

97. Enjambment as a complicated concept in poetry translation

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Abstract

Translating poetry has always been a challenge for translators. Peculiar poetic devices such as enjambment add to the difficulty of such an endeavour. However, there has not been much analysis of the effect of enjambment in the translation of poetry. The two types of enjambment, prospective and retrospective, are analyzed in this study, and special attention is paid to how translators deal with these issues in order to illustrate how poems with unfinished lines are treated. For this purpose, Orhan Veli Kanık's poem *Dedikodu* and the first stanza of William Blake's *The Tyger* are studied, along with their translations by two different translators. Based on a comparative assessment, the study shows that a wider and deeper understanding needs to be developed for the proper comprehension of the functions of the enjambment use. Given that enjambment is an intentional act, it has been observed that any attempt to violate or ignore the concept essentially destroys the original poet's voice. The study has clearly shown that the overall sound aesthetics and the deliberately formulated volume of the lines are disrupted, and these lines are replaced either by lines that are combined into a single line or by clarified lines that say much more and take up much more space in the line. Except for the linguistic necessities, the study proposes to preserve the effect of enjambment as much as possible to echo the macro-frame of the poem, which represents a vertical unity in which several lines are both morphologically and syntactically linked.

Keywords: Poetry translation, enjambment, poetic sound, volume of lines, vertical unity

Şiir çevirisinde karmaşık bir kavram olarak ulantı

Öz

Şiir çevirisi yapmak çevirmenler için her zaman zorlu bir iş olmuştur. Ulantı gibi kendine özgü şiirsel araçlar, böyle bir çabanın zorluğunu daha da artırmaktadır. Bununla birlikte, şiir çevirisinde ulantının etkisi üzerine çok fazla analiz yapılmamıştır. Bu çalışmada, ileriye dönük ve geriye dönük olmak üzere iki ulantı türü incelenmekte ve yarım kalmış dizelere sahip şiirlerin nasıl ele alındığını göstermek için çevirmenlerin bu konuları nasıl ele aldıklarına özellikle dikkat çekilmektedir. Bu amaçla, Orhan Veli Kanık'ın *Dedikodu* şiiri ve William Blake'in *The Tyger* adlı şiirinin ilk dördünlüğü, iki farklı çevirmen tarafından yapılan çevirileriyle birlikte incelenmiştir. Karşılaştırmalı bir değerlendirmeye dayanan çalışma, ulantı kullanımının işlevlerinin doğru bir şekilde anlaşılması için daha geniş ve daha derin bir anlayışın geliştirilmesi gerektiğini göstermektedir. Ulantının kasıtlı bir eylem olduğu göz önüne alındığında, kavramı ihlal etmeye veya görmezden gelmeye yönelik herhangi bir girişimin esasen orijinal şairin sesini yok ettiği gözlemlenmiştir. Çalışma, genel ses estetiğinin ve satırların bilinçli olarak formüle edilmiş hacminin bozulduğunu ve bu satırların yerini ya tek bir satırda birleştirilen satırların ya da çok daha fazlasını söyleyen ve satırda çok daha fazla yer kaplayan

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açıklıđa kavuřturulmuř satırların aldıđını açıkça göstermiřtir. Çalıřma, dilbilimsel gereklilikler dıřında, birkaç dizenin hem morfolojik hem de sızdzimsel olarak birbirine bađlandıđı dikey bir bütünlüđü temsil eden őiirin makro çerçevesini yansıtmak için mümkün olduđunca ulantı etkisini korumayı önermektedir.

Anahtar kelimeler: őiir çevirisi, ulantı, őiirsel ses, mısra hacmi, dikey bütünlük

Introduction

The classic dichotomy of whether poetry is translatable or untranslatable has not yet been resolved. The many human theories and/or the recent growing capabilities of artificial intelligence have yet to prove decisive in resolving this long-debated issue. Assessing the translation of poetry from a linguistic or functional perspective is unlikely and insufficient to provide accurate assumptions about whether a source poem can retain its unique content, style and rhythm when translated into a target language. The jarring opinions have mainly dwelt on the topics of the foreignness of the languages (Benjamin, 2000), intra and intertextual and inter-discourses idiosyncrasies (Venuti, 2011), the voice of the poet (Berk, 1978), rhythm, meter, repetitions, puns, deviations and proper nouns (Altay, 2001), polysemy and culture dependency (Rifat in Alova, 2007).

Esteban (2001, p. 331) observes that the translation of poetry does not depend solely on the linguistic analysis of the source poem and is therefore not merely an interlingual endeavor. The poetic discourse moves away from the prose style, with its full iconic expressiveness. The words and phrases scattered across the lines are potentially capable of making implicit and explicit references to external concrete objects and abstract concepts. Opinions differ on this point. Halman (2004) claims that modern poetry can be successfully translated provided it does not adhere to a strict form or contain a significant amount of heavy rhyming or excessive onomatopoeia. Perhaps this goes against Robert Frost's famous dictum that "poetry is what gets lost in translation" (Halman, 2004, p. 43). Similarly, Berk (1978) claims that the main obstacle in translating poetry is the poet's own voice, which is unique to him or her.

Contrary to the traditional concept of poetry, which is technically formulated around the trilogy of meter, rhyme and content, modern poetry increasingly presents us with new expressive styles, one of which is the concept of enjambment, which is actually a classical technique dating back to ancient times. Defined by Greene et al (2012, p. 435) as "the continuation of a syntactic unit from one to the next without a major break or pause", enjambment is a purposeful poetic act that can have multiple effects on the reader. Zhiming and Luwen (2013, p. 264-65) illustrate the concept of enjambment as a common technique in poetry, especially in free verse, which "offends the grammatical sensibility of the reader in different ways". The typical expectation from a poetic line, which is to convey a specific meaning with that line, is often not fulfilled when the lines are enjambed over the following ones, because the message was intended to be spread over the following two or more numbers of connected lines. Therefore, single-sentence units do not stand for independent representations or references unless the whole is grasped holistically, a notion like the Gestalt theory, in which "the whole is a system that determines the character of its parts; the different wholes bestow different characters on the same parts" (Tsur, 2015, p. 38). The Gestalt analogy is particularly apt in this sense because enjambed lines are not syntactically complete, requiring a constant flow through the verses. In addition, Agamben (1995, p. 40) notes that enjambment "reveals a mismatch, a disconnection between the metrical and syntactic elements, between sounding rhythm and meaning, such that [...] poetry lives [...] only in their inner disagreement".

Enguidanos (1985, p. 457) states that a poet can use enjambment to create a slow and swelling continuity by slowing down the tempo, creating a sense of melancholic monotony. The intended effect of a poem of enjambed lines may not be immediately apparent. Unlike traditional metrical systems such as iambic meter, in which an unstressed syllable follows a stressed one in a predominantly ten-syllable formation, or pentameter, which indicates a five-foot line, enjambment evokes a sense of complexity, chaos and curiosity in the reader. Bal (2021) claims that by distorting the predictability of lines, enjambment increases the reader's anticipation, which in turn speeds up the pace of the poem and adds complexity.

Jakobson regards poetry as a basically untranslatable genre noting that “only creative transposition is possible: either intralingual transposition-from one poetic shape into another, or interlingual transposition-from one language into another” (Venuti, 2000, p. 118). The creativity factor that Jakobson points at is nothing but all the stylistic choices of the poets. Given the peculiarities of the use of enjambment, it can be emphasized that the decision on the position of enjambment words or concepts during the translation process is highly critical, because each enjambment line has its own intended rhythm, which has already been decided and implemented by the creator of that poem.

Analyzing poems from English and Turkish through a comparative methodology, this study basically examines the concept of enjambment in poetry translation through a comparative approach. It examines the recently re-emerging and spreading poetic trend of enjambment and the various ways of dealing with it in translation. The main goal is to identify the translator attitudes towards the tricky enjambment effect and evaluate whether the sound effect existing in the source text/poem is or can be preserved in the target text/poem. The study also intends to discuss certain suggestions that may raise translator awareness of both preserving the overall sound/beat characteristics of poems and not rendering the translation of enjambment as a mere structural linguistic equivalence effort.

The analysis takes into account the concepts of body rhythm and internal rhyme proposed by Bly (1982), without too much concern for meter qualifications and rhyming features. In doing so, the study prioritizes the holistic and vertical assessment of poetic sound rather than horizontal, content and linguistic similarity. Technically, this approach in the study is rooted in the simple view that enjambment requires the reader to either constantly bend down to the next line or turn back to the previous one, which is due to the fragmented style of poetry embellished with pauses and half-splits.

To this end, the volume of each line and the location of the enjambment are of great importance, given our thesis that poems which are wholly or partly full of prospective or retrospective enjambments present tiny pieces of tension scattered over certain endings. On the other hand, the present study accepts the fact that there may be some deviations in the use of language throughout the translation work, but the linguistic deviations do not threaten the course of the study unless they shift the sound focus from one point to another.

1. Literature review

A mystical and perhaps the neglected side of poetry, enjambment seems to have been implemented as a poetic device in many different languages in different corners of the world. To begin with, the ancient literature of the Far East, the traditional Japanese poetry 'tanka', was not suited to the use of enjambment because it was an unbroken one-line poem with a strict metrical system. On the other hand, Chinese “*shi-poetry*” has selectively applied enjambment between lines (Raft, 2012, p. 89). Contrary to its eastern counterparts, English poetry, specifically and predominantly in the Elizabethan period in the

16th century, seems to have applied enjambment as a common poetic tool. Prior to its use in English poetry, French poets such as Jaufré Rudel in the 12th century used enjambment extensively in the Middle Ages. Alexander Pushkin, the inspiring Russian poet, is seen to have used enjambment in several poems in the 19th century, too. Moreover, according to Nikolai Gumilev's "Commandments for a Translator", the rendering of the character of enjambment is one of the priorities for Russian poetry, along with other important elements such as meter, vocabulary, alternation, character and number of rhymes, individual devices and changes in tonality (Gumilev, 1990, p. 74).

Similar to Western literatures including Russian poetry, Turkish poetry seems to have applied enjambment technique extensively upon its adoption from French literature. Yürek (2008, p. 183) explains the adoption process of enjambment in Turkish literature quoting; "The use of enjambment took place in Turkish poetry in the 'Tanzimat reform era' when there was a tendency towards the West in political, social and economic ways". However, the use of enjambment is claimed to have dated back earlier than the Tanzimat era, an assertion made by Ambros (2017), who stated that "merhun beyit", (i.e., merhun couplet in English) presented the first examples of enjambment in Turkish Divan literature (between 11th century and 19th century). Dilçin (1983, p. 102) defines the term *merhun* as "a couplet whose meaning is completed via another couplet", which functions similarly to the concept of enjambment known and applied in modern poetry.

Given the distinctive characteristics of languages, enjambment analysis has a lot to do with the morphological and syntactic structures, which seems contradictory to the spirit of poetry, though. However, it remains to be a vital step that needs to be taken because the sound effect is basically created splitting lines from each other at certain spots designated and decided all by the poet himself. Hence, a linguistic analysis is redeemed a prima facie requisite. For instance, the typical syntactic order in English differs from that of Turkish, which can also be observed in creating enjambment in poems. Ambros (2017, p. 29) discusses the ways to enjamb lines in *merhun* couplets in Turkish stating that the verb may either be used at the ending of a line where nouns and adjectives are too many or be used at the very beginning of the line in an inverted style. Thus, soon after the exposition of enjambment characteristics at a linguistic conception, the sound/beat effect is to be spotted with a holistic approach connecting the first line to the following lines. The poem should then be read as an intact whole and in constant continuity, always bearing in mind that in this kind of poetry even a tiny particle stands for everything.

Several strategies have been claimed to be appropriate for poetry translation. Lefevre (1975) suggested seven translation procedures, each of which is of importance in grabbing the poetic idiosyncrasy, which are as follows; phonemic, literal, metrical, verse to prose, rhymed, blank/free verse and interpretation. The verse to prose sounds to be useful in creating an example of how a prose is attained out of a versified line, which is at the center of discussion at this study. The enjambment lines are naturally at odds with metrical system in end-stopped lines, which is because the beat effect may be created not on single end-stopped lines over which certain metrical and rhythmic words are poured, but on straddled pieces in different lines.

Likewise, Bly (1982) puts forth his taxonomy with a compilation of eight stages, most of which bear similarities to those of Lefevre (1975) such as literal translation in the first place, then a lexical analysis to delve into the connotations and implied meanings, adaptation into the target linguistic codes and uncovering the energy added by the spoken language, carrying the mood of the poet and assessing the original tone, paying attention to the sound and rhythm effect by memorizing and saying the poem to

yourself or to the air, asking a native speaker to go over your translated version and at last creating the final draft by making the final adjustments.

The primary concern of Bly's taxonomy seems to cover the practical side of creating a poetic diction in the target language, which is particularly clear in his recommendation to say the poem to yourself or to the air in order to catch and go with the flow of sound or beat. This method is particularly useful in enjambed lines, where there is an acoustic divergence, and the sound or beat is freely exercised within the poem.

Cachey Jr. (1996) reviews the book named "*The Inferno of Dante: A New Verse Translation*" and analyzes how two styles of translations differ referring to the translations made by Laurence Binyon and Robert Pinsky. Apart from the differences such as expansions of the lines, alternation of rhymes and prosodic varieties, the other critical translation difference is related to the enjambment uses at Pinsky's translation. Stating that Pinsky's enjambments show capacity for visualization, Cachey Jr. (1996) quotes:

"the narrative and imagistic space of the poem is sculpted on the page by a combination of enjambments and caesuras... within tercets and between tercets, enjambments fix the reader's attention...driving the narrative forward... highlighting expressions or images, giving them a greater plastic relief than they had in the original" (p. 137).

Pinsky's translation of Dante's masterpiece seems to have gained itself a discernible poetic diction and narrative, providing the reader with more time to render expressions or images. Cachey Jr. (1996, p. 137) indicate that Pinsky has applied enjambment effectively in another work *Ulysses*, where he subtly varies enjambments with end-stopped lines to bolster dramatic side and add more pathos, all of which has clearly made the work more 'readable'. In this case, the use of enjambment, which is illustrated as a device "rebellious to the norms of syntax and evenness of tone that activates language and meaning" (Enguidanos, 1985, p. 453), seems to add more iconicity and rhythm to this translation of *Ulysses* (Cachey, 1996, p. 137). Therefore, the principles of enjambment translation need to be thought repeatedly and then specified to decide on the right tactical implementations during the process.

Another example of how enjambment is handled by a translator is from Ambros (2017, p. 25) who translated the poem '*Le cor*' by Alfred de Vigny from French to Turkish:

"Tranquilles cependant, Charlemagne et ses preux
Descendaient la montagne et se parlaient entre eux.
Bu arada sakin sakin Şarlman ile yiğitleri
Dağdan iniyor ve birbirleriyle konuşuyordu."

Ambros (2017) explained her methodology of translation and asked the reader's forgiveness, believing that she could have done a better job if she had translated the poem in free translation, which did not happen because she had to go hand in hand with the enjambment style of the source. Even if Ambros wanted to have a more flexible way of dealing with the enjambed line, it is clear from her statement that she enjambed the lines exactly where the original line was enjambed (*preux-yiğitleri*) in order to achieve the same enjambment effect. It is also clear that she could not preserve the rhyme that was present in the words 'preux- eux' in the source, as she allowed herself to give the meaning first and foremost.

2. Enjambment typology

Several types of enjambments are observed in poems across the world literatures, but the systematics of how to and where to use it is not an issue people agree on. Tsur(2015, p. 35) states that “in prose, the lines run from one margin of the page to the other; in poetry, it is the poet who decides where the line ends”. The poet always has the upper hand and uses it freely with his own way of writing. Related to the topic, Enguidanos (1985, p. 455) is of the opinion that dramatic craftsmanship is confirmed by the usage of enjambment. On the other hand, it would be hard to come up with a sharp categorization of enjambment techniques considering the limitations posed by an infinite number of expression schemata.

In a pure poet-dependency, poetry is based on several rules when it follows certain methodology such as meter and rhyme. However, enjambments in meter-free poems in particular present a variety of difficulties for both the performers of the poems and the literary analysts. The normal beat is ceased or suspended, and the performer usually gets eager to move on. For instance, Lucille Clifton’s poem “*Daughters*” challenges performers of the poem to keep moving forward to make the sense of the previous lines; “*woman who shines at the head / of my grandmother's bed, / brilliant woman, i like to think / you whispered into her ear / instructions I like to think / you are the oddness in us, / you are the arrow / that pierced our plain skin / and made us fancy women*” (Clifton, 2008). This fragment illustrates the need for the readers to lean forward, otherwise the meaning cannot be formulated due to the obvious syntactic disorganization.

The poem above contains two categories of enjambment. The first category is prospective enjambment, which is clearly seen in the end of the first line, which is linked to the second line by a noun phrase split in half, ‘the head of my grandmother’s bed’. Prospective enjambment is illustrated by Jagt, Dorlein, Hoeks, and Hendriks (2014) as an easy expectation to spill over into the next line due to the apparent incompleteness of the words. The second type of enjambment is retrospective enjambment, which on the one hand is analogous to standard lines in terms of syntactic completeness, and on the other hand is bound to the previous line in terms of semantic requirements (Jagt et al, 2014, p. 5).

For instance, the line ‘*you are the arrow*’ seems to be syntactically complete but is incomplete when accompanied by the next line ‘*that pierced our plain skin*’. The following line definitively adds content to the previous line and represents a poetic extension. In the light of this example, it is possible to see both types of enjambments in a single poem, but their use represents different styles of expression.

Despite the innate linguistic differences between English and Turkish, it is still necessary to analyse which words, phrases or particles are at the heart of enjambment in order to specify the peculiarity of the poetic sound created through the use of enjambment. Depending on generative linguistics, Zhiming and Luwen (2013, p. 266) suggest three types of categories to study enjambment: functional constituents such as complementizers like *who* and *that*, determiners like *a* and *the*, and particles like *up* and *in*, lexical constituents such as verbs, nouns and adjectives and the phrasal constituents like noun or verb phrases and sentences for the third category. The deliberate acts of giving pauses or a never-ending continuity between the lines is all materialized through the use of the particles stated above. However, translating one enjambed line from English to Turkish or vice versa would not be utterly possible, specifically in structural-linguistics terms. Nevertheless, the sound network is to be created if the goal is to have a similar enjambment style in the target. However, this does not necessarily guarantee that functionally created enjambments would produce the intended sound effect throughout the poem. It is

therefore necessary to carry out an analysis, either prospectively or retrospectively, of specific translations of poems characterized by the use of enjambment.

3. Data Analysis

3.1 The Tyger

William Blake's famous poem *The Tyger* contains several questions showing the awe the poet feels for the magnificence of creation. God's marvelous act of creation is illustrated over a tiger, which is a clear representation of the beauty of God's work. Composed of six stanzas in total, the current study only deals with the first stanza. One of the translators, Ecrin Korkmaz writes and publishes her own poems on internet and translates poems from English to Turkish. The other translator, Selahattin Özpabalıyıklar is also a poet who has worked as writer editor and publisher at several magazines. Özpabalıyıklar has translated works from prominent artists such as Jose Luis Borges, Anna Kavan, William Blake and Paul Neruda.

Given Ambros's assertion that a freer approach would be more useful in poetry translation, possibly in terms of efforts to create a near-equivalent of a source poem in the target world, the use of enjambment is an obstacle that cannot be overlooked. In the two translations of William Blake's *The Tyger* into Turkish, there is a clear difference between two approaches to translation. This section examines the first stanza of the poem as an example of an English poem translated into Turkish. The stanza goes as follows: *Tyger Tyger, burning bright, / In the forests of the night; / What immortal hand or eye, / Could frame thy fearful symmetry?* The poem has a regular metric structure of 'aabb' even if the last word of the last line 'symmetry' rhymes as 'c'. The trochees, one stressed and one unstressed syllable basically formulates the poetic aura. In terms of enjambment, it has the prospective style as could be observed from the interconnected line endings and beginnings such as the first and second lines; bright/in the.. and the third lines; eye/ could frame.

The first translation is made by Selahattin Özpabalıyıklar: *Kaplan! Kaplan! gecenin ormanında / Işıl ışıl yanan parlak yalaza, / Hangi ölümsüz el ya da göz, hangi, / Kurabildi o korkunç simetrini?* Due to the linguistic disorientation between the languages, the first and the second line are intertwined, yet prospective style is intended to be kept. It is evident that the translator cares to preserve the pause effect of the enjambment, which is specifically seen in the third line by the repeated use of the question word 'hangi' (what). By doing that, the translator acts like he draws a bow and then takes the shot in the last line, revealing the striking force of the enjambment in there. In addition to this pause effect, the metric structure 'aabb' resembles that of the source poem, producing a similar sound effect. The enjambment carried over to Turkish takes place basically around the aesthetics of poetry through the sound effect, so faithfulness is a tricky concept, not to mention the poetic attitude of the translator, which is potentially to show up itself anytime anywhere during the translating work.

The second translation of the poem is by Ecrin Korkmaz: *Kaplan! Kaplan! gecenin ormanında / Işıl ışıl bir parıltı yanında / Hangi ölümsüz el hangi göz kurdu / Bur korkunç uyumu, bu korkunç yurdu?* It seems that the 'aabb' rhyme is kept across the translation, so the sound effect created upon rhyming is preserved. However, in this version, the translator walks away from the source as regards the focal point of the poem. The translator seems to apply more repetitions of words and phrases such as 'hangi' and 'bu korkunç', therefore, the poem is peaked through these repeated words, unlike the simplicity of the language in the original poem. These two translations stress the need for an elasticity of language use,

on the one hand abiding by the source form and on the other escaping it within short distances, but not at the level of threatening and overshadowing the designating role of enjambment in the poem.

When analyzed grammatically, the translations are composed of lines that syntactically represent separate phrases or standalone sentences. For instance, the second line '*İřil ıřıl yanan parlak yalaza*' and '*İřil ıřil bir parıltı yanında*' are noun phrases that are attempted to say something but with an expectation to see the rest. However, the third line in the second translation '*Hangi lmsz el hangi gz kurdu*' seems to ignore one-noun phrase rule set in the previous line and include the verb of the last line in itself, which results in one noun phrase plus one verb that breaks away from the source enjambment style. That manifests a clear intervention of the translator who is apparently in the effort of sounding poetic as he makes up for the lessening number of the last line's words through repetition of one expression '*bu korkun*'.

3.2 Dedikodu

Enjambment is a device by which a poem is realized, so that it cannot be overlooked and skipped. The use of enjambment is often found in the famous Turkish poet, Orhan Veli Kanık (1914-1950), who is one of the three founders of the '*Garip movement*' in Turkish poetry along with Malih Cevdet Anday (1915-2002) and Oktay Rifat (1914-1988). Kanık defines the movement as an attempt to strip poetry of its classic boundaries (Fuat, 2015, p. 254). Garip movement, which has been dominant from the 1940s to the present day, has been most favoured for its inclusion of everyday language in contemporary poetic narratives and for reaching out to ordinary people with less intellectual capacity (Behramođlu, 1993, p. 12).

The following poem by Kanık, '*Dedikodu*' contains both prospective and retrospective styles of enjambment inside. It has been translated into English by M. Nemet Nejat and Talat Sait Halman. Nemet Nejat is an essayist, a poet and a translator. Among his famous publications are *Eda: An Anthology of Contemporary Turkish Poetry* (Talisman Publishers, 2004), *The Spiritual Life of Replicants* (Talisman Publishers, 2011) and also the translation of Seyhan Erozelik's *Rosestrikes and Coffee Grinds* (Talisman Publishers, 2010). The other translator of *Dedikodu* is Talat Sait Halman. Halman has a lot of publications including original essays, articles, books and book translations. Working as the chief editor of the Journal of Turkish Literature, the first scientific Turkish journal published in English, Halman was also the first minister of culture of Trkiye. Additionally, he lectured at many universities both in United States of America and Trkiye within the fields of social sciences, literatures and languages.

The analysis here is not concerned with classical interlinear equality, but with the sound effect acquired by the pauses at the end and beginning of each enjambed line. For these reasons, the grammatical analysis is only taken into account when it projects a sound shift or spill onto the next line, except in cases of linguistic variation between languages.

<i>Dedikodu</i> by Orhan Veli Kanık	<i>Rumours</i> by M. Nemet Nejat	<i>Gossip</i> by Tâlat Sait Halman
1 Kim söylemiş beni	1 Who says	1 Who started the rumor
2 Süheyla'ya vurulmuşum diye?	2 I've fallen for Süheyla?	2 That I have a crush on Süheyla?
3 Kim görmüş ama kim,	3 Who saw me, who	3 I dare you to tell who saw me
4 Eleni'yi öptüğümü,	4 Kissing Eleni	4 Kissing Eleni
5 Yüksekaldırımda, güpegündüz?	5 On the sidewalk in the middle of the day?	5 On the Winding Steps in broad daylight?
6 Melahat'ı almışım da sonra	6 And they saw I took Melahat	6 Do they say I grabbed Melahat and took her to Alemdar,
7 Alemdara gitmişim, öyle mi?	7 To Alemdar	7 Is that what they are saying?
8 Onu sonra anlatırım fakat	8 Is that so?	8 Well, I'll explain that later, but
9 Kimin bacağını sıkılmışım tramvayda?	9 I'll tell you about it later,	9 Whose bottom do they claim I pinched on the streetcar?
10 Güya bir de Galata'ya dadanmışız;	10 But whose knee did I squeeze on the streetcar?	10 And what's the one about the Galata brothels,
11 Kafaları çekip çekip	11 Supposedly, I've developed a taste for the fleshpots of Galata	11 That I took loaded, the liquor goes to my head
12 Orada alıyormuşuz soluğu;	12 I drink get drunk,	12 And I rush down there?
13 Geç bunları, anam babam, geç;	13 Then take myself there.	13 Come off it, man?
14 Geç bunları bir kalem;	14 Forget about these guys,	14 Never mind all that,
15 Bilirim ben yaptığımı.	15 Forget, forget about them.	15 I know what I'm doing.
16 Ya o, Mualla'yı sandala atıp,	16 I know what I'm doing.	16 And what's that story about my getting Mualla into a rowboat
17 Ruhumda hicranın'ı söyletme hikâyesi?	17 And what about me	17 And making her sing "Your grief is in my heart"?
	18 Supposedly putting Mualla on a rowboat	
	19 And making her sing out loud "My soul is yearning for you..."	
	20 In the middle of the harbour.	

Table 1. *Dedikodu* and the two translations

3.2.1 Rumours by M. Nemet Nejat

The first line *Who says / I've fallen for Süheyla?* seems to be missing the object pronoun '*beni*', the word that draws the sound frame and sets the tone for the rest of the poem. Its omission creates a lacuna and the need to move on to the next line becomes more urgent. The translated line hosts a more direct prospective style of enjambment because the question '*Who says*' does not stand for a meaning unless it is accompanied by an object. However, the original line '*Kim söylemiş beni*', when translated literally as '*Who says that I*' would sound more appropriate as it would preserve the sound effect created by the word '*beni*' which has no serious semantic function in the poem, but is an apparent poetic necessity added by the poet himself probably for sound concerns. The deletion of the word '*beni*' has a negative effect on the rhythm of the poem as a whole, as very few words in one line and many more in the second distort the balance and create a hard entry into the poem. The opening of the poem is important because it sets the tempo that is echoed throughout the rest of the poem.

The second point about enjambment is observed in the third and fourth lines; *Kim görmüş ama kim, / Eleni'yi öptüğümü*, where we witness not an exact linguistic equivalence but a similar sound effect in the translated version *Who saw me, who / Kissing Eleni*. The coordinating conjunction '*ama*' (but) seems to be omitted, yet the sound effect is preserved with the repetition of the question word '*who*' and a comma (,) before it as a sign of a natural pause. This pause is in keeping with the original mode of expression, as both create a growing curiosity in the minds of the readers, which justifies the fragmented narrative of the enjambment.

Another example of enjambment can be seen in the sixth and seventh lines; *Melahat'ı almışım da sonra / Alemdara gitmişim, öyle mi?*. The sixth line ends with the temporal expression 'sonra' (later), which seems to be omitted in the translation which reads; *And they saw I took Melahat / To Alemdar*. Apart from the lexical reduction, the translation does not reflect the balanced division of words that creates the sound link and the sense of interdependence between the lines. In this way, the enjambment effect is not properly realized, since the latter line, the seventh, does not create as much of a curiosity as in the previous examples. It is as if the former line, the sixth, is intended to be complete in meaning, indicating the shift from prospective to retrospective enjambment. However, the shift in enjambment creates a rigid break in the rhyme scheme at this point. In addition, the temporal expression 'sonra' signals a clear anticipation to be followed by a predicate in the next line, which shows a rising tone resulting from this particular application of enjambment.

The other use of enjambment can be seen in the tenth, eleventh and twelfth lines which read; *Güya bir de Galata'ya dadanmışız / Kafaları çekip çekip / Orada alıyormuşuz soluğu*. The three lines form an interlinked phrase that represents one sentence with the main verb in the tenth line 'dadanmışız' and the other following words all standing as subordinate clauses. This trilateral unity manifests the retrospective style of enjambment, which supports the poet's general expressive style, which can be defined as saying the main clause in the opening line and adding a subordinate clause afterwards. The first four lines are a good example of this poetic idiosyncrasy; 1 *Kim söylemiş beni* (main clause) / 2 *Süheyla'ya vurulmuşum diye?* (subordinate clause) / 3 *Kim görmüş ama kim,* (main clause) / 4 *Eleni'yi öptüğümü,* (subordinate clause).

Nejat translates the trilateral combination in the tenth, eleventh and twelfth lines as; *Supposedly, I've developed a taste for the fleshpots of Galata / I drink get drunk / Then take myself there*. The translation of the tenth line seems to show the translator's intention to explain the difficult to grasp cultural reference of 'Galata'ya dadanmışız' with the explicit choice of words; 'developed a taste for the fleshpots of Galata' instead of a shorter but semantically equivalent word. This effort distorts not only the overall poetic style but also the retrospective characteristic of the lines, i.e. the sense of interconnectedness. As a result, the volume of the line is stretched and thus the line breaks away from the rest of the lines, violating the tempo.

3.2.2 Gossip by Tâlat Sait Halman

In contrast to M. Nemet Nejat's translation, Halman seems more concerned with content equivalence with the source, which raises the question of the volume of each line. The translation, *Who started the rumour / That I have a crush on Süheyla*, seems to outnumber the source lines, but a strict linguistic equivalence based on the number of words would not be sufficient to evaluate the enjambment effect. However, the volume of the sentences, regardless of the number of particles they contain, is important in giving the poem a certain poetic sound. The volume of lines is crucial because every single enjambed line creates a sense of tension in the reader's mind, guided by the endlessness of those lines. Therefore, since Turkish is a more agglutinative language and English is less so, there is no risk unless the volume of each line is equal or almost equal.

The first and second lines appear to be equal to the source, even if there is no literal equivalence. The issue of volume is apparent in the next lines three and four: *I dare you to tell who saw me / kissing Eleni*. Although the third line appears to be louder than the source, it continues the entry tempo established in the first two lines. Therefore, the tempo creating the aura of the line is partly connected

to the volume of the enjambed lines. On the other hand, Halman seems to combine the sixth and seventh lines into one; *Do they say I grabbed Melahat and took her to Alemdar*, destroying the whole enjambment effect. The fragmented expressiveness of the source does not appear here, which indicates that the translator is strictly in search of 'equivalence in translation'. This search for equivalence, however, is a substantive rather than an aesthetic one, and thus does not respond dynamically to the deliberate acts of pausing through enjambment.

Another example that manifests the matter of volume as a critical element in terms of enjambment is observed in the tenth, eleventh and twelfth lines, *Güya bir de Galata'ya dadanmışız; / Kafaları çekip çekip / Orada alıyormuşuz soluğu*, which has been translated as; *And what's the one about the Galata brothels / That I took loaded, the liquor goes to my head / And I rush down there?* The retrospective style of enjambment between the tenth and the eleventh lines seems to be preserved with the use of the noun clause 'that I took loaded...' On the other hand, the translator ignores the fluency and tempo created by the reduplication of the word 'çekip çekip' and instead intends to clarify the reduplicative effect not with an equivalent one but with an extra sentence that sounds more like prose. Furthermore, the prospective enjambment relationship between the eleventh and the twelfth lines disappears completely with the end-stopped sentence "that I took loaded, the liquor goes to my head". Apart from the enjambment shift, the translator's clarification of this line adds volume to the poem and makes the reading of the eleventh line longer than it should be, thus violating the volume balance of the source lines.

4. Discussion and conclusion

The study concludes that enjambment poses a methodological problem for the analysis of poetry. The concepts of voice and volume are critical elements in the assumption of enjambment. The fragmented narrative style of the prospective or retrospective enjambment is the basic and essential spirit of enjambed lines. This spirit can only be uncovered through revealing the unique and specific characteristics of poems, one of which is the concept of enjambment, rather than a search for a linguistic or functional equivalence.

Voice is a metatextual quest that refers to the general 'tone', 'harmony' and 'tempo' of the poem, formed by the effect of enjambment, rather than an attempt to reproduce in the target text the poetic features used in the source poem, such as alliteration or assonance. Volume, on the other hand, is the general feature of the poem, such as harmony, meter and tempo, which as a whole constitutes and fills the unique voice of the poem and its poet and determines the interval of time in which images are formed in the reader. If a long line is set in an enjambment relationship with another long line, and meaning is created in this way, then the aim is to establish this relationship in the target text.

Enjambment is a purposeful act. This purpose is not fulfilled by an intra-textual, i.e. strictly semantic or content-related functionality, but by an external one directly related to the surrounding textual envelope. Therefore, the analysis of enjambment requires the analysis of the length of each line regardless of the metrical features. Therefore, the analysis of enjambment requires the analysis of the length of each line, regardless of its intra-textual and language-specific characteristics. Lines are connected and a whole is formulated under the effect of the tempo, which begins at the very beginning and continues throughout the poem.

The two translations of the *Dedikodu* show that the translators do not strictly adhere to the aesthetic concerns arising from the effect of enjambment but impose their own poetic style. In some places, the translators depart from the original tempo and rhythmic flow of the lines and tend to explain and clarify culturally specific phrases, expressions and local places with specific references. This kind of explicit translation increases the overall volume of the lines and destroys the purposeful act of enjambment to create tension, curiosity and continuity. All in all, it's been found that translating enjambment is a challenge for translators for some reasons.

The first reason is that translators act to sound poetic, which leads to lines that violate the enjambment style and replace the focus of the enjambment that is deliberately placed in certain lines. The fact that prospective style is replaced by retrospective style, or vice versa, risks altering the poet's deliberate choice of expressiveness, resulting in a complete change in the tempo characteristics adopted and implemented throughout the poem.

The second factor that makes enjambment difficult to deal with is that translators may tend to clarify some source concepts and cultural elements on the assumption that these expressions may not be well understood by the target audience if treated literally. Such a translation choice leads to an increase in the volume of the lines, which creates a gap between the previous and following lines and deviates from the intended enjambment effect. This intention is basically to decorate the whole poem with lines that are scattered in certain places and connected both upwards and downwards. It has been observed from the examples presented at this study that this vertical connection and unity is broken by translators' end-stopped lines.

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