

99. Criticizing the Turkish translation of the English poems in *The Sun and Her Flowers* by Rupı Kaur based on Dryden's translation types

Gülşen KOCAEVLİ-REZGÜİ¹

Ayşe Selmin SÖYLEMEZ²

APA: Kocaeveli-Rezgüi, G. & Söylemez, A. S. (2023). Criticizing the Turkish translation of the English poems in *The Sun and Her Flowers* by Rupı Kaur based on Dryden's translation types. *RumeliDE Dil ve Edebiyat Arařtırmaları Dergisi*, (35), 1605-1619. DOI: 10.29000/rumelide.1347324.

Abstract

The Canadian poet Rupı Kaur, a child of an immigrant family, is a rising figure in contemporary poetry which particularly focuses on immigration and womanhood. The English poems in the "rooting" chapter of her book *The Sun and Her Flowers* (2017a) reflect what she has experienced as a first-generation female immigrant. To analyze this experience in the target culture, this study concentrates on the poems translated into Turkish in *Güneş ve Onun Çiçekleri* (2017b) by Gizem Aldoğan in the "rooting" chapter. The study follows an eclectic method. The theoretical framework is based on John Dryden's three translation types (1992): Metaphrase, paraphrase and imitation. For the data analysis, the original and the translated poems are classified in terms of Hewson's macro-micro-macro methodological design (2011). Interrater reliability is ensured with the participation of three field experts during the data analysis. The macro-level analysis represents the final agreement of the field experts on the overall type of the translated poems in the defined chapter. The micro-level analysis, on the other hand, aims at finding out any unusual lines within a specific poem that fits into a translation type different from its macro-level type. The findings of the study show that the Turkish translations of Kaur's poems hold 100% paraphrastic translation style on the macro-level while there is a slight deviation on the micro-level.

Keywords: Translation criticism, poetry translation, Dryden's translation types, Rupı Kaur, *The Sun and Her Flowers*

Dryden'in çeviri türleri bağlamında Rupı Kaur'un *The Sun and Her Flowers* adlı kitabındaki İngilizce şiirlerin Türkçeye çevirisine eleştirel bir bakış

Öz

Göçmen bir ailenin çocuğu olan Kanadalı şair Rupı Kaur, özellikle göç ve kadınlığa odaklanan çağdaş şiirde yükselen bir figürdür. *The Sun and Her Flowers* (2017a) adlı kitabın "rooting" bölümündeki İngilizce şiirler, yazarın birinci nesil kadın bir göçmen olarak yaşadıklarının bir yansımasını sunuyor. Bu çalışma, hedef kültürdeki bu deneyimi çözümlenmek amacıyla Gizem Aldoğan'ın Türkçeye çevirdiği *Güneş ve Onun Çiçekleri* (2017b) içinde yer alan "köklenmek" bölümündeki şiirler üzerinde duracaktır. İzlenen eklektik yöntem kapsamında çalışmanın kuramsal çerçevesi John Dryden'in (1992) üç çeviri türüne dayanacaktır: Sözcüğü sözcüğüne çeviri (metaphrase), açıklama (paraphrase) ve taklit (imitation). Kaynak ve hedef metinlerdeki şiirlerin veri analizi ise Hewson'un (2011) makro-

¹ Arş. Gör., Ankara Hacı Bayram Veli Üniversitesi, İngilizce Mütercim Tercümanlık ABD (Ankara, Türkiye), gulsen.kocaeveli@hbv.edu.tr, ORCID ID: 0000-0003-1494-9906 [Araştırma makalesi, Makale kayıt tarihi: 20.07.2023- kabul tarihi: 20.08.2023; DOI: 10.29000/rumelide.1347324]

² Dr. Öğr. Üyesi, Ankara Hacı Bayram Veli Üniversitesi, İngilizce Mütercim Tercümanlık ABD (Ankara, Türkiye), ylcev1401@mersin.edu.tr, ORCID ID: 0000-0001-7231-7523

mikro-makro metodolojisi temel alınarak sınıflandırılacaktır. Alanda yetkin üç uzmanın verilerin analizi için çalışmaya katılımı, kodlayıcılar arası güvenilirliği temin etmiştir. Makro düzeydeki analiz, tanımlanan bölümde çevrilen şiirlerin genel türü konusunda alan uzmanlarının nihai kararını temsil edecektir. Mikro düzeydeki analiz ise belirli bir şiirde makro düzeydeki türünden farklı bir çeviri türüne uyan istisnai satırları bulmayı amaçlar. Çalışmanın bulguları, Kaur'un şiirlerinin Türkçe çevirilerinin makro düzeyde %100 açıklayıcı çeviri türüne sahip olduğunu, mikro düzeyde ise bu oranda hafif bir sapma olduğunu göstermektedir.

Anahtar kelimeler: Çeviri eleştirisi, şiir çevirisi, Dryden'in çeviri türleri, Rupı Kaur, *The Sun and Her Flowers*

1. Introduction

This paper aims to analyze and criticize the Turkish translation of the English poems in *The Sun and Her Flowers* (2017a) written by the Canadian poet Rupı Kaur. Even though criticizing translated poetry seems rather challenging, the guidelines constituting the theoretical and methodological design of this study will be quite helpful in the evaluative process. In this respect, the analysis will be carried out by taking into consideration Dryden's three translation types (1992) which consist of metaphor, paraphrase and imitation, and the macro-micro-macro methodological design (Hewson, 2011). The poems translated into Turkish in *Güneş ve Onun Çiçekleri* (2017b) by Gizem Aldoğan in the "rooting" chapter will be classified by three interraters based on their translation type on the macro- and micro-levels. The macro-level will form the final agreement of interraters on the type of the translated poem as a whole. On the other hand, the micro-level is targeted at finding out any distinct lines within the poem that fit into another translation type, unlike its macro type. The study aims to answer the questions of which and to what extent translation types of Dryden are applied by the translator on macro- and micro-levels, and the agreement rate of the three interraters and to display them as numeric data. Additionally, the dominance of one of the translation types (metaphor, paraphrase and imitation) will also be discussed upon the clarification of results.

2. Review of the literature

Even though most literature rest upon the first book of Rupı Kaur, *Milk and Honey* (2015), a limited number of reviews on *The Sun and Her Flowers* (2017a) also exist. In this regard, the book review by Imran (2018, p. 121) summarizes Kaur's poetry shaped around immigration, family, womanhood and language by stating that "feminism has always been a significant part of her writings". Jinny Menon (2018), on the other hand, shares her real-life experience in Kaur's poetry. Apart from these reviews, internet resources also debate whether Kaur's poems reflect true poetry or not.

Regarding poetry translation and translatability of poems, various scholars who have expressed their ideas on literary and poetic works are worth mentioning. Jakobson (1959), for instance, defines poetry as untranslatable. For him, only "creative transposition" is possible, and in this transposition, some values such as paronomastic value may be lost. For example, the punning effect in the saying "Traduttore, traditore." (IT) is lost when it is translated into English as in "The translator is a betrayer." (EN). Jakobson (1965, p. 34) also introduces poetic language with two influential factors in sound: (1) Selection, and (2) constellation of phonemes and constituents. These factors should also be taken into account while evaluating poetry and its translation. For Schopenhauer (2015, p. 509), poems cannot be translated either but can only be transposed. Therefore, he believes that translatability and equivalence

are not possible. He also defends the idea that transposition is only possible by embracing the culture of the foreign language in use. In contrast to Schopenhauer, Goethe (1992, pp. 60-63) also accepts the translatability of poetry and he goes on to suggest the following three types of translation: (1) Plain prose translation; where there is a neutralization of the formal characteristics of poetic art, the reader becomes familiar with foreign cultures, and the meaning is made simple, (2) Parodistic translation; which applies to all poetic works and involves the transference of foreign content with the help of the style of the translator. In this one, there is reconstruction and assimilation by the translator, which can be considered as domestication, (3) the Final phase; where the known and the unknown consequently come together to achieve a perfect identity with the original. It can be inferred from such categories once again that Goethe believes in the translatability of literary and poetic works.

Another scholar, Paz (1992), focuses on poetry translation in his *Translation: Literature and Letters*. For him, translation is a universal activity among all cultures. He suggests that the translator's activity is parallel to that of the poet, and the result of poetry translation is the reproduction of the original poem in another poem. Paz (1992) also thinks that poetry translation is difficult but not impossible, and poetry should be translated by poets, however, poets can rarely be good translators, therefore, a very qualified translator should translate poetry. Similarly, Nabokov (1992, pp. 130-131) does not think that poetic texts are easy to translate for the following characteristics of language and prosody that Russian poetry is particularly affected by: (1) number of rhymes, (2) length of words, (3) polysyllabic words, (4) all syllables are pronounced, (5) inversion (pyrrhichization), and (6) Russian poems having a larger number of modulated lines rather than iambic ones. For such reasons, Nabokov (1992, p. 134) does not call the act of translating "translation" but rather imitation, adaptation or parody. Ultimately, he (1992, pp. 130-131) believes that poetry can be translated but the readability will be lost in translation; therefore, poetry translation is only possible by a literal method.

3. Methodology

The theoretical framework of this paper is based on the translation types defined by Dryden (1992). He introduces three types of translation (1992, p. 17): Metaphrase (literal), paraphrase (sense-for-sense) and imitation (adaptation). Dryden chooses paraphrase as his ideal method. He negatively criticizes those who choose imitation as a way of translation. For the type of paraphrase, he says that the spirit of an author lies in the "transfusion", and it is not really lost (1992, p.21). Therefore, translation can be considered a sort of transfusion for him since a translator should not alter the characteristics of the work but make it similar to the original. Furthermore, a translator needs to transport the spirit that gives the work life to keep the character of the author. Over the years, he tends to use imitation, though. The theorist thinks that poetry is also translatable over time and suggests that translation is both an art and a spiritual 'transfusion' (1992, p. 17). Even though something will be lost in transfusion, Dryden believes that the sense will be kept; and moves from the prescriptive and normative approach to translation to the one with more latitude as well as indirectly involving culture within translation (1992, p. 17). In this study, by making use of Dryden's categories, the typology of Kaur's poems will be demonstrated in the final charts.

This research follows a qualitative method. In order to express the most used translation types, qualitative data will be quantified and revealed as numeric data. The qualitative data will be provided through the evaluation of the Turkish translation of English poems in the "rooting" chapter of *The Sun and Her Flowers* by Rupı Kaur (2017a). The analysis of the translation is limited only to the aforementioned chapter because the analysis of the whole book will exceed the borders of this study and

thus will be subject to further analysis. To ensure the reliability of the numeric data, 27 poems will be evaluated by three interraters (R1, R2 and R3) who are native in Turkish, highly competent in English, and working as academics in the field of translation studies. The number of the most frequently used translation types will be presented and discussed in percental charts. In this respect, the following questions will be addressed to the interraters for the evaluation of the poem translations into Turkish:

1. Which translation type of Dryden does this poem translation in Turkish fit into on the macro-level? Metaphrase (M), paraphrase (P) or imitation (I)?
2. Did you observe exceptional lines in the poem translation type you chose? In other words, do some of the lines of this translation fit into a different translation type on the micro-level, unlike the type on the macro-level? (Yes/No? If Yes, what is it?)

The analytical process of the translated poems will present an eclectic method in which evaluation criteria are based upon Dryden's categories and the assessment procedure will follow Hewson's (2011) methodological framework for translation criticism. Hewson (2011) divides the process of assessment into four major stages which are shortly composed of preliminary data, critical framework, micro- and meso-level analysis, and finally macro-level analysis. The preliminary data will cover the basic information about the original work and its translation as well as the author and the translator to give more insights about the author-translator profiles, the translation method used by the translator and the quality of the final product. The critical framework will include the identification of the poems to be analyzed with the purpose of determining the characteristics of the book, and also examining the interpretative aspects. This phase, in this regard, will mostly focus on the aspects of the source text. At the next micro- and meso- level analysis level, the source and target texts will be brought together, and the critic will analyze the choices taken by the translator and also give reflections on their potential effects. Some examples with a 100% interrater agreement rate among 27 translated poems in the "rooting (EN)" or "köklenmek (TR)" chapter will be randomly selected and evaluated while each poem translation with a lower agreement rate will be displayed and assessed in terms of its disagreed aspects along with the explanations of the interraters. Among the five chapters (wilting, falling, rooting, rising, and blooming) in total, the "rooting" chapter is randomly chosen for analysis. Lastly, the macro-level analysis will involve the results based on the classification of poetry translation by Dryden (1992). In the original methodological framework of Hewson (2011), he categorizes the translations in four sections as "divergent similarity", "relative divergence", "radical divergence" or "adaptation". However, this paper will make use of Dryden's categories to present a poetry-centred classification.

4. Analysis

In this analytical section, the design of translation criticism by Hewson (2011) will be applied. Accordingly, the preliminary data, critical framework, micro- and meso-level analysis, and macro-level analysis will be presented below as part of the analysis of the translations of 27 poems into Turkish in the "rooting" chapter of *The Sun and Her Flowers* by Kaur (2017a).

Preliminary data

In this part, some basic information about the poet³ and translator as well as the original work and its translation into Turkish will be given.

Kaur was born in India in 1992. At a very young age, she and her family migrated to Canada. During her early years in high school, she started writing and shared them later under her name on Tumblr. In this regard, her journey as a poet can be considered to have begun as a blogger at first. Then, she also started to publish her writings accompanied by her own line drawings on Instagram. She is thankful for social media⁴ for her first published book *Milk and Honey* (2015), which has also become a New York Times Best-seller. The chapters of this book are also based on women and what they have been going through in life. It has been a worldwide popular book since it was translated into 25 other languages. This success is followed by her second book *The Sun and Her Flowers* (2017a) published by Andrews McMeel Publishing.

The information on the translator, Gizem Aldođan, is limited to a networking website⁵, though. According to this online resource, the translator of *Güneř ve Onun Çiçekleri* (2017b) is a graduate of English Language and Literature from İstanbul University. She also completed her master's degree in Comparative Literature. She worked with several publishing houses as a translator until she finally settled in Pegasus Publishing House both as a translator and an editor. She is also the editor of Kaur's first book *Milk and Honey* (2015) also published by Pegasus. Her professional background and interest in literature are salient in most of the books she has translated up to now since they are usually poetic or artistic works. In this regard, the translator can be considered qualified for the translation of such a literary work.

Critical framework

The original book has thematic chapters divided based on the life cycle of a flower: Wilting, falling, rooting, rising, and blooming. The themes are more related to femininity, love, motherhood, loss, healing and migration. The "rooting" chapter, the focus of this study, particularly emphasizes the concepts of migration, language, family and motherhood. In minds, it shoots a short movie of all the struggles that a migrating family undergoes on their journey from a distant land to a completely foreign one. It also talks about the cultural boundaries such as traditions and language that the first generation of immigrant families are exposed to. Kaur expresses in her own words in one of her Facebook posts⁶ that her poems are written in lowercase to give equality to all letters as one more representation of her feminist side:

often i am asked why i only use lowercase letters and periods in my poetry. although i can read and understand my mother tongue (punjabi) i do not have the skill set to write poetry in it. to write punjabi means to use gurmukhi script. and within this script there are no uppercase or lowercase letters. all letters are treated the same. i enjoy how simple that is. how symmetrical and how absolutely straightforward. i also feel there is a level of equality this visuality brings to the work. a visual representation of what i want to see more of within the world: equalness. and the only punctuation that exists within gurmukhi script is a period. which is represented through the following symbol: |

³ Biographical information about the poet, Rupı Kaur, has been received from the online resource <https://peoplepill.com/people/rupi-kaur/>.

⁴ Please see <https://www.theguardian.com/books/2017/may/27/rupi-kaur-i-dont-fit-age-race-class-of-best-selling-poet-milk-and-honey> to read more about the news.

⁵ See the professional website of the translator Gizem Aldođan at <https://tr.linkedin.com/in/gizemaldogan>.

⁶ See Kaur's Facebook post for the clarification of the lowercase use in her poetry: <https://www.facebook.com/rupikaurpoetry/photos/a.523823527711928/915967191830891/>

so in order to preserve these small details of my mother language i include them within this language. no case distinction and only periods. a world within a world. which is what i am as an immigrant. as a diasporic punjabi sikh woman. it is less about breaking the rules of english (although that's pretty fun) but more about tying in my own history and heritage within my work.

Her simple but meaningful drawings accompanying most of the poems also make her poetry easy to revive in minds. In short, through her poems, she tries to deconstruct the conventional societal understanding and approach to women. Stylistically, her poems are not bound to any rhythmic or metric structure, so she is using free verses in general. Apart from poems, she also writes prose from time to time. At the end of almost every poem, she writes in italics the content or the message she wants to give. It is also of significance to mention that the Turkish translation of the sourcebook completely preserves the original form. It can be inferred from this conservation of the form of the book covers, accompanying drawings, and even the page numbers that this translation could also be considered as the form-based text type defined by Reiss (2014).

Micro- and meso-level analysis

This section is reserved for a closer analysis of some of the poems and their translations randomly selected from the “rooting” chapter. As mentioned under the methodological framework, it is important to note that three interraters have already been asked to analyze and categorize all 27 poems and their translations at macro- and micro-levels by considering the three translation types (metaphrase, paraphrase and imitation) defined by Dryden (1992). Hewson (2011, pp. 26-27) explains the micro- and meso-level analysis as the stages of examining translational choices by the critic and making “provisional notes about their potential effects” without an exhaustive analysis. In this respect, source texts (ST) and target texts (TT) will hereby be presented and evaluated on micro- and meso-levels. Translations with completely agreed translation types will be randomly and limitedly (in numerical terms) demonstrated hereby for evaluation. All translations on whose type the interraters could not agree by 100% will also be displayed under this section for the assessment of reasons given for disagreement. In this respect, the analysis begins with the following example:

ST-1 (Kaur, 2017a, p. 119)	TT-1 (Kaur, 2017b, p. 119)
they have no idea what it is like to lose home at the risk of never finding home again to have your entire life split between two lands and become the bridge between two countries <i>-immigrant</i>	hiçbir fikirleri yok bir daha bulamama ihtimaliyle evden uzaklaşmanın ne demek olduğunu iki ülke arasında köprü olup iki kıtada bölünerek yaşamayı tüm hayatın <i>-göçmen</i>

Example 1

The Turkish translation of this English poem is made in such a way that the meaning and the form of the original are completely kept in the TT. If one analyzes this poem line by line, s/he will see that there is no big deviation from the original meaning or the form. For this reason, all three interraters have accepted this translation type in the category of paraphrase both at macro- and micro-levels. The paraphrastic clues are observable in the way the translator changes the style of wording, for example, when the original lines “to lose home at the risk of / never finding home again” in ST-1 are translated as “bir daha bulamama ihtimaliyle / evden uzaklaşmanın ne demek olduğunu” [what it means to be away

from home at the risk of not finding home again] in TT-1. The meaning of “to lose home” [evini kaybetme] is paraphrased as “evden uzaklaşma” [to be away from home]. The following example also presents a fully agreed translation type:

ST-2 (Kaur, 2017a, p. 139)	TT-2 (Kaur, 2017b, p. 139)
my voice is the offspring of two countries colliding what is there to be ashamed of if English and my mother tongue made love my voice is her father's words and mother's accent what does it matter if my mouth carries two worlds -accent	sesim çakışan iki ülkenin bir ürünü ingilizcem ve ana dilim sevişiyorsa utanılacak ne var sesim babamın sözlerinden ve annemin aksanından ibaret dudaklarım iki dünyayı taşısın ne zararı olur ki -aksan

Example 2

Similarly, the text in ST-2 keeps the exact form and meaning in its transfer into Turkish. It is observed that there is no concern by the translator to add more artistic or aesthetic effects in translation. For instance, some words such as “mouth” are translated as “dudaklar” [lips] to demonstrate paraphrastic features. As a result, all three interraters have again categorized this translation as paraphrase at macro- and micro-levels. However, the following examples will show some differences in terms of the disagreement among the interraters. These disagreements are only at the micro-level, though.

ST-3 (Kaur, 2017a, p. 124)	TT-3 (Kaur, 2017b, p. 124)
i wonder where she hid him. her brother who had died only a year before. as she sat in a costume of red silk and gold on her wedding day. she tells me it was the saddest day of her life. how she had not finished mourning yet. a year was not enough. there was no way to grieve that quick. it felt like a blink. a breath. before the news of his loss had sunk in the decor was already hung up. the guests had started strolling in. the small talk. the rush. all mirrored his funeral too much. it felt as though his body had just been carried away for the cremation when my father and his family arrived for the wedding celebrations. -amrik singh (1959-1990)	merak ediyorum nereye sakladılar onu. erkek kardeşi öleli bir yıl oluyordu yalnızca. düğün günü kırmızı ve altın rengi ipekten gelinliğiyle oturuyordu. ömrümün en mutsuz günü bu dedi bana. yas tutuyordu hâlâ. bir yıl yetmemişti ona. kederin böyle hızlı dinmesi imkânsızdı. kaybının haberi duvara asılı süslemelere çöktüğünden beri. göz açıp kapayana kadar geçmişti sanki zaman. bir nefesti yalnızca. konuklar gelmeye başlamıştı. hoş beş ediyordu herkes. sanki cenazenin bir yansımasıydı bu. sanki babam ve onun ailesi düğüne katıldığında bedeni yakılmak üzere taşınıyor gibiydi. -amrik singh (1959-1990)

Example 3

This is one of the examples of the prose style of Rupî Kaur. The translator utilises a paraphrastic way to translate it into Turkish such as using positive wording “yas tutuyordu hâlâ.” [she was still mourning] in TT-3 for “how she had not finished mourning yet.” However, one of the interraters (R2) has disagreed with the two other interraters (R1 and R3) in terms of its type on the micro-level. R2 categorizes some

of the lines as imitation while the others see no difference with the macro-level type they accepted as paraphrase. The reason that R2 gives for this choice of imitation lies in the translation of “in a costume of red silk and gold” in ST-3 as “kırmızı ve altın rengi ipekten gelinliğiyle” in TT-3:

The ‘red silk and gold’ must have been interpreted by the translator as colours only, however, the original text might refer to both the goldwork on Indian traditional red wedding dresses and the golden jewellery traditionally worn by the Indian brides. At this point, the translator must have made an interpretative translational choice. The translation of ‘costume’ as ‘gelinlik’, bridal dress in Turkish, also gives the clue of adaptation to the target culture.

Given this explanation for choosing the relative line as imitation, an even more imitative attempt for the Turkish culture would have been “bindallı”, a traditional dress worn before the wedding day whose texture is usually red velvet and adorned with gold patterns. Another disagreement is displayed below:

ST-4 (Kaur, 2017a, p. 127)	TT-4 (Kaur, 2017b, p. 127)
<i>what if we get to their doors and they slam them shut i ask</i>	<i>ya oraya gittiğimizde diye soruyorum kapatırlarsa yüzümüze kapıları</i>
<i>what are doors she says when we've escaped the belly of the beast</i>	<i>mahpustan kaçıp geldik diyor bu kapılar mı yıldıracaq bizi</i>

Example 4

Despite the categorization of this translation as paraphrase on the macro-level by all interraters, R3 detects imitative lines on the micro-level. It is noted that the italic form as well as the simple format in “i ask” and “she says” in ST-4 is transferred to TT-4 as it is. The reason that R3 gives for the line that contains imitation is “the lexical unit ‘mahpus’ in TT-4 which is a more local and dramatic use for ‘jail’ in Turkish for the translation of ‘the belly of the beast’ in ST-4”. However, the meaning is successfully kept in the translation of this poem at all levels.

ST-5 (Kaur, 2017a, pp. 133-135)	TT-5 (Kaur, 2017b, pp. 133-135)
advice i would've given my mother on her wedding day	evlendiği gün anneme şunları söylemek isterdim
1. you are allowed to say <i>no</i>	1. <i>hayır</i> deme hakkın da var
2. years ago his father beat the language of love out of your husband's back he will never know how to say it but his actions prove he loves you	2. yıllar önce babamın babası aşkın dilini zorla söküp almıştı ondan bir daha dile getiremeyecekti ama hareketleri gösteriyor seni sevdiğini
3. go with him when he enters your body and goes to that place sex is not dirty	3. sen de katıl ona bedeninde ve içinde olduğunda seks kirli değil
4. no matter how many times his family brings it up do not have the abortion just because i'm a girl lock the relatives out and swallow the key he will not hate you	4. ailesi defalarca üstüne gelse de bir kız olduğum için doğurmaktan vazgeçme beni kilitle kapını akrabalara ve yut anahtarını sevdiğin adam bu yüzden nefret etmeyecek senden

<p>5. take your journals and paintings across the ocean when you leave these will remind you who you are when you get lost amid new cities they will also remind your children you had an entire life before them</p> <p>6. when your husbands are off working at the factories make friends with all the other lonely women in the apartment complex this loneliness will cut a person in half you will need each other to stay alive</p> <p>7. your husband and children will take from your plate we will emotionally and mentally starve you all of it is wrong don't let us convince you that sacrificing yourself is how you must show love</p> <p>8. when your mother dies fly back for the funeral money comes and goes a mother is once in a lifetime</p> <p>9. you are allowed to spend a couple dollars on a coffee i know there was a time when we could not afford it but we are okay now. breathe.</p> <p>10. you can't speak english fluently or operate a computer or cell phone we did that to you. it is not your fault. you are not any less than the other mothers with their flashy phones and designer clothing we confined you to the four walls of this home and worked you to the bone you have not been your own property for decades</p> <p>11. there was no rule book for how to be the first woman in your lineage to raise a family on a strange land by yourself</p> <p>12. you are the person i look up to most</p>	<p>5. gitme vakti geldiğinde okyanus ötesine yanına al günlüklerini ve resimleri yeni şehirlerde kaybolduğunda kim olduğunu hatırlatacaklar çocuklarını hatırlatacaklar sana ve onlardan önce sahip olduğun hayatı</p> <p>6. eşin yanında olmadığında fabrikalarda çalıştığında senin gibi yalnız olan tüm kadınlarla dost ol yoksa bu yalnızlık parçalar seni güçlü kalmak için ihtiyacınız var birbirinize</p> <p>7. eşin ve çocukların ortak olarak sofrana duygusal ve zihinsel bir açlık yaratacağız sende tüm bunlar yanıřsa sana göre sevgini ispatlamanın kendini feda etmek olduğuna seni inandırmamıza izin verme</p> <p>8. anneni kaybettiğinde ülkene dön o son tören için para gelir gider ama bir kez veda edersin annene</p> <p>9. bir bardak kahve için birkaç kuruş harcayabilirsin biliyorum bazı zamanlar oldu buna gücümüzün yetmeyeceği rahat ol artık o günler geçti.</p> <p>10. ingilizceyi o kadar iyi konuşamayabilirsin cep telefonu ve bilgisayarını da bilmiyor olabilirsin bunun sorumlusu biziz. hata sende değil. gösterişli telefonları ve özel tasarım kıyafetleriyle diğer annelerden hiç de eksik değilsin. bu evin dört duvarına mahkûm ettik seni geceni gündüzüne kattın bizim için belki yıllardır olamadın içinden geldiği gibi</p> <p>11. yazılı kurallar yok Yabancı bir ülkede aileni var eden ailedeki ilk kadın olmak için</p> <p>12. en çok hayranlık duyduğum insan sensin</p> <p>13. tam dağılacak gibiyken</p>
---	---

13. when i am about to shatter i think of your strength and harden	senin gücünle ayakta kalıyorum
14. i think you are a magician	14. bir sihirbazsın benim için
15. i want to fill the rest of your life with ease	15. sıkıntısız yaşamayı istiyorum bundan sonraki günlerini
16. you are the hero of heroes the god of gods	16. kahramanların kahramanısın tanrıların tanrısı

Example 5

In this poem in a listing format, the translation type on the macro-level is accepted as paraphrase. The translation appears to have been conducted based on the explanatory/interpretative sense. For instance, when “his father” in the second paragraph is translated as “babamın babası” [the father of my father], there is an explanatory transfer observed in the TT. Similarly, the translation of “do not have abortion” in the fourth paragraph as “doğurmaktan vazgeçme” [do not give up on giving birth], “your husband and children will take from your plate” in the seventh paragraph as “eşin ve çocukların ortak olarak sofrana” [as your husband and children join your table] in TT-5 also serve as the paraphrastic features of the translation. The translator makes a translational choice of using positive connotations instead of negative ones by also keeping the sense. On the micro-level, on the other hand, R1 marks the translation of certain lines as imitation with the explanation as follows:

The translation of ‘you are allowed to spend/a couple dollars on a coffee’ in the ninth paragraph in ST-5 as ‘bir bardak kahve için/birkaç kuruş harcayabilirsin’ in TT-5 demonstrates imitative clues since there is a conversion in local currencies from dollars to kuruş. In other words, there is a visible adaptation to the target culture.

Even though the corresponding or the equivalent word for “dollar” in ST-5 could have been “lira” in TT-5, the translational choice is made for the equivalent of “cent”, which is “kuruş”, in TT-5. It gives this line a more Turkish context. In this sense, this micro-unit in this poem displays imitative tendencies, unlike its macro type. The next one is also another example of a longer poem:

ST-6 (Kaur, 2017a, pp. 149-151)	TT-6 (Kaur, 2017b, pp. 149-151)
broken english	bozuk ingilizce
i think about the way my father pulled the family out of poverty without knowing what a vowel was and my mother raised four children without being able to construct a perfect sentence in english a discombobulated couple who landed in the new world with hopes that left the bitter taste of rejection in their mouths no family no friends just man and wife	babamın bir harf bile bilmeden ailesini nasıl sefaletten kurtardığımı düşünüyorum ve annem dört çocuk büyüttü doğru dürüst bir ingilizce cümle kurmayı beceremezken çaresiz bir karı koca ağzlarında reddedilmenin acı tadıyla umutlarla dolu bir ülkeye yerleşen ne bir aile ne de dostlar yalnızca bir karı koca

<p>two university degrees that meant nothing one mother tongue that was broken now one swollen belly with a baby inside a father worrying about jobs and rent cause no matter what this baby was coming and they thought to themselves for a split second <i>was it worth it to put all of our money into the dream of a country that is swallowing us whole</i></p> <p>papa looks at his woman's eyes and sees loneliness living where the iris was wants to give her a home in a country that looks at her with the word <i>visitor</i> wrapped around its tongue on their wedding day she left an entire village to be his wife now she left an entire country to be a warrior and when the winter came they had nothing but the heat of their own bodies to keep the coldness out</p> <p>like two brackets they faced one another to hold the dearest parts of them—their children— close they turned a suitcase full of clothes into a life and regular paychecks to make sure the children of immigrants wouldn't hate them for being the children of immigrants they worked too hard you can tell by their hands their eyes are begging for sleep but our mouths were begging to be fed and that is the most artistic thing i have ever seen it is poetry to these ears that have never heard what passion sounds like and my mouth is full of <i>likes</i> and <i>ums</i> when i look at their masterpiece cause there are no words in the english language that can articulate that kind of beauty i can't compact their existence into twenty-six letters and call it a description i tried once but the adjectives needed to describe them don't even exist so instead i ended up with pages and pages full of words followed by commas and more words and more commas</p>	<p>iki üniversite diplomasının geçerliliği yok bir ana dili yitip gitmiş artık ve karında doğmak üzere bir bebek baba yalnızca iş gücü kira derdinde bu bebeğin cinsiyeti ne olursa olsun bir an için düşündüler tabii <i>değer mi yatırmak tüm paramızı bizi tek seferde yutacak bir ülkenin hayaline</i> babam karısının gözlerine bakıyor ve gözbebeğinde yalnızlığı görüyor ona bir <i>misafir</i> diye bağırır bir ülkeyi mesken diye sunuyor evlendikleri gün annem onun eşi olmak için köyünden geçiyor şimdi ise ülkesini bırakıyor bir savaşçı olmak için kış kapıyı çaldığında sıcak tutmak için birbirlerinin bedenlerine muhtaçlaren candan parçalarını -evlatlarını- tutmak için yakında iki parantez gibi yüzleri dönük birbirlerine göçmen çocukları göçmen gibi hissedip onlardan nefret etmesin diye kıyafetlerle dolu bavulları ve maaş çeklerini yaşama çevirmek için çabalyorlar ellerinden belli ne çok çalıştıkları uykuya hasret gözleri bir lokmaya aç ağızları şu hayatta gördüğüm en büyük sanat bu tutku denen şeyin ne olduğunu hiç duymamış kulaklara bir şiir gibi gelir bu onların başyapıtına bakarken hayranlık sesleri çıkıyor dudaklarımdan çünkü hiçbir ingilizce sözcük ifade edemez böylesi bir güzelliği onların varlığını yirmi altı harfe sıkıştırıp tanım yaratamam denedim bir kez ama onları anlatacak sıfatlar var olmamış bile o yüzden virgüllerle bölünmüş sayfalar dolusu sözcükle baş başayım ve fark ediyorum ki nokta konmayacak pek çok şey var bu hayatta ne cüretle dalga geçersin öyleyse</p>
---	--

<p>only to realize there are some things in the world so infinite they could never use a full stop</p> <p>so how dare you mock your mother when she opens her mouth and broken english spills out don't be ashamed of the fact that she split through countries to be here so you wouldn't have to cross a shoreline her accent is thick like honey hold it with your life it's the only thing she has left of home don't you stomp on that richness instead hang it up on the walls of museums next to dali and van gogh her life is brilliant and tragic kiss the side of her tender cheek she already knows what it feels like to have an entire nation laugh when she speaks she is more than our punctuation and language we might be able to paint pictures and write stories but she made an entire world for herself</p> <p><i>how is that for art</i></p>	<p>annenin dudaklarından bozuk bir ingilizce döküldüğünde sakın utanma burada olmak için vatanından vazgeçtiyse aksanı bal kadar ağır tutun ona var gücünle toprağından kalan tek şey o bu zenginliği ezip geçme dali ve van gogh yanında müzedeki sergilenen kadar değerli büyüleyici ve trajik bir hayat öpülesi o güzel yanağı zaten çok iyi biliyor ağzını açtığında herkesi güldürdüğünü bu dilden ve vurgulardan çok daha öte o biz resmedip hikâye yazsak da kendi dünyasını var etti annem</p> <p><i>sanat değil mi bu</i></p>
--	--

Example 6

The translation type on the macro-level is selected as paraphrase since it is easy to read and understand the form and meaning. The translation of the lines “a discombobulated couple” in ST-6 as “çaresiz bir karı koca” [a desperate husband and wife] in TT-6, “kiss the side of her tender cheek” in ST-6 as “öpülesi o güzel yanağı” [that beautiful cheek that is worth kissing] demonstrates paraphrastic aspects in the way the translator first interprets and fits them into the Turkish phrasal patterns. However, there is one interrater (R3) again who finds some of the lines that fit into imitation. The interrater gives the following explanation for categorizing certain lines as imitation:

What seems different for the imitative tendency to occur is the line that goes with ‘and my mouth is full of likes and ums’ in ST-6. The corresponding target line is displayed as ‘hayranlık sesleri çıkıyor dudaklarımdan’ [sounds of admiration come through my lips] in TT-6. At first glance, the literal equivalent of ‘likes and ums’ in Turkish does not correspond to the exact translation in TT-6. Nevertheless, the translator makes a choice of translating it as ‘hayranlık’ which means ‘admiration’ in its essence. Additionally, there is an omitted line observed in the translation of the lines ‘don’t be ashamed of the fact that / she split through countries to be here / so you wouldn’t have to cross a shoreline’ in ST-6 as ‘sakın utanma burada olmak için / vatanından vazgeçtiyse’ [Don’t be ashamed if she gave up on her homeland to be here] in TT-6. The meaning hidden in the third line ‘so you wouldn’t have to cross a shoreline’ is eliminated while translating into Turkish. Instead, the translator takes the initiative of focusing on the sacrifice the mother makes rather than mentioning the comfort of her offspring for not having to go through the same struggles. For such reasons, these lines display imitative features.

Given the explanation of R3, there is both stylistic and semantic loss in TT-6 considering particularly the omissions made in the above-mentioned lines while transferring the feeling of the original lines. Therefore, these comments lead to the existence of imitation on the micro-level of this poem.

The evaluations of the extracted poems above will be further discussed on the macro-level in the next section. The discussion will cover the poems categorized by the interraters based on Dryden's translation types.

Macro-level analysis

It is observable in all the poems that the overall structure both in meaning and form encompasses a paraphrastic nature. Even though there are some slight differences detected by the interraters on the micro-level (a tendency of imitation), the overruling translation type in Kaur's poems in the "rooting" chapter of her book *The Sun and Her Flowers* (2017a) is found to be paraphrase. The form of the poems is also kept in the same position. The following section will present more numeric data about the final result of the assessment of all poems on both macro- and micro-levels.

5. Results and discussion

A total number of 27 poems in the chapter "rooting" of *The Sun and Her Flowers* (2017a) has been analyzed based on Dryden's translation types by three interraters. At the macro-level, all poems are found to be translated as paraphrase. However, only one poem has been categorized under imitation on the micro-level analysis. There are four poems on which there are certain disagreements among the interraters even though it is rather a weak difference. It is of importance to note that the interrater reliability proves high by 90% calculated based on the percent agreement formula⁷ (2022). The results of the distribution of Dryden's translation types in the Turkish translation of Kaur's book (2017a) are demonstrated in percentages as follows:

Distribution of translation types on macro level

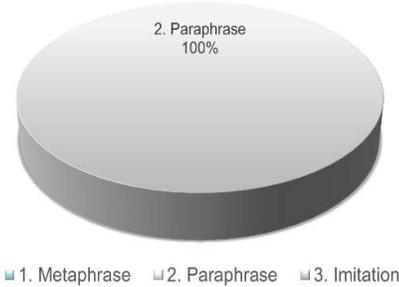


Figure 1

Presence of different translation types on micro level

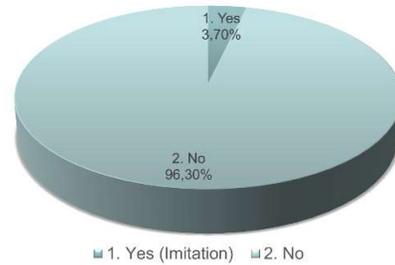


Figure 2

These figures can be interpreted in such a way that the translation type of paraphrase is, by no exception, the dominant type which shapes the translation of Kaur's poems. Metaphrase type is not observable in any of the levels. Therefore, these poems can be considered as meaning-based but imitation-deficit type. On the micro-level, the small percentage of imitative tendency (3,70%) shows that there are tiny deviations from the mainstream use of paraphrastic type just as Dryden would apply in his own

⁷ See <https://www.statisticshowto.com/inter-rater-reliability/> for the calculation of interrater reliability.

translations. However, he favours the use of paraphrase as the dominant type in most of his poetry translations. This draws a correlation between Dryden's and the translator's choices in the translation of poems. Nevertheless, the possibility of the impositions by the publishing house on the translator for this particular choice should always be born in mind.

6. Conclusion

In the final evaluation of this research, it can be asserted that the Turkish translations of Kaur's poems in the "rooting" chapter of *The Sun and Her Flowers* (2017a) hold 100% of paraphrastic translation style on the macro-level while there is a slight difference on the micro-level. Some of the lines within the poems analyzed and criticized by the three interraters show that it is not under the category of paraphrase, but imitation. This translation type deviation on the micro-level is only by 3,70% in the entire poems under evaluation. The agreement rate of 90% also proves high reliability for the assessment of the poems by the experts (interraters) in the field.

The percentages in the final charts in this analysis of the book consequently affirm the ideal translation type, paraphrase, that Dryden had favoured and used particularly in his translations of poetry. Therefore, it can be concluded that the Turkish translator of *The Sun and Her Flowers* (2017a), like Dryden, has followed and adopted the paraphrastic way of translating poems from English to Turkish to a great extent.

References

- Dryden, J. (1992). On Translation. In R. Schulte & J. Biguenet (Eds.), *Theories of Translation: An Anthology of Essays from Dryden to Derrida* (pp. 17-31). Chicago, IL: University of Chicago Press.
- Goethe, W. G. (1992). Translations. In R. Schulte & J. Biguenet (Eds.), *Theories of Translation: An Anthology of Essays from Dryden to Derrida* (pp. 60-63). Chicago, IL: The University of Chicago Press.
- Hewson, L. (2011). *An Approach to Translation Criticism: Emma and Madame Bovary in Translation*. Amsterdam, Netherlands: John Benjamins Publishing.
- Imran, M. (2018). [Review of the Book *The Sun and Her Flowers*, by R. Kaur]. *Asian Women*, 34(4), 121-124. <https://doi.org/10.14431/aw.2018.12.34.4.121>
- Inter-rater Reliability IRR: Definition, Calculation. (2022, August). Retrieved from <https://www.statisticshowto.com/inter-rater-reliability/>
- Jakobson, R. (1959). On Linguistics Aspects of Translation. In R. A. Drawer (Ed.), *On Translation* (pp. 232-239). Cambridge, MA: Harvard University Press.
- Jakobson, R. (1965). Quest for the Essence of Language. *Diogenes*, 13(51), 21-37. doi:10.1177/039219216501305103
- Menon, J. (2018). [Review of the book *The Sun and Her Flowers*, by R. Kaur]. *Artistic Pedagogies in Academia*, 10(1), 143-145. <https://doi.org/10.18733/cpi29396>
- Kaur, R. (2015). *Milk and Honey*. Kansas City, Missouri: Andrews McMeel Publishing.
- Kaur, R. (2017a). *The Sun and Her Flowers*. Kansas City, MO: Andrews McMeel Publishing.
- Kaur, R. (2017b). *Güneş ve Onun Çiçekleri* (G. Aldoğan, Trans.). İstanbul: Pegasus Yayınları.
- Paz, O. (1992). Translation: Literature and Letters. In R. Schulte & J. Biguenet (Eds.), *Theories of Translation: An Anthology of Essays from Dryden to Derrida* (pp. 152-162). Chicago, IL: The University of Chicago Press.

Reiss, K. (2014). *Translation Criticism-Potentials and Limitations: Categories and Criteria for Translation Quality Assessment*. Oxon & New York, England & USA: Routledge.

Schopenhauer, A. (2015). On Language and Words. In A. Del Caro & C. Janaway (Eds.), *Schopenhauer: Parerga and Paralipomena: Short Philosophical Essays* (The Cambridge Edition of the Works of Schopenhauer, pp. 506-519). Cambridge: Cambridge University Press. doi:10.1017/CBO9781139016889.031