に響く  
愛しているよ、会えるのは夢の中であっても

### *HIMITSU NO AI*

*Kimi no na o ši no gyookan ni kakusu*  
*Kimi no ai va boku no ai suru kokoro o yakitsukusu*  
*Kimi no şisen va boku no kizu o futatabi eguru*  
*Sono kuruşimi va noo made hibiki*  
*Mada kimi no ai ni manzoku şite inai no ni, vakare o kyoosei suru*

*Kimi no okurege no ippon ga, nagenava no yooni boku no kokoro o neratte iru*

*Boku no kokoro va oo-umi, manako va kava*  
*Kimi no doku va boku no kuçibiru de haçimitsu ni kavaru*  
*Kimi no koe va şikiri ni boku no mimi ni hibiku*  
*Ai şite iru yo, aeru no va yume no naka deatte mo*

## GİZLİ AŞK

Gizlerim ismini mısırâlarım  
Seven yüreğimi aşkın kavurur  
Bakışın tuz basar yaralarım  
Sancısı gönlümün beynime vurur  
Doymadan sevdâna firkat savurur

Zülfün teli kement, gönlüme tuzak  
Yüreğim okyanus, gözlerim ırmak  
Bal kesilir zehrin dudaklarımda  
Her dem sesin çınlar kulaklarımda  
Severim, düş olsa bile kavuşmak...

The rhyme order of the “Secret Love” which consists of two strophes with five verses in each is the following: *ababb, ccddc*. Such a structure is unique for the poem. While each verse is consisted of 11 syllables in total, the pauses of the poem is in the form of 6+5. Like other poems of Durbilmez, this poem also relies heavily on the traditional patterns while including a number of avant-garde features. In the Japanese version, the rhyme order is like *aaaba, acaad*. Even though the Japanese version has been created faithfully to the original version, the rhyme order and the syllable order could not be preserved.

In the “Secret Love” poem, Durbilmez makes use of metaphors with the expressions like “love that is ravaging”, “a glance that rubs salt onto the wound”, “soul pain hitting the mind”, “a splitter split”, “a trapper hair trapping the soul by bowstringing it”, “poison becoming honey on the lips” and “making someone’s ears ring” and of similes in the expressions like “a glance that rubs salt onto the wound” and “a trapper hair trapping the soul by bowstringing it”. “Loving” is compared to “dream”, “soul” to “ocean”, and “eyes” to river. The multiple uses of words like “soul” is an example to the art of repetition (Elgün, 2004: 100).

## 愛の風

我々は、自分たちの心を手の平で握っている  
心が幸せなことは確かだ  
我々の願いは愛の方を向いている  
僕の心には愛の芽が出ている  
我々は、自分たちの心を手の平で握っている

我々の心には、熱狂的な愛の川が流れている  
時間は熱意のこもった杯で飲まれる

酒を差し出す唇は正に生命の源  
目と目が会おうと、心が酔う  
我々の心には、熱狂的な愛の川が流れている

涼しい眼の視線は愛の魔法  
喜びにあふれた心は愛の酒を楽しむ  
僕の心は高貴な愛のとりこになっている  
恋に落ちると、我を忘れる  
涼しい眼の視線は愛の魔法

僕の心の中に愛の風が吹く  
僕の中で情熱的な気持ちが生まれる  
愛の神秘が僕の魂に魔法をかける  
氾濫する愛の水はゆれる  
僕の心の中に愛の風が吹く

### ***AI NO KAZE***

*Varevare va cibun taçi no kokoro o te no hira de nigitte iru  
Kokoro ga şıavase no koto va taşıka  
Varevare no negai va ai no hoo o muite iru  
Boku no kokoro ni va ai no me ga dete iru  
Varevare va cibun taçi no kokoro o te no hira de nigitte iru*

*Varevare no kokoro ni va nekkyooteiki-na ai no kava ga nagarete iru  
Cikan va netsui no komotta sakezuki de nomareru  
Sake o saşidasu kuçibiru va masa ni seimei no minamoto  
Me to me ga au to kokoro ga you  
Varevare no kokoro ni va nekkyooteiki-na ai no kava ga nagarete iru*

*Suzuşii me no şisen va ai no mahoo  
Yorokobi ni afigureta kokoro va ai no sake o tanoşimu  
Boku no kokoro va kookina ai no toriko ni natte iru  
Koi ni oçiru to vare o vasureru  
Suzuşii me no şisen va ai no mahoo*

*Boku no kokoro no naka ni ai no kaze ga fuku  
Boku no naka de coonetsuteiki-na kimoçi ga umareru  
Ai no şinpi ga boku no tamaşii ni mahoo o kakeru  
Hanran suru ai no mizu va yureru  
Boku no kokoro no naka ni ai no kaze ga fuku*



**SEVDA RÜZGÂRI**

Avuçlarımızda yüreklerimiz  
Yüzlerinden belli mutlulukları  
Sevgimizden yana dileklerimiz  
Yüreğimde şiir tomurcukları  
Avuçlarımızda yüreklerimiz

Gönüllerde coşkun sevdâ ırmağı  
Tutkun kadehlerden içilir zaman  
Mey sunan dudaklar hayat kaynağı  
Esrik kalp, göz göze geldiğimiz an  
Gönüllerde coşkun sevdâ ırmağı

Süzgün bakışlarda aşkın iksiri  
Mest gönül yudumlar aşk badesini  
Soylu sevdâların gönlüm esiri  
Kaybeder sevince iradesini  
Süzgün bakışlarda aşkın iksiri

Eser yüreğimde sevdâ rüzgârı  
Uyanır içimde çılgın duygular  
Büyüler ruhumu aşkın esrarı  
Dalgaları yine köpüren sular  
Eser yüreğimde sevdâ rüzgârı

The rhyme order of the “Wind of Love” which consists of four strophes with five verses in each is the following: *ababa, cdcdc, efefe, gdgdg*. The fifth verse in each strophe is the repetition of the first. In this way, the fluency in the poem has been strengthened. While each verse is consisted of 11 syllables in total, the pauses of the poem is in the form of 6+5.

Expressions like “poetic sprouts in my soul” and “our souls in our hands” are examples for metaphors used widely in the “Wind of Love”. Durbilmez first presents as the source of life the “lips serving wine”, (personification and metaphors) and then he uses the expression “the time is drinkable from the passionate goblets” as examples for the figures of speech like hyperbolism and personification. Other figures of speech in this poem are exemplified in the following verses: “rapids in the souls” (metaphor, hyperbolism), “ecstatic soul, when we catch each other’s eyes” (simile, repetition), “entranced soul drinks his wine of love” (personification, simile), “my soul is the slave of noble loves” (reference) and “he runs out of control when in love” (hyperbolism). In the end of the “Wind of Love”, it is said that the mystery of love mesmerizes the soul and this results with arousing

sentiments in the speaker (of the poem). Also the winds blowing in the soul froths up and ruffles the waters: “My soul enchanted by the mystery of love, Foamy waters again ruffles, A wind of love blows (Elgün, 2004: 85-86).

### 僕の媚態の花

君の眉は弓、まつげは矢  
そんな横目で見ないでくれ、僕の媚態の花  
君は残酷な狩人で、ちっとも容赦しない  
僕の愛情溢れる心は泣き続ける

アーモンド型の目の、黒い後れ毛の君  
暗い夜の中で微笑んでいる輝かしい月  
愛することは崇拜すること、愛さないことは罪  
君も愛の馬に乗れ、僕の媚態の花

悲しきナイチンゲールは、春からも、夏からも遠い  
薔薇は懇願から一瞬も離れない  
僕は恋に落ちていないから、媚態には飽きない  
この魂は愛情で満ちている、僕の媚態の花

君のいない一瞬一瞬が僕の心の悩み  
詩は僕の心の手の指揮棒  
詩の神よ、僕を思い出せ  
顔を僕の方に向けろ、僕の媚態の花

詩人は愛のお伽話を信じる  
僕の心は、今、苦悩の船の虜  
雉鳩たちは愛の枝に群れる  
拒絶の樹から降りて来い、僕の媚態の花

### **BOKU NO BITAI NO HANA**

*Kimi no mayu wa yumi, matsuge wa ya  
Sonna yokome de minaide kure, boku no bitai no hana  
Kimi wa zankoku na karyuudo de, çittomo yooşa şinai  
Boku no aicoo afureru kokoro wa nakitsuzukeru*

*Aamondo-gata no me no, kuroi okurege no kimi  
Kurai yoru no naka de hohoende iru kagayakaşii tsuki  
Ai suru koto wa suuhai suru koto, aisanaï koto va tsumi*

*Kimi mo ai no uma ni nore, boku no bitai no hana*

*Kanaşiki naiçingeeru va haru kara mo, natsu kara mo tooi  
Bara va kongan kara işşun mo hanarenai  
Boku va koi ni oçite inai kara bitai ni va okinai  
Kono tamaşii va aicoo de miçite iru, boku no bitai no hana*

*Kimi no inai işşun işşun ga boku no kokoro no nayami  
Şi va boku no kokoro no te no şikiboo  
Şi no kami yo, boku o omoidase  
Kao o boku no hoo ni mukero, boku no bitai no hana*

*Şicin va ai no otogibanaşı o şinciru  
Boku no kokoro va, ima, kunoo no fune no toriko  
Kicibato-taçi va ai no eda ni mureru  
Kyojetsu no ki kara orite koi, boku no bitai no hana*

### NAZ ÇİÇEĞİM

Kaşların yay gibi, kirpiklerin ok  
Bakma bana öyle yan naz çiçeğim!  
Zâlim bir avcısın hiç insafın yok  
Seven gönlüm ağlar kan naz çiçeğim!

Ey gözleri badem, ey zülfü siyah!  
Karanlık gecede gülen nurlu mâh!  
Sevmek ibadettir, sevmemek günah  
Sen de aşk atna bin naz çiçeğim!

Gamlı bülbül uzak bahardan, yazdan  
Bir dem ayrı sanma gülü niyazdan  
Âşık değilim ki usanam nazdan  
Kara sevdâlı bu can naz çiçeğim!

Sensiz geçen her ân gönlümde tasa  
Şiir yüreğimin elinde âsâ  
Ey ilham perisi, beni anımsa!  
Yüzünü yüzüme dön naz çiçeğim!

*Dur / bilmez inanır aşk masalına  
Gönlüm mahkûm şimdi gam sandalına  
Üşüşür kumrular sevdâ dalına  
İnat ağacından in naz çiçeğim!*

In the poem “My Coquettish Flower”, we see the characteristics of the folk poetry, classical poetry and the modern poetry. Though, the beauty of the beloved is described mostly by relying on the classical Turkish poetry (Parlak, 2006: 56).

The figures of speech in “My Coquettish Flower” are the following: “your eyebrows are like brows, eye winkers like arrows, my coquettish flower, you are like a ruthless hunter with no mercy, eyes like almonds, hair is black, a smiling and shining face, to love is like to pray, not-loving is a sin, get on the horse of love my coquettish flower, my besotted coquettish flower, poetry is like a rod in the hands of soul” (metaphor, oxymoron); “looking askance”, “coquettish flower”, “horse of love”, “sorrowful nightingale”, “fairy of inspiration”, “condemnation of the soul to the gloom boat”, “swarming of pigeons to the branch of love”, “climbing down from the tree of obstinacy” (metaphor); “o! Almond eyed! O! Black haired!” (addressing, interrogation); “sorrowful nightingale”, “supposing that the rose and the invocation are different” (personification); “get on the horse of love my coquettish flower”, “turn your face to my face my coquettish flower” (interrogation, addressing and reference); “eyebrow-eye winker, looking, looking askance-to be deeply grieved; sorrowful nightingale-spring-summer; rose, invocation, lover-to tire of-coquetry-blind love (word symmetry, proportion) (Elgün, 2004: 103-104).

## CONCLUSION

We can summarize our conclusion as follows:

1. Bayram Durbilmez is among Turkish poets well known and well-received not only in Turkey but in a vast region from Asia to Europe.
2. Durbilmez’s poetry has been translated into many languages like Japanese, English, Russian, German and Flemish and into almost all of the Turkic dialects. The five of his poems, in their Japanese versions, are the focus of this paper.
3. In his poem “Poetry Tree”, written in the terza-rima rhyme and translated into Japanese, Durbilmez speaks of poets as “language architects” and in his book, *Yârname*, Durbilmez appears before us as a “language architect” who knows the meanings of the words with all their profoundness. The language of his poetry is quite rich in vocabulary and the meanings they carry. Durbilmez’s career as a Turcologist, besides as a poet, surely has a share in his mastery over words.
4. The main theme in all five of Durbilmez’s poems analyzed in this article is love. Given that Durbilmez shines out as a “poet of love” in his book *Yârname*, such a theme is of no surprise. According to Durbilmez, who compares poetry of love to a “spectacular sycamore which flourishes out of

love”, love, like water, regenerates the life. In the verse “inspiration is like a spring flowing love”, the poet compares love to water and he says that the spring of inspiration gains permanence with love. In the “Goddess of Love”, beloved is regarded as a “castle of love” where love is kept alive and preserved. In the “Secret Love”, the verses “your love ravages my soul in love” and “I love you even if coming together is a delusion” remind readers that the poet has a soul full of love that even if such a love would create so much ravage, the poet is committed to love. In the “Wind of Love”, the poet emphasizes that love is not a temporary inclination and he shows that he is a man with “noble loves”. In “My Coquettish Flower”, Durbilmez compares loving to praying and he further marks “not-loving” as a sin. The poet who consecrates love within the lines exemplified here has many other verses which justify him as the “poet of love”.

5. All of the five poems analyzed in this article contain some original expressions. All the five are composed of Turks’ national syllable meter. In the poems “Poetry Tree”, “Secret Love” and “My Coquettish Flower” are composed of 11 syllables in each verse while the poem “Goddess of Love” is consisted of 5 syllables in each verse. All of the poems with 11 syllables in each verse have a pause in the form of 6+5 while the poem “Goddess of Love” has no pause.

6. “Poetry Tree” and “Goddess of Love” have the terza-rima rhyme. “Secret Love” which consists of two strophes with five verses in each is the following: *ababb, cdddc*. Such a structure is unique for the poem. Like other poems of Durbilmez, this poem also relies heavily on the traditional patterns while including a number of avant-garde features. “My Coquettish Flower” is a koşma consisted of five stanzas.

7. Only in the “My Coquettish Flower” does the poet use his pen name overtly. Using a pen name is common within the traditional Turkish poetry. “My Coquettish Flower” manifests the characteristics of one of the common poetry forms in traditional Turkish poetry, koşma. The poet, who usually uses the pen name “Ozantürk”, uses his last name as a pen name in this poem. “Durbilmez” in this is used both to signify the poet, Bayram Durbilmez, and to signify the meaning of the word “durbilmez”, “one who continues without pause”.

8. Durbilmez is known as a poet who has a different and a strong style with frequent word plays and rhymed poems (especially poems with cinas). Even though Durbilmez’s poetry exemplifies some of the most beautiful examples of cinas(wordplays with homonyms), it is really hard to transfer such wordplays to different languages in translation and Japanese versions of Durbilmez’s poetry are no exempt from this deficiency. One may not regard the five poems analyzed in this article, with their Japanese versions, as the most prominent representatives of Durbilmez’s style but can regard them as

good examples for the gift that the poet manifests in using the figures of speech. The poet makes use of metaphors, similes, repetitions, symmetry frequently. No doubt his knowledge on the various figures of speech helps him in reflecting the different meanings of the words.

9. It has been found that there are successful representatives of Turkish poetry in Japan as well.

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