

Perspectives

Studies in Translatology

Vol 15: 4, 2007

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Repercussions of Globalisation on Verse Translation

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This article studies verse translation in the light of the paradigms of globalisation. It also deals with the risk of 'global village' versus 'unity in diversity' by tracing the translation strategies in verse translation over the course of globalisation. For this purpose, it is divided into three parts: first, it focuses on the notion of globalisation, its pros and cons within the framework of the literary polysystem. Next, it questions the relationship between globalisation and contemporary translation theories that support the concept of metapoem, thereby placing translations in the literary polysystem not as a secondary genre, but as an innovative force. The last part concentrates on the reader profile of the global age; therefore, it identifies both the expectations and the impact of reader profile on literary systems in such a way as to disclose to what extent they reverse the course of translation strategies as well as the direction of translations from developed countries to developing ones.

doi: 10.1080/13670050802154036

Keywords: globalisation, metapoem, target-oriented theory, translation strategy, organic translation, literary polysystem, source-orientedness

Today it can be claimed that the unilateral flow of technological knowledge threatens the ideals of globalisation as enriching universal heritage by supporting weak systems. However, there is a mutual interaction between translations, technology and globalisation. While translations lay the foundations of globalisation by transferring information to contribute to universal knowledge, the latter demolishes barriers between nations with the help of the technology universal knowledge has created. In the beginning, globalisation had a constructive impact not only on cultures, but also on literatures. It is through globalisation that people in the cultures concerned have become acquainted with new genres and acknowledged the dynamicity of systems as opposed to the close and static literary structures of the past.

Similarly, it coincides with the same period in which translations have assumed primary status as dynamic factors of literatures due to their innovative potential, contrary to the repertoires canonised by those in power – which ended in the target-oriented theories of the 1980s. The interaction between translations and globalisation has revolutionised not only the status of translations but also translators' strategies. However, in the process of globalisation, translations started to serve different ends. First, when studied from the point of view of superpowers, they have ended up rejecting the existence of other cultures and imposing their supremacy throughout the world, thereby turning the world into a global village. Yet, from the point of

view of developing countries, they have enriched the literary polysystem by activating the linguistic and literary dynamics of their cultural heritage (Even-Zohar, 1990: 9–13). Therefore, it can be claimed that translations, on the one hand, have helped to enrich weak literary systems, and on the other they have helped superpowers to impose their cultural identity on weaker ones. However, over the course of time, the direction of interaction between developing and developed countries has changed. While translations from developed countries serve to transfer not only new literary genres but also technological knowledge to developing countries, developed nations have also begun to import literary translations to recognise their target, to promote the technological gadgets they have produced and to enrich the creative power fostered by encountering diverse cultural outlooks. Therefore, globalisation cannot be isolated from technology, nor can technology be separated from verse translation as the most powerful and encapsulated product of imagination, although they are contrary to each other.

Translation Theory and Globalisation

Translation theories of the 1980s, which have revolutionised not only the status of translations but also strategies, have remained behind the times, thus explaining the current situation in globalisation. Nowadays we witness that target-oriented strategies have been replaced with source-oriented ones (Hermans, 1999: 37–44). This indicates that globalisation in the end has reversed the course of theories and strategies adopted in the 1980s, the slogan of which was 'translations are the products of target culture'. The shift of strategy today can be related to the medium of correspondence and technological conveniences provided by constructive interaction between translations and technology. However, globalisation as the end product of translations and technology in the 1980s has come to a halt. In spite of its constructive impact on cultural and literary identities in the past, today it has been accused of damaging the cultural heritage of the world and transforming the world into a global village. The underlying reasons can be listed as follows:

- (1) Globalisation causes oversimplification in correspondence in such a way as to impoverish languages due to the unilateral flow of information from technologically developed nations to developing or underdeveloped nations. Therefore, it may eradicate the kaleidoscopic nature of world heritage, which is composed of diverse cultural identities.
- (2) It pollutes languages due to the translation strategies adopted by the translators. For example the increase in the number of loan words and mismatched words discloses the negative impact of information technologies on languages.
- (3) It kills the literary conventions of different cultures and causes them to adopt the conventions of superpowers as a result of rapid export of literary genres through technological tools.

However, one can contradict all theoretical accusations when it is considered whether it is 'globalisation' or those who exploit it that are responsible for the above-mentioned claims. Globalisation, in fact, may serve as a means of enriching the cultural heritage of the world. It may even support the revival of disappearing cultures and languages through the technological facilities and conveniences it introduces as a result of accumulation and transfer of knowledge throughout the world. So the negative impact of globalisation can be related not only to cultural unawareness of the usefulness of technological tools in cultural intercourse, but also to literal translation procedures adopted by the introduction of translation memories in the face of temporal constraints and the rapid pace of scientific knowledge. This trend has supported, on the one hand, source-oriented strategies, and, on the other hand, 'foreignisation' in translation as opposed to 'domestication' with target-oriented trends in the 1980s, where the border between translation and original is blurred. However, the principle definition of translation as an act bound by the source text obliges it to foreground the foreign elements in such a way as to introduce the addressee to the 'other' or 'foreign' one. In other words, it can be explained as moving the reader to the author so that the addressees will be informed of both source language and culture. We can best observe the reversal of the impact of globalisation on translations by tracing back the strategies followed in verse translation.

Verse Translation and Translation Theory

Holmes (1970: 91) has placed verse translation in the field of metaliterature as first posed by Barthes, as it is a comment on linguistic formulations made by others as opposed to primary literature, which speaks about real or imaginary objects and phenomena. His definition of verse translation as metaliterature indicates that it is related not only to source culture, but also to target culture. That is to say, when studied from the pole of source culture, the principle definition of translation is acknowledged as the act bound by the source text; therefore, its correlation to source culture cannot be ignored as it was in the 1980s. This obliges verse translation to foreground the foreign elements in such a way as to introduce the addressee with the 'other' or 'foreign' one. However, it should introduce 'the other' in such a way as to fulfil a metafunction in target culture. From this point of view, verse translation itself overlaps with the essence of globalisation. In verse translation, the translator inescapably stresses the 'otherness' either by capturing the tune of the original poem, or by the stylistic elements such as metaphors, euphuisms, stock similes or idiomatic expressions reflecting the spiritual essence of the source culture. Verse translation may serve as an intermediary to contribute to the universal heritage by bringing different cultural outlooks to enrich natural resources under the threat of global wars and natural disasters such as global warming. In spite of differences in cultural frameworks, verse translation is best served for this end by taking advantage of the common feature of verse, which addresses individual feelings. The ultimate purpose of translators is to

determine to what extent their translations fulfil the function of metapoem, which can be defined as transfer of the heterogeneous features of a poem in such a way as to fulfil function in the target culture (Paker, 1983: 139). Therefore, translators who achieve bilateral interaction can be said to reach the prospective goal of metapoem.

Holmes has classified verse translation into two main categories as form and content-derivative forms. He has subdivided form-derivative translation into 'mimetic' and 'analogical form'. In mimetic form, the translator is loyal to the form of the original as far as the temporal and geographical bounds of language allow (Holmes, 1970: 94–96). For example, E.J.W. Gibb, one of the greatest British orientalists, has employed mimetic translation in most of his translation from Divan Literature, which was cultivated by intellectuals under the patronage of Ottoman Sultans in the days of the Ottoman Empire (1300–1850). Ottoman Poetry was different from folk poetry, because the language of the former was composed of Arabic, Persian and Turkish. Accordingly, court poets were well versed in three languages. They incorporated many Arabic and Persian words into their poems so as to catch the rhythmic and metric system of Perso-Arabic poetry. This in contrast to the simple and objective features of Turkish folk poetry, the main themes of which were loyalty and courage based on its military virtues (Menemencioğlu, 1989: 35–47). As for Ottoman poetry, it was subjective, subtle and imaginative, which overlaps with the features of 'Epic'. Therefore, it can be claimed that 'Epic' has best served Gibb's ends in terms of the ornate language of the neoclassical age, as well as 'heroic couplets' in the form of 'aa, bb, cc, etc.', which follows approximately the same tune as in Divan poetry (Demirel, 1991: 96–98).

In analogical form, the translator aims at some kind of equivalence in terms of its function in the target culture, especially in cases where genres are rich. Accordingly, the translator tends to 'naturalise' the poem by applying a pattern available in the target language; therefore, it fulfils a different function to that in the source language. In other words, it may end in 'domestication' and may erase the temporal and geographical borders between the original and translation. However, in cognate languages 'mimetic' and 'analogical' form may overlap with each other. For example, Talat Halman, a contemporary scholar and translator from Turkish into English, has generally intended to use analogical form; however his translations have ended in mimetic form (Halman, 2007).

Gibb has moulded lyric ode into epic form, as epic form in English is best for the ornate and anachronistic use of language in translations from Divan Poetry, which is composed of Persian Aruz meter and Arabic figurative language. In fact, half a century later when Halman criticised Gibb for the anachronistic usage of language, and claimed to submit another translation of a lyric ode by Fuzuli in 'less distorted, less figurative and more idiomatic language', one thinks that he would have naturalised it. However, the lexical choice has not sufficed to change the tune of the Divan poetry. On the contrary, it sounds like Gibb's translation (1904) in terms of rhyme and meter:

Table 1. Different versions of Fuzuli's lyric ode

Friends are heedless, spheres are ruthless, Fortune is inconstant quite;	I reap no gains but trouble at your place when I come near;
Woes are many, friends not any, strong the foe, and weak my plight.	My wish to die on your love's path is all that I hold dear.
Past away hope's gracious shadow, passion's sun beats fierce and hot;	I am the reed-flute when griefs assemble. Cast to the winds
Lofty the degree of ruin, lowly is the rank of right.	What you find in my burnt-up, dried-up body except desire.
<i>Separation is my portion, dread the way to union's land;</i>	May bloody tears draw curtains on my face the day we part
<i>Ah, I weet not where to turn me, none is here to guide aright.</i>	So that my eyes will see just that moon-faced love when they peer.
<i>Tears of cramoisie have seized on Fuzuli's sallow cheek;</i>	My loneliness has grown to such extremes that not a soul
<i>Lo, what shades the Sphere cerulean maketh thereupon to light.</i>	Except the whirlwind of disaster spins within my sphere.
Gibb (1904: 92)	There's nobody to burn for my sake but my heart's own fire;
	My door is opened by none other than the soft zephyr.
	O waves, don't ravage all my surging teardrops, for this flood
	Has caused all welfare buildings save this one to disappear.
	The rites of love are on; how can the poet hold his sighs:
	Except for sound, what profit could be found in me to clear?
	Halman (2007)

When two poems are studied closely from the table above, it is observed that they are composed of two successive rhyming couplets. That is to say, they are arranged in couplets in Aruz meter. The rhythmic order of the couplets is as follows: aa bb cc dd ee. Therefore, it can be claimed that although they are translated from different poems by the same poet, they are both loyal to the original poems in matrix as far as English allows. In spite of the differences in

content, the sameness in form derives from the poetic tradition of Ottoman literature.

Despite the matrical similarities, at first sight Halman has criticised that Gibb's strategy has done irreparable damage to modern Turkish literature. However, the root cause of his criticism is based on pollution of the Turkish language due to the cultural hegemony of Eastern languages and literatures. Therefore, he has in fact expressed his concerns as a linguist disregarding Gibb's philological identity. However, it should be noted that Gibb's translation has fulfilled a documentary function. Besides, Gibb has had to employ the best strategy to disclose the linguistic and poetic characteristics of Divan literature (Nord, 1997: 52–53), whereas Halman's naturalisation efforts may result from the responsibility attributed to the intellectuals of the Republican Age, who have not only laid the foundations of the Republic, but also of modern Turkish. It is for the same reason that they are also known as the 'architects' of modern Turkey (Yazici, 2005: 61–62). Also, Halman's claim that he has replicated the formal structure, the rhyme-pattern and rhythmic effects of the original may be related to the architectural skill acquired in the process of modernisation of Turkey. Such an approach, on the one hand, may lead to a disregard of the existence of other literary systems; on the other hand, it indicates that the modern Turkish literary system is strong enough to contend with Divan literature. Whereas when he claims that he has captured the same rhythmic effect in plain language, what he really seeks to do is to refute the general misconception that the modern Turkish literary tradition is an extension of Divan courtly literature, which was under the influence of Arabic and Persian culture in the Ottoman period. However, the inconsistency between the rhyme and lexical choice may impoverish its poetic force while stripping it of the impact of ornate Persian and Arabic culture and literature. Another striking point is that Talat Halman, as a contemporary translator, has omitted even the pen name in translation although it is customary even in Turkish folk poetry. This may result from the translator's rhythmic concern, but it may also result from the impact of globalisation, which tones down national symbols as well as ornate languages to accelerate intercultural intercourse. However, such an approach may end in heterogeneous translation, even if it preserves the form and rhythmic effect of the original. This brings forth the question of the indelible mark of Divan literature on modern Turkish literature. From the point of globalisation, this may indicate that an analogical strategy serves the ends of domestication; yet it should be noted that it may also end in developing short-term memory by deleting the historical and cultural traces of the past.

If we want globalisation to be a constructive power in the development of nations, the translator should bear in mind the organic entity of the translations in the target culture. Such an approach would not only enrich weak systems, but also help them broaden their worldly outlook to contribute to the universal heritage. What Holmes has defined as 'organic translation' best serves this end. As opposed to form-derivative form, it sets out from the semantic substance of the poem (Holmes, 1970: 96–97). Of course, this requires creativity and identification of the translator with both source and target culture, which Jakobson named 'creative transposition' (Bassnet McGuire, 1980: 15).

It is true that constitutive shifts stemming from different languages as well as the idiolects of translators may cause 'loss' in translation. However, if the translator has recourse to shifts in the name of preserving the organic entity of the original to trigger new ideas and inspirations in target culture, they cannot be evaluated as 'loss'; on the contrary they can be seen as 'gain' (Kurultay, 1992: 28–29). Can Yücel, as one of the best practitioners of organic form in modern Turkish, has achieved this end in his translations of both the 66th Sonnet and *The Love Song of J. Alfred Prufrock*. In his translation of William Shakespeare's famous 66th Sonnet, although he remains loyal to the sonnet form, he has verbalised life's injustices as if they were written in the target language. The following shifts in italics reflect the deviations in content:

Table 2 Shakespeare's 66th Sonnet with Can Yücel's translation

66 th Sonnet (trans.)	66 th Sonnet
Vazgeçtim bu dünyadan bir tek ölüm paklar beni [Lit. I gave up this world, only death cleanses me of it]	Tired with all these, for <i>restful</i> death I cry
Değmez bu yangin yeri, avuç açmaya değmez [Lit. This fire site is not worth opening hand]	As to behold <i>Desert</i> a beggar born
Değilmi ki çiğnenmiş inancın en seçkini [Lit. Isn't it, the belief the most distinguished of all, that is trampled on]	And <i>needy</i> Nothing trimmed in jollity
Değilmi ki yoksullar mutluluktan habersiz, [Lit. Isn't it the poor who is unaware of happiness]	And purest Faith <i>unfaithfully</i> foresworn
Değilmi ki ayaklar altında insan onuru [Lit. Isn't it the honour of man that is encroached]	And gilded Honor <i>shamefully</i> misplaced
Kız oğlan kız erdem dağlara kaldırılmış [Lit. The virtue of virginity is taken to mountains]	And maiden Virtue <i>rudely</i> strumpeted
Ezilmiş, hor görülmüş el emeği, göz nuru [Lit. The eye straining handwork is crushed and despised]	And right Perfection <i>wrongfully</i> disgraced
Ödlekler geçmiş başa, derken mertlik bozulmuş [Lit. The coward takes the charge, and bravery corrupts]	And strength by limping sway <i>disabled</i>

Değilmi ki korkudan dili bağlı sanatın [Lit. Isn't it the art that is tongue-tied by fear]	And art made tongue tied by authority
Doğruya doğru derken eğriye çıkmış adın [Lit. Always telling the truth and gain evil name]	And Folly Doctor-like, Controlling skill
Değil mi ki çilginlik sahip çıkmis düzene [Lit. Isn't it the insanity that claims sovereignty]	And simple Truth miscalled Simplicity
Değil mi ki kötüler kadi olmuş Yemen'e [Lit. Isn't it the vice that has become judge to Yemen]	And captive Good attending captain ill
Vazgeçtim bu dünyadan, dünyamdan geçtim ama [Lit. I have given up this world, as well as my world]	Tired with all these, from these would I be gone
Seni yalnız komak var, o koyuyor adama. [Lit. Leaving you alone is what touches man]	Save that to die I leave my love alone
Trans. Can Yücel (1957)	William Shakespeare (1598)

When the literal translation of the sonnet is studied, it is obvious that the translator has considerable recourse to proverbs and idioms as well as to colloquial and idiomatic expressions. In spite of the great number of shifts, he has preserved the invariant core of the sonnet in spite of its domestic features. In this translation one can observe how Yücel has managed to bring together such opposite strategies as 'domestication' and 'foreignisation' in a harmonious unity. While he has domesticated the content by shifting its register, he foreignises it by maintaining the same tune as in the original. He mixes them into such an alloy that the translator becomes the author (Bengi, 2001: 94–101). Although this is content-derivative translation, he has succeeded in fitting the content into a mimetic form in terms of rhyme and meter. As a whole it can be claimed that he has assimilated the sonnet into Turkish poetic tradition in such a way as to take on its unique shape in the target culture.

Similarly, in his translation of *The Love Song of J. Alfred Prufrock*, Yücel has followed the same content-derivative strategy. However, this time he has not changed the register as he has done in translation of the 66th Sonnet by removing the temporal and spatial differences. Yet he may be criticised for omitting the lines from Dante's *Inferno* (XXVII: 61–66), where Guido, the persona, has verbalised the desperate plight of man in the eighth circle of hell for giving evil counsel to a pope. But Eliot himself has not translated the lines. Instead, he has transferred them in Italian as follows:

Table 3a Dante's *Inferno*, XXVII: lines 61–66, the epigraph of T. S. Eliot's *The Love Song of J. Alfred Prufrock*, translated by Kermode & Hollander

s'io credesse che mia risposta fosse	If I believed that my answer would be
a persona che mai tornasse al mondo,	to someone who would ever return to earth,
questa fiamma staria senza piu scosse.	this flame would move no more,
ma perciocche giammai di questo fondo	but because no one from this gulf
non torno vivo alcun, s'i'odo il vero,	has ever returned alive, if what I hear is true,
senza tema d'infamia ti rispondo.	I can reply with no fear of infamy.
Dante (c. 1308–1321)	Trans. Kermode & Hollander (1972/1973)

Table 3b Extract from T. S. Eliot's *The Love Song of J. Alfred Prufrock* with translation by Can Yücel

1. Let us go then, <u>you and I</u> ,	1. Gel gidelim beraberce,..... [let us go together]
2. When the evening is spread out against the sky	2. Akşam gelip göğün üstüne serilince [When night is spread over sky]
3. Like a patient etherised upon a table;	3. Ameliyat masasında baygın bir hasta gibi ... [as if a fainted patient on operation table]
4. Let us go, through certain half-deserted streets,	4. Gidelim bildiğin ıssız sokak içlerinden, [Let's go through the silent familiar roads]
5. The muttering retreats	5. [omitted in translation]
6. Of restless nights in one-night cheap hotels	6. O sabahlara dek gürültüsü dinmeyen otellerle [passing hotels where noise would not stop up till mornings]
7. And sawdust restaurants with oyster-shells:	7. Sabahçı kahveleri önünden ... [in front of the early morning coffee houses]
8. Streets that follow like a tedious argument	8. Gidelim o sokaklardan işte, [Let's go through these roads]

9. Of insidious intent	9. <u>Bir sinsi niyetle uzadıkça uzayan müna-kaşalar gibi hani</u> [as if long lasting disputes with insidious intentions]
10. To lead you to an overwhelming question ...	10. Sürükler ya içinden çıkılmaz bir soruya doğru seni ... [Which draws you to a question that can not be accomplished]
11. Oh, do not ask, 'what is it?'	11. <u>Kuzum, sorma! nedir diye?</u> [Oh dear (my lamb), don't ask why?]
12. Let us go and make our visit.	12. Kalk gidelim misafirliğe! ... [Let's go on a visit]
13. In the room the women come and go	13. Odada kadınlar bir aşağı bir yukarı. [In the room women up and down]
14. Talking of Michelangelo.	14. Michelangelo'dur konuştukları. [Talking of the Michelangelo]
T.S. Eliot (1910–1911)	Trans. Can Yücel (1983)

One can assume that T.S. Eliot may have had two reasons for this. First, he may have believed in the 'untranslatability' of the solitude the Modern Age has brought on man; second, it may be due to his poetic concern for capturing the rhyme of the Italian sonnet form because he maintains the same rhyme for the rest of the poem (Kantarcioğlu, 1981: 34–38). However, Yücel has omitted Dante's lines from his translation although he has preserved 'rhymed blank verse' as in the original. When one remembers that the Western world shares the same cultural and religious values, Yücel's decisions may be easily related to his awareness of cultural and literary differences. Besides, it is sacrilegious to touch on religious issues in such a vernacular tone in the Eastern world. Therefore, Yücel may have omitted it so as not to disrupt the poetic flow of the translation, or to maintain the same colloquial tone. It may have been for the same reason that he has replaced such expressions as 'oh' or 'sawdust restaurant' in the original with colloquial expressions from Turkish such as 'kuzum' [a familiar way of address] or 'salaş kahvehaneler' [filthy or dilapidated coffee houses]. They can be assumed as cultural equivalents in terms of their impact on readers. However, in his second version of the same poem in 1983 he decided to replace the title 'Alfred Prufrock'tan Aşk şarkisi' [The Love Song of Alfred Prufrock] in 1957 with the register-mismatched compound 'A folk song from Mr. Prufrock' (Paker, 1983: 135 [original Yücel, 1957; Yücel, 1983]). This could be related to his concern about moving the reader to someone foreign to them, or in Schleiermacher's terms 'reader to author method' (Douglas, 1997: 229–230). This combination of cultural and foreign elements in the title can be interpreted as the translator's concern for

preserving the same rhymic and metric order as in the original. It can also be interpreted as compensation for the omission of 'you and I' in the original, which the poet deliberately inserts to stress the 'split of personality' the Modern Age has brought on man. However, the translator's strategy in the title of inserting the awkward type of address 'Mr. Prufrock' and 'folk song' in place of 'song' has a more mocking effect on the reader than T.S. Eliot himself. He has changed the pessimistic and foreign tone of the original by manipulating the title in such a way as to achieve wry humour.

When the original and translation are compared in terms of matrix, it is seen that the number of lines in the translation is less than in the original. The original consists of 14 lines and the translation is composed of 13 lines because the translator has integrated 'the muttering retreats' in the fifth line into the previous line so as not to disrupt the symbolic flow of the translation unit between Lines 4–7, where streets symbolise the psychological predicament of a man who cannot express feelings openly. In general, the translation units are arranged in the same order as in the original. Besides, they are divided as (1–3); (4–7) (8–10) (11–12) and a separate couplet (13–14). Whereas, in terms of syllabic verse, the original is composed of three distinct metres used in English. They are iambic (a light followed by a stressed syllable), anapestic (two light syllables followed by a stressed syllable) and trochaic (a stressed followed by a light syllable). The translator follows the same metric order as far as Turkish allows. Only in the eighth line has he used trochaic in place of iambic (Doltas, 1988: 134–138). All these matrical data on the translation prove that Yücel's content-derivative strategy in *The Love Song of J. Alfred Prufrock* has yielded an 'organic translation' as opposed to the general misconception that such a strategy would end in extraneous translation. In short, Yücel has followed the same content-derivative form as in the translation of the *66th Sonnet* and, similarly, he has managed to capture the same rhyme in the end. Table 4 shows the rhymes of the two poems, reflecting the translator's poetic skill in catching the rhyme or tune of the original.

This similarly responds to the reaction that Yücel does not translate, but submits a variant of the original poem, this being opposed to the expanded definition of translation today, which declares disambiguation, simplification, naturalisation and normalisation to be defining feature of translation (cf. Doltas, 1988: 143; Fawcett, 1997: 100). In the light of contemporary theories, both *The Love Song of J. Alfred Prufrock* and the *66th Sonnet* are acknowledged as translations; however, their function may differ according to the needs of readers. Besides, when we consider the speed and impact of globalisation on readers on the one hand, and the poetic skill of the translator on the other hand, the translator's dichotomous decisions on strategies may be justified.

In terms of content analysis, the number of culture-bound shifts between original and translation best reflects the interrelation between the translator's strategy and reader profile. For example, in the translation of the *66th Sonnet* the number of culture-bound shifts is much higher compared to *The Love Song of J. Alfred Prufrock*.

The high rate of idiomatic usage of language by the translator has changed the register of the original to such an extent that the translator has killed its identity as translation in the end in spite of its foreign rhyme. However, in the

Table 4 Comparison of the rhyme of the original poems and their translations

<i>The Love Song of J. Alfred Prufrock</i>		<i>66th Sonnet</i>	
Original	Translation	Original	Translation
1a	1a	a	a
2a	2a	b	b
3b	3b	a	a
		b	b
4c	4c	c	c
5c	5 omitted	d	d
6d	6d	c	c
7d	7c	d	d
8e	8e	e	e
9e	9f	f	f
10f	10f	e	e
		f	f
11g	11g		
12g	12g		
13.h	13.h	g	g
14.h	14.h	g	g

translation of *The Love Song of J. Alfred Prufrock*, the number of culture-bound shifts has been reduced. The translator has not even omitted 'Michelangelo' in translation. Yet as a creative poet he may have easily omitted or replaced it with an Eastern artist as he had done in the *66th Sonnet*. However, he has expressed 'Michelangelo' in such an awkward way that the reader feels the foreignness of him: this may be related to his awareness of the reader profile and the reader's dilemma in being a member of a universal culture. In the original the poet versifies his revolt against Modernism, setting out from his own cultural heritage. Yet Yücel has combined foreign and local elements in such a way as to address universal feelings. So in translation he does not stress the author's revolt against Modernism within the framework of New England, but focuses on the universal feeling of a man suffering from impotency, despair and the solitude of the Modern Age. Therefore, the translator's achievement here lies in his skill in transforming a poet's individual revolt against the system in New England into universal feelings (Robson, 1971: 111–112). However, the translator has employed diverse strategy in both translations. They can easily be traced by spotting the shifts first in translations. Compared with the translation of the *66th Sonnet*, one can easily observe the reduction in the number of shifts in T.S. Eliot's poem *The Love Song of J. Alfred Prufrock*. Spotting their equivalents in the source

text will also reveal to what extent the translator deviates from the original. Having studied both translations, I have identified the following shifts (in italics) and omissions (underlined) in the original poems:

Table 5 Shifts in the translations

66 th Sonnet	<i>The Love Song of J. Alfred Prufrock</i>
Tired with all these, for <i>restful</i> <i>death</i> I cry	1. Let us go then, <u>you and I</u>
As to behold <i>Desert a beggar</i> born	2. When the evening is spread out against the sky
And <i>needy</i> <i>Nothing</i> trimmed in <i>jollity</i>	3. Like a patient etherised upon a table;
And purest Faith unfaithfully <i>foresworn</i>	4. Let us go, through certain half-deserted streets,
And gilded Honor shamefully misplaced	5. <u>The muttering retreats</u>
And maiden Virtue <i>rudely</i> strumpeted	6. Of restless nights in one-night cheap hotels
And <i>right</i> <i>Perfection</i> <i>wrongfully</i> <i>disgraced</i>	7. And sawdust restaurants with oyster- shells:
And strength by limping sway <i>disabled</i>	8. <u>Streets that follow like a</u> <u>tedious argument</u>
And <i>art</i> made <i>tongue tied</i> by authority	9. Of insidious intent
And Folly Doctorlike, Control- ling skill	10. To lead you to an overwhelming question ...
And simple Truth miscalled Simplicity	11. Oh, do not ask, "what is it?"
And captive Good attending captian Ill	12. Let us go and make our visit.
Tired with all these, from these would I be gone	13. In the room the women come and go
Save that to die I leave my love alon	14. Talking of Michelangelo.
(Bengi-Oner, 2001: 96)	(Yücel, 1983: 64)

As seen in the table, the number of culture-bound shifts is higher in the translation of the *66th Sonnet*. This indicates that Yücel has assimilated the author in sonnet translation so as to move the author to readers, even though he has remained loyal to the author in form. However, in the translation of *The Love Song of J. Alfred Prufrock* it can be claimed that he has integrated the author both in form and content. In other words, while he has used target-oriented strategy in the translation of the *66th Sonnet* (author-to-reader method), he has adopted a 'source-oriented strategy' in the translation of *The Love Song of J. Alfred Prufrock*. He has even preserved the same symbolic integrity as in the original. However, in each strategy Yücel's poetic skill raises the reader to a primary communicative situation in both translations due to his content-derivative strategy, which has its roots in the translator's metapoetic skills. Therefore, Yücel's verse translations are original poems in themselves, around which a new range of metapoems can take shape. They both serve as means of introducing new tunes to the target language as well as triggering new genres in modern Turkish. It is only through such successful translations that poetic realism, blank verse and non-heroes as opposed to those holding high ranks in the social hierarchic order have become an inseparable part of the Turkish poetic tradition.

Orhan Veli is one of the best representatives of modern Turkish literature in spite of a cultural background based on the Ottoman Divan literary tradition, yet he also proved his skill in modern Turkish literature. His sound knowledge of Eastern and Western literatures has raised him to the rank of universal poet. This mixture of knowledge has helped him to play a guiding and leading role in the formation of modern Turkish poetry. In his poem under the title of *Epitaph I* he has proved how translations affect target literary tradition after the long reign of the Ottoman literary tradition of 'embellishment'. Compare the original and the translation in the following table:

Table 6 Orhan Veli's *Epitaph I*, with translation from Talat Halman

Hiçbir şeyden çekmedi dünyada	He suffered from nothing in the world
Nasırdan çektiği kadar;	The way he suffered from his corns;
Hatta çirkin yaratıldığından bile	He didn't even feel so badly
O kadar müteessir değildi;	About having been created ugly.
Kundurası vurmadiğı zamanlarda	Though he wouldn't <u>utter the Lord's name</u>
Anmazdı ama Allah'ın adını	Unless his shoe pinched,
Günahkar da sayılmazdı	He couldn't be considered a sinner either.
Yazık oldu Süleyman Efendiye	It's a pity Süleyman Efendi had to die.
Orhan Veli Kınık (1937)	Trans. Talat Halman (1997: 31)

We observe the same depression, solitude and impotency of the ordinary man as in *The Love Song of J. Alfred Prufrock*. In T.S. Eliot's poem it is 'the streets' that symbolise individual failure to break deadlock, whereas in *Epitaph I* it is the corn pinched by the shoe that symbolises the sufferings of Süleyman Efendi as a man in the street, imprisoned in the cocoon of routine chores, which is far from the pomposity of Divan Literare (Halman, 1997: xviii). This is again 'wry humour', as in the translation of Yücel. Moreover, it even surpasses the limits of the poetic realism of T.S. Eliot. For example, such a universal translator as Yücel has not even dared to translate the lines from Dante's *Divine Comedy* in *The Love Song of J. Alfred Prufrock*. However, Orhan Veli has used his wry sense of humour to reach iconoclasm by versifying the ordinary man's revolt against God in Line 5. It is only after such a revolution that offensive images such as 'sinner' and 'ugly' become legitimate elements of modern Turkish literature.

In the translation of *Epitaph I*, Halman has adopted a form-derivative strategy. When considering the underlying reason that prompts man to buy verse translation, it can be related to man's desire to go beyond his limits by hearing a different tune as well as a different world outlook. As for the underlying reason for the translator's decision, it lies in his knowledge of the reader profile. Here the translator has adopted 'mimetic form' deliberately to draw the attention of the reader to the tune first of all, because tune is the main feature of verse. From this point of view, the translator's strategy overlaps with the demands of readers of the global age. As organic translation is more effective than form-derivative translation, Talat Halman may be criticised for not adopting a content-derivative strategy. However, both as a contemporary translator and a representative of the global age, he may have refrained from the risk of assimilation, which bears the risk of turning the world into a global village

Globalisation and Reader Profile

Today, in spite of the supremacy of English as a world language, globalisation has changed the course of translation strategies as a result of technological advances recorded in the field of correspondence (cultural intercourse?). On the one hand, weaker systems have gained political and cultural awareness as a result of rapid dissemination of knowledge; on the other hand, it has enhanced the cultural awareness of superpowers as far as the universal heritage is concerned. This process of change has charged translations with different functions. They begin to serve mainly as tools of 'integration', but not as 'assimilation', as in the past. It is for this reason that translations from the target culture have gained as much significance as those from the source culture. When we question them from the point of view of functionality, we see that the expectations of readers shape the functionality of literary genres. This view is opposed to the target-oriented theories that translations should be reconstructed in accordance with the target culture.

The reader profile today is different from that of the 1960s. Most of them are bilingual and they want to be informed of the 'other one' in order to be more deeply aware of the resources of cultural heritage. So the universal reader today wants to see both Süleyman effendi and *Mr. Prufrock* in verse translation.

Consequently, the demand for translations from developing countries has increased because contemporary readers want to hear diverse cultural, geographical and temporal elements as well as the tune of the source language in verse translation, even in faraway countries where there is a huge linguistic and cultural gap. That is to say, the reader asks the translator to move him to the author, as Schleiermacher advocated in his reader-to-author method. Initially, developed countries adopted assimilative strategies in order to raise the reader to a primary communicative situation. The demands and expectations of readers have changed a lot since then. Today the reader wants to see differences at the expense of foreignisation in order to increase his capacity to perceive the multidimensional aspect of the world. In other words, the reader rejects any form of assimilation either in content or in form. What interests and meets the expectations of the contemporary reader is to what extent translations have broadened his/her view and what constructive impact they have on them. Whereas from the standpoint of translators, in exactly the same way as in every occupation, the translator as a professional expects his task to fulfil a function to respond to the demands of the global market. At this stage, it can be claimed that preliminary decisions taken by the professional are directly related to the goal of translation. The goal is determined by the current philosophy of the age, which aims at revealing 'diversity in unity'.

Conclusion

If globalisation is acknowledged as a constructive power to contribute to the universal heritage, verse translation can be assumed as the best tool to serve the ends of integration in terms of preserving cultural or foreign elements in such a way as to address universal feelings. In this process, the translator's awareness of the impact of his strategies will help to reverse the current course of assimilation in the direction of integration.

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