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TRANSLATOR, TRAITOR: IN SEARCH OF POUND'S POETICS IN TURKISH TRANSLATIONS OF 'CANTO I'

Çevirmen, Hain: 'Canto I'in Türkçe Çevirilerinde Pound'un Poetikasının İzinde

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ABSTRACT: Translating the Imagist poetry of Ezra Pound has always been a challenge and a blessing for literary translators as Pound's poetics is tangled with his approach to verse translation. This paper argues that two Turkish translations of Ezra Pound's 'Canto I' fail to implement his approach to translation although both metapoems acknowledge the Imagist principles. The first part describes Pound's poetics and the central position translation holds within his understanding of poetry, and the second part provides an analysis of İlhan Berk's and Efe Murad's Turkish translations of 'Canto I' through Pound's poetics and J. S. Holmes's forms of verse translation.

Keywords: Imagism, The Cantos, Ezra Pound, İlhan Berk, Efe Murad, verse translation

ÖZ: Poetikası şiir çevirisine yaklaşımıyla iç içe olduğundan, Ezra Pound'un imajist şiiri çevirmenler için her zaman bir imtihan, öte yandan da bir nimet olmuştur. Bu makale Ezra Pound'un 'Canto I' şiirinin iki Türkçe çevirisinin, her iki metaşiirin de İmajist ilkeleri kabullenmesine karşın, şairin çeviriye yaklaşımını hayata geçirmekte başarısız olduklarını öne sürmektedir. Makalenin ilk kısmı Pound'un poetikasını, şairin şiir anlayışı içinde çevirinin merkezi yerini tanımlarken, ikinci kısmı ise 'Canto I'in İlhan Berk ve Efe Murad tarafından yapılan Türkçe çevirilerinin Pound'un poetikası ve J.S. Holmes'un şiir çevirisi biçimleri açısından bir incelemesini sunar.

Anahtar Kelimeler: İmajizm, Kantolar, Ezra Pound, İlhan Berk, Efe Murad, şiir çevirisi

Introduction

If the question directed at the British economist John Maynard Keynes whether he thought in words or images (Dennett, 1991: 298), had been asked to Ezra Pound, I believe, he would have answered differently, and instantly: "images". And he would make sure to pronounce it as if it were a French word; \i.maʒ\. Aiming toward a culmination of all world literature, Pound's

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modernist poetry was direct, deliberately foreign, and fragmented on purpose, and this relationship of images and words held the pivotal position in the development of his modernist poetics.

The philosophical inquiry about whether people think in words or images has been a focus of an endless debate throughout the history of philosophy of mind, with the centre of gravity sometimes shifting toward pictoralism (which argues that we have actual mental images in our minds whenever we imagine), and other times toward descriptionalism (which argues that we have a language-like system that encodes and retrieve the code to create images in our minds). And this word/image dichotomy lied at the core of the intellectual efforts in the field of poetry at the turn of the twentieth century.

Translator: Modernist Poetry, Imagism, Pound

British poet and literary critic T. E. Hulme, the godfather of the 'imagist' movement of poetry, in his lecture delivered at the Poets' Club, which was a group of poets based in London consisting of both professionals and amateurs, in 1908 laid down the fundamental characteristics of this 'extreme modernism' in poetry as; of having an introspective nature rather than the heroic (and romantic) nature of previous traditions, that it should be read and not chanted, and then provided a simile for this novel kind of poetry:

> "This new verse resembles sculpture rather than music; it appeals to the eye rather than to the ear. It has to mould images, a kind of spiritual clay, into definite shapes. This material the ὕλη (matter, as opposed to mind) of Aristotle, is image and not sound. It builds up a plastic image which it hands over to the reader, whereas the old art endeavoured to influence him physically by the hypnotic effect of rhythm" (Hulme, 1994b: 56).

Turning its back on the Romantic tradition, this concrete, 'scientific' kind of poetry based upon keen observation by the poet contained in a clear-cut image, which more or less is the same as a poem for the Imagists, aimed to reveal the often overlooked inter-relations and hidden identities, creating an aesthetic coherence from the fragments of reality (Olsen, 2008: 14).

This meaning-building image, compared to complex with a reference to the term belonging to the field of psychology within its contemporary scientific literature by Pound, serves as the essence of Imagist poetry (Pound, 1935a: 18), which is described as a hard, clear, and concentrated type of poetry, using the language of common speech, with an insistence of using the exact word and creating new rhythms, with no restraint in the choice of subjects and presenting all of this in an image in the preface to an early Imagist anthology (Preface, 1915: 6). These 'aesthetic tenets of

Imagism were based upon the philosophic and psychological theories of the early twentieth century, and as a result, Imagism did constitute a significant departure from the Romantic tradition', in search of rational answers to aesthetic questions (Martin, 1953: 196).

The Imagists' 'technique promoted, and was at the same time conditioned by, the short form and the intense content. Their poems describe momentary situations, and their images capture the reader's attention, forcing him to stop and reflect' (Olsen, 2008: 15). Their effort was an empirical attempt at creating impressions as described by Locke and Hume.

However revolutionary in intent, the basic principles of Imagism described above were criticized as being unoriginal as early as 1915, comparing them to theoretical writings on poetry by English theorists such as Jonson, Dryden, Addison, Burke, Johnson, Coleridge, and even Matthew Arnold (Monro, 1915: 77). Indeed, Imagists were very much aware of their non-revolutionary character, as some of the poems published by the most prominent of the Imagist poets H.D. were simply re-workings of Classical poetry. It was no different for other Imagist poets either. They imitated the ancients, 'many of their first poems were, or, at any rate, read like, translations' (Monro, 1915: 78).

But the Imagist revolution in poetry may best be interpreted through the lens of Pound's motto 'make it new', which positions the movement as a reactionary and revolutionary at the same time (as a fundamentalist movement); an energetic effort built upon the past, and toward new horizons which will re-present the past in new schemas for the modern audience.

Pound's own career as a poet is a prime example of this attempt at a reveal of the contemporary existence through the essence of the ancient. 'For with Pound the making of the new always consists of a remaking of the old' (Firchow, 1981: 379). Pound had always been a poet-cum-translator. His liberal and creative translation of "The Seafarer", a poem originally composed in Old English, was published in 1911 with this editorial note: 'Mr. Pound will contribute expositions and translations in illustration of "The New Method" in scholarship' (Pound, 1911: 107). A few years later, in 1915, one critic pardons his 'crude, trivial, perhaps pretentious' poetry for the sake of his 'delicately inspired' translation (Aldington, 1915: 71). Yet in Pound's 'new method', composition and translation were identical. Because 'the virtual signature of a Pound poem was the transformation/translation of old and traditional materials (European or Oriental) into a new work of art' (Firchow, 1981: 380).

The central position of translation *as* poetry (as trans-creation or transformation) may better be understood within the context of Pound's poetics and his classification of poets and poetry. After announcing that there are a very small group of poets who came up with something new in poetry (the inventors), Pound goes on to group poets into five more lesser categories (the masters, the diluters, the ones who do more or less good work in the more or less good style of a period, the belles lettres, and finally the starters of crazes), and then presents his categorization of all poetry ever produced: *melopoeia* in which words hold more than their own mere meanings, *phanopoeia*, which is creating images in the mind, and *logopoeia*, which is described as the 'dance of the intellect among words' (Pound, 1935b: 25).

This attempt at classification and denomination of different types of poets and poetry is a reflection of Pound's understanding of literature. Reminiscent of Goethe's *weltliteratur*, Pound's understanding of poetry was beyond linguistic boundaries. In 'How to Read' he gives the reader a list of authors who are 'the first known examples' of its kind –namely the inventors in his classification of poets. The list consists of names and poems like Homer, Sappho, Philetas, Callimachus, Ovid, Propertius, 'The Seafarer', *Beowulf*, the *Poema del Cid*, the Grettir and Burnt Nial sagas, Trobadours' songs in Provençal, Cavalcanti, Dante, etc. In the same text, Pound even abridges his mass of core texts which can be utilized to develop an understanding of world-poetry, curated for 'instructors and for obstreperous students who wish to annoy dull instructors', along with their best translations in Latin, French, or English, if one does not speak any of the languages (Pound, 1935b: 38). Calling these inventions of poetry 'axes of reference', he argues that one can build a sense of poetic judgement for all world poetry once he understands the inventive elements within these texts.

For the poet-cum-translator Pound, sometimes ignorance of a specific language can also serve to the development of poetic talent. In his essay titled 'A Retrospect', he argues that experiencing poetry in a foreign language with the meanings of words hidden behind the veil of ignorance, may help explore new rhythmic forms, as this type of practice would prevent the reader from focusing on the meaning and allow the rhythm of the poem be at the spotlight of poetic appreciation. Additionally, Pound argues for translation as practice: 'Translation is likewise good training, if you find that your original matter "wobbles" when you try to rewrite it. The meaning of the poem to be translated cannot "wobble"' (Pound, 1935a: 7).

Based upon the description given above, achieving a steady i.e. non-wobbling poetry can best be accomplished by adopting a phanopoetic approach to composition among the options available in Pound's classification. Phanopoeia is built with images that are independent of the restraints of linguistic forms, as the words are 'to be seen', (Hulme, 1994a: 25) the meaning should be kept intact even when translated into a foreign language. Thus, the poet-cum-translator Pound argues that phanopoeia can 'be translated almost, or wholly, intact. When it is good enough, it is practically impossible for the translator to destroy it save by very crass bungling, and the neglect of perfectly well-known and formulative rules' (Pound, 1935b: 25).

Pound's own creations and his translations had a symbiotic relationship. His 'translations stimulated and strengthened his poetic innovations, which in turn guided and promoted his translations. Pound's poetics is essentially a poetics of translation' (Xie, 1999: 204).

Traitor: 'Canto I' as Translation

The prime example of his poetics in practice is Ezra Pound's own *Cantos*, an incomplete poem of epic proportions, consisting of over one hundred sections each of which is a canto; 'a section or division of a long poem. Derived from the Latin *cantus* (song) the word originally signified a section of a narrative poem of such length' (Holman, 1980: 66). Starting from its title which refers to a poetic tradition of European literature, the work sets the scene on broad terms upon which it will build. In line with the poet's understanding of poetry, *The Cantos* includes quotations in different European languages as well as Chinese characters.

Some of the cantos, first published in 1925 under the title of *A Draft of XVI Cantos*, open up with 'Canto I' depicting a scene of travel, taking up its inspiration from the *nekyia* episode of the epic poem *Odyssey*, in which Odysseus, together with his companions, travel to Hades, the underworld of the ancient Greeks, to learn about their future (Pound, 1975: 3):

And then went down to the ship,
Set keel to breakers, forth on the godly sea, and
We set up mast and sail on that swart ship,
Bore sheep aboard her and our bodies also
Heavy with weeping, and winds from sternward
Bore us out onward with bellying canvas,
Circe's this craft, the trim-coifed goddess.
Then sat we amidships, wind jamming the tiller,
Thus with stretched sail, we went over sea till day's end.

Sun to his slumber, shadows o'er all the ocean,
Came we then to the bounds of deepest water,
To the Kimmerian lands, and peopled cities
Covered with close-webbed mist, unpierced ever
With glitter of sun-rays;
Nor with stars stretched, nor looking back from heaven
Swartest night stretched over wretched men there.
The ocean flowing backward, came we then to the place
Aforesaid by Circe.
Here di they rites, Perimedes and Eurylochus,
And drawing sword from my hip
I dug the ell-square pitkin;
Poured we libations unto each the dead,
First mead and then sweet wine, water mixed with white flour.
Then prayed I many a prayer to the sickly death's-heads;
As set in Ithaca, sterile bulls of the best
For sacrifice, heaping the pyre with goods,
A seep to Tiresias only, black and a bell-sheep.
Dark blood flowed in the fosse,
Souls out of Erebus, cadaverous dead, of brides
Of youths and of the old who had borne much;
Souls stained with recent tears, girls tender,
Men many, mauled with bronze lance heads,
Battle spoil, bearing yet dreory arms,
These many crowded about me, with shouting,
Pallor upon me, cried to my men for more beasts;
Slaughtered the herds, sheep slain of bronze;
Poured ointment, cried to the gods,
To Pluto the strong, and praised Proserpine;
Unsheated the narrow sword,
I sat to keep off the impetuous impotent dead,
Till I should hear Tiresias.
But first Elpenor came, our friend Elpenor,
Unburied, cast on the wide earth,
Limbs that we left in the house of Circe,
Unwept, unwrapped in sepulchre, since toils urged other.
Pitiful spirit. And I cried in hurried speech:
"Elpenor, how are thou come to this dark coast?
"Cam'st thou afoot, outstripping seamen?"

And he in heavy speech:
"Ill fate and abundant wine. I slept in Circe's ingle,
"Going down the long ladder unguarded,
"I fell against the buttress,
"Shattered the nape-nerve, the soul sought Avernus
"But thou, O King, I bid remember me, unwept, unburied,
"Heap up mine arms, be tomb by sea-bord, and inscribed:
"*A man of no fortune, and with a name to come*
"And set my oar up, that I swung mid fellows".

And Anticlea came, whom I beat off, and then Tiresias Theban,
Holding his golden wand, knew me, and spoke first:
"A second time? why? man of ill star,
"Facing the sunless dead and this joyless region?
"Stand from the fosse, leave me my bloody bever
"For soothsay".

And I stepped back,
And he strong with the blood, said then "Odysseus"
"Shalt return through spiteful Neptune, over dark seas,
"Lose all companions" And then Aticlea came.
Lie quiet Divus. I mean, that is Andreas Divus,
In offician Wecheli, 1538, out of Homer.
And he sailed, by Sirens and thence outward and away
And unto Circe.

Venerandam,
In the Cretan's phrase, with the golden crown, Aphrodite,
Cypri munimenta sortita est, mirthful, oricalchi, with golden
Girdles and breast bands, thou with dark eyelids
Bearing the golden bough of Argicida. So that:

But before the final form of the 'Canto I', I believe it will be illuminating to consider the earlier form of the poem, which was published in 1917, along with two more cantos in the magazine titled P*oetry: A Magazine of Verse*. The first of these three cantos, now called the *ur-cantos*, starts by challenging Robert Browning, an English poet, by referring to his long narrative poem *Sordello*, published in 1840, which narrates the story of a thirteenth century troubadour called Sordello da Goito. The first line of the first ur-canto ('Hang it all, there can be but one *Sordello*!'[1]) is significant in its ambition, since when compared to the reworked version in 'Canto I' we observe a shift towards a broader canvas in the latter version, onto which Pound aimed to paint his image of world-poetry, choosing to go directly at the fountain of all Western literature; Homer. The new opening line of the newer version; "And then went down to the ship", is reflective of his Imagist principles in which, by allowing the poem to start *in medias res* to reflect a fragmented reality, projected with the first word 'And', we infer that the poet will build upon oral tradition of poetry upon which the rest of the Western literature was founded.

This wide foundation which Pound lays for his epic work is also evident in the poem of his choosing to serve as his reference for Homer's *Odyssey*.

[1] This line is salvaged and used in the final version of 'Canto II'

Although he studied Greek among other languages such as German, French, Italian, Spanish, Provençal, Anglo-Saxon, and Latin at the University of Pennsylvania and Hamilton College for six years (Xie, 1999: 204), Pound adopted, and adapted from a sixteenth century Latin translation of the Greek epic, one by Andreas Divus, whom he refers to in the poem towards the end ('Lie quiet Divus I mean, that is Andreas Divus,/In officina Wecheli, 1538'), and merged it with the Anglo-Saxon rhythms and archaic vocabulary of his version of 'The Seafarer', similar to what another poet of cantos, Dante Alighieri whom Virgil (another poet) served as his guide in his travel to the underworld, did. Thus, when considered in combination with the scene depicted in the poem, we can argue that Pound schemed that *The Cantos* open up 'with an implicit thematization of the poetics of translation, the ostensibly self-effacing act by which the living give voice to the dead'. (Morrison, 1996: 23) With a symbolic raising of all the great dead poets, Pound takes up the seemingly impossible task of a poetic *translatio studii* – the transfer of knowledge– from the past to the present.

But this transfer of knowledge, this attempt at resurrecting the dead, and to make them relevant via fundamentalist poetics may have a chance of success with the right mixture of scholarship and talent –which is the case with Ezra Pound, one might argue. Despite his interest in Chinese poetry and philosophy, most of Pound's efforts, when it came to *The Cantos*, were within the boundaries of the Western literary system. Even though the poem itself is not language-bound as it transgressed borders via lines left untranslated, it is, in essence, a culture-bound poem. This characteristic of the poem is most visible when we examine the Turkish translations of 'Canto I'.

Although an attempt at a breakaway or a synthesis of world-poetry, *The Cantos*, for the most part, are confined within the cultural boundaries of the Western literary macro-system because of its foundations, as well as the language(s) it was composed in, and any attempt at translating 'Canto I' into a language outside of this system, such as Turkish, will have tremendous challenges, most of which will be beyond the scope of this paper. For that reason, I will limit my critical analysis with the boundaries drawn by Pound himself in 'A Few Don'ts' (Pound, 1935a: 4) in which he gives pieces of advice to other poets who want to compose Imagist poetry, as well as the three Imagist tenets of direct treatment of the 'thing', the economy of language, and, freedom in rhythm, i.e. *vers libre*.

After defining an *image* as something 'which presents an intellectual and emotional complex in an instant of time', Pound suggests that one should not use any extra word which doesn't reveal something and that one should avoid using abstractions. Then he adds that one should either acknowledge a great poet's influence right away or conceal it, which, he later explains, does not mean a lazy carbon-copying of one particular style. Pound continues by suggesting a meticulous study of different rhythmic qualities of poetry and warns that one should not assume a particular word or phrase will work in poetry just because it is 'too dull to go in prose,' and recommends refraining from being descriptive as if one were a painter. Suggesting against the use of meter, Pound also states that 'the rhythmic structure should not destroy the shape of' words, and adds that one would mess up perception if attempted to define one sense in the terms of another (Pound, 1935b: 6).

So far, there have been two translation attempts of 'Canto I' into Turkish[2], one by İlhan Berk[3], himself a poet and a translator, in 1983 as a part of the book called *Seçme Kantolar*; a selection of cantos from Pound's original (Pound, 1983:35):

"Ve indik sonra gemiye,
Burun verdik yarılan sulara, tanrısal denize, ve
Direk çektik, yelken açtık, esmer gemide,
Yüklenip koyunlarımızı, gövdelerimizi de
Ağlamaktan yorgun düşmüş, kıça verdik rüzgarı,
Çekti götürdü bizi koca karınlı yelkenler,
Kirke'nin işi bu, tanrıçanın, hotozu süslü.
Yele verdik yekeyi, çöktük sonra orta yerinin geminin,
Yürüdük denizi, gerip yelkenleri, düşene dek gün
Gömüldü güneş uykusuna, kapladı gözler Okeanus'u.
Geldik sonra sınıra, çok derin denizlerin,
Kimmerlerin ülkesine ve insan dolu kentlere
Bürünmüş sise, sık dokulu ve hiç delinmemiş
Işıltısı ile güneşin,
Çekmemiş yıldızlarını, ne de gökten bakan

[2] Although Kamil Eşfak Berki, another poet and translator, translated some of Pound's poetry as well, I have not been able to obtain a copy of any of his Pound translations, which were published in periodicals, or confirm whether he translated 'Canto I', as none of his translations have been published in book form.

[3] In the first pages of Berk's *Seçme Kantolar*, we encounter a list of names consisting of people who are either academics, poets, translators or any combination of the three, (Yurdanur Salman, Akşit Göktürk, Güven Turan, Hilmi Yavuz, Sinan Fişek, and lastly İlhan Berk) who contributed to the work. (Pound, 1983: 5). Then, the next section, which serves as a sort of preface, starts with Berk admitting that it is a well-known fact all over the world that Pound's *The Cantos* is 'a tough nut to crack'.

En esmer gece kaplamamış, yitik insanları.
Geriye aktı durdu Okeanos ve sonra geldik biz
Kirke'nin dediği yere.
Perimedes ve Eurylokhos burada katıldı törene.
Ve çekip kılıcımı kalçamdan
Çukur kazdım eni boyu bir arşın
Ve sundu adadığını herbirimiz ölüsüne,
Bal, tatlı şarap, ak unla karılmış su.
Yakardım sonra göçük ölülerin adına;
İthaka'daki gibi, en iyisini kurbanlık boğaların
Ve daha bir yığın şeyi koyduk ölü ateşine,
Bir koyun da Teiresias'a başı sürünün ve kara.
Boşandı kara kan çukura,
Boşalıp ruhlar Erebos'tan, kokuşmuş ölüleri taze gelinlerin,
Delikanlıların ve dölü bol ihtiyarların,
Gözyaşlarıyla daha yeni lekelenmiş ruhlar, körpe kızlar,
Daha bir sürü adam, tunç başları ile örselenmiş mızrakların,
Savaş artıkları, bitkin hala kolları,
Sardılar çevremi, bağırıp çığlık çığlığa,
Solmuş yüzüm, daha çok kurban istediler adamlarımdan;
Sürüler dolusu kurban kesmiş, öldürmüşlerdi kuzuları tunç bıçaklarla,
Güzel kokular dökmüşler, yakarmışlardı tanrılara,
Güçlü Hades'e, övülen Persephoneia'ya;
Sıyırdım kınından dar kılıcımı
Durdum o zaman uzak tutmaya azılı kısır ölümü
Duyana dek Teiresias'ı,
Elpenor geldi önce, dostumuz Elpenor
Gömülmemiş, serilip kaldığında sonsuz toprakta,
Gövdesini bırakmıştık Kirke'nin evinde,
Ağlanmamış, kefenlenmemiş bir yığın iş-güç yüzünden.
Acınası ruh. Bağırarak hızlı hızlı dedim ki sonra:
"Elpenor, sen nasıl geldin bu karanlık kıyıya?"
"Yürüyerek mi? Geçerek denizleri?"

Ve o da ağır ağır dedi ki:
"Kötü kader ve bol şarap. Uyudum Kirke'nin ocağında.
"İnerken korkuluksuz uzun merdiveni,
"Düştüm payandaya,
"Ense kökümü parçaladım, aradı Ruh Avernus'u.
"Ama sen ey kıral, unutma, gömülmemiş, ardından ağlanmamış beni,
"Yığ silahlarımı, deniz kıyısında olsun mezarım ve yazılsın:
"*Kara bahtlı bir adam, sürüp gelecek adı*
"Ve sapla dostlarla birlikte çektiğim küreği".

Ve Antikleia geldi, çok çektirdiğim, sonra Thebaili Teiresias
Taşıyarak altın asasını, bilen beni ve o konuştu önce:
"Gene mi? Bir ikinci kez? Neden, yıldızı kötü adam,
"Geliyorsun yüz yüze güneşsiz ölümle, bu mutsuz yere?
"Çekil çukurun başından, bırak bana kanlı içkimi,

"Anlatayım sana geleceği".

Ve bir adım geri çekildim.
Ve o güç alıp kandan, dedi ki, Odysseus
"Dönecek, kin dolu Neptune'yi yarp, aşarak karanlık denizleri.
"Yitirecek bütün arkadaşlarını". Sonra Antikleia geldi.
Yat huzur içinde Divus, Andreas Divus, sözünü ettiğim,
Officina Wecheli'de, 1537, geçmez Homeros'ta.
Ve yelken açtı, sirenleri geçip yürüdü gitti,
Kirkeye kadar.

Venerandam,
Giritlillerin dilinde, altın taçlı Aphrodite,
Cypri munimenta sortita est, şen orichalchi, altından
kuşağı ve göğüs başı, sen ey gözkapakları sürmeli olan,
Agriciada'nın altın dalını taşıyan. Böylece:"

The other translation is by Efe Murad (the pen name of Efe Murat Balıkçıoğlu), another (minor) poet and translator, this time in its entirety, published in 2020 under the title of *Kantolar* (Pound, 2020:9):

"Ve sonra indik gemiye,
Dev dalgalara çevirdik yönünü, tanrısal denize doğru ve
Direği diktik, yelkeni açtık o kara gemide,
Taşıdık içeriye koyunu kuzuyu bir de ağlamaktan ağırlaşmış
Bedenlerimizi ve pupadan gelen rüzgarlar

Bizi ileriye doğru attı yelkenleri şişirerek,
Yaman Kirke'nin işi bu, güzel belikli tanrıça.
Sonra oturduk geminin ortasında, dümen yekesini zorlamakta rüzgar,
Böylece gerilmiş yelkenle, gün bitimine kadar gittik denizde.
Güneş uykusuna dalarken ve düşerken gölgeler tüm okyanusun üstüne,

Vardık sonra en derin suların sınırlarına,
Kimmer erlerinin topraklarına ve koyu bir pusla kaplı kalabalık şehirlerine
Güneş ışığı delemezdi o pusu, ne yıldızlı göğe yükselirken güneşsiz
Ne de gökten yere dönüp bakarken
Orada en karanlık gece üzerini örter zavallı insanların.

Ters yöne akarken okyanus, geldik sonra
Kirke'nin daha önce dediği yere.
Burada törenler yaptılar, Perimedes ile Evrülohos
Ve kalçamdan kılıcı çekerek
Eni boyu bir arşın çukurcuk kazdım;

Döktük sunuları her bir ölüye,
Önce bal likörü, sonra tatlı şarap, beyaz unla karıştırılmış su.
Sonra marazlı ölülerin başı için dualar okudum
İthaka'ya döner dönmez de, söz verdim kesmeye kısır boğaların
En iyisini, odun yığınını nezirlerle donatarak,

Sadece Teiresias'a bir koyun, kara ve seçme bir koyun.
Kara buğu saçan kanları aktı,
Erebus'tan çıkan ruhları, cesetleri, gelinlerin,
Gençlerin ve çok çekmiş yaşlıların;
Taze gözyaşlarıyla lekelenmiş ruhlar, kızlar körpe

Erkekler çokça, tunç başlı mızraklarla yaralanmış,
Savaşla kirlenmiş, hala kana bulanmış silahlar taşıyan,
Bunca kalabalık toplandı başıma; bağırarak,
Benzim soldu, adamlarıma daha çok hayvan için yalvardım;
Sürüler katlettim, tunçla boğazlanmış koyunlar;

Yağlar döktüm, tanrılara yakardım,
Yüce Plüton ve övgüye değer Prosperina'ya.
Kınından çekerek ensiz kılıcı,
Oturdum atılgan erksiz ölüleri uzaklaştırmak için,
Teiresias'ı duyana kadar.

Ama önce Elpenor geldi, dostumuz Elpenor,
Öylece açıkta, toprağa uzun uzadıya serilmiş,
Kirke'nin ocağında uzuvlar
Ağıtsız, gömüsüz bıraktığımız; başka işler
Sıkıştırdığından. Zavallı ruh. Ve ivedi ivedi konuşarak haykırdım:

"Elpenor, bu zifiri karanlık kıyıya nasıl geldin?
Yayan gelerek, gemicikleri mi geçtin?"
O ise ağır ağır:
"Makus kader ve bol şarap. Kirke'nin ocağında uyudum
"Yüksek merdivenlerden aşağı dikkatsizce inerken

"Payandaya çarptım,
"Boynumun boğumları kırıldı, ruhum Avernus'a kavuştu.
"Ama sen, ey Kral, unutmamanı diliyorum beni, ağıtsız gömüsüz bırakma
"Silahlarımı üst üste yığ, deniz kıyısına göm ve şöyle yaz:
"*Talihsiz bir adam ama gelecekte adı anılacak.*
"Ve arkadaşlarımlayken çektiğim küreği mezarımın üstüne çak".

Ve o Antiklei geldi savuşturduğum ve sonra Thebai'li Tiresias
elinde altın asasıyla, tanıyordu beni ve ilk o konuştu:
"Gene mi? Neden? Talihsiz adam?
Güneşsiz ölüye ve bu neşesiz bölgeye bakan?

Çukurdan uzak dur, kehanette bulunmak için
Kan içkimi bana bırak".
Ve geri çekildim
Ve o, kanla güçlenip şöyle dedi. "Odüsseüs"
Kindar Neptün'den, karanlık denizlerin üstünden geçerek geri döneceksin,

Tüm yoldaşlarını kaybedeceksin". Ve sonra Antikleia geldi.
Huzur içinde yat Divus. Yani Andreas Divus demek istedim,
In officina Wecheli, 1538, Homeros'tan.

Ve denizlere açıldı, Sirenlerden ve böylece de daha dışarıya ve uzağa,
Ve Kirke'ye doğru.

Venerandam,
Giritli'nin deyimiyle, altın tacıyla, Afrodit
Cypri munimenta sortita est, şen şakrak, orichalchi, altın
Kemer ve göğüs bağlarıyla, ey kara sürmeli,
Argicida'nın altın dalını taşımakta. Öyle ki:

Apart from mistranslations in Berk:

First **mead**[4] and then sweet wine, water mixed with white flour.	23	**Bal**, tatlı şarap, ak unla karılmış su.
Battle spoil, bearing yet **dreory**[5] arms,	33	Savaş artıkları, **bitkin** hala kolları,
I sat to keep off the impetuous **impotent**[6] dead,	40	Durdum o zaman uzak tutmaya azılı **kısır** ölümü
"Cam'st thou afoot, outstripping **seamen**?[7]"	48	"Yürüyerek mi? Geçerek **denizleri**?"
And Anticlea came, whom I **beat off**[8], and then Tiresias Theban	58	Ve Antikleia geldi, **çok çektirdiğim**, sonra Thebaili Teiresias

and in Efe:

Bore **sheep**[9] aboard her and our bodies also	4	Taşıdık içeriye **koyunu kuzuyu** bir de ağlamaktan ağırlaşmış
Circe's this craft, the trim-**coifed**[10] goddess.	7	Yaman Kirke'nin işi bu, güzel **belikli** tanrıça.
Battle spoil[11], bearing yet dreory arms,	33	**Savaşla kirlenmiş**, hala kana bulanmış silahlar taşıyan,

[4] A sort of fermented beverage made of honey, not honey (*bal*) itself.
[5] An archaic word meaning 'blood dripping' (Terrel, 1980: 2) rather than tired, (*bitkin*; probably confused with *dreary*.)
[6] Describing the dead, it probably means here uncontrollable, ungovernable rather than their inability for sexual reproduction. (*kısır*)
[7] Sailors (*denizciler*), not seas (*denizler*).
[8] to repel (beat off), and not *çok çektirdiğim* (upon whom [I] caused a lot of trouble)
[9] There is no *kuzu* (lamb) in the original.
[10] *belikli* means 'braided (hair)', but coif is some sort of headgear. Berk's choice of word (*hotoz*) is closer.
[11] won as plunder in war, and not stained by war (*savaşla kirlenmiş*).

I sat to keep off the impetuous **impotent**[12] dead,	40	Oturdum atılgan **erksiz** ölüleri uzaklaştırmak için,
Unwept, **unwrapped**[13] in sepulchre, since toils urged other.	45	Ağıtsız, **gömüsüz** bıraktığımız; başka işler
"Cam'st thou afoot, outstripping **seamen**?"[14]	48	"Yayan gelerek, **gemicikleri** mi geçtin?"
"But thou, O King, I bid remember me, unwept, **unburied**,[15]	54	"Ama sen, ey Kral, unutmamanı diliyorum beni, ağıtsız **gömüsüz** bırakma

Both translators followed a similar approach to text, adapting foreignization (as opposed to domestication) and making sure that the Turkish readers of the poem understand that this is a work of translation. This general approach to text is in line with Pound's poetics as it signifies an explicit interaction between source and target cultures. Yet neither poet opted for an archaic vocabulary, which is prominent in the source text.

Regarding the 'economy of language', we can observe that there are few translator's additions by Berk which are not in the source text such:

Bore us out onward with bellying canvas,	6	Çekti götürdü bizi **koca**[16] karınlı yelkenler,
Unburied, cast on the wide earth,	43	Gömülmemiş, serilip kaldığında **sonsuz**[17] toprakta,

And in Murad we find:

Circe's this craft, the trim-coifed goddess.	7	**Yaman**[18] Kirke'nin işi bu, güzel belikli tanrıça.
Dark blood flowed in the fosse,	28	Kara **buğu**[19] saçan kanları aktı,

One can argue that these additions hardly contribute to the image presented in the poem, as these additions do not alter the meaning of the lines they were added to.

[12] see note 6 above. *Erksiz* means 'without any power' similar to *bitkin*.
[13] *gömüsüz* means 'without treasure'. Probably confused with *gömüt* (sepulchre) or *gömülmek* (burial).
[14] see note 7 above. *Gemicikler* means 'small ships'.
[15] see note 13 above.
[16] 'enormous, huge'.
[17] 'endless'.
[18] 'formidable'.
[19] 'vapour'.

On the use of outdated figures of speech which T. E. Hulme categorizes as a quality of prose (which, he deems as the graveyard of overused images), in Berk we have clichéd phrases such as:

Heavy with weeping, and winds from sternward	5	Ağlamaktan **yorgun düşmüş**,[20] kıça verdik rüzgarı
Souls out of Erebus, cadaverous dead, of **bride**s	29	Boşalıp ruhlar Erebos'tan, kokuşmuş ölüleri **taze gelin**[21]lerin,
Of **youths** and of the old who had borne much	30	**Delikanlıların**[22] ve dölü bol ihtiyarların,
These many crowded about me, **with shouting**	34	Sardılar çevremi, bağırıp **çığlık çığlığa**,[23]
Unwept, unwrapped in sepulchre, since **toils** urged other	45	Ağlanmamış, kefenlenmemiş **bir yığın iş-güç**[24] yüzünden
Lie quiet Divus. **I mean**, that is Andreas Divus,	68	Yat huzur içinde Divus, Andreas Divus, **sözünü ettiğim**[25]
And **he sailed**, by Sirens and thence outward and away	70	Ve **yelken açtı**,[26] sirenleri geçip yürüdü gitti,

And in Murad's translation we find these overly-familiar figures of speech:

Set keel to **breakers**, forth on the godly sea, and	2	**Dev dalgalara**[27] çevirdik yönünü, tanrısal denize doğru ve
Bore **sheep** aboard her and our bodies also	4	Taşıdık içeriye **koyunu kuzuyu** bir de ağlamaktan ağırlaşmış
Unburied, cast on the wide earth,	43	Öylece açıkta, toprağa **uzun uzadıya** serilmiş,[28]

[20] Idiom. To be exhausted.
[21] Literally meaning 'fresh bride'.
[22] An overused metaphor to describe young males, literally meaning 'ones with the restless, crazy blood'
[23] An overused adverbial clause to describe loud actions.
[24] Literally meaning 'a heap of tasks/chores', another overused figure of speech.
[25] Compound verb meaning 'to mention'.
[26] Idiom, literally meaning 'to set sail'.
[27] Overused adjective (*dev*; literally meaning giant; huge) to describe breaking waves.
[28] Literally meaning 'at length'.

And he sailed, by Sirens and thence outward and away	Ve **denizlere açıldı**[29], Sirenlerden ve böylece de daha dışarıya ve uzağa,

As for meter and rhyme, both translations are composed in free verse and neither follows a strict meter, which makes both translations in line with the Imagist principle of *vers libre*.

After identifying the semantic issues with the word choice, as well how they stood against the fundamental Imagist principles, I will attempt at a classification of these two translations within the framework set by James S. Holmes (Holmes, 1970: 91), which, I believe, will serve best not just because of Holmes's career as a poet, translator, and a translation studies scholar, but also because of the fact that Pound's 'Canto I' was given as a specific example in that particular article.

Holmes states that all translation is an attempt at a critical reading of a text and suggests that any poem born out of translation should be called a *metapoem*, and he defines it as such:

> "a nexus of a complex bundle of relationships converging from two directions: from the original poem, in its language, and linked in a very specific way to the poetic tradition of that language; and from the poetic tradition of the target language, with its more or less stringent expectations regarding poetry which the metapoem, if it is to be successful as poetry, must in some measure meet" (Holmes, 1970: 93).

Then, Holmes identifies four approaches to verse translation; firstly; the *mimetic form* (taking the source text's formal qualities as the sole reference), secondly; the *analogical form* (taking the function of the source text within its literary system as reference), thirdly; *the organic form* (taking the semantic material, the content of the source text as reference), and then describes a fourth, yet rare approach; *extraneous form* (which takes the source text, more or less, as a springboard and has no relation, either in the form or in the content, to the original poem). Providing Pound's 'Canto I' as an example of the organic mode of translation of *Odyssey*, Holmes argues that such an approach to translation is 'fundamentally pessimistic regarding the possibilities of cross-cultural transference' (Holmes, 1970: 98). Although seemingly contradictory to Pound's own poetic understanding and efforts towards making the old relatable for modern readers, Holmes's identification

[29] Idiom for 'navigating further away from the shore'. Meaning 'to set sail for the seas'.

of Pound's 'Canto I' is correct in the sense that Pound re-creates Odysseus's journey in a new form while retaining the essence of the original epic.

Yet when we consider Holmes's elaboration on the organic approach to verse translation, we fail to see such an approach to the poem in either of the two Turkish translations of 'Canto I', either by Berk and Murad.

> "The organic form of the metapoem, on the other hand, is a corollary of an organic and monistic approach to poetry as a whole: since form and content are inseparable (are, in fact, one and the same thing within the reality of the poem), it is impossible to find any predetermined extrinsic form into which a poem can be poured in translation, and the only solution is to allow a new intrinsic form to develop from the inward workings of the text itself" (Holmes, 1970: 98).

As in Pound's approach to translation 'the new version is justified to the extent that it can direct the reader's attention to certain intrinsic qualities of the original, while at the same time bringing about the equivalent effects of these qualities in a new poem' (Xie, 1999: 207).

Conclusion

Following the footsteps of the source text by opting for a mimetic form for the most part in their translations while failing to adapt Pound's own poetics of translation, neither Berk nor Murad allow themselves any poetic license, except for a few additions to the text, such as few aged figures of speech which is against the Imagist principles, in addition to not taking the source text as the sole authority when it comes to the choice of words, either by mistake or intentionally, which should be the case in a mimetic approach, which they seem to adopt for the translation of the poem.

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