TRANSLATION AND IDENTITY:

A CASE STUDY ON

*EDA: AN ANTHOLOGY OF CONTEMPORARY TURKISH POETRY*

Thesis submitted to the Institute for Graduate Studies in the Social Sciences in partial

fulfillment of the requirements for the degree of

Master of Arts

in

Translation

by

Hülya Uçak

Boğaziçi University

2007

# Thesis Abstract

Hülya Uçak, "Translation and Identity: A Case Study on *Eda: An Anthology of Contemporary Turkish Poetry*

The aim of this thesis is to present a case study on *Eda: An Anthology of Contemporary Turkish Poetry* published in the US by Talisman House in 2004. This anthology is edited and mainly translated by Murat Nemet-Nejat (except for a few translations by other translators). The anthology is analyzed with an orientation towards finding out how Turkish culture is represented in the work and the relationship of this representation with the existing stereotypical representation of Turkish culture as a part of the Eastern cultures.

For this purpose, paratextual elements of the anthology such as Nemet-Nejat's preface, footnotes, essays presented in a separate section entitled "Essays" towards the end of the anthology, and commentary of both Nemet-Nejat and other scholars are analyzed in the second chapter. It is seen that the "otherness" of Turkish culture is pointed out in these paratextual elements which emphasize the metaphysical aspect of contemporary Turkish poetry. In the third chapter of the thesis, target poems presented in the anthology are analyzed in comparison with their source poems in Turkish in order to find out the parallelism between Nemet-Nejat's arguments in the paratexts and his translation strategies. For this purpose, the linguistic elements that highlight the "otherness" of Turkish culture are depicted and compared with their sources. It is seen that sensuality and spirituality appear as the distinctive characteristics of Turkish culture as a result of Nemet-

Nejat's translational decisions. The similarities between the discourse of this anthology and the stereotypical representation of Turkish culture and identity are tried to be displayed in the fourth chapter. By referring to concepts such as Othering, representation, identity, and stereotype, Turkish identity represented in this work is tried to be figured out.

Based on the results of this case study which focuses on the analysis and evaluation of the translation strategies of Nemet-Nejat, it is argued that this anthology seems to point out the most marked stereotypical images related to Turkish culture and reinforce the stereotypical representation of Turkish culture by essentializing the difference between the source and target cultures.

**Tez Özeti**

Hülya Uçak, "Translation and Identity: A Case Study on *Eda: An Anthology of Contemporary Turkish Poetry*

Bu tezin amacı, 2004'te Talisman House tarafından ABD'de yayınlanan *Eda: An Anthology of Contemporary Turkish Poetry* üzerine bir örnekolay incelemesi yapmaktır. Antolojinin editörlüğünü yapan Murat Nemet-Nejat şiirlerin çok büyük bir kısmını çevirmiştir. Bu çalışmanın odak noktası antolojide Türk kültürünün nasıl temsil edildiğine ve bu temsilin, Doğu kültürünün bir parçası olan Türk kültürünün mevcut kalıpyargılı temsiliyle nasıl bir ilişki içinde olduğuna yönelik veri toplamaktır.

Bu amaçla, ikinci bölümde, Nemet-Nejat'ın önsözü, dipnotları, "Essays" başlığıyla antolojinin son bölümünü oluşturan makaleler, Nemet-Nejat'ın ve diğer araştırmacıların antoloji üzerine yorumları gibi metin-ötesi (paratextual) öğeler incelenmiştir. Bu incelemede, metin-ötesi öğelerde çağdaş Türk şiirinin metafizik yönü vurgulanarak Türk kültürünün "farklılığı"nın ön plana çıkarıldığı saptanmıştır. Tezin üçüncü bölümünde antolojide sunulan erek şiirlerin Türkçe kaynak şiirleriyle karşılaştırmalı analizi yapılarak Nemet-Nejat'ın metin-ötesi öğelerde öne sürdüğü iddialarla uyguladığı çeviri stratejileri arasındaki paralellik kurulmaya çalışılmıştır. Bu amaçla, Türk kültürünün "faklılığı"na vurgu yapan dilsel öğeler saptanmış ve kaynak şiirlerle karşılaştırılmıştır. Nemet-Nejat'ın çeviri kararları sonucunda duyusallık ve tinselliğin Türk kültürünün ayırt edici özellikleri olarak ortaya çıktığı görülmüştür. Dördüncü bölümde bu antolojinin

v

söylemiyle Türk kültürünün ve kimliğinin kalıpyargılı temsili arasındaki benzerlikler gösterilmiştir. Ötekileştirme, temsil, kimlik ve kalıpyargı gibi kavramlara başvurularak bu eserde temsil edilen Türk kimliği betimlenmeye çalışılmıştır.

Nemet-Nejat'ın çeviri stratejilerinin incelendiği ve değerlendirildiği bu örnekolay incelemesinin sonuçlarına dayanarak, bu antolojinin, Türk kültürüne atfedilen en belirgin kalıpyargılı imgeleri önplana çıkararak kaynak ve erek kültürler arasındaki farklılığı, bu kültürlerin öz niteliklerine dayandırdığı ve bu haliyle Türk kültürünün kalıpyargılı temsilini güçlendirir göründüğü öne sürülmüştür.

# ACKNOWLEDGEMENTS

# CONTENTS

Chapter

# CHAPTER I

## INTRODUCTION

In 2004, an anthology of contemporary Turkish poetry was published in the US by Talisman House. This anthology, named *Eda: An Anthology of Contemporary Turkish Poetry* (2004a), is edited and mainly translated by Murat Nemet-Nejat (except for a few translations by other translators). When the limited number of anthologized works from Turkish literature in English is considered, the significance of this anthology can be seen more clearly.

This thesis aims at carrying out a case study on *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) by Murat Nemet-Nejat. About the translated anthologies, Lefevere remarks as follows:

> If anthologies contain translations, they provide their readers with a double image. There is a macro-image the anthology as a whole tries to project, and the micro-images different translations collected in the anthologies project in their turn. We realize the importance of these images as soon as we wake up to the fact – and those of us who are professionally engaged with the study of literature are usually not too quick to do this – that these anthologies are the vehicle by means of which non-professional readers, not just the proverbial (wo)man in the street, but also students on the High School and University level who have no intention of becoming professional readers of literature, make literature's acquaintance in the first (and last) place. (1996: 139, 140).

The aim of this case study is to find out the macro-image *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) tries to project. Because of the representative character of anthologies, the research will focus on finding out how Turkish identity is represented in translation.

With the rise of the critical discourses in translation studies, the definition of translation as the unmediated representation of an unproblematic, transparent reality started to be questioned. Today it is, to a great extent, agreed that translation is a multi-dimensional, complicated act realized by an agent within asymmetrical power relations and under many constraints including the value judgments of her/himself, the culture s/he is a part of which forms her/his frame of reference and the target audience that the translation aims to address.

When the asymmetrical power relations among cultures are in question, the first relation that comes to mind is the one between Western and non-Western cultures. The representation of Eastern cultures within a certain inferiorizing discourse shapes how the West views the East and how the East views itself. Therefore, the works translated from Eastern languages into Western languages are under closer scrutiny in terms of representation by critical theorists of translation studies.

Thus, *Eda: An Anthology of Contemporary Turkish Poetry* (2004a), being a translated anthology from Turkish into English, will be analyzed with an orientation towards finding out how Turkish culture is represented in the work and the relationship of this representation with the existing stereotypical representation of Turkish culture as a part of the Eastern cultures.

One of the most frequently used tools justifying the West's so-called superiority to the East is the emphasis made on the cultural difference between the East and the West constituting the grounds for this asymmetry. Therefore the main focus of the case study on *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) will be on how the difference between the source and target cultures is constructed through translation.

For this purpose, the paratextual elements of the anthology will be described and evaluated in the second chapter. There are two reasons for starting the analysis with the paratextual elements. Firstly, paratexts constitute an important part of the anthology in that they are prevalent and diversified. Paratexts are a lot in number and appear in one form or another located before, within and after the text. Another reason for starting with the paratexts is that they have a function of controlling "the whole reading of the text" (Genette: 1997: 2). The preface about the evolution of contemporary Turkish poetry is presented before the translations and in this way it is influential in composing the framework within which the target reader will read the translations. Similarly, footnotes are presented within the translations and thus guide the reader in her/his reading process. The essays presented after the translations help the reader to evaluate the whole reading process. The commentaries on the anthology are also determining for the process of selecting, reading, and interpreting the text on the part of the target reader. In order to analyze and categorize the paratextual elements, Genette's theoretical framework will be used.

In the third chapter of the thesis, comparative analyses of the target and source poems will be carried out in the light of the results from the paratextual analysis and with the same orientation towards how the Turkish culture is represented on the basis of cultural difference as discussed above. All the target poems will be scanned with this focus and the ones reflecting the emphasis on the differentiating characteristics of Turkish culture will be presented in this chapter together with their source poems. As for the methodology that will be used in this chapter, I will draw upon the method offered by Maria Tymoczko (2002) which combines the two realms of language analysis, namely the micro level analysis which focuses on the analysis of small scale linguistic material and the macro level analysis

which focuses on the broader contextual analysis of the text. On this basis, I will start with the hypotheses in the macroscopic level related to the context of the text drawn from the paratextual analysis, and I will try to find out data in accordance with my hypotheses in the microscopic level in the target poems and analyze them. The micro level analysis that will be carried out in this chapter will be guided by the hypotheses drawn before starting to do small-scale linguistic analysis and the results of this micro level analysis will be evaluated in the comparative analysis at macro level. In order to evaluate the stereotypical images related to Eastern cultures in general and Turkish culture in particular, I will resort to works by scholars like Onur Bilge Kula, Rana Kabbani, Alain Servantie, Revda Ganioğlu Özden, and Arzu Öner who write about image construction.

The fourth chapter of the thesis will be devoted to the evaluation of the results of the macro level analysis carried out in the third chapter within a broader theoretical framework focusing on the process of identity formation through translation. To achieve this, first the theoretical background about the concept of identity will be presented. In order to define the processes that are active in cultural identity formation, concepts such as "identification", "Othering", and "representation" in the way they are used by Stuart Hall will be referred. For gaining a deeper insight to the process of Othering and its function in intergroup relations, I will resort to the perspectives of social psychologists such as Richard D. Ashmore, Frances K. Del Boca and David A. Wilder with an emphasis on the concepts of cultural stereotyping and ingroup – outgroup relations. As the thesis draws upon the so-called opposition between the East and the West, the process of West's Othering the East in order to form its own identity will be depicted. The theoretical framework that will be used at this point will concentrate on ideas about West's Othering the

East through representation and the image of Turkish culture in Western literature. After the general framework about the concept identity and the way Eastern identity is constructed in the Western world is given, I will concentrate on the role of translation in the process of identity formation. In this part, the perspectives of translation scholars such as Lawrence Venuti, Douglas Robinson and Tejaswini Niranjana will be emphasized in order to explain the power of translation in constructing and strengthening fixed cultural identities through representation. Against this background, the results of the comparative analyses carried out in the third chapter will be discussed in the fourth chapter.

The fifth chapter will summarize and conclude the thesis.

CHAPTER II

PARATEXTUAL ANALYSIS OF

*EDA: AN ANTHOLOGY OF CONTEMPORARY TURKISH POETRY*

This chapter focuses on the analysis of paratextual elements present in Murat Nemet-Nejat's *Eda: An Anthology of Contemporary Turkish Poetry* (2004a). What is meant by paratextual elements is any written material in and about the book apart from the text itself. As for the theoretical framework that will be used while analyzing the paratextual material, it will draw upon Gerard Genette's theorization in *Paratexts : Thresholds of Interpretation* (1997)[1]. According to Genette, paratexts "surround it [the text] and extend it, precisely in order to *present* it, in the usual sense of this verb but also in the strongest sense: to *make present*, to ensure the text's presence in the world, its "reception" and consumption in the form (nowadays, at least) of a book" (1997: 1). Genette states that paratexts control "the whole reading of the text" (1997: 2). Because of this crucial function of the paratexts and the prevalence and diversified nature of paratexts in *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) (the cover, prefaces and essays consist of 67 pages of the 362-page work and paratexts appear in one form or another located before, within and after the text), the analysis of the paratextual elements is included in the case study.

As for the main categorization of the paratexts in this case study, Genette's spatial category is used. Genette categorizes paratexts according to their location in

---

[1]*Paratexts : Thresholds of Interpretation* (1997) by Genette is devoted to theorization on paratexts. That's why it is chosen as the basis for the paratextual analysis in this part although there are other theorizations on extratextual materials in translation (cf. Gideon Toury, In Search of a Theory of Translation, 1980, Porter Institute: Tel Aviv, pp. 57-60) For some works which draw upon Genette's approach, see Harvey, Keith (2003) *Intercultural Movements: American Gay in French Translation* St. Jerome Publishing: Manchester UK and Kovala, Urpo (1996) "Translations, Paratextual Mediation, and Ideological Closure", *Target* 8:1, 119-147 John Benjamins, Amsterdam.

relation to the text itself. Paratexts which appear in the same volume as the text such as preface, title, or cover are called peritexts, and those which appear outside the book such as interviews, conversations, or letters are called epitexts (1997: 4-5). As the work under question in this case study is an anthology of contemporary Turkish poetry, the text is considered to be the translation of poems. In this case, any written material present in the work other than the translations (namely peritexts), such as the cover, preface by Talât Sait Halman, preface by Murat Nemet-Nejat, footnotes, Murat Nemet-Nejat's afterword and essays by various poets presented towards the end of the work together with the written material on the book presented not in the work but elsewhere (namely epitexts) such as the commentaries by Murat Nemet-Nejat and by other scholars are treated as paratextual elements.

Under this main spatial categorization, the individual peritextual elements will be analyzed in the chronological order that they are presented to the reader, starting with the cover and continuing towards the essays by poets which appear as the last part of the work. As for the epitextual elements, I start with Murat Nemet-Nejat's own comments on his own work supposing that they have a more significant impact in terms of controlling the reading process as they are first-hand authorial remarks on the book and continue with the comments by others.

The main interest of this paratextual analysis is to find out the functions fulfilled (or rather intended to be fulfilled) by these paratextual elements. Because "the paratext in all its forms is a discourse that is fundamentally heteronomous, auxiliary, and dedicated to the service of something other than itself that constitutes its raison d'être. This something is the text" (Genette, 1997:12). As most of the data presented especially in the peritexts of *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) seem to inform the reader about the development of contemporary

Turkish poetry by giving factual data about the historical circumstances under which contemporary Turkish poetry emerged and developed, external sources related to the same issue will be used in order to see the parallelism between the data provided in this anthology and elsewhere. As a result of the paratextual analysis, what the functions of these paratexts are and how they are intended to fulfill this function will be explained.

Analyses of the Peritexts

In this part, the cover of *Eda: An Anthology of Contemporary Turkish Poetry* (2004a), the preface written by Talât Sait Halman, the preface written by Murat Nemet-Nejat, the footnotes presented in the anthology and the essays presented after the translations will be evaluated.

Cover

The cover of *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) is designed by Samuel Retsov. The cover photo is taken in Eminönü, Istanbul. The photo displays a crowded, chaotic marketplace where hawkers sell shoes, trousers and cigarettes.

What is remarkable about the cover photo is that people photographed are overwhelmingly male. Although there is one woman, she is hardly recognizable.

The name of the work is written on the upper right corner. On the bottom right corner appears the name of the editor, Murat Nemet-Nejat. There is no other written information on the cover.

"Preface: On Eda" by Talât Sait Halman

In his preface to *Eda: An Anthology of Contemporary Turkish Poetry* (2004a), Talât Sait Halman evaluates the work in his own terms. He starts by commenting on the importance of the concept "bridge" for both the work and Nemet-Nejat's life. As a person with Iranian parents who was raised and educated in Istanbul, Nemet-Nejat has always been oriented towards diverse cultures, in Halman's view. Halman states that:

> Murat Nemet-Nejat has devoted much of his literary life to transposing Turkish poetry into English. His is a bridge rare and daring. (Nemet-Nejat, 2004a: 1)

*Eda* itself is also viewed as a bridge linking three aspects of Nemet-Nejat: a poet, a translator, a critic. According to Halman, this anthology "is essentially an exploration into aspects of modern Turkish poetry" (Nemet-Nejat, 2004a:1).

As for the selection of poems, Halman comments that the anthology covers poems by the antecedents of Turkey's poetic revolution; however, some important innovators are not presented. In Halman's view:

> This anthology does not purport to be wholly representative. Rather, it prefers to make its points, in the poems it includes as well as in its critical evaluations, selectively and schematically. It is very much a poet's work, not a scholarly study. (Nemet-Nejat, 2004a: 2)

Halman finds Nemet-Nejat's cultural and literary analyses impressionistic (Nemet-Nejat, 2004a:2).

As for the translation strategies of Nemet-Nejat, Halman states that Nemet-Nejat often:

> liberates the originals from their formal and conceptual stringencies – and sometimes seems to have written new poems in English out of the quintessences of his Turkish material. There are times when he takes only two lines of a much longer poem or when he reconstructs in an effort to reinterpret. For Nemet-Nejat, translation is an act of re-creation. (Nemet-Nejat, 2004a: 2)

In this preface, Halman comments on the selection of poems, critical analyses written and translation strategies applied by Nemet-Nejat in *Eda: An Anthology of Contemporary Turkish Poetry* (2004a).

## Preface by Murat Nemet-Nejat

The preface of a work can be influential on the reader's whole reading process in that the reader sees (and presumably reads) the preface before s/he reads the text itself. In this respect, how the reader interprets the text is guided by the

preface. The more informative, didactic and impartial the preface claims to be, the more effective it is in directing the reader to read the text in a certain way. To the extent that the preface gives data regarding the context in which the work should be evaluated and interpreted, it predefines the framework within which the reader is going to put the work in his/her mind. The very fact that a preface exists (as opposed to many other instances when there is no preface before the text) implies that the author has something significant to tell the reader before s/he starts to read the text. It can, then, be assumed that the reader will be aware of this communicative attempt by the author and take the author's message into consideration while s/he reads the text (even when s/he doesn't agree with what the author has to say).

According to Genette, the predominant function of the authorial preface is to *"ensure that the text is read properly"* (1997: 197). The preface achieves this function by informing the reader about why and how s/he should read the work (1997: 197). In this part, Murat Nemet-Nejat's preface will be analyzed in order to inquire how it tries to fulfill its function by finding out what Nemet-Nejat has to say regarding why and how the reader should read his anthology.

Nemet-Nejat begins his preface by commenting on his subject, namely contemporary Turkish poetry. According to him:

> ... from the creation of the Turkish Republic in the 1920's to the 1990's ... Turkey created a body of poetry unique in the twentieth century, with its own poetics, world view, and idiosyncratic sensibility. (2004a: 4)

With this introductory remark, Nemet-Nejat signals that he is going to inform the reader about the poetics, world view, and idiosyncratic sensibility of contemporary Turkish poetry, which is the kind of contextual information that a reader needs while

reading any anthology. For Nemet-Nejat, the language of contemporary Turkish poetry:

> ... always remained a continuum, a psychic essence, a dialectic which is an arabesque. It is this silent melody of the mind – the cadence of its total allure – which this collection tries to translate. While every effort has been made to create the individual music of each poem and poet, none can really be understood without responding to the movement running through them, through Turkish in the twentieth century. I call this essence *eda*, each poet, poem being a specific case of *eda*, unique stations in the progress of the Turkish soul, language. (2004a: 4)

When considered within Genette's classification of the functions of preface, this passage has more than one function. It explains the title (1997: 213), emphasizes the unity of the work's subject matter (1997: 201) by basing contemporary Turkish poetry on a specific essence, and gives the reader information about the subject matter that the author considers necessary for proper reading (1997: 209) by underlining the fact that despite Nemet-Nejat's all effort, it is impossible for the reader to understand the text fully without first understanding the circumstances under which the source poems were written.

Nemet-Nejat specifies three aspects of *eda* (which, he thinks, is the essence of contemporary Turkish poetry): thematic, linguistic, and metaphysical. Under the title "thematic", Nemet-Nejat refers to Istanbul as the main theme of contemporary Turkish poetry. In his words:

> The paradoxical nature of Istanbul is the obsessive reference point of twentieth-century Turkish poetry. Almost no poem is untouched by it – its shape, its street names, its people, objects and activities, its geographic and historical locus. As the city evolves, the poetry responds, trying to re-organize, make sense of the changes. (2004a:5)

As for the linguistic aspect of *eda*, Nemet-Nejat gives information about the grammatical structure of Turkish to the reader who, most probably, doesn't speak Turkish as s/he gets a translation in order to read Turkish poetry. Nemet-Nejat foregrounds two characteristics of Turkish language: flexible word order and lack of gender distinctions. He also puts forward the reasons for these certain features of Turkish grammar. According to him:

> [In Turkish] Words in a sentence can be arranged in any permutable order, each sounding natural. The underlying syntactical principle is not logic, but emphasis: a movement of the speaker's or writer's affections. Thinking, speaking in Turkish is a peculiarly visceral activity, a record of thought emerging. ... This ability to stress or unstress ... gives Turkish a unique capability for nuance, for a peculiar kind of intuitive thought. (2004a: 5, 6)

Thus, the fact that syntactic items don't have a fixed position in a sentence in Turkish reflects a kind of intuitive thought peculiar to Turkish culture, in Nemet-Nejat's view. Nemet-Nejat, then, compares Turkish and English in this respect. For him, while English "is an amazingly plastic language in terms of analytic thought" and "permits a thought to be sayable only after being analyzed, socialized, objectified", Turkish grammar is a result of a peculiar kind of intuitive thought (2004a: 6). And this difference apparently constitutes the main difficulty of translation from Turkish into English because the rigid syntax of English "resists, syntactically ostracizes – by being unnatural – pre-analytic thought, encouraging, recording the objective, tradition, socialized thought" (2004a:6).

Nemet-Nejat goes one step further and clarifies the reason for this peculiar intuitive thought which is, in turn, the reason for the flexible word order of Turkish syntax. "It is Sufism, the Asiatic mode of perception which contains an intense

subjectivity at its center" (2004a:6). Thus, Nemet-Nejat claims that there is a direct connection between Sufism and Turkish grammar by saying:

> The pre-Islamic origins of Sufism are in Central Asian Shamanism. Turkish was the language of that area; its grammar is the quintessential Sufi language. (2004a:6)

The fact that Turkish has no gender distinctions is also a result of Sufism, for Nemet-Nejat. Because:

> In Sufism (and the poetry of *eda*) the distinction (any distinction) does not truly exist; *it* (a bird, for example) is a link between the divine (he/she/it) and human (he/she), with the constant possibility of movement among them. Pronouns are fungible, conceptionally their references unstable. (2004a: 6)

It is seen that although Nemet-Nejat states that he is going to examine three aspects of *eda* (thematic, linguistic, and metaphysical) in the beginning of the preface, he relates the linguistic aspect to the metaphysical one by his argument that the fact that there is no gender distinction in Turkish is a result of Sufism.

When it is considered that Turkish is one of oldest spoken languages in the world and Sufism emerged in the 7th century (Özkırımlı, 1982: 1106), it may be quite hard to accept the view that Sufism effected Turkish grammar in terms of gender distinctions.

After Nemet-Nejat explains the thematic and linguistic aspects of *eda*, he continues to examine the last aspect, namely the metaphysical aspect of contemporary Turkish poetry. He first gives information about the origin and main characteristics of Sufism, which is one of the three aspects, together with thematic and linguistic aspects, constituting the otherness of *eda*, the essence of contemporary

Turkish poetry. Although Nemet-Nejat informs the reader about Sufism and the arcs of descent and ascent (2004a: 7,8), he doesn't specify in exactly what way Sufism forms the underlying philosophy of contemporary Turkish poetry although he views Sufism as one of the three aspects of the essence of contemporary Turkish poetry. He puts forward the lack of gender in Turkish language as the reason for the Sufi connotations of contemporary Turkish poetry by stating that "[i]n its essence, this poetry has no metaphors (but creates spiritual stations of which Istanbul is the center) because no distinctions [sic]" (2004a:8) although, as stated above, he claims, while examining the linguistic aspect of *eda*, that the lack of gender distinctions in Turkish is the result of Sufism (2004a:6). In this way, the relation that Nemet-Nejat sees between Sufism and lack of gender distinctions in Turkish appears to be a vicious circle, the starting point of which is not comprehensible for the reader as Sufism is put forward as both the reason for and the result of lack of gender distinctions in Turkish.

While Nemet-Nejat comments on the metaphysical aspect of *eda*, he refers back to the thematic aspect of it, namely Istanbul. He asserts that:

> Here lies perhaps the crucial role of Istanbul in *eda*. Located on two continents, precious both to Christianity and Islam, with its endlessly contradictory nature, Istanbul becomes a site for a series of superimpositions. (2004a:8).

From this remark, it is understood that the thematic aspect, just as the linguistic one, is subsequent to the metaphysical aspect. Thus, although Nemet-Nejat categorizes the main aspects of contemporary Turkish poetry under three headings, there is, actually one predominant category (the metaphysical aspect) and the other two are directly related to it.

The next part of the preface is entitled "History and Poetry" (2004a: 9) and in this part Nemet-Nejat informs the reader about the historical evolution of contemporary Turkish poetry and biographical and stylistic data about the poets included in his anthology.

Nemet-Nejat begins this part by quoting the 1st stanza of Orhan Veli's poem "Deniz". He continues with commenting on the time period covered by his anthology and states that: "During this period [between 1921 and 1997] Turkish poetry underwent three major transformations" (2004a: 9). The first transformation, for Nemet-Nejat, happened between 1921 and 1950 (the year when Orhan Veli died) when "for the first time in almost four hundred years, since the Azeri Turkish poet Fuzulî's *Leila and Majnun*, agglutidunal Turkish became a written literary language" (2004a: 9, 10). In Nemet-Nejat's view, Ahmet Haşim, Yahya Kemal Beyatlı, Nâzım Hikmet and Orhan Veli are the central poets in this period, all together establishing "the backbone of *eda* in Turkish poetry" (2004a: 9).

In terms of their sound and vocabulary, Haşim and Beyatlı are viewed to be closer to early Ottoman poetry, however "the cadence of their language is Turkish" (2004a: 9). Haşim's bringing "the shy, slightly feminine, sinuous, melancholy, linguistically self-conscious movement" is his contribution to Turkish poetry (2004a: 10). Beyatlı, who is conventionally thought as "a formalist recreating in modern Turkish the classical sound of Ottoman forms", pursues "to transform conceptual splits of time (between past and present) and consciousness (between waking and sleeping states) into a continuum" in his sound and rhyme patterns (2004a: 10).

The next poet whom Nemet-Nejat introduces to his target reader is Nâzım Hikmet, one of the leading figures of Turkish poetry. According to Nemet-Nejat

"[t]he poem/letters to his wife from jail are full of yearning for his wife, for Istanbul, for a better future for mankind, reminiscent of *eda*" (2004a: 10).

Orhan Veli, who also has a considerable influence on contemporary Turkish poetry especially through the "Garip" (Strange) movement he started together with Oktay Rifat and Melih Cevdet Anday, is described as representing the "culmination of the first stage of *eda*" (2004a: 11). Nemet-Nejat comments on Orhan Veli's poetic style as follows:

> Veli writes a minimalist poetry stripped of metaphors; what remains is pure cadence, its space. Poems which seem to be made of absolute inessentials are absolutely unforgettable. In him the link between *eda* and the rhythms of conversational Turkish becomes absolute. (2004a: 11)

Nemet-Nejat points to the distinctive place of Orhan Veli in contemporary Turkish poetry by stating that "[e]very ensuing movement starts with an attack on him" (2004a: 11) and gives Cemal Süreya, one of the leading poets of the Second New movement, who criticized Orhan Veli for the lack of line, meter, music, image, beauty, rhymes, metaphysics, and drama in his poems as an example (2004a: 11).

After giving information about the style of Orhan Veli, Nemet-Nejat comments on the Turkish poetry from the 1930's into the 1950's. According to him, in this period, "some poets wrote in syllabic meters, often rhymed and derived from folk poetry. This work constitutes a distinct genre which I call *arabesque*" (2004a: 11, 12). Nemet- Nejat categorizes the poets of arabesque poems in line with the two different meanings of arabesque. Firstly he refers to arabesque as a musical genre emerging in 1960's and becoming popular in 1970's and 1980's. Nemet-Nejat defines this first meaning of arabesque as "Arabesque is the music of truck, bus and taxi drivers, of waiters, of laborers, of street venders, etc., most of them Anatolian

Muslims" (2004a: 12). "Arabesque poems project a religious consciousness which, nevertheless, embraces love as a profane, obsessive, rebellious act" says Nemet-Nejat (2004a: 12) and Faruk Nafiz Çamlıbel, Bedri Rahmi Eyuboğlu, and Cahit Külebi are viewed as the poets of this kind of poems (2004a: 12). Nemet-Nejat explains the anachronic relationship between arabesque as a musical genre which appeared in 1960's and arabesque poems which were written between 1930's and 1950's as follows:

> Most arabesque poems were written by the 1950's, before the arabesque had emerged as a musical genre. This is startling because Istanbul was still a discreet, relatively small city. The poems prophetically anticipate the Anatolian flux into the city – pre-writing its consciousness – and sing of a future to come. This premonitive response is the critical importance of the genre, sustaining eda's intimate contact with the Turkish population. (2004a: 12)

According to this hypothesis, arabesque poems which take their names after arabesque as a musical genre as a result of their thematic resemblance to the products of this musical genre came into being before the arabesque itself. Nemet-Nejat goes on to explain the second meaning of arabesque as "the elaborate, abstract decoration often inside mosques" (2004a: 12). Nemet-Nejat states that "Ahmet Hamdi Tanpınar writes arabesques in that sense, exquisitely modulated poems of "pure" Sufi music" (2004a: 12) although he doesn't clarify the relationship between Tanpınar's poetry and the decoration inside mosques. The most important arabesque poet, in Nemet-Nejat's view, is Necip Fazıl Kısakürek, whose poetry is "obsessive, profane and religious, a poetry of the Sufi *arc of descent*" (2004a: 12).

Nemet-Nejat quotes the 2$^{nd}$ stanza of Cemal Süreya's poem entitled "Şiir" ("The woman stripped herself slowly" in his translation) and gives information about

the movement called *Second New* representing, according to Nemet-Nejat, "the second stage" in *eda*. Nemet-Nejat depicts the central poets of the Second New as Cemal Süreya, Ece Ayhan, and İlhan Berk (2004a: 13). The influence of these poets is "sequential and forms stages in the development of *eda*, paralleling changes in the perception of Istanbul as a city" (2004a: 13). In Nemet-Nejat's view Cemal Süreya's first book, *Üvercinka* (*Pigeon English* in his translation), "is a series of lyrics of seduction from the male point of view" (2004a: 13). Cemal Süreya's great contribution to Turkish poetry with the poems in this book is the image combinations which "release the sado-masochistic, subversive side of Sufism into contemporary Turkish" (2004a: 14). Nemet-Nejat comments on the development of Cemal Süreya's poetry as follows:

> A story underlies Üvercinka. In its middle, a woman rejects the speaker. By this, the power angle of the poems reverses to one of grief. Though never completely suppressing the other side, this changed point of view predominates in Süreya's later poetry. "In Your Country," for example, is a poem of dissolution through loss. In that respect, Süreya's development is within the central Sufi narrative of Fuzulî's *Leila and Majnun*, physical love changing into spiritual love. (2004a: 14)

Ece Ayhan is the next poet introduced within the *Second New* movement. *Kınar Hanım'ın Denizleri* (*Miss Kınar's Waters* in Nemet-Nejat's translation), the first book by Ece Ayhan, is "opaque, personal, trying to hide, as much as to reveal", according to Nemet-Nejat. As opposed to Cemal Süreya, all the poems in this book "are from the point of view of the victim, the weak, the powerless, including seduced children turned hustlers; many are gay (2004a: 14). Nemet-Nejat then describes how Istanbul as a psychic landscape is sliced into four in the *Second New* poetry (2004a: 15). According to Nemet-Nejat, the borderlines of these four sections are the

Bosporus landscape ("dividing the Asian from the European side") and the Golden

Horn (dividing the old and new city) (2004a: 15). After giving information about the

external view and life style of these parts of Istanbul, Nemet-Nejat states that:

> "Ece Ayhan brings Galata as the place of the forbidden, politically invisible, feminine into Turkish poetry; he expands Istanbul as a poetic landscape." (2004a: 15)

He then explains how Ece Ayhan does this through puns and using people's

or place names (2004a: 15). Nemet-Nejat comments on how Istanbul is taken up as

a subject matter in the poetry of the Second New by suggesting that:

> The movement [Second New] articulates its poetic project of expanding consciousness by working through the city in depth: Süreya by connecting the erotic (the secret) with power; seductions occur on the water, by a wall, etc.; Ayhan by mentioning names, expressions belonging to the social and historical underbelly of the city. This pursuit of secrets is the metaphysical resonance driving the *Second New* poets. (2004a: 16)

According to Nemet-Nejat, "the association of Istanbul with feminine sensuality and

a site/sight of secrets has been there since Byzantine times" (2004a: 16). As an

example, he quotes a passage from Herman Melville's *Journals* written 100 years

earlier than the *Second New* in which he describes Istanbul as female (2004a: 16).

The last part of the section entitled "History and Poetry", and the third

transformation contemporary Turkish poetry went through, in Nemet-Nejat's view

(the first occurring in the period between 1921 and 1950 and the second together

with the Second New) takes place in the 1990's and Nemet-Nejat calls the poetry of

this period *"the Poetry of Motion"* (2004a: 16). In the beginning of this part, Nemet-

Nejat quotes the last couplet of Lale Müldür's poem "turkish red" (2004a: 16).

Nemet-Nejat describes the transformation Istanbul went through until 1980's. As a result of this transformation, Istanbul turned "from a city of secrets and depth into a nexus of movement, a sprawling, global metropolis" (2004a: 17). According to Nemet-Nejat, this transformation constitutes the basis of the "poetic crisis of the 1970's and 1980's. And the crucial problem for contemporary Turkish poetry in this period, in Nemet-Nejat's mind, is "[h]ow to find a poetic language reflecting the new shape of the city, making it once more part of a spiritual language" (2004a: 17). "The poetry of this transformed landscape" published between 1991 and 1997 is written by Lale Müldür, Sami Baydar, Ahmet Güntan, küçük İskender, Seyhan Erözçelik, and Enis Batur (2004a: 17). For Nemet-Nejat the works by these poets have important common characteristics (2004a: 17). "They are all essentially poems of movement, rather than depth," says Nemet-Nejat, and he gives "Romeo and Romeo" ("Romeo ve Romeo") by Ahmet Güntan, "souljam" ("cangüncem") by küçük İskender, "Coffee Grinds" ("Kahve Falı") by Seyhan Erözçelik, narratives in *East –West Dîvan* (*Doğu-Batı Dîvanı*) by Enis Batur and the poems entitled "The Sea Bird" ("Bir Deniz Kuşu"), "Pitcher" ("Testi"), and "Ceket" ("Jacket") by Sami Baydar as examples of this poetry of movement (2004a: 17, 18). Nemet-Nejat states that:

> In the poetry of the 1990's Istanbul changes from a physical place
> into an idea, an elusive there, a basically mystical, dream space of
> pure motion. (2004a: 18)

He depicts Lale Müldür's "Constantinopolis'e Uyanmak" ("Waking to Constantinople") as the clearest expression of this transition (2004a: 18).

After commenting on the poetry of 1990's, the poetry of motion in his words, Nemet-Nejat goes on by informing the reader about İlhan Berk's poetry. Although İlhan Berk is referred to as a poet of the Second New movement and he

wrote his poems mainly in 1940's and 1950's, Nemet-Nejat mentions him after he informed the reader about the poetry of 1990's because according to Nemet-Nejat "[h]is work makes the explosion of the 1990's possible; in him one sees how movements of the mind and Istanbul as the city of motion join" (2004a: 18). Nemet-Nejat views İlhan Berk's poetry as "a flat tapestry of pure motion, an irreligious but still spiritual space where splits associated with time are abandoned" (2004a: 19). While commenting on İlhan Berk's poetry, Nemet-Nejat makes a relation between Berk's poetry, all the rest of Turkish poetry and the grammatical structure of Turkish as a language as follows:

> Berk's long poetic line approaches the limit of prose, growing in intensity doing so. A lot of Berk's best poems look like prose; they are continuous strips of poetic line moving towards and away from a limit. Here lies the essential paradox of Berk and Turkish poetry. He seems to be the most pagan, least religious of poets, as Turkish poetry is rarely about religion. But an irreducible spiritual essence runs through both of them, as it does in Veli or Haşim or Hikmet or Süreya or İskender or Güntan .... It is buried in the agglutinative cadences of Turkish, a language of affections inflected by proximity to a movable, elusive verb – a dance towards and away from limits. The sensual, metaphysical and historical are unified in this movement - the eda – a continuum of earth, water and human habitation. (2004a: 19)

Nemet-Nejat ends this part by quoting İlhan Berk's poem "Bahçe" ("Garden" in Önder Otçu's translation) (2004a: 20).

Nemet-Nejat ends his preface by explaining his translation strategy. He states that his translations:

> run the gamut from being absolutely literal to a few where I took liberties. But in all I tried to be absolutely faithful to what I believe their essences are. My attempt was always to translate that essence without diluting it. I followed the same principle choosing the translations of others. (2004a: 20, 21)

He finally presents his thanks to various people for their help in the production of his anthology. (2004a: 21, 22)

In the light of the points discussed above, Nemet-Nejat's preface can be said to consist of two main parts. The first part analyzes Turkish poetry in general by referring to the thematic, linguistic, and metaphysical aspects of Turkish poetry. In the following part of the preface, Nemet-Nejat presents information about the historical development of Turkish poetry by informing the reader briefly about the works and styles of the poets included in his anthology.

As it was mentioned before, in Genette's view, the principal function of a preface is to "ensure that the text is read properly" by providing the reader with the information related to why and how s/he should read the text because its location is "introductory and therefore monitory" (1997: 197).

When Nemet-Nejat's preface is analyzed within this context, it can be said that the initial part of this preface presents the reasons for reading his work. From what Nemet-Nejat says in this part, it can be inferred that there is one important reason for the English-speaking audience to read this anthology: the "otherness" of contemporary Turkish poetry. Contemporary Turkish poetry is described as poetry about Istanbul (the renowned capital of both the Byzantine and Ottoman Empires, a mystical and remote land in Western point of view), written in Turkish, the grammatical structure of which is very different from that of English and it has a metaphysical philosophy in background, which is again very different from Western rationality. As a result, the English speaking audience must find it quite interesting to read this anthology of an "other" culture.

The second major function of the preface, namely informing the reader about "how s/he should read the book" is realized through providing the reader with the

necessary background information in order that s/he reads the work properly. For Genette, "[t]he way to get a proper reading is also –and perhaps initially- to put the (definitely assumed) reader in possession of information the author considers necessary for this proper reading" (1997: 209). By presenting the background information about contemporary Turkish poetry in his preface, Nemet-Nejat creates the framework within which the reader will interpret the text, namely his translations of sample poems from contemporary Turkish poetry. In this way, his preface aims at serving this major function of getting a proper reading.

At this point, the data related to the basic characteristics of contemporary Turkish poetry given by Nemet-Nejat will be discussed in order to analyze what kind of a framework is presented to the reader and to what extent the aimed proper reading is "proper". In order to do this, the data presented in this preface will be compared to other factual data presented by other scholars who have prepared anthologies of contemporary Turkish poetry.

When Nemet-Nejat's preface is compared to the prefaces of some other anthologies of contemporary Turkish poetry, it can be said that Nemet-Nejat's arguments about the development of contemporary Turkish poetry are quite idiosyncratic. The way Nemet-Nejat comments on the circumstances under which contemporary Turkish poetry develops, the main aspects and underlying implications of this particular poetry and the way he presents these comments in his preface are quite different from the comments and presentations of some other scholars.

To begin with, Nemet-Nejat's approach is different from the others' in that his thematic aspect refers only to Istanbul, which is simplistic and superficial when compared to the thematic range of contemporary Turkish poetry examined by other scholars. In the introduction to his work *Living Poets of Turkey: An Anthology of*

*Modern Poems Translated*, Talât Sait Halman informs the reader about the thematic

aspect of contemporary Turkish poetry as follows:

> In the latter part of the 20th Century, Turkish poets moved
> towards a fertile synthesis of diverse themes, ideas and
> aesthetic approaches from their own Turkish background and
> from other cultures of the East and the West. Consciously or
> archetypally, this synthesis draws upon a complex legacy –
> Central Asian paganism, shamanistic Turkic culture, Arabo-
> Persian Islamic civilization, ancient Anatolian heritage,
> Selçuk and Ottoman Empires, modern European and
> American influences. Standing at the crossroads of diverse
> civilizations, Turkey has absorbed a vast variety of their
> images, concepts, themes, and techniques. (1989: 13)

As a result of its strategically important location between two continents,

Turkey has always been a point of intersection in both commercial and cultural

terms. This unique characteristic gave rise to diversity both in the form and content

of Turkish poetry. Starting with the first ages Turkey has had an oral literary tradition

in the centre of which poetry stands, therefore it is not surprising that the thematic

range is so broad.

Another reason for the variety of themes in contemporary Turkish poetry,

apart from the fertile cultural and historical legacy and established poetic convention,

is that Turkey has witnessed significant transformations especially in the twentieth

century. Nemet-Nejat's anthology covers a time span of 76 years (from 1921 to

1997). In this period, many radical changes in the social and political life which

directly have their impact on poetry occurred. The foundation of the Turkish

Republic in 1923, the revolutions brought together with the foundation of the

republic both in the social and political arena, World War II, two Gulf Wars, three

coup d'etats can be thought as the most remarkable phenomena in this period. These

phenomena, together with many others, constitute the circumstances under which

contemporary Turkish poetry evolved. As poetry can never be thought as an isolated

entity independent of the social and political systems, it is hard not to mention the

impact of these phenomena on poetry. Memet Fuat states that:

> A common characteristic [of contemporary Turkish poetry] that
> one cannot easily conceive of is the fact that fifty-year-old
> contemporary Turkish poetry, including a movement like the
> Second New which fed itself with theories preferring to stay in
> the Ivory Tower, has always retained its connection with actual
> life and has never stayed away from social concerns – even
> under most intensive oppressions. Our contemporary poets have
> always been interested in social problems; they have revealed
> the perspective of the ideology they adopt through their
> assessments, approaches and choices even when they are not
> actively in a fight. (2003: 51, my translation)

As it can be inferred from this remark of Memet Fuat, the reflections of the

social and political phenomena can be pursued in contemporary Turkish poetry (as it

is so for the poetry of any nation), which results in diversification in the thematic

range. In the *Encyclopedia of Turkish Literature* (*Türk Edebiyatı Ansiklopedisi*),

Atilla Özkırımlı states that:

> While approaching the 20th century, the most remarkable fact was
> the politicization of literature. In other words, literature undertook
> the mission of creating consciousness in order to achieve the
> political transformation. (1982: 1144, my translation)

Thus, it can be said that especially contemporary Turkish poetry which is

most often dated back to the beginning of 20th century is quite politicized. Every

poetic movement can be associated with a political transformation. For example, the

main themes of Tanzimat poetry, which is a product of the struggle against the

Sultan, are counted as the search for liberty and struggle against tyranny by Ataol

Behramoğlu (1995: 62). After the foundation of Constitutional Monarchy in 1908,

together with the rise of nationalistic movements, a literary movement named National Literature emerged. In Atilla Özkırımlı's words, the principles of this movement were:

> [p]urification in language, use of verse forms of folk literature and syllabic meter, locality in the choice of themes. Another important novelty was the extension of poetry from Istanbul to Anatolia, which was realized by Mehmet Emin Yurdakul in the beginning of the century. (1982: 1157, my translation)

Similarly, Hikmet Altınkaynak explains that the aim of those who wrote with syllabic meter was to instill the power to struggle to people through their poems the themes of which were public spirit, patriotism and heroism (2003: 61).

The generation of 1940 in poetry is, likewise, the product of opposition against single party government and World War II. Poets of this period are generally referred to as the 1940 generation of socialist poets and the common themes of their poems were peace, liberty and equality (Ataol Behramoğlu, 1995: 65). These poets comprehended and reflected the problems of people on poetry (Hikmet Altınkaynak, 2003: 134).

When Nemet-Nejat's remarks related to the thematic aspect of contemporary Turkish poetry are considered in comparison with the remarks of scholars mentioned above, the limited nature of his argument can be seen more clearly. The fact that he makes no reference to the social and historical circumstances under which Turkish poetry evolved causes his evaluation of the thematic aspect of contemporary Turkish poetry to seem superficial and incomplete.

Another difference of the data provided by Nemet-Nejat from those provided by many other scholars is that Nemet-Nejat makes no reference to the Western impact on contemporary Turkish poetry.

It is known that starting with the Tanzimat period, Turkey has started a movement of Westernization which gained impetus after the foundation of Turkish Republic. This Westernization movement has a direct impact on Turkish poetry. In Atilla Özkırımlı's words:

> Together with the Tanzimat, a cultural transformation has come into effect. In the way once the Orient was headed for and the products of Oriental culture were transferred, in the 20th century the West has been headed for in a similar fashion. (1982: 1147, my translation)

As it can be understood from these remarks, in the beginning of the 20th century, Turkey started to import the Western literary conventions more broadly than ever before. Talat Sait Halmân comments on this remarkable Western impact on contemporary Turkish literature as follows:

> The second half of the 19th century witnessed the emergence of "Europeanized" Ottoman literature under French influence. Since then, Turkish writers have used many European, British and American models. Virtually all of the literary movements of the West have made inroads into Turkey. Westernization gained momentum following the establishment of the Republic in 1923 and exerted a profound impact. Looking back on Turkish literature of the 20th century, one can define it as an extension of the literature of the Western world – with many dimensions from the cultural and literary legacy of the Turks dating back at least a millennium. (1989: 16)

For Ataol Behramoğlu, the poems of Recaizade Mahmut Ekrem and Abdülhak Hamit concretized that Turkish poetry moved away from the domain of Oriental poetry towards the domain of Western poetry (1995: 61). Feyyaz Kayacan Fergar states that most contemporary Turkish poets have been influenced by European literature in one way or another (1992: 38).

Therefore the fact that Nemet-Nejat doesn't write even a single sentence about this well-known, profound Western influence on contemporary Turkish poetry causes the framework he presents to its reader about the general overview of contemporary Turkish poetry to be incomplete.

Another difference of Nemet-Nejat's interpretation of contemporary Turkish poetry from those of many other scholars is that he treats contemporary Turkish poetry as a unitary whole with a single philosophy underlying it, namely Sufism. Although the beginning of contemporary Turkish poetry is a controversial issue, it is commonly agreed that it can be traced back to the 1920's, when the Republic of Turkey was founded. Since then, various schools and individual poets have appeared with their distinctive worldviews, ideologies, and art poetiques. Memet Fuat refers to this differentiation as follows:

> Contemporary Turkish poetry raised very important artists with very different points of view during its fifty-year old development. For instance Necip Fazıl wrote poems at a time when Nazım Hikmet initiated the first examples of free verse, Fazıl Hüsnü Dağlarca, Ahmet Muhip Dıranas and Ahmed Arif were writing their own poetry in the days when the Garip (Strange) movement attracted much attention, Atilla İlhan, Ceyhun Atuf Kansu wrote their beautiful poems while İkinci Yeni (Second New) was trying to stand out. Different world views, different approaches to art existed and grew side by side although from time to time one or the other was more powerful.
> Then what unites these opposing mentalities under the name of "Contemporary Turkish poetry"? Do they have any features in common? Or is this contemporariness a seal of the fact that they were written in a certain time period?" (2003: 50, 51, my translation)

As an answer to this question, Memet Fuat states that what unites these varying poems is their use of natural, spoken language (as opposed to the artificial

language of Divan poetry), their avoidance of being stylish and their close relationship with the actual life (2003: 51).

When compared to Nemet-Nejat's view, it can be seen that Memet Fuat's depiction of the common characteristics of contemporary Turkish poems is far more general than that of Nemet-Nejat. While Memet Fuat points out the variety of contemporary Turkish poems in terms of the world views of their poets but still draws a rough line separating it from the poetry of earlier times, Nemet-Nejat seems to view these various poems as the individual reflections of one big system with a single world view.

As a result, when compared to other scholars, Nemet-Nejat seems idiosyncratic in his arguments relating to the thematic range and unitary nature of contemporary Turkish poetry and the circumstances under which contemporary Turkish poetry developed. Although preparing an anthology can be thought as a subjective work, the fact that Nemet-Nejat doesn't make it clear that this is his way of seeing contemporary Turkish poetry veils his subjectivity. Thus the framework he presents to the reader of this anthology seems to be misleading and incomplete.

## Footnotes

Nemet-Nejat's anthology can be said to be quite rich in terms of footnotes. There are 35 footnotes in total within the textual material, that's to say within the translations. If we categorize these footnotes thematically, it is seen that there are footnotes about people, places, poets, unfamiliar words and concepts for the target reader, the associations that the poems or certain lines or words in the poems arouse, and the translation strategies of the translator. In this part, footnotes will be analyzed in detail under these six categories.

Footnotes about People:

In Ahmet Haşim's poem "Glass" ("Mukaddime"), Nemet-Nejat writes a footnote about Fuzulî after the line "Fuzulî had drunk of this fire" (2004a: 27). In this footnote, he gives information about Fuzulî's work "Leyla ile Mecnun". He shortly tells the story of Leyla and Mecnun. Nemet-Nejat states that in the end of the story "His [Mecnun's] love becomes transformed to spiritual love" and depicts the story of Leyla and Mecnun as the central story of Turkish Sufism (2004a: 27).

In one poem from Nazım Hikmet's work *Human Landscapes from My Country* (*Memleketimden İnsan Manzaraları*), "The Night on August 26, 2:30 A.M. to 3:30 A.M.", after the line "suddenly saw him five steps from himself" (2004a: 49), Nemet-Nejat writes an explicative footnote stating that the person referred to here is Mustafa Kemal Atatürk who led the War of Independence (2004a: 49).

In the poem by Cemal Süreya entitled "This government" ("Hükûmet"), Nemet-Nejat writes a footnote and states that "*Yunus Emre, Pir Sultan and Karajaoğlan* [are] three Turkish folk poets – all Süreya's predeccesors whom he is saluting at the end of his life within the framework of the 1980's political situation. The first two are poets of *Ilahi*'s, which are Sufi spirituals of divine love; they lived in the thirteenth and sixteenth centuries respectively. Karajaoğlan, who lived in the seventeenth century, is a poet of erotic love, the one maybe closest to Süreya" (2004a: 161)

Footnotes about Places:

In Yahya Kemal Beyatlı's poem "That Summer" ("Geçmiş Yaz") after the line "Look at the nodding water of the harbor, you'll see" (2004a: 32), Nemet-Nejat

writes a footnote explaining that this harbor is "the Istanbul harbor joining the Bosporus to the sea of Marmara" (2004a: 32). In another poem by Beyatlı entitled "Night" ("Gece") a footnote is given for "Kandilli" which states that it is a village on the Bosporus (2004a: 33).

There is a footnote after the title of Sait Faik's short story "The Man Who Did Calisthenics" ("Cimnastik Yapan Adam") explaining that this short story takes place on one of the Isles of Prince. He informs the reader that "By modern hovercraft about thirty minutes away from the city, the isles are still spaces of solitude in Istanbul. They were places of exile for Byzantine emperors, when deposed and their eyes gouged" (2004a: 55).

In İlhan Berk's poem "The Denizens of the Arcade Hristaki" ("Hristaki Pasajı Sakinleri") Nemet-Nejat writes a footnote to describe Beyoğlu as "the entertainment area on the European side along İstiklal Caddesi in Istanbul" (2004a: 115).

After the line "Ankara, Ankara, my kind hearted step-mother" in Cemal Süreya's poem "Couplets" ("11 Beyit"), Nemet-Nejat writes a footnote stating that "Ankara, the capital of modern Turkey, is a step-mother because Istanbul was historically the capital city" (2004a: 158).


Footnotes about the Poets:

In a footnote after the title of Sait Faik's short story "The Man Who Did Calisthenics" ("Cimnastik Yapan Adam"), Nemet-Nejat writes "Sait Faik was gay. Before Ayhan, openly gay themes were taboo in Turkish literature" (2004a: 55).

While introducing Ahmet Arif, Nemet-Nejat writes a footnote about the poet announcing that he is a Kurd. After this explanation, Nemet-Nejat tells the reader

that Ahmed Arif writes about the mountains and villages in southeastern Anatolia and that his Turkish is influenced by the vocabulary of this region (2004a: 127).

After the title of Cemal Süreya's poem "Two Things" ("İki Şey"), Nemet-Nejat writes a footnote stating that Cemal Süreya is also a Kurd. In this footnote, Nemet-Nejat asserts that "[a]lthough Süreya was a key member of *The Second New* and Ahmet Arif kept out of poetic circles, they were friends. In subtle and deep ways they influenced on each other's work" (2004a: 153).


Footnotes about Unfamiliar Words and Concepts:

In Asaf Halet Çelebi's poem "Maria" ("Mariyya"), after the word "jinn", Nemet-Nejat writes a footnote explaining jinn as a "mischievous Islamic spirit; the etymological origin and a less domesticated version of *genie*" (2004a: 65).

In Ece Ayhan's poem "A Tree Full of Songs" ("Kanto Ağacı"), after the word pandemonium in the first line, Nemet-Nejat writes a footnote and states that "[t]he word suggests an illicit performance space in Turkish. Several references in the poem are to the stage, theatrical scenes, and actors" (2004a: 174). In the same poem, Nemet-Nejat writes another footnote explaining that al-Qazar is "a movie theater in the Galata section of Istanbul" (2004a: 174). In this footnote, Nemet-Nejat informs the reader that this movie theater used to display many action movies in the 1950's, the date when this poem was written, and that this place attracted attention from kids and sexual predators (2004a: 174).

In Melisa Gürpınar's poem "The Bank Teller Tecelli Bey" ("veznedar tecelli bey"), Nemet-Nejat writes a footnote after the word Fenerbahçe and explains that Fenerbahçe is the soccer team of Istanbul the fans of which are mostly from the working class as opposed to Galatasaray which is the team of intelligentsia. Nemet-

Nejat states that Fenerbahçe is also a place on the Asian side of Istanbul and Galata is the place where the minorities live on the European side. Thus according to Nemet-Nejat, "[t]he poem implicitly refers to the Istanbul of the 1960's and earlier – and the psychic structure of *The Second New* – the loss of which it mourns" (2004a: 191).

After the title of Enis Batur's poem "Gloria", Nemet-Nejat writes a footnote and explains that this poem as well as the next poem entitled "Passport" ("Pasaport") is presented in Batur's work *The Gray Divan*. Nemet-Nejat, then, informs the reader that "'Divan' is a collection of poems by a poet in Ottoman or Persian literature; it also refers to the total body of a poet's work" and he views Batur's using this word as "a connective gesture towards Ottoman literature" (2004a: 196).

In "Virgin Mary's Smoke" ("Buhurmeryem") by Lale Müldür, Nemet-Nejat writes a footnote after the phrase "that leap moon year" and informs the reader that "[t]he Islamic calendar is lunar. Every thirteen years a month is added to the year. That is a leap moon year, a year made of thirteen months" (2004a: 217).

After the line "i want no white shrouds" in küçük İskender's poem "souljam" ("cangüncem"), Nemet-Nejat puts a footnote stating that "[r]aki can be drunk either straight with a cold glass of water chaser. Or it can be laced with water in the glass to cool its fire. Mixed with water raki turns milky white and loses its licorice odor" (2004a: 291).


Footnotes about Associations that the Poems Arouse:

After the lines "and the confined slice of the past getting mixed up, and from a system / whose logic only *they* could see, hallucinations were rising" in Enis Batur's poem "Passport" ("Pasaport"), Nemet-Nejat puts a footnote and states that

"[t]his is a narrative whose center is *they* (the fluid of unity of 'I,' 'you,' and 'it' in *eda*)" (2004a: 198).

In the same poem, after the line "Ah, if only the floating time curve which breaks out of its focus in the present", Nemet-Nejat puts another footnote as follows:

> *The floating time curve*: the weaving of past and present into one continuum, which is the Sufi essence of time. In this perception the splits between past, present and even future disappear into a simultaneity – into movements of perception.
> *Passport* is not a 'Freudian' interpretation of a Turkish philosophical and poetic process; rather, the reverse, a Sufi take on and a re-framing of a Western European icon. A centuries old trend is reversed. This is the importance of the precedence of East in the title of Batur's book, *The East-West Divan*. (2004a: 200)

After the title of Lale Müldür's poem "turkish red", Nemet-Nejat puts a footnote and explains that Müldür is married to a Belgian painter and different color titles of her poems refer to the names of specific colors in his painting box (2004a: 208).

In another poem by Müldür entitled "Virgin Mary's Smoke" ("Buhurmeryem"), after the line "Miriam, Imran's daughter, her mother Hannah!", Nemet-Nejat states in a footnote that:

> In the Eastern Orthodox tradition, Imran was Moses's father. The word "Meryem" in Turkish refers to both Miriam, Moses's and Aaron's sister, and to the Virgin Mary. Lale Müldür is playing on the different meanings of the word, hinting that the speaker also has Jewish connections. In the Islamic tradition 'children of Imran' refers to the Jews (2004a: 222).

Nemet-Nejat puts another footnote after the line "a password was being written: MHMD" in the same poem stating that these are the consonants which constitute Prophet Mohammad's name in Arabic and comments that "[t]his poem points to the

continuity through Judaism (Mary as Miriam), Christianity and Islam (and Greek Paganism)" (2004a: 224). A third footnote appears after the line "Mary's pearl birth." in the same poem commenting that "Müldür is punning here. 'İncil' means *The New Testament* in Turkish. 'İnci' means pearl. When she says Mary's pearl birth, she is also implying her birth in *The New Testament*" (2004a: 224).

In Seyhan Erözçelik's poem "Coffee Grinds" ("Kahve Falı") after the lines "Every coffee grind is you / Which are endless", Nemet-Nejat states in his footnote that:

> Like coffee grinds themselves, fate is splintered into different words,: coffee grinds, fortune, luck, kismet, rooster, dolphin, cat, fox. One can see in this language its animistic, Central Asian origins.
> Fate as a unifying concept is not spelled out, but referred to obliquely in its different manifestations, an unnamed core around which the coffee grinds weave their infinite pattern. (2004a: 252).

In the same poem, after the lines "I can't do such a reading. Because, I can't read / the fortune of the past. No one can. This way: I'm looking at *now* ... at the fortune / of fortune", Nemet-Nejat puts another footnote and comments that:

> Water is time, the mysterious catalyst in the fate of coffee grinds. What determines the fate of an arrangement, its reading? The drinker of coffee, the cadence and strength of the lips, as they sip the coffee, how far to the drains, how much liquid is left in the cup. The drinker then turns down the cup (like cutting a deck of cards). How long does the turned down cup lie fallow, the grinds trickling down along the sides of the cup. As water dries, the fortune sets; once set, they can only crumble. Then the reader interprets the coffee grinds.
> A coffee grind reading is a spirit echo of the world, consisting of the same four elements: earth, the coffee grinds; water, the liquid in which they move (time); wind, the voice of the reader; and fire, the urgent queries of the listener (also moon, his/her passion) which try to rush the dilatory rhythm of fortune, its telling. (2004a: 263-264)

Once again in the same poem, after the line "I'm looking. The moving mass of grinds looks like the Nude of Maja, reclining in bed, hands in her hair. But there is this difference: here she is mermaid. In other words: the Mermaid Nude of Maja. In an ether as comfortable as mother's womb, she is reclining", Nemet-Nejat writes in a footnote that:

> Animal spirits populate the universe, cats, roosters, fish, dolphins, mountains (also infused with animal spirits), the sea, the sky, the crescent moon, all contained within the immensity of the arc of the horizon, which is also the dome of the coffee cup, which is the doom of the sky.
> The coffee cup, the universe. The fortune of a specific arrangement, determined by a fusion of the drinker of the coffee and the reader of the grinds. Fate is a fusion of being and looking at that being; one reveals oneself by looking at others, using the universe as a mirror. (2004a: 266)

In Sami Baydar's poem "Pitcher" ("Testi"), after the lines "but I can't tell what's in the pitcher because the wall of / shoulder ends doesn't resemble the walls in the world", Nemet-Nejat puts a footnote stating that:

> Water in a pitcher is invisible; one can only see its contours ("shoulders," "walls"). A poem almost beyond speech. To know what is inside the pitcher, one has to drown; the poem is made of cadences towards that state, delineating through tears ("caterpillar rain") the contours of the soul (2004a: 272).

In another poem by Baydar entitled "Jacket" ("Ceket"), after the title, Nemet-Nejat writes in a footnote as follows:

> Human life is a jacket where the wearer (the soul) is not visible.
> A Sufi poem is a poetry of contours. Eda is the calligraphy tracing its energy filed, as the human soul breaks and heads back to God. (2004a: 278)

38

Lastly, after Baydar's poem "No One Home" ("Biri"), Nemet-Nejat comments in a footnote that:

> The mirror is a central symbol in Sufism, the site where God, the human mind and nature can see themselves in each other's reflection. In the phenomenal world, such a state - to see oneself only as reflection — borders on pathology. In this poem schizophrenia and spirituality join. "No one home," because the speaker experiences everything as seeing in a mirror, as 'it'; 'no one home,' also because the human soul is invisible, apprehended only through reflections. (2004a: 289)

Footnotes about Translation Strategies:

After the title of Lale Müldür's poem "turkish red", Nemet-Nejat states in a footnote that "[w]ords in italic in the translations mean that the words appear in the same language (English, German or Spanish) in the originals" (2004a: 208). He puts a similar footnote in "Virgin Mary's Smoke" ("Buhurmeryem") by Müldür (2004a: 220).

In Mustafa Ziyalan's "The Shapes of Clouds" ("Zaman Ufacık Çocuk") after the line "between scorpion and wind chaser", Nemet-Nejat writes in a footnote that this is "the literal translation of the hour and minute arms of a grandfather clock in Turkish" (2004a: 239).

It is seen that out of the 35 footnotes present in the translations, 3 refer to people, 5 refer to places, 3 refer to poets, 7 refer to unfamiliar words and concepts for the target reader, 13 refer to the associations that the poems or certain lines or words in the poems arouse, and 3 refer to the translation strategies of the translator. These numbers suggest that the translator's main aim is not to explicitate the foreign concepts but to manipulate the reading process by revealing the associations that the poems arouse. Because this category, which overtakes all the others in quantity, is

the most subjective one among the categories. As for the length of footnotes, this category also surpasses the others.

Essays

Under the title "Essays", a section consisting of ten essays is presented towards the end of *Eda: An Anthology of Contemporary Turkish Poetry* (2004a). Six of these essays together with a preface to this section are written by Nemet-Nejat. Three essays are written by küçük İskender, Mustafa Ziyalan and Zeynep Sayın respectively. The last essay is an interview with Lale Müldür by Fatih Özgüven. In this part of the thesis, these essays and their possible functions will be analyzed.

Nemet-Nejat's preface to the section "Essays":

In his preface to the section entitled "Essays", Nemet-Nejat presents the reasons for including these essays in his anthology. He starts with giving information about the essay entitled "A Godless Sufism: Ideas on Twentieth-Century Turkish Poetry" he wrote for No. 14 Fall issue of *Talisman* magazine. He states that in this essay he concentrated on the *Second New* movement. Although he makes it clear that he still believes in the ideas he expressed in this essay on Turkish poetry and *Second New*, he suggests that this essay has two weaknesses: 1) it disregards Ahmet Haşim's and Yahya Kemal Beyatlı's key position in Turkish poetry, 2) it is not aware of the best poetry of the 1990's. Nemet-Nejat informs the reader that because of these shortcomings, he decided to precede this essay published in 1995 with an essay on Haşim and Beyatlı and to present the essay as it was without making any change (2004a: 317). Nemet-Nejat explains that the rest of the essays are about Turkish poetry in 1990's.

The First Essay by Nemet-Nejat: "Ahmet Haşim and Yahya Kemal Beyatlı: Arguments on the Origins of Turkish Poetry":

Nemet-Nejat starts this essay by commenting on Ahmet Haşim's poetry. According to Nemet-Nejat, Ahmet Haşim wrote his poem "That Space" ("O Belde") in two languages; Turkish interrupted by Persian or Arabic (which actually equals to three languages) (2004a: 319). Nemet-Nejat states that:

> It is common to try to define Turkish poetry in European terms, for instance, attaching symbolism to Haşim's name. Only two foreign poets directly relate to this poetry, both from the sixteenth century. The first is the Persian Sufi poet Hafız and the other the Turkish Azeri poet Fuzulî. The references to wine glasses, roses and nightingale in Ahmet Haşim derive from Hafız; but Hafız's chiseled, elliptical, serial poetry is replaced by a sinuous, almost visual line. (2004a: 320)

In this way, contrary to the common view about Ahmet Haşim's being influenced by symbolism, Nemet-Nejat relates Ahmet Haşim's poetry to Hafız and Fuzulî. To explain in what way Ahmet Haşim's poetry is related to Fuzulî's, Nemet-Nejat argues that the only poet Ahmet Haşim could refer to was Fuzulî because no other written literature in Turkish existed for four hundred years in between (Fuzulî lived in the 16th century) (2004a: 320). For Nemet-Nejat, another connection between Fuzulî and Ahmet Haşim is Iraq. Ahmet Haşim was born in Iraq and his first language may have been Arabic, and Fuzulî spent most of his life in Iraq, says Nemet-Nejat (2004a: 320). At this point, Nemet-Nejat explains that "Kerbela, one of the two cities Fuzulî is associated with [the other one is Baghdad], is where the Shiite Islam was born, the sect with which Sufism is associated" (2004a: 321) and asserts that the third connection between Ahmet Haşim and Fuzulî is Sufism (2004a: 321). Nemet-Nejat, then, supports his argument by stating that Fuzulî's major poem, *Leyla*

*ile Mecnun* (*Leila and Majnun*) represents the Sufi *arc of ascent* in narrative form and this work is "a key reference" for Ahmet Haşim (2004a: 321).

After giving information about Ahmet Haşim, Nemet-Nejat quotes the 3rd, 4th, 5th, and 6th lines of Yahya Kemal Beyatlı's poem "That Summer" ("Geçmiş Yaz") and comments briefly on Beyatlı's poetry. According to Nemet-Nejat, Beyatlı is "establishing one of the foundations of *eda*. Time ends its split between past and present and becomes a flow, a continuum" in Beyatlı's poetry (2004a: 322).

The Second Essay by Nemet-Nejat: A Godless Sufism: Ideas on the Twentieth-Century Turkish Poetry:

In the beginning of his essay, Nemet-Nejat writes that lost sailors pulling a row boat are not aware of the currents in the sea that determine their course because they think that the waves around them are caused by their oars. For Nemet-Nejat, Western poets resemble these sailors and contemporary Turkish poetry is one of those huge but invisible forces (2004a: 323).

After Nemet-Nejat informs the reader about the linguistic transformation that Turkish went through after the foundation of the republic led by Atatürk, that is the purification of Turkish language, he comments on this transformation as follows:

> The little discussed aspect of this radical transformation is its Sufi connection. Trying to establish their literary identity, Turkish poets turn to their centuries old folk poetry, particularly to the *Ilahis* (divine poems) of Yunus Emre (thirteenth century), Eşrefoğlu (fifteenth century) and Pir Sultan Abdal (sixteenth century). (2004a: 234)

After this sentence, Nemet-Nejat gives information about the characteristics of Sufism. He writes that its God is pantheistic and its language is interfused with the

language of sex. Nemet-Nejat relates this interfusion with the Shamanistic roots of Sufism (2004a: 234). The information about the characteristics of Sufism is followed by information about the relation between contemporary Turkish poetry and Sufism:

> Turning to the folk tradition to establish their identity, Turkish poets bring this language of Sufism to the twentieth century; an Asian sensibility, partly submerged under the orthodoxies of the official Islam, reemerges. (2004a: 325)

Nemet-Nejat goes on to state that both Turkish language and Sufism are Asian in origin and that their common sensibility can be seen in the grammatical structure of Turkish (2004a: 325). Nemet-Nejat tries to support this argument by giving information about the vowel harmony, syntactical rhythm, and flexible word order. He continues his argument as follows:

> Added to this also is the fact very often pronouns are done away with, gender distinctions don't exist and the meaning of a word depends on its position in a sentence; the sense of a particularly long sentence in Turkish must be grasped intuitively, globally. (2004a: 325)

After commenting on the grammatical structure of Turkish and associating this structure with Sufism in terms of sensibility, Nemet-Nejat points out the profound interest in Sufism in the West (2004a: 326). However, in Nemet-Nejat's view, this interest is directed to the wrong poet, that is Mevlana Celaleddin Rumi. He remarks on the fact that Mevlana Celaleddin Rumi is being translated in this context as follows:

> Rumi's images of 'universe,' 'drink,' 'dance,' 'whirling dervishes,' etc., feed into the sense of the East (partly deriving from Fitzgerald's The Rubaiyat) already existing in the West.

> Hooking on these already familiar images, translators miss the
> drastic changes English needs to assimilate the Sufi world sense
> and language. (2004a: 326)

Nonetheless, in Turkish folk poetry, particularly in the *Ilahi* (divine poems), the pre-Islamic, central Asian side of Sufism can be seen clearly, according to Nemet-Nejat (2004a: 326).

At this point, Nemet-Nejat, again, turns to contemporary Turkish poetry and states that although Nazım Hikmet used Mayakovsky's futurist rhythms and irregular lines at first, "soon, the repetitive, intimate, majestic music of the *Ilahi* replaces them" (2004a: 327). Despite the fact that Orhan Veli has a different style, "one hears the repetitions of the same melancholy music" (2004a: 327) in his poetry. Nemet-Nejat, then, evaluates the *Second New* movement under the title "1950-1975" and argues that "two ideas underlie the *Second New*" (2004a: 328): a) *Eda*: the Poetics of Sufism (2004a: 328) and b) Istanbul (2004a: 330). Under the subtitle "*Eda*: the Poetics of Sufism", he remarks briefly on Ece Ayhan's and İlhan Berk's poetry and comments on Cemal Süreya's poems in detail. Nemet-Nejat describes Cemal Süreya as the central poet of the movement *Second New*, and states that:

> To understand Cemal Süreya's images is to understand the
> radical achievement of the *Second New* as a whole. *Eda* is the
> poetic embodiment of the Sufi spirit in the Turkish language.
> Cemal Süreya's image combinations are in fact the Sufi fusion of
> opposites, reconceived in the twentieth century. (2004a: 329).

At this point, Nemet-Nejat clarifies "one point which may be an obstacle to a clear understanding of this poetry in the West" (2004a: 329). Similar to the way Nazım Hikmet was inspired by Mayakovsky, Cemal Süreya was influenced by French

surrealism in search of his language, however he "ends somewhere completely different and new" (2004a: 330).

After commenting on this "common" aspect he sees in Nazım Hikmet, Orhan Veli, Ece Ayhan, İlhan Berk, and Cemal Süreya, which he calls *eda*, Nemet-Nejat underlines the important place of Istanbul in the Second New under the subtitle "Istanbul" (2004a: 330). He states that the majority of the poems written by Second New poets take place in Istanbul. "In fact, Istanbul, like Sufism, has a profound contradiction attached to it," says Nemet-Nejat (2004a: 330) and adds that:

> Prior to the Second New, poetry deals with the official beauty of Istanbul. Cemal Süreya infuses it with danger by imposing the language and landscape of Sufism onto it....In Cemal Süreya's poetry Istanbul resonates as a mystical space. (2004a: 331, 332)

Lastly, Nemet-Nejat comments on poetry after the Second New and depicts three main differences between the Second New and poetry written after it by Özdemir İnce, Nilgün Marmara, Mustafa Ziyalan, and Melisa Gürpınar. Firstly, Istanbul does not have a central position after the Second New. Another difference is that the generation after the Second New includes women whereas the Second New was exclusively male. And finally the focus among poets starts to be Ece Ayhan and Behçet Necatigil instead of Cemal Süreya (2004a: 332, 333).

After commenting on his selection of contemporary Turkish poetry, Nemet-Nejat informs the reader about his translation strategies by stating that:

> Translating these poems I tried to be faithful to the individual voice of each poet as much as I could. At the same time, certain consistent concerns underlay my endeavors. The intuitive nature of Turkish is always in tension for me with the syntactical fixity of English. In American English, in its ability to assimilate accents, I saw possibilities to bridge this gap. (2004a: 333).

45

The Third Essay by Nemet-Nejat: "Annotations on Lale Müldür's 'Waking to Constantinople'":

In this essay, Nemet-Nejat evaluates Lale Müldür's poem "Waking to Constantinople". He states that in this work, there is the interplay of three names given to Istanbul historically: Byzantium, Constantinople, and Istanbul (2004a: 334). Nemet-Nejat views a struggle in this poem between "green (the green of Islamic rationality, scholarship, elegance, arabesque, exquisite beauty) and blue (blue of the innocent, primitive dream)" (2004a: 335) and concludes that:

> The poem is itself the synthesis between green and blue it is looking for. The haunting arabesque convolutions of its melody, the Möbius-like turns of its arguments, uttered in Turkish and based on the Sufi aesthetics of *eda*, project a Byzantine dream argument which seems to deny it. The poem sprawls and dances at the same time, shedding names but remaining the same. (2004a: 335, 336)

"A Moment Please: küçük İskender's Preface to *cangüncem* [*souljam*]" by küçük İskender (Translated by Mustafa Ziyalan):

In this preface to his collection of poems *cangüncem* (*souljam* in Nemet-Nejat's translation), küçük İskender specifies four reasons for publishing this collection (Nemet-Nejat, 2004a: 337). The first reason is "to convey the reader first-hand, by subjective censoring, the honest – extreme points some ideas had reached because of overwhelming weaknesses" (Nemet-Nejat, 2004a: 337). Secondly, küçük İskender believes that the reader should interpret a writer's work on the basis of the writer's private life and by publishing this collection he realizes this belief because the poems constituting this collection are extracts from his diaries (Nemet-Nejat, 2004a: 338). Thirdly, this collection may help readers and critics to discuss his

argument that he is outside Turkish poetry despite the fact that he writes in Turkish. And the last reason for his publishing this collection is to get away with the dilemma as to whether or not to publish the diaries after a possible death (Nemet-Nejat, 2004a: 338).

The Fourth Essay by Nemet-Nejat: "Souljam/Cangüncem: küçük İskender's Subjectivity":

In this essay, Nemet-Nejat evaluates küçük İskender's work *cangüncem* (*souljam* in Nemet-Nejat's translation) which is the collection of his diaries in poetry. Nemet-Nejat views these poems as "soul fragments ... pulling away from each other, while they yearn for a faetal or necrophilic unity" (2004a: 339). In this process of disintegration, violence acts as a "pervasive catalyst" (2004a: 339). Under the subtitle "İskender's Sufism", Nemet-Nejat comments on the work as follows:

> Sufism necessitates the break down of the ego for the soul to enter its ascent towards God. In küçük İskender's Sufism, the break down is in the lover's physical body, the orgasmic point of his up-your-face sexuality. (2004a: 340)

Nemet-Nejat remarks on the element of violence in küçük İskender's poetry with a similar perspective. He associates this violence with Sufism as follows:

> Violence (in spirituality and love) is at the heart of the Sufi sensibility, part of its Shamanistic, intuitive synthesis. küçük İskender exploits, radicalizes the pagan essence in Sufism, its subversive ambiguity: the intimate link between God and self-destruction (sacrifice), sex and violence, love and death, religious fervor and political rebellion.
> In Islamic Sufism, violence is sublimated as a cosmic principle, partly, through the dialectics of *arcs of ascent* and *descent*. God's unity breaks, dissipates into phenomenal multiplicity, while the broken down consciousness/yearning soul needs, through

weeping, wine, sacrifice, etc., to re-enter a climb back to unity, to God. This psychic transformation (rather, simultaneity) between descent and ascent – a jump, a mystical "sleight of hand" – is the focus of a lot of Sufi poetry, from Rumi to Hafiz to a few young Turkish poets writing in the last decade of the twentieth century. (2004a: 340)

As for the translation of cangüncem by küçük İskender, Nemet-Nejat argues that this work is "translatable" in Benjamin's sense due to its profound subjectivity which "implies a continuum within it outside itself" as Nemet-Nejat considers that the inherent subjectivity of küçük İskender's work includes "the history of the Turkish *eda* in the twentieth century" (2004a: 341, 342). What makes this work "translatable" in terms of Benjamin's definition of "translatability" is the fact that it is a text "so inherently alien that the host language must move with the other into a third realm of 'ideal language'", in Nemet-Nejat's view (2004a: 342).

The Fifth Essay by Nemet-Nejat: "Ahmet Güntan's Romeo and Romeo: The Melody of Sufi Union":

Nemet-Nejat interprets Ahmet Güntan's poem "Romeo & Romeo" ("Romeo and Romeo" in Nemet-Nejat's translation) as a "love poem between two men ... in which the lovers attempt to enter each other's sleep to reach a mystical union" (2004a: 344). According to Nemet-Nejat, entering another's sleep is in relation with the Sufi concept of *arc of ascent* as this is a process "by which the distances among the elements fuse themselves into One Divine Light" (2004a: 344). Nemet-Nejat comments on this poem by Güntan as follows:

> This spirituality is anti-western, anti-modern – if one takes these terms to mean what has happened after the Renaissance in the West. It builds a bridge between ideas implicit in Arnold Schønberg and John Cage and traditions outside the West –

48

specifically Islam, which was the ideological antagonist of the
West until the sixteenth-seventeenth centuries. With roots in
Plato, believing in the spirituality of colors and design, the
Moorish and Sufi strains of Islam absolutely believe in the unity
between the mind and the senses. Cartesian duality and its
variations are inconceivable. (2004a: 345)

And what causes Güntan's poem, as well as the poems by a few other Turkish poets

around him, to be so exciting and valuable is this "historical, intellectual challenge"

(2004a: 345).

"Some Notes on Eda" by Mustafa Ziyalan:

In his preface to the section entitled "Essays", Nemet-Nejat states that the

term "eda", which is an important term for the anthology as it is also used in the title,

was first suggested to him by Mustafa Ziyalan. In this essay, Ziyalan presents his

understanding of the term "eda".

Ziyalan defines "eda" as "allure, particularly of a woman, or perhaps the

presentation of allure" (Nemet-Nejat, 2004a: 346). As a poetic concept, Ziyalan

becomes aware of the term "eda" as the essential "tone" of a poem first in Orhan

Veli Kanık's, and then Nazım Hikmet's poetry (Nemet-Nejat, 2004a: 346). Ziyalan

relates "eda" with the interaction of Turkish language and poetry (Nemet-Nejat,

2004a: 346, 347). Similar to Turkey's in-between historical and geographical

position, Turkish language is also located in-between the written and the spoken. The

emphasis is on the spoken language and this fact results in the reliance of Turkish

language on context more than Western languages (Nemet-Nejat, 2004a: 347). With

the foundation of the Republic in 1923, some words were "reintroduced, resurrected

or simply introduced" into language and "Turkish has been increasingly infiltrated by

foreign languages" (Nemet-Nejat, 2004a: 347). According to Ziyalan, it is possible

that some words were left like "blank canvases" as a result of these changes (2004a: 347). The combination of this alteration with the liberal syntax of Turkish has some impacts on Turkish poetry such as utilizing a more flexible syntax, using fewer words, and using a single word as a line (Nemet-Nejat, 2004a: 348). In this poetic environment, "eda" is one of the most significant structural and contextual components of Turkish poetry (Nemet-Nejat, 2004a: 348).

Ziyalan ends his essay with the idea below:

> I ultimately came to acknowledge that in some other, less obvious ways eda harks back to the pagan, pantheistic roots of the peoples of Turkey, to a time when writing was a collective, anonymous gesture, creating almost the Zen in letters in an unconscious and ultimately doomed effort to overarch gaps, breaks and contradictions, to create a final yet ever elusive equilibrium. (Nemet-Nejat, 2004a: 348)

When Ziyalan's definition of "eda" is compared to that of Nemet-Nejat, it can be said that the term is used to refer to the inherent tone of a poem by both scholars, however Nemet-Nejat ascribes a broader implication for the term and directly associates it with Sufism.

The Sixth Essay by Nemet-Nejat: "Notes on a Turkish Trip: The Sights and Colors of Turkey":

In this essay, Nemet-Nejat points out what differentiate Turkey (2004a: 349). The first feature that differentiates Turkey is "an obsession with view and location" (2004a: 349). Nemet-Nejat supports this idea by explaining that trees, shade, and sea view are the decisive elements for the location of restaurants (2004a: 349). Nemet-Nejat narrates a scene from a tea-house in Gülhane Parkı as follows:

> Couples (this was a family tea house and no single man or woman was allowed to use it) or families with kids, mother-in-laws, etc., sat there, a pot of tea or soda bottles on the table. Very few spoke to each other, including kids, but sat their chairs turned to the water and watched the view, occasionally taking a sip, whispering, a song composed a hundred years ago with the *ud* and drums playing in the background. Music, view, tea, wind, silence. A respite of contemplative peace, yearning as pleasure, history, momentarily, grazing you with a feather weight, embracing you as an eternal lover – all the while the languishing of white boats between Europe and Asia... (2004a: 349, 350).

At this point, Nemet-Nejat states that this was the place where Herman Melville first saw the city and makes a quotation from Melville's *Journals*. This quotation is followed by another quotation from Yahya Kemal Beyatlı's poem "That Summer" ("Geçmiş Yaz") (2004a: 350).

The second differentiation of Turkey is its color taste. Nemet-Nejat states that pastel is the color of taste in the United States currently. He explains that center of Turkey, Anatolia, is extremely dry and barren, and this is the reason for Turkish love of trees. Nemet-Nejat continues:

> Earth tones, unsoftened by green, is not a Ralf Lauren vision of style in Anatolia, but a cruel historical fact, an agent of denial. This creates ironies which are difficult, for an American for instance, to understand, which appear as negatives, defects; but nevertheless are ingrained in the Turkish soul and taste. (2004a: 351)

In this way, Nemet-Nejat informs the reader about the sights and colors of Turkey rooted in its soul and taste, namely a preference for the sight of trees and sea and the colors with earth tones.

"from Pornography of the Image" (Written by Zeynep Sayın and Translated by Saliha Paker):

Although no page references are presented in this essay, this part is the translation of pages from 52 to 62 of the third chapter of Zeynep Sayın's book *İmgenin Pornografisi* (2003).

In this book, Sayın tries to find out under which conditions the images become pornographic and whether an image which is devoid of exhibitionism is possible. In the third chapter, 10 pages of which is translated with some omissions and published in Nemet-Nejat's anthology, Sayın compares Anatolian script-pictures to Byzantine icons in 13th century in this respect.

According to Sayın, all the visual images are organized in order to be read, rather than to be seen. Both Anatolian script-pictures and Byzantine icons require to be read part by part. Icons are not pictures, but ideo-graphs (Nemet-Nejat, 2004a: 352).

In Sayın's view, together with the perspective introduced by İbn Arabî, the belief of purity, which means exemption from defects, is transformed into a different stage (Nemet-Nejat, 2004a: 353). The concept of purity suggests that divine transcendence cannot be understood by similitude as it is beyond any similitude. As opposed to the principle of similitude which is decisive in the modern age, in this line of thinking the visible is not similar to the invisible (Nemet-Nejat, 2004a: 353) because "the 'essence' of being cannot be equated with what exists" (Nemet-Nejat, 2004a: 353). That's why being is beyond any similitude. We cannot relate the essence of being to the way the being exists with the help of the principle of similitude that determines Western metaphysics (Nemet-Nejat, 2004a: 353).

After explaining this belief in dissimilitude in Islamic thinking, Sayın goes on to comment on Anatolian scriptural figurations. As the aim of these scriptural figurations is to preserve the divine invisibility, there is a complicated chain of links between the divine unknowable and the letters (Nemet-Nejat, 2004a: 354).

A common feature of Byzantine icons and Anatolian script-pictures is their having a veil between the visible and the invisible and their being ashamed of presenting the invisible to the eye. Because the universe is understood as a sign that reveals the mystery of transcendence (Nemet-Nejat, 2004a: 354).

"Are Turks Really ... Dangerous" (An Interview with Lale Müldür by Fatih Özgüven, Translated by Saliha Paker):

In this interview, Lale Müldür answers Fatih Özgüven's questions about the novel she is writing entitled *Byzansiyya*. Lale Müldür was in the process of writing the novel at the time when the interview was done. In a footnote in the last page of the interview, it is stated that "Lale Müldür never finished *Byzansiyya* as a novel" (Nemet-Nejat, 2004a: 361). *Bizansiyya* is published by YKY in 2007.

As for the content of her novel, Lale Müldür states that she is writing about her own Istanbul. (Nemet-Nejat, 2004a: 358). She explains that the title "Byzansiyya" is a fusion of "'Bizans' [Turkish adaptation of the French 'Byzance' for 'Byzantium']" and "'Konstantiniyya' [the Muslim name for Constantinople before its conquest by the Ottomans]" (Nemet-Nejat, 2004a: 358). In this way, she asserts, she mixed the East and the West (Nemet-Nejat, 2004a: 358). Müldür states that Istanbul is the holy city of both Christianity and Islam (Nemet-Nejat, 2004a: 359). As for the relation of her novel with history, Müldür states that she combines "Byzantine legends of long ago with a fictional story of our day, with an assumption

almost mythological in its mystery" (Nemet-Nejat, 2004a: 359). Müldür argues that

she psychoanalyses the Turks through Byzansiyyans, who see themselves as "the

chosen people" (Nemet-Nejat, 2004a: 360). As an explanation for this argument,

Müldür states that:

> For instance, it is rumored among angels that the eschatological
> role of the Turks was to conquer Constantinople. This raises a
> question: are Turks really ... dangerous? In my novel, their
> challenge to conquer the West, starting with the conquest of
> Constantinople in 1453, turns into a dangerous project, dangerous
> psychological adventures, Ottoman megalomania needing to find
> itself a new niche in each Turk's subconscious. (Nemet-Nejat,
> 2004a: 360)

About Byzansiyyans, Müldür explains that:

> Byzansiyyans are the most westward-looking Easterners. In
> Persian, the expression 'to be westernized' also signifies
> receiving a blow from the West, getting sun-stroke. This is both
> positive, because it means absorbing sun-related values, and
> negative, implying that such values land on us like an avalanche.
> So you see, Byzansiyyans are sun-struck people. (Nemet-Nejat:
> 2004a:360, 361).

Analyses of the Epitexts

In this part, the commentary on *Eda: An Anthology of Contemporary Turkish
Poetry* (2004a) written by Nemet-Nejat and other scholars will be evaluated.

Epitexts by Nemet-Nejat

In his article entitled "Ideas Towards a Theory of Translation in *Eda*",

Nemet-Nejat comments on his translative act by explaining his translational

decisions. In the beginning of his article, Nemet-Nejat quotes a sentence from the

preface he wrote for *Eda: An Anthology of Contemporary Turkish Poetry* (2004a), which reads as "No gendered pronouns, no stable word order, Turkish is a tongue of radical melancholia" (2004a: 7, 8). Nemet-Nejat remarks on this sentence as follows:

> The above statement, which seems to be about the Turkish language, in truth is also an analysis of English. The statement asserts a tension, a dialectic between the two languages, removing the grammars of both from their states of naturalness. Substantiating them both, it turns them both into distinct systems of contemplations – what is there, and what is not here. (2006, 1, 2)

Nemet-Nejat explains that whereas, translators normally use the appropriate pronoun in given passages as the gender pronoun is not explicit in Turkish, he does the reverse. The reasons for him to follow a reverse system are that the "submerged theme of coded homosexuality exists in the 20th [century] Turkish poetry" and "the very concept of distinctions between animate and inanimate, object and human, male and female, love and sex, human or divine does not exist in Sufism, which is at the heart of this language and poetry" (2006: 2).

In his response in a forum, Nemet-Nejat introduces *Eda: An Anthology of Contemporary Turkish Poetry* (2004a). Nemet-Nejat argues that:

> 20th century Turkish poetry does not constitute a national literature. The three prongs which define eda, its underlying concept, undercut the very idea of such national identity. (2007)

Nemet-Nejat explains these three prongs he mentions as Istanbul as the focus of this poetry, the nature of Turkish language, and the "pantheistic, animistic sensibility which is at the heart of Sufism" (2007).

In his article "Turkey's Mysterious Motions and Turkish Poetry" (2004b), Nemet-Nejat writes:

> Turkish Sufism is of the have-nots, the poor, the suppressed. Its ecstasy is full of ghosts.
> Modern Turkish poetry starts in one swoop in the 1920's, around the time of the establishment of modern Turkey in 1923, by a group of poets turning to spoken Turkish as a literary language, a totally revolutionary act within the frame of all Middle Eastern literature. Partly due to Kemalist reforms, trying to strip language of Persian and Arabic vocabulary and literary syntax and forms, the poets turned essentially to Sufi/erotic folk poets. (2004b: 78)

Nemet-Nejat also responded to my questions via e-mail (the full text can be seen in the appendix). As an answer to the question whether his argument that the underlying idea of contemporary Turkish poetry is Sufism is impressionistic or it can be traced to any other written source, Nemet-Nejat states that:

> In the early nineteen-nineties, I had read the work of the anarchist political essayist and translator Peter Lamborn Wilson (a.k.a. Hakim Bey) whose books Pirate Utopias (1995), The Drunken Universe: An Anthology of Persian Sufi Poetry (1988), Scandal: Essays on Islamic Heresy (1988) and Sacred Drift: Essays on the Margins of Islam (1993) had quite an impact on me. As a thinker, Lamborn Wilson is interested in unofficial, secret history. In Sufism he sees heretical trends, both religious and sexual, not acknowledged by orthodox Islam. I felt a similar heretical strain, not completely accepted by Turkish secular Republicanism, was going on in Turkish poetry, that it contained a language of sexual and psychic, progressively religious secrets. The development of Turkish poetry in the 20th century is partly a development and gradual revelation of secrets. Ironically perhaps, God is the ultimate secret word.
>
> Preparing the Eda anthology, I began to realize how much the creators of 20th century Turkish poetry were influenced by Sufi ideas (2007).

As it is seen, Nemet-Nejat's comments on his anthology and the translation strategies he applied in this anthology focus on the Sufi character of Turkish poetry. However, it is apparent that the connection Nemet-Nejat establishes between contemporary Turkish poetry and Sufism is impressionistic.

Epitexts by Other Scholars

In her article "Reading Turkish Novelists and Poets in English", Saliha Paker comments on *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) as follows:

> Eda is perhaps the most exciting literary translation project of 2004. A delectably partial selection of modern Turkish poets, some of whom, like Orhan Veli (1914-1950), Cemal Süreya (1931-1990), İlhan Berk (1918 - ), Ece Ayhan, Lale Müldür, Sami Baydar (1962- ), and küçük İskender (1964 - ) have been anthologized for the first time in translation, it combines critical essays with translated poems, the majority of both of which are by Nemet-Nejat, himself a poet translator. The translations, some of which are transcreations of the originals, hence metapoems, reflect the critical license with which poet-translators operate. (2004: 7)

Ammiel Alcalay writes in the back cover of *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) as follows:

> We have had far few instances of American poets dedicating years of their working life to the labor of love that translation involves; we have had even fewer instances of major projects from vast and essential poetic traditions that not only intervene directly in the life-forms of American English poetry and poetics, but also reverberate back into their space of origin and influence the ways in which that tradition perceives itself. No one has managed to do this for contemporary Arabic or Farsi poetry, two of three great and related traditions of that part of the world, but Murat Nemet-Nejat's remarkable anthology has given us Turkish, the third of that triumvirate. Pushing and pulling at the same time, *Eda* stretches our tongues and minds here while opening new

pages in the Turkish book there. We ignore such work at our own peril: we're in another world, and Murat Nemet-Nejat welcomes us to it. (Nemet-Nejat, 2004a)

As it is seen, the epitexts on *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) point to the importance of the work for the target literary system as there is a certain lack of anthologies of contemporary Turkish poetry.

CHAPTER III

COMPARATIVE ANALYSES OF THE TARGET AND SOURCE POEMS

Scope and Methodology of the Comparative Analysis

As for the methodology of this critical analysis, I draw upon the model that

Maria Tymoczko offers in her article "Connecting the Two Infinite Orders Research

Methods in Translation Studies" (2002: 9-26). In this article, Tymoczko draws

attention to "the debate in translation studies about the validity of linguistic

approaches versus cultural studies approaches to translation" (2002: 14). According

to Tymoczko, to believe in the exclusive validity of either microscopic or

macroscopic analysis of language (microscopic language analysis referring mainly to

small-unit linguistic analysis and macroscopic language analysis referring to the

macro level contextual analysis) rejects the validity and utility of the other. In

Tymoczko's view:

> If large translation effects investigated by cultural studies
> approaches to translation are the result of small word-by-word,
> sentence-by-sentence and text-by-text decisions by translators
> that can be analyzed with contemporary linguistic tools, then
> research methods in translation studies will generally benefit
> from connecting those two realms. Frequently it will be not only
> helpful but actually essential to identify and retrace linguistic
> specificities of textual construction, so that translation effects are
> understood as products of textual construction and production.
> (2002: 14-15)

As this thesis aims at finding out how Turkish identity is represented in the

work at macro level by analyzing the linguistic material presented in the work at

micro level, Tymoczko's approach which offers a translation criticism model which combines these two realms is used.

Tymoczko suggests that this kind of research which aims at combining the micro and macro levels of language may have two directions. The research either starts from the micro level, namely the analysis of small scale linguistic material, and goes towards the macro level, namely uses the data provided by the micro analysis in order to deduce information related to the context the text in question is produced and received in. Or the research may start with hypotheses in the macroscopic level related to the context of the text and tries to find out data supporting these hypotheses in the microscopic level (2002: 17). No matter which direction the research takes, it starts with selecting the material to work on (2002: 15). Then the researcher makes a specific research design. According to Tymoczko:

> A normal feature of a research design is that the researcher must know what she wishes to find or what she expects to find – that is, the research must begin with and be based upon a hypothesis. (2002: 16)

The hypothesis is formulated through questions asked to the selected material which frame the case study and the answers of which are sought during the research process (2002: 16). Tymoczko states that there is usually a cluster of hypotheses instead of a single one (2002: 17).

Once the questions that will be asked to the text (or texts) and therefore the hypotheses that will guide the research are determined, the researcher decides on the direction that the research will proceed in. In Tymoczko's words:

> In answering such questions and in testing hypotheses, a researcher can approach the research from two directions: from

the macroscopic direction, by looking at the big picture, by turning a telescope on the culture, so to speak; or from the microscopic direction, by looking at the particularities of the language of a translation through a microscope as it were. (2002: 17)

Tymoczko gives detailed information about the course of these two alternatives. For example, if the researcher decides to follow the direction of a macroscopic framework and generates questions and hypotheses in the macro level of language and discourse, s/he first identifies one or more relevant and revealing translations to investigate. As it is not possible to work exhaustively on the full text, the next task of the researcher is to select "perspicuous passages that will serve to test one's hypothesis or hypotheses" (2002: 18). After these two tasks are accomplished, the researcher:

look[s] for linguistic anomalies and perturbations reflecting the cultural issues that are being investigated. This is the actual point at which one is gathering data, and one must devise ways to record the data systematically. In looking for textual evidence, one should have either a mental or formal checklist of the various linguistic levels to watch: phonology (as reflected in names or borrowed words, for example), lexis, semantics, morphology, grammar, syntax, idioms, metaphors, register, dialect, and so forth. (2002: 18)

Tymoczko states that the researcher might be surprised at this stage as translation effects found out during this stage might be different from those anticipated in the hypotheses (2002: 18), or there may be a lack or abundance of data (2002: 18-19).

If the researcher chooses to follow the alternative direction and decides to start with microscopic textual analysis, the researcher:

might hypothesize, for example, that two languages had vastly different material bases, devising a research plan to investigate those differences as expressed in translation. One would then scan specific translations for linguistic anomalies and perturbations related to these linguistic areas and interrogate the resulting pattern in terms of macroscopic cultural importance. (2002: 19)

The data that is gathered at this analysis stage of research of either direction is going to be used for testing the hypotheses. Tymoczko states that in addition to the data derived from the analysis, paratextual elements can also be used to test and verify the hypotheses (2002: 20). After explaining these stages one by one, Tymoczko reminds us that most of the time translation strategies applied by the translator are not consistent and the researcher should keep this in mind while proceeding the research (2002:20).

There are two other important aspects of translation research, according to Tymoczko. One of them is that the sample size should be large enough to justify the conclusions drawn out of the research (2002: 21). The other important point is that a control group is necessary in making a research design (2002:21). Tymoczko states that this control group may be another translation of the sample text(s) in question in certain situations (2002: 21). Other control groups are offered by Tymoczko as different set of passages within the source text that the researcher is working on, parallel texts within the same source culture or an alternate one or parallel translation situations that are already established in translation studies scholarship (2002: 21).

It can be seen that Tymoczko's research methodology is one that combines the linguistic and cultural approaches to translation and suggests that findings in micro and macro levels of language use in a research are both valuable in that they reinforce each other. Therefore the comparative analysis applied in this thesis adopts this translational approach.

In the light of the methodological framework discussed above, the research design of this comparative analysis can be explained as follows. The subject of the research is selected as *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) by Nemet-Nejat.

As for the direction of the research, I choose to start with hypotheses in the macroscopic level related to the context of the text and I will try to find out data in accordance with my hypotheses in the microscopic level in the target poems and analyze them. The reason for my choosing this direction from macroscopic level to the microscopic one can be stated as the results of the paratextual analysis made in the second chapter.

In the second chapter, it was already mentioned that Nemet-Nejat's approach to the thematic and conceptual bases of contemporary Turkish poetry can be viewed idiosyncratic in some ways. The differences between Nemet-Nejat's interpretation of contemporary Turkish poetry and those of some other scholars who have also compiled anthologies have been observed in the second chapter. These differences can be roughly summarized as Nemet-Nejat's limited depiction of the thematic aspect of contemporary Turkish poetry as a result of his sole reference to Istanbul as the main theme of this poetry, his making no reference to the social and historical circumstances under which Turkish poetry evolved and to the Western impact on contemporary Turkish poetry, the close connection he sees between contemporary Turkish poetry and Sufism, and his treating contemporary Turkish poetry as a unitary whole with a single philosophy underlying it, namely Sufism.

It was also observed in the second chapter that the overwhelming majority of footnotes were about the connotations that the poems arouse, namely the Sufi connotations Nemet-Nejat finds in the translated poems.

Nemet-Nejat's essays on contemporary Turkish poetry presented at the end of the anthology also complement his view that contemporary Turkish poetry is closely interconnected with Sufism as in the essays that he wrote, Nemet-Nejat tries to display the associations of works by various poets with Sufism.

In the second chapter of the thesis (p. 14) the main function of the authorial preface was explained to "ensure that the text is read properly" and the means of achieving this function was put forward to be informing the reader about why and how s/he should read the work, in Genette's theorization (1997: 197). In this context, it was argued that Nemet-Nejat emphasizes the "otherness" of contemporary Turkish poetry by highlighting the thematic, linguistic, and metaphysical aspects of this poetry, which are all quite foreign for the target reader (p. 29). The main theme of contemporary Turkish poetry is described as Istanbul, the grammatical structure of Turkish is presented to be radically different from that of English in that it reflects a kind of "intuitive thought" peculiar to Turkish culture (Nemet-Nejat, 2004a: 6) and the essential idea behind contemporary Turkish poetry is depicted as Sufism. Thus the "otherness" of Turkish culture and poetry is clearly pointed out in the preface by Nemet-Nejat. As for explaining "how" the reader should read the anthology, Nemet-Nejat provides the target reader with historical and contextual data regarding the formation of contemporary Turkish poetry. Although the subtitle of this part of the preface is entitled "History and Poetry" (2004a: 9), Nemet-Nejat gives more information on how each individual poet can be thought as a part of the *eda* than historical or contextual data regarding contemporary Turkish poetry. In the first page of his preface, Nemet-Nejat states that he calls the essence of contemporary Turkish poetry *eda*, "each poet, poem being a specific case of *eda*, unique stations in the progress of the Turkish soul, language" (2004a: 4). Accordingly, he introduces the

major poets in the anthology by referring to how he relates these poets to this *eda*. *Eda* can be thought to have two main characteristics in Nemet-Nejat's view. The first one is that it constitutes the essence of contemporary Turkish poetry (which is presented as a unitary whole) and therefore penetrates all the poems. The other characteristic of *eda* is that it is authentic and therefore different. In Nemet-Nejat's words "Eda is the alien other. What is this alien ghost, the way of moving and perceiving which must enter and possess English? It is Sufism, the Asiatic mode of perception which contains an intense subjectivity at its center" (2004a: 6). Nemet-Nejat can be viewed as manipulating the reading process of the target reader with these remarks in the preface as the reader who gets this framework before reading the poems becomes conditioned to encounter an "alien other".

Based on these observations, in this chapter of the thesis it is hypothesized that the translation strategies applied by Nemet-Nejat complement his arguments in the paratexts. More specifically it is assumed that Nemet-Nejat foregrounds the linguistic elements in the source poems that may in some way be related to the "otherness" of contemporary Turkish poetry and in this way confirms his arguments presented in the paratexts.

Therefore the target poems will be read in order to find the linguistic elements that underline the "otherness" of contemporary Turkish poetry, especially the metaphysical aspect of it.

The questions that will be asked at macro level in the research can be listed as follows: What kind of discourse prevails in the target poems? To what extent is the discourse of the anthology similar to or different from the discourses of the source poems? What may this similarity or difference imply in terms of the representation of Turkish identity? To what extent is Nemet-Nejat visible as a translator in the

construction of this representation? Is the representation of Turkish identity that is constructed in this anthology in line with or different from the stereotypical Turkish identity in the West?

From the remarks of Nemet-Nejat who insistently relates all the aspects of contemporary Turkish poetry (and even the grammatical structure of Turkish) to metaphysical thinking and sensuality which are the most common stereotypical characteristics of the Eastern cultures, together with the Turkish culture, it can be assumed that his idea of Turkish identity is in line with the current idea of Turkish identity that predominates in the Western world. Thus the main hypothesis drawn before starting the analysis is that the translational decisions of Nemet-Nejat are in accordance with this stereotypical idea of Turkish identity. Therefore, I will read the whole anthology to see if there are any elements that foreground the stereotyped characteristics of Turkish culture (such as the metaphysical connotations of the translated poems or the "otherness" of the Turkish culture). The target poems having these elements will be presented here and they will be compared to their source poems in order to find out the "linguistic anomalies and perturbations reflecting the cultural issues that are being investigated" (Tymoczko, 2002: 18). In this way, I will first depict the similarities or differences at micro level. I will try to figure out whether Nemet-Nejat applies a consistent translation strategy in the translation of these elements and to what extent he is visible or invisible as a translator. Ultimately the similarities or differences between the target and source poems at micro level will help me see the similarities or differences in the discourse of the target and source poems.

Comparative Analysis at Micro Level

The target poems which contain the "linguistic anomalies and perturbations" (Tymoczko, 2002: 18) discussed above are presented here together with their source poems. The linguistic elements that will be discussed are underlined.

Analysis of the First Target Poem: "Ascension":

The first target poem is "Ascension" (Nemet-Nejat, 2004a: 29), the translation of Ahmet Haşim's poem "Merdiven" (2004: 27).

ASCENSION                                    MERDİVEN

you'll ascend the stairs slowly (1)         Ağır ağır çıkacaksın bu merdivenlerden, (1)

on your skirts a golden pile of             Eteklerinde güneş rengi bir yığın yaprak, (2)

leaves (2)                                   Ve bir zaman bakacaksın semâya

always you'll be looking at the             ağlayarak... (3)

East crying (3)                              Sular sarardı... yüzün perde perde solmakta, (4)

                                             Kızıl havâları seyret ki akşam olmakta... (5)

        Always looking at the East          Eğilmiş arza, kanar, muttasıl kanar güller; (6)

        crying to be revived (4)            Durur alev gibi dallarda kanlı bülbüller, (7)

                                             Sular mı yandı? Neden tunca benziyor

waters are yellowing... your face           mermer? (8)

paling in shadows (5)                       Bu bir lisân-ı hafîdir ki ruha dolmakta, (9)

67

bending roses bleed bleeding to  Kızıl havâları seyret ki akşam olmakta… (10)

the ground (6)

wait flame like on branches nightingale (7)

has water burnt why is the marble bronze (8)


*From yellow to bronze to crimson to*

*night is the fiery movement of*

>*the soul in its ascent. (9)*


>*Fire is reflected light in the evening twilight,*

>*soon to be replaced by*

>>*the reflected light of the moon. (10)*

>*The nightingale and the branch on which*

>*it stands become one,*

>>*waiting together. (11)*


wait flame like on branches nightingale (12)


look at the crimson sky turning evening (13)


The lexical elements that foreground the "otherness" of Turkish culture observed in the translation of this poem can be depicted as the images aroused by the words and phrases "East" (lines 3 and 4), and "the soul in its ascent" (line 9).

The word "East" used in the 3<sup>rd</sup> line can be thought as a reference to the "otherness" of Turkish culture, especially when thought together with the 4<sup>th</sup> line of the target text which reads as *"Always looking at the East crying to be revived"*. When these lines of the target poem are compared to the corresponding lines in the source poem, it can be said that there are some optional shifts in the translation. The 3<sup>rd</sup> line of the source poem can be roughly translated as "And you will look at the sky for some time crying". The word "East" in the target poem is the translation of the word "semâ" used in the source poem, which means "the sky" in Turkish (Türk Dil Kurumu Sözlüğü, 1277). When compared with the source line, another shift is observed in the target line. The adverb "always" is used to render the adverb "bir zaman" in Turkish, which means "for some time". There is no line in the source poem which the 4<sup>th</sup> line of the target poem may be a translation of. Therefore the 4<sup>th</sup> line of the target poem is an addition by the translator.

The phrase "the soul in its ascent" in the 9<sup>th</sup> line of the target poem is a reference to the "Arcs of Ascent and Descent" of the soul in Sufi perspective. In his essay entitled "A Godless Sufism", Nemet-Nejat states that the Sufi *arc of ascent* represented in Fuzulî's major poem, *Leila and Majnun* is "a key reference" for Ahmet Haşim (2004a: 321). In his preface, Nemet-Nejat informs the reader about Sufism and the arcs of descent and ascent as follows:

> In its pre-Islamic origins, Sufism unifies contradictions, more precisely, perceives, intuits experience before it splits into opposites. Islam introduces a mathematical language into this intuition. God, the lover, and the human lover are one, turning to and into each other, through a process both violent and loving. Arcs of Descent and Ascent describe this process, movements from the unity of God to phenomenal multiplicity and the reverse, from multiplicity to unity. These movements are simultaneous, not sequential – two aspects of one divine essence. The supreme moment in Sufism is the sudden shift in perception when a state

(in its multiple senses) of exile, of accelerating multiplicity and distance, is experienced as yearning, a re-unifying movement, yearning, towards home, God. (2004a: 7)

According to this explanation, the ascent of the soul describes the process of the soul becoming "one" with God. When the 9th, 10th, and 11th lines of the target poem are read in this light, it is seen that these lines describe the arc of ascent of the soul (From yellow to bronze to crimson to night is the fiery movement of the soul in its ascent (9) / Fire is reflected light in the evening twilight, soon to be replaced by the reflected light of the moon (10) / The nightingale and the branch on which it stands become one, waiting together (11) ). When the target poem is compared with the source poem, it is seen that these lines do not exist in the source poem. These lines describing the arc of ascent of the soul are added, just as the 4th line of the target poem, by the translator.

The title of the poem ("Ascension") and the image of nightingale in the 7th and 12th lines of the target poem can be thought as the means of strengthening the idea of "arc of ascent" imposed in the target poem. The title of the source poem is "Merdiven" which means "stairway" in Turkish (Türk Dil Kurumu Sözlüğü, 1009) and the 12th line is added by Nemet-Nejat.

As a result, it can be said that Nemet-Nejat applied optional shifts at lexical level and additions in order to foreground the "otherness" of this poem in his translation.

Analysis of the Second Target Poem: (Untitled):

The second target poem is the untitled translation (Nemet-Nejat, 2004: 31) of Ahmet

Haşim's poem "Parıltı" (2004: 30).

PARILTI

| | |
|---|---|
| A river of fire  (1) | Ateş gibi bir nehr akıyordu (1) |
| between your soul and mine (2) | Ruhumla o ruhun arasından, (2) |
| mine unburdened itself (3) | Bahsetti derinden ona halim (3) |
| of this love's impossible wound (4) | Aşkın bu onulmaz yarasından, (4) |
| | |
| As this glitter reflected on her (5) | Vurdukça bu nehrin ona aksi (5) |
| I ran away from that look, that lip (6) | Kaçtım o bakıştan, o dudaktan (6) |
| I looked at her silently, from far, (7) | Baktım ona sessizce uzaktan (7) |
| as this river reflected on her ... (8) | Vurdukça bu aşkın ona aksi ... (8) |

The linguistic perturbation seen in this target poem is the fact that there are three

separate pronouns, which means three people involved: you, me, and her although

the poem is about the love between two people. It was mentioned that Nemet-Nejat

points out that there is diffusion in the usage of pronouns in Turkish under the

category of the linguistic aspect of contemporary Turkish poetry in his preface and

relates this diffusion to Sufism by this remark below:

> In Sufism (and the poetry of *eda*) the distinction (any distinction)
> does not truly exist; *it* (a bird, for example) is a link between the
> divine (he/she/it) and human (he/she), with the constant
> possibility of movement among them. Pronouns are fungible,
> conceptionally their references unstable. (2004a: 6)

The existence of three pronouns in this love poem can be thought as an example of this diffusion. When the source poem is examined in this regard, it is seen that there are two people involved: me and her. The 2nd line of the source poem which reads as "Ruhumla o ruhun arasından" can be rendered as "between that soul and mine". (Nemet-Nejat translated this line as "between your soul and mine" in the 2nd line of the target poem). Although "ruhun" in Turkish may be interpreted as referring to both "your soul" and "his/her/its" soul, the identifier "o" in this phrase makes it more probable that the phrase refers to "that soul". The context in the rest of the poem also helps us understand that a third person singular is referred to here. In the third line "ona" is a direct reference to the third person singular, however this pronoun is omitted in the translation of this line. In the 5th, 7th, and 8th lines, the person referred to in the translation is similarly the third person singular, not the second person singular as in the 2nd line of the target poem. Thus the diffusion in the usage of the pronouns observed in the target poem is a result of the lexical shift applied by the translator.

Analysis of the Third Target Poem: "Reunion":

The third target poem is "Reunion", (Nemet-Nejat, 2004a: 34) the translation of Yahya Kemal Beyatlı's poem "Vuslat" (2003: 83).

| REUNION | VUSLAT |
|---|---|
| Those sleeping asleep with their beloved (1) | Bir uykuyu cananla beraber uyuyanlar, (1) |
| | Ömrün bütün ikbalini vuslatta duyanlar, (2) |
| feeling their reconstitution, | Görmezler ufuklarda, şafak söktügü anı... (3) |
| in love (2) | Gördükleri rü'ya ezeli bahçedir aşka; (4) |

72

thinking time is a night of unending

delight, unseeing (3)

the lit horizon in the East (4)

dreaming their dream is, eternal

garden to (5)

love, every season (6)

summer, of a different (7)

wind. (8)

Of nightingale one hears no

mourning scream (9)

in that delight, (10)

the rose or crescent moon

not fade, nor (11)

diminution, a sky dome every

moment only blue, blue (12)

to every eye, (13)

the richest parallel (14)

to poor, (15)

love-pool dream in the wind, (16)

as if endless, the far melody

of the (17)

spout. (18)

A spirit in that deep garden if it

lived once, (19)

Her mevsimi bir yaz ve esen rüzgarı başka. (5)

Gül solmayı; mehtab, azalıp gitmeyi

bilmez... (6)

Gök kubbesi her lahza, bütün gözlere mavi... (7)

Zenginler o cennette fakirlerle müsavi; (8)

Sevdaları hülyalı havuzlarda serinler, (9)

Sonsuz gibi, bir fıskiye ahengini dinler. (10)

Bir ruh, o derin bahçede bir defa yaşarsa (11)

Boynunda O'nun kolları, koynunda

O varsa, (12)

Dalmışsa O'nun saçlarının rayihasiyle, (13)

Sevmekteki efsunu duyar her nefesiyle. (14)

Yıldızları, boydan boya doğmuş gibi

varlık (15)

Bir mucize halinde o gözlerdendir artık. (16)

Kanmaz, en uzun buseye, öptükçe

susuzdur (17)

Zira, susatan zevk, o dudaklardaki tuzdur. (18)

İnsan ne yaratmışsa yaratmıştır

o tuzdan... (19)

Bir sır gibidir az çok ilah olduğumuzdan. (20)

Onlar ki bu güller tutuşan bahçededirler. (21)

Bir gün nereden hangi tesadüfle gelirler? (22)

Aşk, onları sevkettiği günlerde, kaderden (23)

73

once her arms O'ing round its

neck, O on its (20)

laps, oblivious delirious with her

scent (21)

in the air, the witchery (22)

of love in every breath, (23)

as if stars born from end to end,

exciting (24)

miraculous in the (25)

eye, (26)

unfooled, by the most ling'ring

kiss, kissing (27)

thirstier, (28)

salt hungrier, secret (29)

muddier, become (30)

God. (31)

They who are in that garden

tinder with roses, (32)

arriving by which coincidence (33)

to me? (34)

Love coaxing them fortune's (35)

compassionate wind, light (36)

in it, (37)

this light of night, not (38)

a chariot (39)

Rüzgar gibi bir şevk alır, oldukları yerden. (24)

Geldikleri yol, ömrün ışıktan yoludur o! (25)

Alemde bir akşam ne semavi koşudur o! (26)

Dört atlı o gerdüne, gelirken dolu dizgin, (27)

Sevmiş iki ruh ufku görürler daha engin, (28)

Simaları her lahza parıldar bu zaferle; (29)

Gök, her tarafından, donanır meş'alerle! (30)

Bir uykuyu cananla beraber uyuyanlar, (31)

Varlıkta bütün zevki o cennette duyanlar (32)

Dünyayı unutmuş bulunurken o sularda, (33)

-Zalim saat ihmal edilen vakti çalar da- (34)

Bir an uyanırlarsa leziz uykulardan, (35)

Baştanbaşa, her yer kesilir kapkara,

zindan... (36)

Bir faciadır böyle bir alemde uyanmak... (37)

Günden güne, hicranla bunalmış gibi,

yanmak... (38)

Ey tali! Ölümden ne beterdir bu karanlık! (39)

Ey aşk! O gönüller sana mal oldular artık! (40)

Ey vuslat! O aşıkları efsuna ram et! (41)

Ey tatlı ve ulvi gece! Yıllarca devam et! (42)

in galloping race, (40)

two souls unseeing the coming dawn seeing (41)

a wider horizon (42)

shining in their glance enflaming the sky (43)

of torches. (44)


Those sleeping asleep with their beloved (45)

enduring all delight in that, satiation (46)

the world forgotten in those waters (47)

while heartless time-piece rings in- neglected time – (48)

if at that moment the soul shakes from its blissful sleep (49)

wakes to, dungeon firmament, (50)

a catastrophic wakening (51)

burning each day stunned with longing (52)


oh servant, this darkness worse than Styx (53)

oh sidekick, your heart belongs to Them (54)

oh reunion, submit those lovers to your weavery, (55)

oh, sweet and celestial night! Be endless! (56)


A similar reference to the "arc of ascent" of Sufi philosophy is seen in the translation of this poem. When the 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, and 31st lines are read, (A spirit in that deep garden if it lived once, (19) / once her arms O'ing round its neck, O on its (20) / laps, oblivious delirious with her scent (21) / in the air, the witchery (22) / of love in every breath, (23) / as if

stars born from end to end, exciting (24)    / miraculous in the (25) / eye, (26) / unfooled, by the most ling'ring kiss, kissing (27) / thirstier, (28)   / salt   hungrier, secret (29) / muddier, become (30) / God. (31) ), it is seen that all these 12 lines can be read as one sentence in which the subject "spirit" becomes "God" at the end of the sentence. The difference between the "arc of ascent" described in this poem and the one described in the previous target poem is the fact that the language of "arc of ascent" here is presented together with an erotic language. In his essay entitled "A Godless Sufism", Nemet-Nejat states that:

> In Sufism the language of God is often intermingled, fused with the language of sex – here, more than anywhere else, one can see its Pagan, Shaman, source. Also, Sufism's is a sexuality where pleasure is unified with pain, hurting with being hurt, power with weakness, loss of self with finding God, a pull towards God with a pull towards sex, etc. (2004a: 324)

Therefore the words and phrases like "O in its laps" and "unfooled, by the most ling'ring kiss" fit into the process of "arc of ascent" described by Nemet-Nejat above. When these lines of the target poem are compared with their counterparts in the source poem, it is seen that there is again an optional shift observable in the translation. The sentence formed by these lines in the target poem is the translation of the 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th and 20th lines of the source poem, which form 7 separate sentences. For comparison, the rough translations of these lines will be given here. The sentence formed by the 11th, 12th, 13th, and 14th lines of the source poem can be rendered as "If a soul lives in that deep garden once, has his/her arms in its neck and him/her in its bosom, and daydreams with the scent of his/her hair, it feels the magic of love in every breath". The sentence formed by the 15th and 16th lines can be rendered as "Being is from those eyes as a miracle now, as if its stars are born from one end to the other". The 17th line is a sentence in itself

and can be read as "It (this soul) is not satisfied with the longest kiss, it is thirstier no matter how many times it kisses." The 18th line is also a sentence in itself referring to the former sentence which can be rendered as "Because the zest that makes it thirstier is the salt in those lips." A rough translation of the 19th line, which is also a sentence in itself, can be "The human created whatever it created out of that salt..." The 20th line forms a sentence referring to the 19th line and can be read as "It's like a secret as we are more or less gods."

This reference to the "arc of ascent" is strengthened by the words "reunion" (in the title, used to render the word "vuslat" which means ultimate union or meeting) and "reconstitution" (in the second line used to render the word "ikbal" which means fortune, prosperity, felicity).

The context of the source poem makes it clear that the love mentioned here is a love between two human beings, the soul referring to one person in love with another person. Through the optional shifts at syntactic and lexical level applied in the translation, this love between two people is transformed into the process of "arc of ascent" at the end of which the spirit becomes God.

Analysis of the Fourth Target Poem: "Bar":

The fourth target poem is "Bar" (Nemet-Nejat, 2004a: 38), the translation of Ahmet Hamdi Tanpınar's poem "Bir Gül Bu Karanlıklarda" (2002: 43).

| BAR | BİR GÜL BU KARANLIKLARDA |
|---|---|
| A Rose        (1) | Bir gül, bu karanlıklarda (1) |
| offers itself (2) | Sükûta kendini mercan (2) |

| | |
|---|---|
| a coral wine glass (3) | Bir kadeh gibi sunmada (3) |
| in (4) | Zamanın aralığından. (4) |
| the bars (5) | |
| of time (6) | Başında bu mucizenin (6) |
| | Sesler, kokular ve renkler (7) |
| … | Bilmiyorum hangi derin (8) |
| | Ve uzak hayâli bekler. (9) |

Ve diyor fecirden berrak (10)

Sesiyle her ürperişte, (11)

Geceyi yumuşatarak: (12)

Bütün gözyaşların işte! (13)


Serinletmesin ne çıkar (14)

Bu ümitsiz yalvarışı, (15)

Hiçbir meyva, ne de pınar, (16)

Ne de günlerin akışı ! (17)


Yetmez mi bu müjde sana, (18)

Aydınlatırsam alnını, (19)

Ben her rüyâyı zamana (20)

Taşıyan yıldız kervanı!.. (21)


The lexical elements foregrounding cultural otherness in this target poem are the words and phrases "rose" and "coral wine glass".

As Nemet-Nejat states while remarking on the poetry of Ahmet Haşim (2004a: 320), roses and wine glasses are among the most widely known references in Sufi poetry. Thus these words and phrases used in the translation of Ahmet Hamdi Tanpınar's "Bir Gül Bu Karanlıklarda" remind one these Sufi references and therefore point to cultural difference. When the target and source poems are compared in terms of these words and phrases, it is seen that the words and phrases "gül" and "mercan bir kadeh" are used in the source poem, which are the Turkish words and phrases for "rose" and "coral wine glass" respectively as in the translation.

However when we look at the target and source poems side by side, it is seen that there is a remarkable difference between the lengths of the two poems. The target poem is composed of one stanza (6 lines) whereas the source poem is composed of 5 stanzas (21 lines).

By translating only the first stanza of the source poem which includes the lexical items "rose" and "coral wine glass", Nemet-Nejat foregrounds these lexical items present in the source poem.


Analysis of the Fifth Target Poem: "The Parade of Love":

The fifth target poem is "The Parade of Love" (Nemet-Nejat, 2004a: 84), the translation of Orhan Veli Kanık's poem "Aşk Resmigeçiti[2]" (1990: 128).

---

[2] As Nemet-Nejat states, this poem of Orhan Veli Kanık was found wrapped around his toothbrush after his death, that's why some words of the poem are missing because they couldn't be read (2004: 86)

| THE PARADE OF LOVE | AŞK RESMİGEÇİTİ |
|---|---|
| The first one was that slender, | Birincisi o incecik, o dal gibi kız, (1) |
| reedy girl, (1) | Şimdi galiba bir tüccar karısı. (2) |
| I think now she's the wife | Ne kadar şişmanlamıştır kim bilir. (3) |
| of a merchant. (2) | Ama yine de görmeyi çok isterim, (4) |
| I wonder how fat she's grown. (3) | Kolay mı? ilk göz ağrısı. (5) |
| But still I'd like to see her very much. (4) | |
| It isn't easy, first love. (5) | |

| | |
|---|---|
| ............................. goes up (6) | İkincisi Münevver Abla, benden |
| ............................. we stood in the | büyük (6) |
| street (7) | Yazıp yazıp bahçesine attığım |
| ............................. even though (8) | mektupları (7) |
| .... our names were written side by side | Gülmekten katılırdı, okudukça. (8) |
| on the walls (9) | Bense bugünmüş gibi utanırım (9) |
| ..................... in the fire. (10) | O mektupları hatırladıkça. (10) |

| | |
|---|---|
| The third was Miss Münevver, she was | ............................ çıkar (11) |
| older than me, (11) | ................... dururduk mahallede (12) |
| As I wrote and wrote and tossed letters | ..................................... halde (13) |
| into her garden (12) | ......................... yan yana yazılırdı |
| She was in stitches reading them. (13) | duvarlara (14) |
| Remembering those letters, (14) | ..................... yangın yerlerinde. (15) |
| I feel ashamed, as though it were today. (15) | |

80

| | |
|---|---|
| The fourth was wild. (16) | Dördüncüsü azgın bir kadın, (16) |
| She used to tell me dirty stories. (17) | Açık saçık şeyler anlatırdı bana. (17) |
| One day she undressed in front of me. (18) | Bir gün de önümde soyunuverdi (18) |
| Years have passed, I still can't forget it. (19) | Yıllar geçti aradan, unutamadım, (19) |
| So many times it entered my dreams. (20) | Kaç defa rüyama girdi. (20) |

| | |
|---|---|
| Let's skip the fifth and come to the sixth. (21) | Beşinciyi geçip altıncıya geldim. (21) |
| Her name was Nurünissa. (22) | Onun adı da Nurinnisa (22) |
| Oh, my beauty, (23) | Ah güzelim (23) |
| Oh. My brunette, (24) | Ah esmerim (24) |
| Oh, my lovely, lovely (25) Nurünissa! (26) | Ah (25) |
| | Canımın içi Nurinnisa. (26) |

| | |
|---|---|
| The seventh was Aliye, a society woman, (27) | Yedincisi Aliye, kibar bir kadın. (27) |
| But I couldn't appreciate her very much; (28) | Ama ben pek varamadım tadına. (28) |
| Like all society women (29) | Bütün kibar kadınlar gibi (29) |
| Everything depended on earrings and fur coats. (30) | Küpe fiyatına, kürk fiyatına. (30) |

| | |
|---|---|
| The eighth was more or less the same shit; (31) | Sekizinci de o bokun soyu. (31) |
| | Elin karısında namus ara, (32) |

81

Look for honor in somebody

else's wife, (32)

But if asked of you to throw

a tantrum, (33)

Lies, fits; (34)

Lying was second nature to her. (35)


Kendinde arandı mı küplere bin. (33)

Üstelik .......... (34)

Yalanın düzenin bini bir para. (35)


The name of the ninth was Ayten. (36)

She was a <u>belly dancer</u> in a bar; (37)

While working she was the slave of

any man (38)

But after work (39)

She slept with whom she pleased. (40)


Ayten'di dokuzuncunun adı. (36)

İş başında şunun bunun esiri, (37)

Ama bardan çıktı mı, (38)

Kiminle isterse onunla yatar. (39)


The tenth grew smart (41)

And left me. (42)

She wasn't wrong either; (43)

Making love is the business of

the rich or the idle (44)

Or the jobless; (45)

If two hearts get together (46)

The world is beautiful,

it's true, (47)

But two naked bodies (48)

Belong in a bathtub. (49)


Onuncusu akıllı çıktı (40)

.......... gitti ........... (41)

Ama haksız da değildi hani. (42)

Sevişmek zenginlerin harcıymış (43)

İşsizlerin harcıymış. (44)

İki gönül bir olunca (45)

Samanlık seyranmış ama, (46)

İki çıplak da olsa olsa, (47)

Bir hamama yakışırmış. (48)

| The eleventh was a serious worker. (50) | İşine bağlı bir kadındı on birinci. (49) |
| What else could she do? (51) | Hoş, olmasın da ne yapsın, (50) |
| She was a maid for a sadist; (52) | Bir zalimin yanında gündelikci. (51) |
| Her name was Luxandra; (53) | .................leksandra (52) |
| At night she would come to my room (54) | Geceleri odama gelir, (53) |
| And stay till morning. (55) | Sabahlara kadar kalır. (54) |
| She drank cognac, got drunk. (56) | Konyak içer sarhoş olur, (55) |
| And before dawn, she went back to work. (57) | Sabahı da işbaşı yapardı şafakla. (56) |

| Let's come to the last one. (58) | Gelelim sonuncuya. (57) |
| O got attached to her (59) | Hiçbirine bağlanmadım (58) |
| The way I loved no one else. (60) | Ona bağlandığım kadar. (59) |
| She wasn't only a woman, but a person. (61) | Sade kadın değil, insan. (60) |
| Not foolishly after fancy manners, (62) | Ne kibarlık budalası, (61) |
| Or greedy for goods and jewelry. (63) | Ne malda mülkte gözü var. (62) |
| "If we are free," she said; (64) | Hür olsak der, (63) |
| "If we are equal," she said. (65) | Eşit olsak der. (64) |
| She also knew how to love people (66) | İnsanları sevmesini bilir (65) |
| The way she loved living. (67) | Yaşamayı sevdiği kadar. (66) |

The linguistic element foregrounding cultural "otherness" is the word "belly dancer" seen in the 37th line of the target poem. As it is widely known, "belly dancing" is one of the stereotypical images associated with the Oriental world. When the target and source poems are compared in terms of the line in question, it can be seen that this line is added by the translator. The stanza composed by the 36th, 37th, 38th, 39th, and 40th lines of the target poem is the translation of the stanza composed by the 36th, 37th, 38th, and 39th lines of the source poem. A rough translation of this stanza can be: "The name of the ninth was Ayten (36) / She was the slave of anyone at work (37) / But when she leaves the bar (38) / She sleeps with whom she likes (39)". Although it is stated in the source poem that Ayten works in a bar, the source reader doesn't know her exact job. In the target poem, Nemet-Nejat adds the 37th line and explicitates her job as belly dancing. Therefore the lexical element foregrounding cultural otherness is again added by the translator.

Analysis of the Sixth Target Poem: "*from* Time of Hunting":

The sixth target poem is "*from* Time of Hunting" (Nemet-Nejat, 2004a: 98), the translation of İlhan Berk's poem "Av Vakti" (1968: 21).

| *from* TIME OF HUNTING | AV VAKTİ |
|---|---|
| | |
| I. | |
| *Tea Time* | *Öndeyiş* |
| (*You! and tea time*) bringing the house | (*Ey sen! Ve ey çay saatı). Uyanır ev.* |
| to life. <u>Halayık</u> is pouring the tea. (1) | *Halayık çayı döker.* (1) |
| Lumps of sugar, lumps and lumps. | *El şekeri kor. Bütün eller şekeri kor.* |

Bedevi rewinds the clock. The Bey's (2)
slender penis slightly trembles. The
castle gate squeaks. And a girl called
Rage (3)
wakes up a girl, called Flower. (4)

… and the Bey comes downstairs and
kisses you. The house trembles (5)
slightly. And house gone. (6)

The child lets go of his paper ship in the
pool. Returns and waits for tea. (7)

-

Your face sails far. (8)

II.

*Men*

Men who went hunting are returning.
They hold birds on their hands. (9)
 Quietly the women waited for the men.
Men return with flowers in their
hands. (10) Swans look at the men
returning from hunting. The hearths
crackle.The (11) women sit down and are

---

*Bedevi saatı kurar.* Salla- (2)
nır incecik köprüsü Bey'in. *Kalenin
kapısı gıcırdar. Bir kız bir (3)
kızı uyandırır. (4)*

*…ve Bey iner seni öper. Yavaşça
sallanır ev ve yok. (5)*

*Çocuk kâğıt gemilerini bırakır.
Gelir çayı bekler. (6)*

+

*Uzaklara gider yüzün. (7)*

I

Av

Adamlar ava giderdi. Ellerinde kuş
tutarlardı. Kadınlar ko- (8)
nuşmaz, adamları beklerdi. Çiçeklerle
dönerdi adamlar. Kuğu- (9)
lar avdan dönen adamlara bakardı.
Yanardı ocaklar. Kadınlar (10)
oturur bir kitabı dinlerdi. Kuşlar,

read to from a book. Birds and flowers

join. A (12) peacock stands up as in a

painting. A casement window opens

from inside, (13) closes from inside And

the Sultan's bootmaker fetches the

Sultan's boots at (14) last. Then they go

hunting again. A man comes and teaches

the women calculus (15) (women knew

mathematics then). A dog watches them

and leaves.Then the (16) cavalry soldiers

come. Nobody thinks of the battle. There

is only loneliness in (17) battle. It can not

enter any house. A Jew sits backwards at

a student's desk and (18) fucks. A girl

looks at other girls. The man holds the

woman's hands. The faces (19) of the

women were (20)

    long (21)

     a long (22)

    delicate (23)

      face (24)

        enters (25)

        paintings (26)

There were no Americans then. Women

wore underwear. (Terry Moore (27)

çiçekler dinlerdi kitabı. Bir (11)

tavus resimde gibi dururdu. Bir Ortaçağ

penceresi içerden açı- (12)

lır, içerden kapanırdı. Sonra bir adam

gelir kadınlara hesap öğ- (13)

retirdi. (Kadınlar o zaman hesap bilirdi).

Bir köpek olanlara (14)

bakar, sonra giderdi. Sonra süvariler

gelirdi. Savaşı kimse dü- (15)

şünmezdi. Savaş yalnızlıktı. Hiçbir eve

giremezdi. Kızların elleri (16)

ayakları vardı. Yahudi bir rahleye

oturur, bir kız girerdi. Bir (17)

kız öbür kızlara bakardı. Adamlar

kadınların ellerini tutardı. Ka- (18)

dınların yüzleri hep uzundu, (19)

    uzun (20)

    ince bir yüz (21)

    resimlere girerdi. (22)

O zamanlar Amerikalılar yoktu.

Kadınlar içlik giyerdi. Açık (23)

saçık bir şiire başlardım ben ve

bitiremezdim. (24)

visited İstanbul as Mr. Hilton's companion   Sonra, (25)

when the Hilton Hotel was opened (28)   kadınlar resimlerdeydi. Kimse

and a newspaper photographer took   evlere girmiyordu. Ava (26)

her picture her knees up in bed with   çıkılmıyordu. Ama avdan dönülüyordu.

no (29) underwear under her skirt. Oh,   Bir kitap hep açık du- (27)

the scandal!). I began a moronic dirty   rurdu. Bir pencere gökyüzüne

tasteless (30)   kapanırdı, (28)

poem, but couldn't finish it. Women were   (görürdük). (29)

then in decorous paintings. Nobody (31)

went into houses. Nobody went hunting in the houses.

But soldiers did return (32)

from hunting. But a book of tales always stood

open. A window leaned against (33)

the sky, (34)

   (at which we used to look.) (35)

...

The linguistic elements that foreground cultural otherness in this target poem are "halayık", "Bey", and "Sultan". The word "halayık", which appears in the 1st line of the target poem means "female slave" in Turkish (Adam, 350). When the 1st line of the source poem is examined, it is seen that the word "halayık" also appears in the source poem. Nemet-Nejat takes this word as it is in Turkish, without rendering it into English. The word "Bey" used in the 2nd line of the target poem is also an element foregrounding cultural "otherness" as this is a Turkish word which means "gentleman, ruler" (Adam, 118). When we look at the 3rd line of the source poem, we can see that the sentence in which the word "Bey" is used reads as "Sallanır incecik

87

köprüsü Bey'in". Although the word "Bey" is present in the same way in the source line, the meaning of this sentence is quite different from what is transferred in Nemet-Nejat's translation. The sentence in the source line can be translated roughly as "The Bey's slim bridge swings". It is seen that the word "köprü" (which means bridge) is rendered as "penis" in Nemet-Nejat's translation. This translational shift at lexical level seems to be related with the word "halayık" used in the 1st line of both the target and source poems. As this word means "woman slave" as already mentioned above, Nemet-Nejat seems to interpret and translate the sentence in the 3rd line with a sexual reference as "Bey" is the male who owns "halayık".

The next lexical element foregrounding cultural "otherness" appears in the 14th line of the target poem. The sentence in this line of the target poem is "And the Sultan's bootmaker fetches the Sultan's boots at last". The word "Sultan" seen in this line is a culturally marked item, which is used for the emperor or ruler in the Ottoman Empire. When the source poem is examined in terms of this sentence, it is seen that there is no corresponding line in the source poem. Thus this sentence in the 14th line of the target poem is added by the translator.

Another open sexual reference is seen in the 18th and 19th lines of the target poem, in the sentence which reads as "A Jew sits backwards at a student's desk and fucks". When the source poem is examined in terms of the corresponding lines, it is seen that the source line reads as "Yahudi bir rahleye oturur, bir kız girerdi." (24th line) which can be rendered as "The Jew sits behind a reading desk, a girl comes in (or enters)". It is seen that Nemet-Nejat inserts, once again, this sexual reference in the target poem through a lexical shift.

A contextual anomaly is observed in the 27th, 28th, 29th, and 30th lines of the target poem as contemporary figures such as Terry Moore and Mr. Hilton appear in

these lines of the target poem, which seem to take place a long time ago. When we look at the source poem, it is understood that these lines are added by the translator.

Analysis of the Seventh Target Poem: "Muezzin":

The seventh target poem is "Muezzin" (Nemet-Nejat, 2004a: 147), the translation of Cemal Süreya's poem "Şu da Var" (1966: 42).

| MUEZZIN | ŞU DA VAR |
|---|---|
| You hopped into bed, (1) | Bir de sen koynumda yatıyorsun (1) |
| But your hymen is on the table. (2) | Güzelsin güzelliğin mutlak amenna (2) |
| Never mind, Allah be praised. (3) | Kızlığın masanın üstünde (3) |
| There is more than one way to | Kocana saklıyorsun (4) |
| skin a cat. (4) | Oysa koca da ne benim kollarım var (5) |
| Peel an orange and feed its | Soy bir portakal yedir bana |
| slices to me. (5) | dilim dilim (6) |
| I have a minaret, get hold of | Ben uzun minareliyimdir doğma |
| its charms, (6) | büyüme (7) |
| Be my muezzin, (7) | Ne yapıp yapıp denizi görmek |
| While the rain (8) | isterim (8) |
| Is pouring out in the street (9) | |
| And folks are keeping indoors (10) | |
| For their prayers. (11) | |

The lexical elements that foreground cultural otherness observed in this poem are the words "Muezzin" in the title and in the 7th line, "Allah" in the 3rd line, "minaret" in the 6th line, and "prayers" in the 11th line.

To start with the title, it is seen that there is an optional shift in the translation of the title at lexical level. The title of the target poem is "Muezzin", which means "a Muslim crier who calls the hour of daily prayers" (Webster's), and therefore it is a reference to Islam. When we look at the source poem, we can see that the title of the source poem is "Şu Da Var" which can be translated as "Also", "There is Also This", or "Mind You".

The 3$^{rd}$ line ("Never mind, Allah be praised.") is also a reference to Islam. When the source poem is examined to see the corresponding line, it is seen that there is no such line in the source poem. Thus, this line is added by the translator.

The 6$^{th}$ line of the target poem is "I have a minaret, get hold of its charms". It is seen that there is the interconnection of religion and sexuality in this line of the target poem. When the source poem is examined in this regard, it can be seen that there is also a pun in the 7$^{th}$ line of the source poem. It can be read as "I'm a true born resident of Uzunminare" if you take the literal meanings of the words in the line. It can also be read as "I have a long minaret (since I was born)" with an erotic orientation. In his MA thesis entitled "Cemal Süreya Şiirinde Bedenin Yazınsallaşması" ("The Literariness of the Body in Cemal Süreya's Poetry"), Mehmet Selim Ergül argues that the image of "minaret" used in this poem by Cemal Süreya refers to phallus (2003: 89). The 8$^{th}$ line which can be rendered as "I want to see the sea by fair means or foul" intensifies the sexual connotations of the poem. It is seen that this line is omitted in the target text.

The interconnection of religion and sexuality can also be seen in the 7$^{th}$ line of the target poem, when this line is thought as complementing the 6$^{th}$ line. There is no corresponding line in the source poem for this line, thus, it is added by the translator.

The 8th, 9th, 10th, and 11th lines of the target poem have religious connotations, creating a scene in which people pray indoors while it is raining outside. These lines are also added by the translator.

It is seen that the sexuality implied by the source poem is transformed into sexuality fused with religion in the target poem. This is a result of additions, shifts at lexical level and the omission of the 8th line with bare sexual connotations. This picture aroused as a result of the optional shifts applied by the translator supports his argument quoted above regarding the interfusion of the language of God with the language of sex (2004a: 324).

Analysis of the Eighth Target Poem: "Drizzle":

The eighth target poem is "Drizzle" (Nemet-Nejat, 2004a: 148), the translation of Cemal Süreya's poem "Adam" (1966: 18).

| DRIZZLE | ADAM |
|---|---|
| The stars were on the sidewalk (1) | Adam şapkasına rastladı sokakta (1) |
| As if the Prophet's coming (2) | Kimbilir kimin şapkası (2) |
| Because it had drizzled the night before (3) | Adam ne yapıp yapıp hatırladı (3) |
| Dizzy like a cloud, I left her house (4) | Bir kadın hatırladı sonuna kadar |
| Skipping, skipping on the stars (5) | beyaz (4) |
| Pleased as punch in the moonlight (6) | Bir kadın açtı pencereyi sonuna |
| Playing hopscotch (7) | kadar (5) |
| As at the Prophet's coming (8) | Bir kadın kimbilir kimin karısı (6) |
| Because it had drizzled the night before. (9) | Adam ne yapıp yapıp hatırladı. (7) |
| | Yıldızlar kıyamet gibiydi |

91

kaldırımlarda (8)

Çünkü biraz evvel yağmur yağmıştı (9)

Adam bulut gibiydi, hatırladı (10)

Adamın ayaklarının altında (11)

Yıldızların yıldız olduğu vardı (12)

Adam yıldızlara basa basa yürüdü (13)

Çünkü biraz önce yağmur yağmıştı. (14)

The element that foregrounds cultural otherness in this poem is the word Prophet appearing in the 2$^{nd}$ and 8$^{th}$ lines of the target poem. When the target poem is compared with the source poem in terms of these lines, it is seen that no corresponding line for either the 2$^{nd}$ or the 8$^{th}$ line of the target poem is seen in the source poem. These lines referring to the coming of the Prophet are added by the translator. There is also another optional shift between the target poem and the source poem that can be inferred from the difference in length between the two poems. The first stanza of the source poem (in other words, the 1$^{st}$, the 2$^{nd}$, the 3$^{rd}$, the 4$^{th}$, the 5$^{th}$, the 6$^{th}$, and the 7$^{th}$ lines) is omitted in the translation. This stanza depicts a scene in which a man leaves the house of a woman. With the omission of this stanza and the addition of the 2$^{nd}$ and 8$^{th}$ lines in the target poem, a divine scene in which the Prophet is coming to earth is created which is quite different from the scene created in the source poem in which a man leaves the house of a woman. The lexical shift appearing in the title of the poem (the title of the target poem is "Drizzle" whereas the title of the source poem can be translated as "The Man" into English) also serves to the transformation of the scene in the target poem.

92

Analysis of the Ninth Target Poem: "Houri's Rose":

The ninth target poem is "Houri's Rose" (Nemet-Nejat, 2004a: 138), the translation of Cemal Süreya's poem "Gül" (1966: 27).

| HOURI'S ROSE | GÜL |
|---|---|
| I'm crying exactly in the middle of the rose (1) | Gülün tam ortasında |
| As I die every evening in the middle of | ağlıyorum (1) |
| the street (2) | Her akşam sokak ortasında |
| Not knowing my front from my back | öldükçe (2) |
| in the dark (3) | Önümü arkamı bilmiyorum (3) |
| As I sense, I sense the receding | Azaldığını duyup duyup |
| of your eyes (4) | |
| Which prop me up. (5) | karanlıkta (4) |
| I hold back your hands, kiss them in the night (6) | Beni ayakta tutan gözlerinin (5) |
| Your hands are white, again white, | Ellerini alıyorum sabah kadar |
| again white, (7) | seviyorum (6) |
| I'm afraid that your hands are so white (8) | Ellerini beyaz tekrar beyaz |
| That a caboose in the station somewhat (9) | tekrar beyaz (7) |
| I'm late at the station sometime (10) | Ellerinin bu kadar beyaz |
| Palming the rose I'm rubbing it on my face (11) | olmasından korkuyorum (8) |
| Which Houri dropped on the street. (12) | İstasyonda tren oluyor biraz (9) |
| My arms are broken, my wings, (13) | Ben bazan istasyonu bulamayan |
| In a red, catastrophic music, (14) | bir adamım (10) |
| At the other end of the reed (15) | Gülü alıyorum yüzüme |
| A brand new, gold toothed shyster (16) | sürüyorum (11) |

Her nasılsa sokağa düşmüş (12)

Kolumu kanadımı kırıyorum (13)

Bir kan oluyor bir kıyamet bir

çalgı (14)

Ve zurnanın ucunda yepyeni

bir çingene (15)

The lexical element foregrounding cultural "otherness" in this poem is the word "houri" appearing both in the title and the 12$^{th}$ line of the target poem. The word "houri" which means "one of the dark-eyed virgins of perfect beauty that in Muslim belief live with the blessed in paradise" (Webster's) is a reference to Islam. When the title and the 12$^{th}$ line of the target poem are compared to the source poem, it is seen that the title of the source poem is "Gül" which means "rose" in Turkish and the 12$^{th}$ line of the source poem can be translated as "[the rose] that fell somehow in the street". There is no overt or covert reference to the word "houri" in the source poem. Therefore the word "houri" which foregrounds cultural "otherness" as a result of its reference to Islam is an addition by the translator.

Analysis of the Tenth Target Poem: "Dying in a Turkish Bath":

The tenth target poem is "Dying in a Turkish Bath" (Nemet-Nejat, 2004a: 139), the translation of Cemal Süreya's poem "Sizin Hiç Babanız Öldü mü?" (1966: 53).

94

| DYING IN A TURKISH BATH | SİZİN HİÇ BABANIZ ÖLDÜ MÜ? |
|---|---|
| | 95 |
| Did you ever attend a public bath? (1) | Sizin hiç babanız öldü mü? (1) |
| I did.   (2) | Benim bir kere öldü kör oldum (2) |
| The candle near me blew out, (3) | Yıkadılar aldılar götürdüler (3) |
| And I became blind. (4) | Babamdan ummazdım bunu kör |
| The blue of the dome disappeared. (5) | oldum (4) |
| They relit a candle on the navel stone. (6) | Siz hiç hamama gittiniz mi? (5) |
| The marble was wiped clean. (7) | Ben gittim lambanın biri söndü (6) |
| I saw some of my face in it. (8) | Gözümün biri söndü kör oldum (7) |
| It was bad, something awful, (9) | Tepede bir gökyüzü vardı yuvarlak (8) |
| And I became blind. (10) | Söylelemesine maviydi kör oldum (9) |
| I didn't expect quite this from | Taşlara gelince hamam taşlarına (10) |
| my face. (11) | Taşlar pırıl pırıldı ayna gibiydi (11) |
| Did you ever sob (12) | Taşlarda yüzümün yarısını gördüm (12) |
| While covered in soap? (13) | Bir şey gibiydi bir şey gibi kötü (13) |
| | Yüzümden ummazdım bunu |
| | kör oldum (14) |
| | Siz hiç sabunluyken ağladınız mı? (15) |

The lexical elements foregrounding cultural "otherness" in this poem are the words "Turkish Bath" (in the title), "candle" (in the 3rd and the 6th lines of the target poem), "navel stone" (in the 6th line of the target poem) and "marble" (in the 7th line) which are all references to the Orient.

To start with the title, it is seen that the title of the target poem is "Dying in a Turkish Bath". The phrase "Turkish bath" in the title of the target poem is a reference to the "otherness" of Turkish culture in that "hamam" or "Turkish bath" is one of the stereotypical images of the Turkish culture. When we compare the target and source poems in terms of their titles, it is seen that the title of the source poem is "Sizin Hiç Babanız Öldü mü?" which can be translated as "Has your father ever died?" into English. Therefore there is a lexical shift and the addition of the word "Turkish bath" in the target poem.

The word "candle" appearing in the 3rd and the 6th lines of the target poem is also associated with Oriental cultures. When the target and source poems are compared in terms of these lines, it is seen that the 6th line of the source poem is "Ben gittim lambanın biri söndü" which can be translated as "I went (or left), one of the lamps (or lights) went out (or faded)". It is seen that the word "candle" in the target poem is used to transfer the word "lamp" (or "light") in the source poem. The 6th line of the target poem in which the word "navel stone" appears and the word "candle" is used once more ("They relit a candle on the navel stone.") is added in the target poem by the translator.

The last lexical element referring to the cultural "otherness" is the word "marble" used in the 7th line of the target poem, which is also one of the images referring to the Orient. In the source poem, the corresponding line is the 10th line which can be translated as "As for the stones, Turkish bath stones". It is seen that the word "marble" in the target poem is used to transfer the word "taş" in the source poem which means "stone".

When the target and source poems are compared, another shift is seen in the target poem. The 1st, the 2nd, the 3rd, and the 4th lines of the source poem are omitted

96

in the target text. These lines set the scene of the source poem which is the dying of a father in a Turkish bath (the title of the source poem is also related with these lines). By omitting these lines, Nemet-Nejat foregrounds the image "Turkish bath" and omits the focal image of "the father who dies" in the target poem.

As a result of the additions, lexical shifts and omissions, the lexical element "Turkish bath" and words related to it are foregrounded in the translation.

Analysis of the Eleventh Target Poem: "Orthodoxies XV":

The eleventh target poem is "Orthodoxies XV" (Nemet-Nejat, 2004a: 181), the translation of Ece Ayhan's poem "Ortodoksluklar XV" (1968: 19).


ORTHODOXIES XV

A crack of lilacs. A mask chipped off

their wood. It is impenetrably wide, he

understands. (1)

Kneeling, he groans, one Benjamin. Weaned

off the smell of armpits.

A cup of hemlock not left around

against the possibility of drink. (2)

there is a majolica on the mat. A fortress

tower rings, of the harem's eunuches,

washed in the flood. (3)

Screaming, under a parasol, he adorns

the portable throne. In a blackout.

In his birthday suit. (4)


XV

Bir leylâk çakımı! Ağacından

yontulmuş bir yüzlük. Anlıyor

ki geniş ve derindir. (1)

Diz çökmüş inliyor bir

Bünyamin. İçilmesine olanak

bırakılmayan bir fincan ağu. (2)

Bakıyor bir panola da var, And

döşemede. Çınlıyor bir kule,

yıkanmış sağanakta. (3)

Haykırarak süslüyor bir

tahtırevan'ı, karartılmış.

Babadan doğma bir

çırılçıplak. (4)


97

And a slut is giving him a broken tipped sword.    Ve bir kokoniça, ucu kırık bir

Reveals herself on the rung a ladder.    kılıç veriyor kendisine.

Oh, Benjamin! (5)    Basamaklarda görünüyor. (5)

Two snakes entwined, trajectories    İki yılan sarılıptır, erirken

melting away at an inn.    yörünge'ler bir konakta.

Turned around by so many bends. (6)    Nite büküntülerle çevrilmiş. (6)

In the guise of an eagle owl, bubo-bubo,    Bir puhu kuşu kılığında

the fallen Christ goes out to paint the town    baştanbaşa dolaşmıya çıkıyor

red. And he won't come back. [3] (7)    kenti. Dönmemek üzere

     bir daha. (7)

The lexical elements foregrounding cultural "otherness" in this poem are the words "harem" and "eunuch" seen in the 3$^{rd}$ line of the target poem. "Harem" and "eunuch" are among the most widely known and referred figures of the Ottoman culture. When the source poem is examined to see the corresponding source line, it is seen that the line appears as "Çınlıyor bir kule, yıkanmış sağanakta" (the 3$^{rd}$ line of the source poem), which can be rendered as "A tower rings, washed under the heavy rain".

Ece Ayhan's poetry is known to be opaque. Enis Batur tries to analyze the intertextual connections in Ece Ayhan's poetry in his essay *Tahta Troya*. About the work Ortodoksluklar, Batur comments that:

> The sexual themes in Ortodoksluklar frequently form self-reflexive structures. All the corners are occupied by a body of perversion in multiple forms, masturbation, and homosexuality. (1992: 73, my translation)

---

[3] The Russian Orthodox belief that, in the shape of a beggar, Christ will cross Russia one day. The Russians wait for him. He wanders now in the cities at night disguised as a large owl, "bubo-bubo."

Batur tries to explicitate three images present in "Ortodoksluklar XV". The first one is the image of "kılıç" ("sword") seen in the 5th line. Batur states that the word sword is used as an image with many different connotations in Ece Ayhan's poetry. For example in "Ortodoksluklar XXVI", the sword is used as a phallique and castrating image (1992: 73). Batur continues that while in "Misrayim" the image "sword" expresses a castrating quality, the 5th line of "Ortodoksluklar XV" (the poem in question here), reverses this signification.

About the 4th line of the source poem (which can be rendered roughly as "a born (by father) naked", Enis Batur comments that this phrase can be interpreted as related with either Jesus, son of God as there is a reference to eagle owl towards the end of the poem or the absence of father (1992: 74).

And from the 2nd and the 6th lines of the poem, Batur infers the the person in question (Bünyamin) is homosexual (1992: 80).

Although the image of a sword the tip of which is broken in the 5th line (still not in the translated 3rd line) can be revealing a castrated quality, there is no reference to harem. It is seen that Nemet-Nejat immediately relates the image of eunuch to the image of harem and adds it.


Analysis of the Twelfth Target Poem: "Jacket":

The twelfth target poem is "Jacket" (Nemet-Nejat, 2004a: 278), the translation of Sami Baydar's poem "Ceket" (1996: 47).

| JACKET[4]                               | CEKET                              |
|-----------------------------------------|------------------------------------|
| In the pocket of the jacket, a newspaper (1) | Askıdaki ceketin cebinde gazete (1) |
| why did they try to make them (2)       | Tek vücut olmaya neden (2)          |
| one? Calling them lovers … (3)          | çalıştırmışlar, iki vücut çizerken (3) |
| drawing two figures? (4)                | sevişenler denerek. (4)             |
|                                         |                                    |
| It's not enough to be separate (5)      | Ayrı ayrı olmak yetmez (5)          |
| maybe the cloud doesn't believe (6)     | inanmaz belki de (6)                |
| it, being called a rain cloud, (7)      | bulut, yağmur bulutu dendiğinde. (7) |
|                                         |                                    |
| maybe sometimes we'll see nothing (8)   | Bazen belki hiçbir şey              |
| find broken needles on the floor (9)    | göremeyeceğiz (8)                   |
| rice grains. (10)                       | kırık iğneler bulacağız yerde (9)   |
|                                         | pirinç taneleri. (10)               |
|                                         |                                    |
| A master key'd be nice (11)             | İngiliz anahtarı güzel gelecek (11) |
| boards will be broken (12)              | tahtalar kırılacak (12)             |
| to the line traced by a ruler (13)      | cetvelle çizilen çizgiye (13)       |
| another arc will be added. (14)         | bir çizgi daha eklenecek. (14)      |
|                                         |                                    |
| Have you ever drawn an eyelid (15)      | Hiç gözkapağı çizdin mi (15)        |
| a lovely profile in one stroke (16)     | tek bir çizgiyle güzel bir profil (16) |
| the weight of iron cotton (17)          | demir ve pamuk ağırlığı gibi (17)   |
| a year passing, another coming (18)     | bir yıl geçti bir yıl daha geliyor. (18) |

---

[4] Jacket: Human life is a jacket where the wearer (the soul) is not visible. A Sufi poem is a poetry of contours. Eda is the calligraphy tracing its energy filed, as the human soul breaks and heads back to God.

the sky emptying (19)

the forest is in its own room (20)

I groped in my bed (21)

shushed, (22)

all together unwanted ... (23)


I prayed to those who dropped me from my crib (24)

sat as I was told (25)

drinking the water they were going to give me. (26)


The cat and I (27)

played (28)

I detoured my dad like black bears (29)

like a cup mowed in two (30)

not because I knew the danger (31)

but because, not having added sugar and (32) stirred it, I couldn't empty the tea on the ground. (33)


Two love spirits will make lamp shades out of deer legs (34)

deer into their fabrics (35)

a moment will vanish (36)

---

Gök boş (19)

orman kendi evinde (20)

ben yatağımda aradım (21)

kovuldum (22)

hiç istenmedim. (23)


Beni beşiğimden düşürenlere gittim (24)

gösterdikleri yere oturdum (25)

verecekleri suyu içecektim. (26)


Kedi düşündü (27)

ben düşündüm (28)

kara ayılar gibi geçtim babamın yanından (29)

ikiye biçilmiş bir fincan gibi (30)

tehlikeyi bilmekten değil (31)

şeker atıp karıştırmadıkları için çayı (32)

dökemiyordum yere. (33)


Geyik ayaklarından abajur yapacak iki kişi (34)

kumaşlarına geyik işleyecekler (35)

bir saniye kaybolacak (36)

| | |
|---|---|
| they'll grow timid in life.(37) | bir hayattan şüphelenecekler. (37) |
| besides, no one is eternally guilty these | Hep suçlu olan yok artık (38) |
| days (38) | ayrıldılar bir yol ağzında. (39) |
| at the bifurcation they part (39) | |

Y, (40)

one sling, (41)

yet (42)


in my heart (43)

one sling shot. (44)


The contextual element that foregrounds cultural difference in this target poem is the footnote given after the title of the poem. With this footnote, Nemet-Nejat asserts that this poem is a Sufi poem by relating the image of "jacket" in the title with the Sufi belief that "human life is a jacket where the wearer (the soul) is not visible." and comments that "a Sufi poem is a poetry of contours. Eda is the calligraphy tracing its energy filed, as the human soul breaks and heads back to God" (2004a: 278).

When the target and source poems are compared in this respect, it is seen that there is no reference to Sufism in the source poem.

While commenting on his poetry, Baydar says:

> I always wrote poems and stories to my beloved. Emily Dickinson saw her beloved two times. I saw mine for three months. I was eighteen. She translated a poem by Emily

> Dickinson and gave it to me as a gift for Christmas. It has been twenty four years now.
> Absent-mindedness. Always for my beloved. I haven't seen her for four years. We became friends in 1986. I write my poems for her. *Çiçek Dünyalar, Yeşil Alev* are the poems I wrote for her. In 1990, I came to Merzifon from Istanbul. My beloved was in England. It [my poetry] is not [a struggle for] escaping from the ex-beloved. (2004: 58, my translation)

As Baydar's "Ceket" is one of the poems comprising *Çiçek Dünyalar*, it wouldn't be wrong to assume that the poet's inspiration is more "earthly" than Nemet-Nejat hypothesizes it to be, following Baydar's ideas above.

In his article about Sami Baydar's work Nicholas'ın Portresi, Orhan Kâhyaoğlu writes that:

> When his [Sami Baydar's] first poetry book Dünya Efendileri was published in 1987, readers encountered a poetry which cannot be connected to any kind of poetry source and were both stunned and fascinated by the universe of poetry in this book. ...
> In this universe which is totally his, he can be articulated neither to a solely lyric character nor to a plastic or mystic poetry context. (2005, my translation)

As it is seen, Sami Baydar is in no way renowned for writing Sufi poetry. Thus, Nemet-Nejat seems to project his own interpretation of the poem in his footnote.

Analysis of the Thirteenth Target Poem: "Souljam":

On the page where translations from küçük İskender's work *cangüncem* (1996) are presented, just under küçük İskender's name, Nemet-Nejat makes a quotation from him which reads as "Turks often fuck to keep busy" (2004a: 291). As the source for this translation is not given, the comparative analyses of this sentence cannot be done. However, as the sentence is selected to be presented in the translation and it contains the element "Turks", translations from *cangüncem* will be

scanned in order to observe the elements related to sexuality and those target poems containing such elements will be compared to their source poems in an effort to understand the function of this quotation presented before the target poems.

| | |
|---|---|
| *two* | *iki* |
| virus: *valid* declared – validates the | mikrop: geçerli deklere, bilinmeyence |
| *main stream.* (1) | doğrulanır. (1) |
| the boy leans over the cat, tells (2) | çocuk, kediye doğru eğilir. mühim |
| the relevant. the geriatric gas positions | olanı, (2) |
| itself (3) | anlatır. ihtiyarlayan gaz, kendine |
| in a suitable lung, who would be | uygun (3) |
| in charge (4) | ciğere mevzilenir. apartmanı kim |
| of the building? (5) | yönete- (4) |
| mystery: *lays anchor in the capillaries.* | cektir? (5) |
| *each time mother nature shoots up,* (6) | esrar, *tüm kılcal damarlara demir atar.* |
| *metal is happy.* action is (7) | *metal* (6) |
| after this. (8) | *osurdukça tabiat memnun olur.* aksiyon, |
| "condom is an insult, an *insult,*" (9) | bun'a yö- (7) |
| night begins, (10) | neliktir; bir önlem olarak 'gece' |
| the rhesus monkey having turned human | başlar.(8) |
| on an (11) | |
| impulse (12) | |
| (Nemet-Nejat, 2004a: 292) | (küçük İskender, 1996: 10) |

The lexical item referring to sexuality in this target poem is the sentence "condom is an insult, an insult," in the 9th line. When the target and source poems are compared in this respect, it is seen that there isn't a reference to condom or condom's being thought as an insult in any line of the source poem. Thus this line is added by the translator.

| *Four* | *dört* |
|---|---|
| the *great white* crosses and joins the captain's (1) | kır at, farkında olmaksızın seyir defterini (1) |
| log. (2) | bulacaktır. kır at'ın gözleri sözünde |
| noticing its own sound, (3) | durmayacak- (2) |
| the sea gull panic (4) | tır. martı, bir sedasının olduğunu anlayıp |
| tilts one wing in, (5) | kor- (3) |
| the weak worm (6) | kar, tek kanadını toprağa banar. |
| of *ionized penitence* (7) | gagasında *eski-* (4) |
| in its beak, (8) | *miş bir eksik klorun akademik* |
| makes *it* (9) | *pişmanlığı.* eleş- (5) |
| ice cream, the finicky (10) | tirmenler, çocuğu götürüp dondurma |
| gull hold the sugar (11) | yaparlar: kü- (6) |
| cone. (12) | lah, lanetlidir. bir önlem olarak 'gece' |
| *boy!* (13) | başlar. (7) |
| "condom an *insult?*" (14) | |
| ocean (15) | |
| sunset. (16) | |

105

The lexical item referring to sexuality in this target poem is the sentence "condom is an *insult*?" in the 14th line. It is seen that this statement is very similar to the former one analyzed in the former target poem and when the target and source poems are compared in this respect, it is seen that, similarly, there isn't a reference to condom or condom's being thought as an insult in any line of the source poem. Thus this line is, also, added by the translator.

It is observed that both source poems ("iki" and "dört") share a line "bir önlem olarak gece başlar" (the 8th line of "iki" and the 7th line of "dört") which seems to be the inspiration for the common target lines with the image condom. However, this source line, which can be rendered as "as a caution, night begins", doesn't seem to have any references which may lead to the perception of condom as an insult.

| | |
|---|---|
| *thirty-six* | *otuz altı* |
| which *love fuck* has a ballistic report, but this | salt iniltiye inmiş, karmaşık bir |
| arthritis at the joint of hope (1) | *flu*luk. (1) |
| with my soul, when when did it begin. (2) | olay yerinden hızla uzaklaşan (2) |
| | bir gül gibi çarpsın kalbim. (3) |

The lexical element that will be analyzed in this target poem is the word "fuck". When the target and source poems are compared to see the source for this word, it is seen that not only this word but any word comprising the target poem do not exist in the target poem. The target poem seems to be a totally independent new poem. The reason for this is that although the title of this target poem is "thirty six", the target poem seems to be the translation of the source poem "yirmi beş" (twenty five) which reads as "sanki hangi sevdanın balistik raporu var ki. / umut ile ruhumun eklem yerindeki bu kireçlenme ne zaman başlamıştı?". When the target poem is compared to this source poem, namely the poem entitled "yirmi beş" (twenty five), it is seen that the word "fuck" is still an addition because the first line of the poem "yirmi beş" can be rendered as "which love has a ballistic report?". It is seen that the word "sevda" used in the source poem, which is a lyrical word used for love in Turkish is translated as "love fuck" in the target poem.

| *Six hundred thirty-three* | *altı yüz otuz üç* |
|---|---|
| don't laugh. the moment you do i'll recall the other times (1) | gülme! güldüğün an, diğer zamanlarda gülmediğini hatır- (1) |
| you didn't. (2) | lıyorum! (2) |
| you don't sell your body, only rent it. you whore, (3) | dağ sahibi olan birinin o dağın doruklarında oturması (3) |
| you still own it, only the right to inhabit it (4) | şart değildir. yukarda otursa, belki dağına izinsiz (4) |
| is given to me. a whore sleeping with someone, (5) | tırmananların hepsini görebilir, ama hiçbirine engel (5) |
| quits his body, is asked to leave it and | olamaz! (6) |

leave the keys behind. and since a body (6)

without a soul (7)

is called a corpse, no difference between

entering (8)

any old room in a whore house & <u>fuck</u>

someone there & <u>fucking</u> any old

corpse (9)

in a graveyard, my darling, obsessions of

necrophilia *both*. (10)

*except for my own life, except*

*for my own life* (11)

orospu, vücüdunu satmaz! yalnızca

kiralar. kiraya veri- (7)

len mülk, yine de sahibinindir. bir tek,

kullanım hakkı (8)

kiracıya verilmiştir. yani orospu, biriyle

yatarken be- (9)

denini terkeder, terketmek zorundadır.

eh, ruhsuz bir (10)

bedene de ölü dendiğine gore,

kerhaneye gidip, herhangi (11)

bir odaya çıkıp bir orospuyla <u>cinsel</u>

<u>ilişkide bulunmakla,</u> (12)

mezarlığa gidip herhangi bir mezara

girip bir ölüyle <u>i-</u> (13)

<u>lişkide bulunmak</u> arasında hiçbir fark

yoktur. bu da bir (14)

çeşit nekrofilistliktir! (15)


hayatımız istisna! (16)


(Nemet-Nejat, 2004a: 305)    (küçük İskender, 1996: 109)


The lexical elements that will be analyzed comparatively in this target poem are the

words "fuck" and "fucking" used in the 9th line. When we look at the source poem,

we can see that this line of the target poem is the translation of the 12th and 14th lines

of the source poem. The verb used in these lines of the source poem, namely "cinsel ilişkide bulunmak", can be rendered as "to have a sexual intercourse". It is seen that Nemet-Nejat chose to use the verb "fuck" in this target poem.

Comparative Analysis at Macro Level

The construction of discourse in *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) starts with the cover of the anthology. The cover page of any work is one of the visual elements that are influential in the reader's direction to and perception of the textual material. As mentioned earlier in the second chapter, a chaotic, crowded, disorderly marketplace is photographed on the cover page of *Eda: An Anthology of Contemporary Turkish Poetry* (2004a). People seen in the photograph are overwhelmingly male and the items recognized at first glance on the benches of pedlars are cigarettes and shoes. The emphasis of this photograph on the cover page is not apparently on the genre (poetry) or the textual material presented in the work, but on the cultural distance.

With the preface presented before the target poems, the reader learns that Turkish poetry is the projection of this cultural foreignness. The characteristic features of Turkish culture are foregrounded as "a peculiar kind of intuitive thought" that can be traced in the grammatical structure of Turkish (2004a: 6), the "Asiatic mode of perception which contains an intense subjectivity at its center" (2004a: 6) and spirituality caused by Turkish Sufism which constitutes the basis of images in Turkish poetry ("Physical desire ends in spiritual satiation", "Every image [in Turkish poetry] is a station, a physical sight in a spiritual progress of reincarnations, of yearning.") (2004a: 7, 8). A spiritual essence runs through contemporary Turkish poetry, in Ahmet Haşim, Orhan Veli Kanık, Nazım Hikmet, Cemal Süreya, and İlhan

Berk according to Nemet-Nejat (2004a: 19) and the crucial problem for Turkish poetry in 1970s and 1980s was how to find a poetic language which can make the city (Istanbul) "once more part of a spiritual language" (2004a: 17).

By giving footnotes about the Sufi associations of the linguistic material used in the poems, Nemet-Nejat continues his argumentation about the metaphysical orientation of contemporary Turkish poetry.

A similar attempt to position contemporary Turkish poetry in a spiritual and metaphysical framework can be observed in the essays presented after the translations towards the end of the anthology. In his essay "A Godless Sufism: Ideas on the Twentieth-Century Turkish Poetry", Nemet-Nejat argues that there is a connection between the linguistic transformation experienced after the foundation of Turkish Republic and Sufism (2004a: 324) and states that Turkish poets directed towards divine poems in order to establish their literary identity (2004a: 324) and in this way, brought "this language of Sufism to the twentieth century" (2004a: 325). In this essay and the others he wrote, Nemet-Nejat tries to show how the poetry of Ahmet Haşim, the poets of the Second New, Lale Müldür, küçük İskender and Ahmet Güntan are related with Sufi mode of perception. In his essay "Notes on a Turkish Trip: The Sights and Colors of Turkey", Nemet-Nejat asks the question "What are things which differentiate Turkey?" (2004a: 349) and gives information about the Turkish taste for colors and sights which "creates ironies which are difficult , for an American for instance, to understand, which appears as negatives, defects, but nevertheless are ingrained in the Turkish soul and taste" (2004a: 351).

The discourse of these paratextual elements can be said to be built upon emphasizing the "otherness" of Turkish culture by concentrating on the distinctive characteristics of it such as sensuality and spirituality.

The implications of this discourse are observed to be found in the translations. In the micro level analyses of the target poems, it is seen that the otherness of Turkish culture is foregrounded through translator's choices at lexical and semantic levels. The Sufi idea of "arc of ascent and descent" and Sufi connotations are inserted through additions and lexical shifts (in "Ascension", untitled translation of Ahmet Haşim's "Parıltı", "Reunion", "Bar", "Jacket"), exotic images such as belly dancer (The Parade of Love), Sultan ("from Time of Hunting"), "houri" ("Houri's Rose"), "harem's eunuchs" ("Orthodoxies XV") are added and the image of "Turkish bath" is foregrounded through translator's decisions at lexical level ("Dying in a Turkish Bath"). It is also seen that there are open references to sexuality in certain target poems ("from Time of Hunting", "souljam") and the interfusion between sex and religion is created through additions ("Muezzin", "Drizzle", "Houri's Rose"),

It must already have been noticed that these assumptions related to Turkish culture and identity are not new. Turkish culture and identity have been represented in a similar fashion for hundreds of years. Thus it wouldn't be wrong to say that the representation of Turkish identity that is constructed in this anthology is in line with the stereotypical Turkish identity in the Western mind. To exemplify this parallelism, we can now resort to the works of scholars who study on the representation of Eastern identity in the West.

The first cultural characteristic emphasized in the anthology can be depicted as spirituality and intuitive thinking. This cultural characteristic should indeed be evaluated as part of a much broader discourse. It is known that spirituality is a cultural characteristic that is frequently associated with the Eastern cultures.

According to Aimé Césaire, the distinctive characteristic which the West-East

opposition is based on is West's rationalism versus East's primitivism (1972: 69). In his words:

> His [M. Caillois'] doctrine? It has the virtue of simplicity.
> That the West invented science. That the West alone knows how
> to think; that at the borders of the Western world there begins the
> shadowy realm of primitive thinking, which, dominated by the
> notion of participation, incapable of logic, is the very model for
> faulty thinking. (1972: 69).

It is known that one of the basic arguments of Orientalism is that the weakness of Oriental cultures stems from their intuitive way of thinking, which means their lack of rational thinking capability as opposed to Western cultures. In other words, the East appears as the "Other" for the West in that it is deprived of rational thinking.

Onur Bilge Kula, who is one of the eminent scholars researching images of "Turk" and "Islam" in Western thought, argues that a belief in the superiority of Western rationalism lies at the heart of Western philosophy by referring to Kant and Hegel (2002: 12, 13).

In her study, in which she tries to find out how and why the West colonized the Eastern texts while it was Othering the East, Arzu Öner states that "literature has been an important means used by the colonizer to understand, construct and thereby to dominate the Other" (2001: 115, my translation). For her, the representation of the Other (which means the East) as emotional, corrupted, barbaric masses that need to be taken under control represents the underlying self-identity of the West (in opposition to the already mentioned characteristics of the East) as rational, morally upright, civilized and superior to the East (2001: 115, 116).

Revda Ganioğlu Özden studies how art was used by the West as a means to

describe the East (2001: 123). Özden states that there is a relation based on multi-layered hegemony, power and dominance between the East and the West (2001: 124). She argues that the West consciously constructed its own opposite image through its representation of the East from colonialism onwards (2001: 124). Özden remarks on the paintings of the nineteenth century with an emphasis on the representation of the East by the West. She states that in Edwin Long's painting "The Babylonian Marriage Market" dated 1875, young Circassian girls are depicted as desperate, weak slaves, sitting adjacent to each other in line. Özden comments on this painting by stating that the passive and weak woman depicted in Oriental paintings symbolizes the East and expresses the position of the masculine West in relation to the feminine East (2001: 128). In this painting, according to her, the feminine East (Circassian girls) is waiting for its masculine rescuer (the West) and this reminds us once more the colonial purposes of the West. (2001: 128). In John Frederick Lewis's painting "The Midday Meal" (1875) the Oriental bourgeois man displays his opposition to the Western man in that he is dark-skinned, consumptive rather than productive, and prone to worldly desires (2001: 129). Walter C. Horsley, in his painting "There is no God but God", depicts a worshipping Oriental man behind whom stands a Western man with his stylish clothes holding a book in his hand. According to Özden, this painting emphasizes that the main element that makes the East and the West "the Other and the Self" is the difference of religion (2001: 131). She states that in this painting the Eastern subject reflects purity, naturalness, spirituality and exotism, the Western subject reflects rationality and complexity (2001: 131).

When considered within this perspective, the "peculiar kind of intuitive thought" (2004a: 6) emphasized in the preface of *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) and essays presented in the anthology by Nemet-Nejat and his translation strategies aimed at revealing this intuitive thought by pointing out the connections between contemporary Turkish poems and Sufism seem to dwell on this already established discourse. Nemet-Nejat's translation strategies such as inserting the Sufi idea of "arc of ascent and descent" through addition in "Ascension" ("Merdiven") by Ahmet Haşim, shifts at lexical and syntactic levels in the untitled translation of "Parıltı" by Ahmet Haşim and "Reunion" ("Vuslat") by Yahya Kemal Beyatlı, omission which results in foregrounding certain lexical items in "Bar" ("Bir Gül Bu Karanlıklarda") by Ahmet Hamdi Tanpınar, and a footnote in "Jacket" ("Ceket) by Sami Baydar seem to serve to this end.

As an answer to my question whether his argument that the underlying idea of contemporary Turkish poetry is Sufism is impressionistic or it can be drawn on any kind of data written on the circumstances under which contemporary Turkish poetry developed, Nemet-Nejat writes:

> It is difficult to find independent data, essays or scholarship, on this issue because in Kemalist secularism such religious language, or even the assertion of its existence, is forbidden. In that respect, one has to go to the text themselves to discover its reality, how the nature of the Turkish language enabled the subversive and even unconscious weaving of these ideas. (2007, the full text can be found in the appendix)

With this reply, Nemet-Nejat seems to be aware of the idiosyncrasy of his argument as he states that no data can be found on this issue. However, he doesn't hesitate in projecting this idiosyncratic view as factual data in the paratexts and translations of his anthology.

The other cultural characteristic emphasized in the anthology can be depicted as the interfusion between sex and religion. Just like the discourse on the spirituality of Eastern cultures, the discourse on the sensuality of Eastern cultures and the interrelation between sex and religion in the East has an old history.

In their article "Conceptual Approaches to Stereotypes and Stereotyping", Richard D. Ashmore and Francis K. Del Boca state that Katz and Braly were among the first ones who conducted an experiment about stereotyping and in this experiment, the adjectives ascribed to Turks were cruel (54%), very religious (30%), treacherous (24%), and sensual (23%). (Ashmore&Del Boca, 1981: 6). It is seen that sensuality is one of the features stereotypically associated with Turkish culture.

Arzu Öner, in her article "Rizomatik Alanda Doğu ve Batı Hikayeleri" ("East and West Tales in the Rhizomatic Zone") argues that the identity of the East is strengthened by the images like immoral and extremely lustful Eastern woman, cruel and violent Eastern man, mysterious erotism, and rich, exotic, and magical Eastern world in *1001 Nights* (2001: 117).

In his article "Batılıların Gözünde Türk İmajının Geçirdiği Değişimler" (trans. Serpil Çağlayan), Alain Servantie states that when Islam started to spread, the Christian church introduced Islam as a religion of sins in order to prevent Christians to convert to Islam (2005: 31). Among the features of Islam that the Christian church proclaimed were its indulgence for polygamy, its depiction of the heaven as a place where there are beautiful houris whom men find virgin every time they have sex with them and its promise that God would make them extra potent so that they can enjoy these houris to full extent (2005: 31). Servantie writes that Koran's tolerance in the sexual realm is put forward as a reason for preventing any kind of communication between Christians and Muslims in the writing of Ricaldo de Montacroce and

Boccacio (2005: 31). On the following pages, Servantie describes how the prevalence and multiple forms of sexual intercourse are presented as an essential characteristic of the East in the Western mind and how the notions such as harem and belly dancing are related to this pervert sexuality (2005: 32-34).

Rana Kabbani, in her work *Europe's Myths of Orient: Devise and Rule* (*Avrupa'nın Doğu Söylenceleri: Tasarla ve Yönet*, trans. Pınar Kaya, Gökhan Doğramacı) similarly points out how Islamic religion and sexuality are interfused in the discourse created by the Western world. She writes that one of the most repeated ideas in this discourse is that the doctrines of Islam focus on sexual desire (1998: 32). Kabbani, just like Servantie, describes how the West manipulated the Islamic belief of the heaven in order to support the idea of the lustful East (1998: 35). Kabbani explains how this myth about the Oriental sexuality is the result of the imagination of the Westerner (1998: 38).

Nemet-Nejat seems to repeat this stereotypical image of the Eastern cultures by focusing on sensuality of Turkish culture and claiming that there is an interfusion between sex and religion that is projected in contemporary Turkish poetry in his paratexts (2004a: 324) and translation strategies. He adds open sexual references in the target poem "from Time of Hunting" ("Av Vakti") by İlhan Berk. He makes a quotation from küçük İskender under his name as an introductory statement as "Turks often fuck to keep busy" (2004a: 291) without giving the source of the quotation. In his translations of poems from küçük İskender's *souljam* (*cangüncem*), Nemet-Nejat makes open sexual references through additions in the target poems "two" and "four" and shifts at lexical level in the target poems "thirty six" and "six hundred thirty three". He inserts religious references in the erotically oriented poems "Muezzin" ("Şu da Var") and "Drizzle" ("Adam") by Cemal Süreya. The exotic

images such as "belly dancer" (added in the target poem "The Parade of Love" by Orhan Veli Kanık), "houri" (added in the target poem "Houri's Rose" by Cemal Süreya), "Turkish bath" (foregrounded through lexical shifts in the target poem "Dying in a Turkish Bath" by Cemal Süreya), "harem" (added in the target poem "Orthodoxies XV" by Ece Ayhan) are all the stereotypical images associated with the sensuality of the East.

"I find it interesting that the interfusion between sex and religion appears mainly in your additions. In what way are your additions related with your translation strategy?" was one of the questions I asked to Nemet-Nejat and he stated that he didn't agree that the interfusion between sex and religion appears mainly in his additions. He states that two principles underlie his translation strategies. Firstly:

> I tell no lies about the original poem, in no way do I try to create a version which erases what to me is its essence, its identity. Every strategy is in pursuit of that identity, its re-incarnation in a second language. (2007)

And secondly:

> A translation is not a transfer of A across to B in its total autonomy. Such totality is sealed off and its translation is an illusion. Every authentic translation starts with fragmentation, which is a kind of misreading. The translator focuses on a quality in the original poem he or she is drawn to, he or she desires – quite often due to a lack of it in the target language- and translates that quality. (2007)

As understood from this remark, Nemet-Nejat believes that contemporary Turkish poetry has intuitive thought and sensuality in its essence and therefore focuses on and translates this quality.

# CHAPTER IV

## IDENTITY CONSTRUCTION THROUGH TRANSLATION

It can be said that Nemet-Nejat's perception of the essence of contemporary Turkish poetry has very much in common with the already established discourse about the stereotypical Eastern identity in general and Turkish identity in particular. By emphasizing the cultural distance between the source and target cultures (namely Turkish culture and English-speaking audience) and dwelling on the stereotypical representations related to Turkish culture while commenting on and translating contemporary Turkish poetry, Nemet-Nejat strengthens the already existing notion of Turkish culture and identity. In this chapter, the general picture resulting from the analyses of the paratextual and textual elements of *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) will be evaluated within a broader perspective in terms of identity construction through translation. For this purpose, first a theoretical background about the concept of identity and the role of translation in identity formation will be provided and then the results of the translational analyses of *Eda:An Anthology of Contemporary Turkish Poetry* (2004a) will be discussed within this framework.

## Concept of Identity

Identity has been discussed within the realm of social sciences for a long time. However with the rise of cultural studies as an interdiscipline, debates on the issue have gained a different impetus. Before identity was problematized by various scholars, it was generally thought as a stable entity.

In Webster's Third New International Dictionary, identity is defined as

"sameness of essential or generic character in different examples or instances; the limit approached by increasing similarity; sameness in all that constitutes the objective reality of a thing; sameness of that which is distinguishable only in some accidental fashion (as being designated by different names, or the object of different perceptions, or different in time and place" (1993: 1123). As it is understood from the definition, the emphasis of the word identity is on the assumed similarity of the individual with the other members of a group. According to this conventional definition of identity, the individual identifies him-/herself with other individuals belonging to a community the borders of which have already been determined and in this way s/he "finds" his/her identity and sticks to it. Accordingly, cultural identity is the type of identity through which the individual identifies him-/herself with the members of a certain culture.

Stuart Hall, who is a leading theoretician researching about identity, states that "the deconstruction has been conducted within a variety of disciplinary ideas, all of them, in one way or another critical of the notion of an integral, originary and unified identity" (1996: 1). These ideas imply that the perception of identity as a natural and unchangeable entity started to be questioned, especially after the rise of critical theories. Together with other concepts such as structure, signs and meaning, identity was under close scrutiny and it began to be mentioned together with representation. Identity has been understood as a concept under continuous construction and the variables active in the process of identity construction have started to be explored. Because the scholars from post-colonial countries started to think about the power of cultural identities constructed by the colonizer, which affects the way the colonized is perceived both by the colonizer and the colonized him-/herself during the process of colonization.

Hall prefers to use the term identification rather than identity, which draws attention to the constructed, rather than natural character of identity (1996: 2). With identification he means a constructed recognition of some common aspects with another person or group (1996: 2). Hall views identification not as an entity, but as a never completed process. For him, this process operates across difference (1996: 3), which leads us to the idea of Othering. This "other" is not an existing object, but an idealized and projected object-choice (1996: 3). About the construction of identity, Hall states that:

> It [his concept of identity] accepts that identities are never unified and, late in modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions. They are subject to a radical historicization, and are constantly in the process of change and transformation. (1996: 4)

In the light of the points discussed above, cultural identity can be described as the similarities in the mental frameworks and behavioral patterns of a certain group of people. These commonalities result from a shared history and they are formed by socio-political phenomena. Cultural identities are not inborn, natural features. For example Turkish people are not born with some characteristics which make them Turkish. These characteristics are shaped by social, political, economic and cultural variables which are all historical including representation and Othering.

For Hall, identity is related not to 'who we are' but to 'how we have been represented'. And discourses shape the way identities are represented. It is obvious that discourse is a substantial element of constructing identities. However it is important to acknowledge that discourse, like identity, doesn't create itself, but is created under the influence of certain social and historical circumstances. Keeping

this socially and historically conditioned nature of discourse in mind, we can go on explicitating the notion of representation, which is an important component of cultural identity.

Representation is defined as the concept, image or idea that symbolizes or replaces events, facts or objects in mind, traces of these in the memory in Sarp Erk Ulaş *et al*'s *Felsefe Sözlüğü* (2002: 736). Ulaş states that in cognitive psychology it is supposed that the mind doesn't acquire the objects directly, but comprehends them through the ideas and images that are thought to represent the objects in question (2002: 736). Thus the representation of identity means comprehending the cultural identity of a certain group of people (by which we mean the similarities in the attitudes of people belonging to the same culture) through some images.

The importance of representation in human perception is also emphasized in social psychology. Social psychologists Richard D. Ashmore and Frances K. Del Boca present the argument of Lippman, a journalist who used the term stereotype in relation to cognitive psychology in his work entitled *Public Opinion*, as follows:

> It is here [in the first chapter of his work *Public Opinion*] that Lippman presented his basic thesis: Humans do not respond directly to external reality (i.e., 'the world outside') but to a 'representation of the environment which is in lesser or greater degree made by man himself.' He called this a 'pseudo-environment' or 'fiction'. Lippmann assumed that 'reality' was too complex to be fully represented in the individual's 'pseudo-environment' and argued that stereotypes serve to simplify perception and cognition. (1981: 2)

In other words, in order to comprehend the complex reality, we use the simplified and generalized categorizations, namely stereotypes, which are defined by our culture (1981: 3). Ashmore and Del Boca state that Lippman viewed stereotypes in relation with personality or identity and he believed that they served defensive

functions (1981: 3).

What interests us here is the ethnic or cultural stereotypes. According to Ashmore and Del Boca "stereotypes are cognitive structures that comprise the perceived or assumed characteristics of social groups" (1981: 16) and "an ethnic stereotype is a set of beliefs about the personal attributes of the members of a particular social category" (1981: 13). Stereotypes are also believed to be rigid but theoreticians use this adjective in two different meanings (Ashmore&Del Boca, 1981: 18). Firstly, some social psychologists think that stereotypes are rigid because they persist over time (Ashmore&Del Boca, 1981: 18) and still others think that they are rigid to the extent that they don't change even when there are changes in the groups or in the nature of intergroup interaction (Ashmore&Del Boca, 1981: 18).

In short, ethnic stereotypes are the characteristics ascribed to a group which differentiate it from other groups (Ashmore&Del Boca, 1981: 20). Therefore, there is a close link between representation and stereotype and the representation of a cultural identity can take the form of a stereotype to the extent that it is simplified, over-generalized and resistant to change.

Another important element in the process of identity construction is Othering. According to Hall, identities are produced by marking difference between the self and the Other. In order to explain this point, Hall states that:

> ... it is only through the relation to the Other, the relation to what it is not, to precisely what it lacks, to what has been called its *constitutive outside* that the 'positive' meaning of any term – and thus its 'identity' – can be constructed. (1996: 4, 5)

This view is very similar to the social psychological finding that the individual needs an outgroup in order to identify his/her ingroup. That's why at this point, we

can resort, once more, to the findings of social psychology about intergroup relations in order to understand the reasons for foregrounding differences between the self and the other in order to construct one's own identity.

According to David A. Wilder "membership in a category is contingent on the possession of specified similarities to other elements of the category and differences from elements not in the category" (1981: 224). What is meant by category is one's ingroup (the group that the individual is a member of) whereas elements not in the category form one's outgroup (the group that the individual is not a member of). As it can be understood from Wilder's remark, in order to identify her-/himself with the other members of the ingroup, the individual has to find out his/her differences from the members of the outgroup, as well as the similarities with the members of the ingroup. If we interpret this sentence in terms of cultural identity, we can say that every culture needs an Other culture to constitute its own identity. While analyzing the individual's attitudes towards his/her ingroup and outgroup, Wilder states that:

> Assuming that we generally interact more with ingroup members than with outgroup members, we should encounter a greater variety of persons and have a greater variety of experiences with ingroup members than with outgroup members. We may, therefore, expect ingroup categories to be more differentiated than outgroup categories. (1981: 225)

Therefore, we tend to view the outgroup as more homogenous than our ingroup (Wilder, 1981: 226). It can be said that the formation of stereotypes is closely linked with this perception of the outgroup as a homogeneous unit.

The most debated issue about constructing cultural identities by foregrounding differences between one culture and the Other is the West's Othering the East through representation to construct its own identity. Edward Said, who is

probably the most quoted scholar in this respect, states that:

> The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality and experience. (2003: 1-2)

Said states that the Orient is not a free subject of thought and action because of Orientalism (2003: 3). This idea can be linked with Hall's above mentioned idea that the "other" is not an existing object, but an idealized and projected object-choice (1996: 3). For West, the East is rather a constructed entity by the Western ways of dealing with the Orient, which are "making statements about it, authorizing views of it, describing it, teaching it, settling it, ruling over it" (Said, 2003: 3) which means restructuring an identity of the East.

Although Said has made great contribution in analyzing the asymmetrical relation between the West and the East by pointing to the fact that it is the West which represents the East in its own way to stabilize this asymmetrical relation, it is important for us to understand the historical and political motives of the West in doing so. By existentializing the West's need to otherize and inferiorize the East in order to construct its own identity, Said isolates discourse from the external reality and downplays the impact of a decisive historical factor, namely colonization, as a reason for the West to represent the East as inferior to itself. In Aijaz Ahmad's words:

> This idea of constituting Identity through difference points, again, not to the realm of political economy — nor to those other social materialities of a non-discursive kind — wherein colonization may be seen as a process of capitalist

accumulation, but to a necessity which arises within discourse and has always been there at the origin of discourse, so that not only is the modern Orientalist presumably already there in Dante and Euripides but modern imperialism itself appears to be an effect that arises, as if naturally, from the necessary practices of discourse. (1992: 182)

While commenting on the process of identity construction, it is important to remember the socio-political reasons underlying the wish to deliberately construct a *certain* cultural identity in a certain (usually inferiorizing way) because otherwise we can reverse this causality and show the result (namely the construction of identity) as the cause for a historical reality (namely colonization).

There are a number of studies which analyze the representation of Turkish culture by the West as its Other within this context. Jale Parla, who scrutinizes the image of Turkish culture in Western literature, states the Turkish myth is an extension of the Oriental myth created in *1001 Nights*, in that although these fairytales are Arabic, Iranian and Indian in origin, they created a holistic magical Orient in the Western mind (1985: 22). Parla states that *Vathek*, written by Wiiliam Beckford, is an interesting expression of Oriental myth in the eighteenth century (1985: 22). According to her, Beckford created a rich and colorful Orient and quotes Beckford who wrote in his foreword that he had to sublimate, exaggerate and Orientalize everything (1985: 22). Parla continues her argument by explaining that Byron, who makes several references to Vathek in his work *Childe Harold's Pilgrimage* and *Turkish Tales* by attributing such features as might, splendor, crime and revenge (1985: 28) and Hugo who wrote poems about Turkish cruelty in his *Les Orientales* (1985: 37) contributed to the already constructed Turkish myth. Hugo never visited the Orient but he wrote about the Orient (Parla, 1985: 37). This fact strengthens the idea that the Other is not an existing, but an idealized object. What

Hugo knew about the Orient was the ongoing discourse about the Orient, and by writing about the Orient without actually seeing it, Hugo became part of this discourse. Parla states that Lamartine also used the Romantic rhetoric of the Oriental myth in his *Voyage en Orient* and he attributed the mission of "rescuing" the Orient to the West by illuminating it with the light of truth and reason (1985: 43). It is seen that Lamartine's discourse is very similar to the general discourse of colonialism. Lamartine was a literary figure of the nineteenth century, when the Ottoman Empire started to disintegrate and was subject to the colonial desires of the West. Parla argues that Hugo, Lamartine, Flaubert, Byron and Nerval reflected the Orient as "immortal" and "immutable" (1985: 42), and in this way it can be said that they constructed a cultural identity for the Orient.

Among the most important contributors of the stereotypical representation of the East (and Turkish culture within it) is the emphasis on the East's intuitive way of thinking, spirituality and sensuality as discussed in the second chapter of the thesis, under the title "The Comparative Analysis at Macro Level".

It is seen that Eastern (subsequently Turkish) cultural identity is constructed by various philosophical, literary, political and artistic discourses which have their impact on how Turkish culture is viewed by the West and views itself. Translation, together with these other variables, is effective in both constructing cultural identities related to source and target cultures and strengthening the already existent cultural images of these groups as a result of certain translation strategies.

Role of Translation in Identity Formation

The power of translation as a means of identity formation attracted the attention of translation scholars who evaluate the translative act within the context of

asymmetrical relations among cultures. For instance, Lawrence Venuti, remarking on the social consequences of translation, claims that:

> By far the most consequential of these effects – and hence the greatest potential source of scandal – is the formation of cultural identities. Translation wields enormous power in constructing representations of foreign cultures. (1998: 67)

According to Venuti, the selection of foreign texts and the development of translation strategies contribute to the establishment of peculiarly domestic canons for foreign literatures that conform to domestic aesthetic values. As a result of this manipulated selection process, foreign literatures are apt to be dehistoricized. The way these selected texts are translated (or rewritten, in Venuti's terms) is under the influence of prevailing styles of the receiving cultures (Venuti, 1998: 67).

The selection of texts to be translated and certain translation strategies in question here serve to cultural identity formation in that they result in:

> ...fairly established fix stereotypes for foreign cultures, excluding values, debates, and conflicts that don't appear to serve domestic agendas. In creating stereotypes, translation may attach esteem or stigma to specific ethnic, racial, and national groupings, signifying respect for cultural difference or hatred based on ethnocentrism, racism, or patriotism. (Venuti: 1998: 67)

The use of translation as a means of cultural stereotype formation and/or reinforcement is usually discussed within postcolonialist contexts as the colonizer usually has to justify the colonial intervention with the claim that the colonized are not civilized enough to govern themselves. As for the works of anthropology scholars like Talal Asad, Johannes Fabian, and James T. Siegel, who deal with

128

intercultural communication and put special emphasis on cultural translation, Douglas Robinson asserts that:

> ... these scholars began to realize that the problem of translation is not merely a limitation on their own scholarly claims but a central issue in all communication and sociopolitical interaction between the 'first' and the 'third' worlds, between 'moderns' and 'primitives', between colonizers and the colonized. (1997: 3)

As it can be understood from these remarks, translation is a complex act taking shape within asymmetrical power relations among cultures and realized by an agent working under many constraints, the expectations of the target audience being one of them. Robinson resorts to Jacquemond's four hypotheses for translational inequalities in order to explain this point. According to Jacquemond, the quantity of translations from a dominated culture into a hegemonic culture is smaller than that of translations done in the reverse direction. As for the strategies applied while the works from a dominated culture are being translated, Jacquemond argues that "those works will be perceived and presented as difficult, mysterious, inscrutable, esoteric and in need of a small cadre of intellectuals to interpret them" (Robinson, 1997: 31). The works to be translated from a dominated culture are also selected in a certain way in that they are required by the hegemonic culture to comply with the preconceived image related to the former, which leads authors of a dominated culture to produce works in line with these expectations (Robinson, 1997: 32). Robinson summarizes Jacquemond's hypotheses as follows:

> ...a dominated culture will be represented in a hegemonic culture by translations that are (1) far fewer in number than their counterparts in the opposite direction, (2) perceived as difficult and only of interest to specialists, (3) chosen for their conformity to hegemonic stereotypes, and (4) often written specifically with

129

an eye to conforming to those stereotypes and thus getting translated and read in the hegemonic culture. (1997: 32)

These manipulations in the process of translation from a non-Western literature into a Western one result in the reinforcement of a set of beliefs about the personal attributes of the members of a particular social category, in other words, in an ethnic stereotype. Thus the target audience cannot have access to the works of a foreign literature in its full spectrum. Instead they are confronted with "mysterious, strange, alien" (Robinson, 1997: 34) texts produced in a way that strengthens an image filtered by a preconditioned perspective. In Robinson's words, "[t]he Orientalist ethos imposes a particular mode of reading and thus a particular image of a foreign culture" (1997: 34).

Tejaswini Niranjana also deals with the function of translation as an act strengthening already existing cultural images. However, Niranjana's perspective furthers the views of Venuti and Jacquemond in that she also assigns translation the function of creating the other while representing it. In her words:

> Translation thus produces strategies of containment. By employing certain modes of representing the other – which it thereby also brings into being – translation reinforces hegemonic versions of the colonized, helping them acquire the status of what Edward Said calls representations, or objects without history. (1992: 2)

Depending on the motive in translating works from a particular literature and translation strategies applied during the translation, translation may be used as a device to create a certain image related to the source culture. According to Niranjana,

revealing the constructed nature of cultural translations
shows how translation is always producing rather than
merely reflecting or imitating an 'original'. (1992: 81)

When evaluated within the context of asymmetrical power relations among cultures, determining the function of translation as an intercultural communication device which reduces differences and bridges the gap between two cultures in order to help people understand each other seems simplistic. Translation may instead be assigned the function of underlining the differences between cultures in order to create and/or reinforce a certain image of the "other" culture which legitimizes the superiority of the translating culture in order to maintain the existing asymmetry in terms of power.

The impact of translation on identity construction is bidirectional in that it affects not only the way target audience views a source culture but also the way the members of the source culture view themselves. In a colonial context, for instance, when it is thought that power is equal to knowledge, the colonizer appears as an authority that provides the colonized with information relating to their history and cultural identity. Niranjana quotes the remarks of Ronald Inden on this issue as follows:

... the knowledge of the Western orientalist appropriates (by
Ronald Inden) "the power to represent the Oriental, to translate
and explain his (and her) thoughts and acts not only to Europeans
and Americans but also to the Orientals themselves". (1992: 11)

This privilege of expanding knowledge arises from the historically and politically constructed Western identity as rational and dependent on scientific and analytical thought as opposed to the Non-western identity as sensual and mystical. Therefore how they are represented by the Western authority is important in non-

Western cultures' constructing their own self-image. Western target audience, in turn, tends to see its own image in translations from non-Western literatures through the difference between itself and the projected "other" as it is familiar with the rigid distinction between the West and non-West. According to Venuti:

> Translation forms domestic subjects by enabling a process of 'mirroring' or self-recognition: the foreign text becomes intelligible when the reader recognizes himself or herself in the translation by identifying the domestic values that motivated the selection of that particular foreign text, and that are inscribed in it through a particular discursive strategy. (1998: 77)

While explaining how translation affects the target audience's perception of its own cultural identity, Venuti resorts to Berman's idea that foreign literatures offer national literatures "an image of themselves they could not otherwise have" and adds that this is an image desired by the target audience (1998: 77, 78).

Here some examples can be given as for how certain cultural identities are constructed by means of translation throughout history. When translations from a certain source culture are produced by using similar strategies and as a result they constitute a homogeneous body of texts, they provide a fixed cultural identity for the source culture in question. Niranjana comments on this aspect of translation by referring to translations from Sanskrit into English:

> Translations form an intertextual web: Orientalist translations from the Sanskrit – Charles Wilkins's Bhagavad-Gita, William Jones's Sakuntala, Jones and Wilkins's Manu's Institutes, H. H. Wilson's Kalidasa – form a canon, interpellate a colonial subject, construct a Hindu character, a Hindu psyche, a Hindu way of life. (1992: 60)

Taking a second case, Venuti examines translations from Japanese into English with the aim to "consider how translation forms particular cultural identities and maintains them with a relative degree of coherence and homogeneity" (1998: 68). Basing his argument on Edward Fowler's research, Venuti states that:

> American publishers, Edward Fowler argued, established a canon of Japanese fiction in English that was not only unrepresentative, but based on a well-defined stereotype that has determined reader expectations for roughly forty years. (1998: 72)

According to Fowler, Japanese culture was assigned an "exoticized, aestheticized, and quintessentially *foreign*" identity (Venuti, 1998: 72) as a result of the translations realized after World War II. Fowler also observes that Japanese works that were inconsistent with this postwar representation of Japanese culture such as comics or works that denote a more westernized Japan were either not translated or they were published by small publishers (Venuti, 1998: 73). As can be inferred from what has been said until now, the reason for those works not to be translated or to be translated in a marginalizing way is that they threaten the constructed foreign image of Japanese culture.

Another example in this respect can be given from Fitzgerald's translations from Persian into English. Remarking on his translations, Fitzgerald states that:

> It is an amusement to me to take what liberties I like with these Persians, who ... are not Poets enough to frighten one from such excursions, and who really do want *a little Art to shape them* (quoted in Niranjana, 1992: 58, 59)

Niranjana, who comments on this remark of Fitzgerald together with James Mill's statement that "India must discard her Indianness in order to become civilized" (quoted in Niranjana, 1992: 58), argues that:

In both kinds of statements, we see the surfacing of the rigid
dichotomies between modern and primitive, West and non-West,
civilized and barbaric, culture and nature. (1992: 59)

Andre Lefevere, also referring to Fitzgerald's translations from Persian into English,

relates the liberties that Fitzgerald took while translating Rubáiyát of Omar Khayyám

to the asymmetrical relations between cultures and the assumed inferiority of Persian

culture to English culture because he never took such liberties while he was

translating from Greek or Roman. (1992: 119-120)

All the strategies above applied during translations from Sanskrit, Japanese,

or Persian are similar in that they serve to the ultimate aim of being consistent with

the already existing stereotypical image of the source culture.

Evaluation of Nemet-Nejat's Translation Strategies with an Orientation towards

Identity Formation

In the way translations from Sanskrit into English "construct a Hindu psyche"

(Niranjana, 1992: 60), those from Japanese into English assign an "exoticized,

aestheticized, and quintessentially *foreign*" identity to Japanese culture (Venuti,

1998: 72), and those from Persian into English underlie "dichotomies between

modern and primitive" (Niranjana, 1992: 59), Nemet-Nejat's *Eda: An Anthology of*

*Contemporary Turkish Poetry* (2004a) seems to strengthen the stereotypical image of

Turkish culture as a result of the partial presentation of contextual background in the

paratexts and the translation strategies applied which foreground the cultural

difference between Turkey and the English-speaking world with an emphasis on the

spirituality and sensuality of Turkish culture that is, in his mind, projected in the

essence of the poetry he translates.

All the strategies discussed in the former chapters including Nemet-Nejat's arguments about the grammatical structure of Turkish language and the Sufi connections he finds in contemporary Turkish poems, together with his way of translating these poems in a manner committed to prove his own arguments can be thought as attempts to foreground the wide gap between source and target cultures that cannot be abridged. In this way, this anthology seems to function as a means of Othering the Turkish culture for the Western reader.

As Stuart Hall states, the process of identification operates across difference (1996: 3). The fact that Nemet-Nejat informs the reader about the context of contemporary Turkish poetry on a metaphysical and spiritual basis in his preface to *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) may cause the target reader to perceive contemporary Turkish poetry as a cultural Other. Nearly all the information provided in the preface by Nemet-Nejat such as the information about the structure of Turkish as a language and the connection established between the grammatical structure of Turkish and Sufism, the association of each individual poet with the assumed metaphysical background, indication of Istanbul as the main theme of contemporary Turkish poetry and presentation of Istanbul as a "basically mystical, dream space of pure motion" (2004a: 18) associated with "feminine sensuality" (2004a: 16) stresses the "Otherness" of Turkish culture as opposed to the English-speaking world. The rest of the paratextual elements by Nemet-Nejat analyzed in the second chapter of the thesis, namely the footnotes and the essays about contemporary Turkish poetry function as the complements of this process of Othering by strengthening the arguments put forth by Nemet-Nejat in the preface.

By introducing the so-called underlying philosophy of contemporary Turkish poetry, claiming bonds between this poetry and main characteristics of Turkish

culture and theorizing on these characteristics, this anthology actually undertakes the function of representing Turkish identity. As mentioned above, representation of cultural identity is realized through images related to a certain culture and to the extent that these images reflect the simplified, generalized, and homogenized perceptions of a culture which are resistant to change, the process of cultural representation may take the form of stereotyping.

Nemet-Nejat draws upon some of the most remarkable images constructed and constantly reproduced by Orientalist discourse in his interpretation, presentation, and translation of contemporary Turkish poetry as pointed out in the third chapter of the thesis, under the title "Comparative Analysis at Macro Level". And it is important that the emphases on these stereotypical cultural characteristics, such as spirituality and sensuality ascribed to Turkish culture, are the products of Nemet-Nejat's idiosyncratic interpretation of Turkish poetry at paratextual level and additions and optional shifts at textual level. Nemet-Nejat seems to apply some manipulative strategies resulting in the production of a target text which constructs an image for Turkish culture that is closely in line with and which reinforces the already existing stereotypical one

The fact that Nemet-Nejat makes no reference to the close relation of contemporary Turkish poetry with socio-political phenomena which result in its politicization as explained in the second chapter of the thesis (p. 32) causes the projection of Turkish poetry in this anthology to lose contact with reality. As Stuart Hall suggests, the "other" here "is not an existing object, but an idealized and projected object-choice" (1996:3). By neglecting the transformation Turkish poetry went through after the foundation of the republic, Nemet-Nejat creates the impression that however much the historical circumstances change, the "essence"

that permeates the "whole body" of Turkish poetry remains the "same". By refraining from mentioning the significant Western impact on contemporary Turkish poetry, Nemet-Nejat prevents the reader from seeing the similarities between the source and target cultures. By presenting contemporary Turkish poetry as a big entity with a single idea underlying it, Nemet-Nejat homogenizes contemporary Turkish poetry and makes generalizations in his review of it. In sum, Nemet-Nejat essentializes the cultural reflections he sees in contemporary Turkish poetry, generalizes and fixes them in time.

CHAPTER V: CONCLUSION


*Eda: An Anthology of Contemporary Turkish Poetry* (2004a) seems to be the result of considerable time and effort on the part of the poet translator and editor Murat Nemet-Nejat. It is known that the number of translations from peripheral languages into central ones is fewer than those done in the reverse direction and the number of anthologies is even fewer. As Paker states, *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) introduces poets such as Orhan Veli Kanık, Cemal Süreya, İlhan Berk, Ece Ayhan, Lale Müldür, Sami Baydar and küçük İskender to English-speaking audience in anthologized form for the first time (2004a: 7). In this respect, this anthology is an important step towards filling this gap in the representation of contemporary Turkish poetry in translation.

On the other hand, although it is important that contemporary Turkish poetry is represented in English, *the way it is represented* and *the image created* as a result of this representation are also important. As discussed before in the fourth chapter, translation is one of the means of identity construction along with the other means like literature, art, architecture, cinema and photography as a result of its power of producing discourse or reproducing already established discourses. Relying on stereotypical images while representing a certain culture may result in reinforcing the stereotypical identity of that culture in the minds of the receivers and once the discourse starts to renew itself in different productions, it gradually loses contact with reality and sticks to certain images while perceiving the culture in question without questioning the relationship of these images with reality.

Consciously or not, Nemet-Nejat seems to interpret and represent contemporary Turkish poetry within the framework of an Orientalist discourse which

focuses on the supposedly inferior characteristics of the Eastern cultures such as spirituality and sensuality as opposed to the supposedly superior characteristics of the Western cultures such as rationality and being morally upright. This discourse is built upon dichotomy and the more differences between the two sides are foregrounded, the more convincing this discourse becomes. As a result of Nemet-Nejat's projection of the contemporary Turkish poetry as a metaphysical entity interwoven with exotic leitmotifs, *Eda: An Anthology of Contemporary Turkish Poetry* (2004a) seems to be an extension of this discourse focusing on the gap between the East and the West which causes West to be itself by Othering the East. By essentializing the difference between the source and target cultures in a way that points out the most marked stereotypical images constructed by this discourse, this anthology runs the risk of functioning as an indicator of the validity of these characteristics in the minds of the target audience and preparing the ground for future translations from Turkish into English which will reproduce the same discourse.

The drawback of misrepresentation in the translations from the so-called Third World languages into the so-called First World languages is two-folded. As well as creating a stereotypical Eastern image in the minds of the members of the target culture, it also affects how the members of the source culture perceive themselves. Construction of identity is a reflective process, which means what others think about one shapes what one thinks about him/herself, thus how s/he constructs his/her identity. Frantz Fanon implies this idea when he states that "it is the racist who creates his inferior" (1967: 93). A quote from Sartre points to the same view:

> The Jew is one whom other men consider a Jew: that is the simple truth from which we must start... It is the anti-Semite who *makes* the Jew. (Fanon, 1967: 93)

Consequently, we construct our identity not only by remarking on the identity of the Other, but also by internalizing how others define our identity. Therefore the way how cultures are represented within asymmetrical relations of power is decisive for the continuation of these power relations. How contemporary Turkish poetry is represented in a translated anthology is influential on how Turkish identity is constructed in the frames of reference of both the target and source systems.

English-speaking audience can be said to be familiar with the representation of Turkish culture as a totally alien culture bearing the stereotypical characteristics constructed within discourse for a long time. However this representation does not reflect the reality any more. Maybe it's high time that we realized "we" are not that different.

It has already been said that stereotypes are rigid and resistant to change (1981: 18). Although it is hard, it is possible to change the stereotypes. Translation can be a significant tool to serve this purpose as it has the power to construct discourse. In order to change the stereotypical representation, we first need to be aware of it. This thesis modestly aims to contribute to this awareness.

REFERENCES

Ahmet Haşim. (2004). *Piyale*. Istanbul: Çağrı Yay.

Aijaz Ahmad. (1992). *In Theory : Classes, Nations, Literatures*. London: Verso.

Altınkaynak, H. (Ed.) (2003). *Çağdaş Türk Şiiri*. Istanbul : Toroslu Kitaplığı.

Ashmore, R. D. Del Boca, F. K. (1981). Conceptual Approaches to Stereotypes and Stereotyping. In D. L. Hamilton (Ed.), *Cognitive Processes in Stereotyping and Intergroup Behavior* (pp. 1-35). Hillsdale, N.J.: L. Erlbaum Associates.

Ayhan, E. (1968). *Ortodoksluklar*. Istanbul: De Yayınevi.

Batur, E. (1992). *Başkalaşımlar I-X*. Istanbul: YKY.

Baydar, S. (1996). *Çiçek Dünyalar*. Istanbul: YKY.

Behramoğlu, A. (1995). *Şiirin Dili-Anadil : Türk Şiiri-Dünya Şiiri*. Istanbul : Adam Yayınları.

Berk, İ. (1968). *Âşıkane*. Istanbul: De Yayınevi.

Beyatlı, Y. K. (2003). *Kendi Gök Kubbemiz*. Istanbul: YKY.

Cemal Süreya. (1966). *Üvercinka*. Istanbul: De Yayınevi.

Césaire, A. (1972). *Discourse on Colonialism*. Joan Pinkham (Trans.), New York: MR.

Ergül, M. S. (2003). *Cemal Süreya Şiirinde Bedenin Yazınsallaşması*. Unpublished Masters thesis, Bilkent University, Ankara.

Fanon, F. (1967). *Black Skin, White Masks*. Charles Lam Markmann (Trans.), New York : Grove Press.

Fergar, F. K. (Ed. and Trans.) (1992). *Modern Turkish Poetry*. Ware : Rockingham Press.

Ganioğlu-Özden, R. (2001). 'Kendi'ni Aynadaki Yansımada Kurgulayan Uluslar. *Toplumbilim*, 14, 10-36.

Genette, G. (1997). *Paratexts : Thresholds of Interpretation*. Jane E. Lewin (Trans.), Cambridge: Cambridge University Press.

Hall, S. (1996). Introduction: Who Needs Identity?. In S. Hall, P. du Gay (Eds.), *Questions of Cultural Identity* (pp. 1-17). London : Sage.

Halman, T. S. (Ed. and Trans.) (1989). *Living Poets of Turkey : an Anthology of Modern Poems*. Istanbul : Dost.

Kabbani, R. (1998). *Avrupa'nın Doğu Söylenceleri : Tasarla ve Yönet*. Pınar Kaya, Gökhan Doğramacı (Trans.), İstanbul : Yayınevi Yay.

Kâhyaoğlu, O. (2005). Daracık Dünya Karmakarışık. Radikal (2005, September 9). Retrieved March 20, 2007, from http://www.radikal.com.tr/ek_haber/ek_haber.php

Kanık, O. V. (1990). *Bütün Şiirleri*. Istanbul: Adam.

Kula, O. B. (2002). *Avrupa Düşüncesinde Türkiye ve İslam İmgesi*. Istanbul : Büke Yayıncılık.

Küçük İskender. (1996). *cangüncem*. Istanbul: YKY.

Lefevere, A. (1992). *Translating Literature : Practice and Theory in a Comparative Literature Context*. New York : Modern Language Association of America.

> (1996). Translation and Canon Formation: Nine Decades of Drama in the United States. In R. Álvarez, M. Carmen-África Vidal (Eds.), *Translation, Power, Subversion* (pp.138-155). Clevedon: Multilingual Matters Ltd.

Memet Fuat. (Ed.) (2003). *Çağdaş Türk Şiiri Antolojisi, 1920-1970*. Istanbul : Adam Yayınları.

Moran, A. V. (1999). *Adam Büyük Türkçe-İngilizce Sözlük*. Istanbul: Adam Yayınları.

Nemet-Nejat, M. (Ed. and Trans.) (2004a). *Eda: An Anthology of Contemporary Turkish Poetry*. Jersey City, N.J.: Talisman House.

> (2004b). Turkey's Mysterious Motions and Turkish Poetry. *Translation Review*, 68, 77-79.

> (2006). Ideas Towards a Theory of Translation in *Eda*. Paper presented in The New York Literary Translation Festival, Romanian Cultural Institute in New York and Stevens Institute of Technology in New Jersey. Retreived February, 8, 2007, from http://www.respiro.org/Issue19/Non_fiction/non_fiction_murat.htm

> (2007). Response to Dubravka Djuric's post (about Croatian Poetry). Retreived February 8, 2007, from http://poeticinvention.blogspot.com/2007/02/murat-nemet-nejat-responds-to-dubravka.html

Niranjana, T. (1992). *Siting Translation : History, Post-Structuralism, and the Colonial Context*. Berkeley : University of California Press.

Öner, A. (2001). Rizomatik Alanda Doğu ve Batı Hikayeleri: Binbir Gece Masalları, Canterbury Hikayeleri ve Kral Arthur'un Ölümü. *Toplumbilim*, 14, 115-122.

Özkırımlı, A. (1982). *Türk Edebiyatı Ansiklopedisi*. Istanbul : Cem Yayınevi.

Paker, S. (2004). Reading Turkish Novelists and Poets in English. *Translation Review*, 68, 6-14.

Parla, J. (1985). *Efendilik, Şarkiyatçılık, Kölelik*. Istanbul : İletişim Yayınları.

Robinson, D. (1997). *Translation and Empire : Postcolonial Theories Explained*. Manchester : St. Jerome.

Said, E. W. (2003). *Orientalism*. London : Penguin.

Servantie, A. (2005). Batılıların Gözünde Türk İmajının Geçirdiği Değişimler: Cehennem Teolojisinden Demokrasi Derslerine. Serpil Çağlayan (Trans.). In Ö. Kumrular (Ed.), *Dünyada Türk İmgesi* (pp. 27-85). Istanbul : Kitap Yayınevi.

Tanpınar, A. H. (2002). *Şiirler*. Istanbul: YKY.

*Türk Dil Kurumu Sözlüğü*. (1988). Ankara: Türk Tarih Kurumu Basımevi.

Tymoczko, M. (2002). Connecting the Two Infinite Orders Research Methods in Translation Studies. In T. Hermans (Ed), *Crosscultural Transgressions : Research Models in Translation Studies II : Historical and Ideological Issues* (pp. 9-25). Manchester: St. Jerome Publishing.

Ulaş, S.E. & Güçlü, A. & Uzun, E & Uzun, S. & Yolsal, Ü. H. (2002). *Felsefe sözlüğü*. Ankara : Bilim ve Sanat.

Venuti, L. (1998). *The Scandals of Translation : towards an Ethics of Difference*. London : Routledge.

*Webster's Third New International Dictionary*. (2nd ed.). (1966) Springfield : G and C. Merriam Co.

Wilder, D. A. (1981). Perceiving Persons as a Group : Categorization and Intergroup Relations. In D. L. Hamilton (Ed.), *Cognitive Processes in Stereotyping and Intergroup Behavior* (pp. 213-257). Hillsdale, N.J. : L. Erlbaum Associates.

ZEKÂ, N. (2004). Rüyalarsa, Dünyadan Çıkış Yolları. *Kitap-lık*, 76, 57-61.

# APPENDIX

Interview with Murat Nemet-Nejat about *Eda: An Anthology of Contemporary Turkish Poetry* via e-mail

April 30th, 2007

1)

Q: In your preface and essays you argue that the underlying idea of contemporary Turkish poetry is Sufism. Can you explain how you came up with this conclusion? Is this argument impressionistic or can you draw it on any kind of data written on the circumstances under which contemporary Turkish poetry developed?

A: I first came up with the idea when I was preparing a Turkish poetry section for the fall issue of Talisman Magazine in the United States in 1995. I was trying to explain the elusive, spiritual quality which I felt permeated the whole of Turkish poetry. I introduced the idea of Sufism first in "A Godless Sufism: Ideas on Twentieth-Century Turkish Poetry," the essay I wrote for that Talisman issue.

In the early nineteen-nineties, I had read the work of the anarchist political essayist and translator Peter Lamborn Wilson (a.k.a. Hakim Bey) whose books Pirate Utopias (1995), The Drunken Universe: An Anthology of Persian Sufi Poetry (1988), Scandal: Essays on Islamic Heresy (1988) and Sacred Drift: Essays on the Margins of Islam (1993) had quite an impact on me. As a thinker, Lamborn Wilson is interested in unofficial, secret history. In Sufism he sees heretical trends, both religious and sexual, not acknowledged by orthodox Islam. I felt a similar heretical strain, not completely accepted by Turkish secular Republicanism, was going on in Turkish poetry, that it contained a language of sexual and psychic, progressively

religious secrets. The development of Turkish poetry in the 20th century is partly a development and gradual revelation of secrets. Ironically perhaps, God is the ultimate secret word.

Preparing the Eda anthology, I began to realize how much the creators of 20th century Turkish poetry were influenced by Sufi ideas. Ahmet Hasim's Piyale is a series of variations around the idea of loss of self, the Persian poet Hafiz being the inspirational poet behind them. The other major work Hasim turns to is Fuzuli's Leila and Majnun, which represents the quintessential Sufi idea, in its Turkish incarnation: the transformation of physical love to spiritual love through suffering.

When The Second New turns to earlier poetry, it mainly turns to Seyh Galip and to Ilahi folk poets, Yunus Emre, Pir Sultan and Esrefoglu. For instance, Cemal Süreya's development as a poet traces a Sufi arc, the transformation of eroticism based on power and seduction into love through loss and defeat. That is the story line in Uvercinka (his first book) and in the poem "Ulke" ("In Your Country"). Cemal Süreya's last poems, written in the last two years of his life, are all Sufi poems, for instance, the last poem in the collection: "After twelve P.M./ all drinks/ are wine." Another poem in this collection, "This government/ Doesn't give a passport" (p. 161 in Eda) salutes three poets most important in his life. Two of them, Yunus Emre and Pir Sultan are Sufi poets.

The Sufi, spiritual element becomes more open in the 1990's, in the poetry of motion," for instance, in Haydar Ergülen, k. Iskender, Ahmet Güntan, etc.; but it permeates everything else in the poetry of Eda all the way through.

It is difficult to find independent data, essays or scholarship, on this issue because in Kemalist secularism such religious language, or even the assertion of its existence, is forbidden. In that respect, one has to go to the text themselves to discover its reality, how the nature of the Turkish language enabled the subversive and even unconscious weaving of these ideas. About a year ago, the Turkish poet Ahmet Güntan, in an essay in Kitap-lik, said that until reading the essay "A Godless Sufism" he was not aware that Turkish poets were always weaving a spiritual language. He resented the word "godless" first, because he considered himself a religious man. Then he realized "godless" referred to the secret, maybe un-self-conscious aspects of this spirituality – that Turkish poets through their work in the 20th century had developed a spiritual language partly going contra the total Western secularism of official language. He realized that this was true and "godless Sufism" was referring to something real he had not seen before.

Sufism in 20th century Turkish poetry is like Edgar Allan Poe's "Purloined Letter." No one sees it until pointed to [because it is so obvious]. Then its reality permeates everything.

B)

Q: When your translations are compared with the source poems, it is observed that you have made some additions in your target poems. I find it interesting that the interfusion between sex and religion appears mainly in your additions. In what way are your additions related with your translation strategy?

A: I do not quite agree that "the interfusion between sex and religion appears mainly in [my] additions." Can you give me a few examples?

There are two core principles underlying my translation strategies. Everything else derives from them:

a) I tell no lies about the original poem, in no way do I try to create a version which erases what to me is its essence, its identity. Every strategy is in pursuit of that identity, its re-incarnation in a second language. Even in places where I seem to alter the "meaning" of the poem, the relationship between original and translation is dialectic. At those instances, the original remains as it is; the translation becomes a dialogue, a critique, an annotation of the original poem.

As I said, I would challenge any one to show me where I falsified the nature of a poem I translated though occasionally I may have misunderstood a word or a phrase.

b) A translation is not a transfer of A across to B in its total autonomy. Such totality is sealed off and its translation is an illusion. Every authentic translation starts with fragmentation, which is a kind of misreading. The translator focuses on a quality in the original poem he or she is drawn to, he or she desires –quite often due to a lack of it in the target language- and translates that quality. The original maintains its identity because it is its lack in the target language that the translator is drawn to and is trying to preserve.

The original is also subtly distorted, misread, because the translator is focusing on one quality, back grounding another. A translation in subtle ways disturbs, may disturb the relationship among parts in the original.

In an authentic translation, two texts (inherently two languages) open up, crack open to each other revealing their inherent possibilities. A slight disturbance of relationship undercuts the praxis around a perception, revealing unseen and unexplored possibilities. My translations sometimes, in musical riffs, explore, elaborate on these potentialities in a text. I wonder if that is what you are referring to, considering them my addition. In my view, the question to ask is if these "additions" are truthful to the text, an inherent growth of what the language contains, an expansion of it, or are they arbitrary, willful, even violent, interpolations negating, truncating (rather than fragmenting) the original text.

Walter Benjamin says that in a translation languages A and B move to a third place C, which is the space of ideal language. In ideal language, which I hope is the space my translations inhabit, the languages move in both directions shedding light on each other.

C)

Q: In your translation "from TIME OF HUNTING" (translation of "Av Vakti" by ˉIhan Berk), you made an addition towards the end of the poem about Terry Moore's visit to Istanbul. Can you inform me about the function of this addition in this poem?

A: The original of the Ilhan Berk poem at this spot says:

"O zamanlar Amerikalılar yoktu. Kadınlar içlik giyerdi. Açık saçık bir şiire başlardım ben ve bitiremezdim"

Sonra,..."

I believe the poem is referring to a specific event which occurred in the 1950's (the poem was written in the 1960's or before). The opening of the Istanbul Hilton, the first 300-room international hotel in Istanbul, was a big event, a sign of the progressive opening to the West. The owner Conrad Hilton himself, I think, came with his mistress Terry Moore. Obviously, she provided a photo opportunity to a Turkish newspaper, being or not being aware that she had no underwear on and her pubic hair was showing. Newspapers had brushed over the part, but it was big news at the time.

The key word in the passage is the word "içlik," which means "undergarment" and may be "underwear" or not. The poet refers then to a tasteless joke he was going to tell but doesn't. My addition makes the joke specific (a slight shift of focus), which in the original is implicit. It also combines well with the intensely erotic and also humorous tone of the poem.

In some way, the specific mentioning of the joke is like my making the "explanations" part of my translation of Ahmet Hasim's "Merdiven" poem in the anthology.

I did this translation more than thirty years ago. Looking quickly over it, I noticed other subtle changes which are more elusive but as important. For instance, why the title of Part II is "Men," when it is "Av" in the original? Why are the lines "long/a delicate/...enters/paintings" arranged differently than the way it is in Turkish?

D)

Q: Do you think it is a translation strategy not to inform the target reader about the additions that you have made?

A: There is no secret about the changes I have made. They constitute part of the experience of the book, The source text for each translation is indexed at the end of the anthology.

 I think it is a mistake to list the changes up front. As I described before, in my view of translations, the original and the translation move in both directions, altering, affecting each other. This is a dynamic view where the unity, the autonomy of individual poem and the idea of strictly defined authorship are affected. Poems become fragments of a greater totality.

If the reader is attracted enough by what is in the book, the translations, etc., he or she than can go to the original sources. In fact, the comparison of the corresponding texts is an integral part of what this book is about, a meditation on the nature of language (both poetry and translation) and how different systems of perception can move out of their boxes and open to and communicate with each other.

In the conventional point of view, what differentiates a translation from an "original" poem is that a translation is based on another text whereas an original poem comes from "inside."

This point is true to the extent that an authentic translation always starts with an analysis of a prior text, a decision about what to translate from that text. In a translation analysis precedes what is called "inspiration." Translation can not occur "globally" or "instinctively," but occurs empirically, word by word or line by line from another text. Original poetry is also based on a dialectic, a conversation or fight among texts. But this dialectic is implicit and, in the hands of lesser poets unconscious.

In other words, what differentiates a translation from a original poem is that, in a translation, the dialectic relationship among texts is fore grounded, explicit, part of the visible texture of the piece. The nature of language is the underlying theme (Walter Benjamin's intentio) of translation. In an "original" poem coming from "inside, "that relationship is in the background. But it is still there. To give an architectural example, it is the

difference between a building which hides its structural features under plaster and one in which those features, its material bound specificity, is revealed.

The difference between a translation and an original work, in my view, is a difference of degree, of emphasis, and not an absolute differentiation.

E)

Q: In what way are your ideas on the development of contemporary Turkish poetry related with your translation strategies?

A: The spirituality, Sufism, implicit in 20th century Turkish poetry becomes explicit, more on the surface in the poetry written in the 1990's and onward, in what I call "the poetry of motion." In that way my ideas on Eda speak directly to the poetry a lot of younger poets (in their forties, Müldür, Güntan, Baydar, Ergülen, Ergülen, Erozçelik, etc.,, or younger) are writing today.

F)

Q: Do you think that you are a visible translator?

A: I hope I am an invisible translator. I do not think I project a personality, hopefully my persona being malleable, as much as possible entering into the substance of the poem which is being translated.

G)

Q: How does the fact that you are also a poet affect your translation strategies?

A: They are intimately related. The poems I translate derive from my needs as a poet writing in English and my relationship to Turkish language. I elaborate on this in my essay, "Questions of Accent." I do not think my theory of translation –how it involves a dynamic, fluid relationship forward and backwards among texts- could have been conceived by a non-poet. My translation strategies constitute also a poetics of writing.