



“A PASSIONATE SYNTAX FOR PASSIONATE SUBJECT MATTER”: W.B. YEATS'S “AN IRISH AIRMAN FORESEES HIS DEATH” AND ITS TURKISH TRANSLATION*

“TUTKULU BAĞLILIĞIN TUTKULU BİÇEMİ”: W.B. YEATS'IN “AN IRISH AIRMAN FORESEES HIS DEATH” ŞİİRİ VE TÜRKÇE ÇEVİRİSİ

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Abstract

This article presents a stylistic comparison of W.B. Yeats's “An Irish Airman Foresees His Death” and its Turkish translation “İçine Doğmuş İrlandalı Tayyarecinin” by a Turkish poet-translator, Can Yücel, in order to explore the nature and significance of Yücel's work of translation. James Holmes's (1980) concepts of “act of poetry” and “metapoetry”, and the discussions of Lawrence Venuti (1995) concerning the translator's visibility in the translated text provide the main conceptual framework within which I examine the translated poem as an instance of an encounter between the Irish and Anatolian landscapes that manifests the “passionate” involvement of both Yeats and Yücel in these landscapes. Thus, the descriptive/comparative study offered in the article examines the stylistic features of the translation to understand how Yücel has transformed the original poem, in other words, Yeats's “act of poetry”, into a “metapoem” in Turkish, that renders not only Yeats's but his own “act of poetry” visible as well. The study is conducted in line with Raymond Van den Broeck's model of translation criticism and reviewing, which regards the translated text as both a representation of the source text and a text in its own right.

Öz

Bu makalede İrlandalı şair W.B. Yeats'ın “An Irish Airman Foresees His Death” başlıklı şiiri ile şair-çevirmen Can Yücel tarafından yapılan Türkçe çevirisi “İçine Doğmuş İrlandalı Tayyarecinin”, biçimsel özellikleri bağlamında karşılaştırmalı olarak incelenmekte ve Yücel'in çevirisinin niteliği tartışılmaktadır. Amaç söz konusu çeviri eyleminin, kaynak şiiri, Yeats ile Yücel'in kendi ülke toprakları İrlanda ve Anadolu ile olan “tutkulu” bağlarını yansıtan ve buluşturan bir şiire dönüştürdüğünü göstermektir. Çalışmanın kuramsal çerçevesini James Holmes'un (1980) “şiir eylemi” ve “üstşiir” kavramları ile Lawrence Venuti'nin çevirmenin görünürlüğü konusundaki tartışmaları oluşturmaktadır; bu çerçevede kaynak şiir ile çevirisinin biçimsel unsurları karşılaştırmalı bir biçimde belirlenerek, Yücel'in çevirisinin, kaynak şiiri Yeats'ın ve kendisinin “şiir eylemini” görünür kılan bir “üstşiir” olarak yeniden yaratma süreci irdelenmektedir. Çalışmada inceleme yöntemi olarak ise Raymond Van den Broeck'un (1985) çeviri metinlerin çözümlenmesi ve eleştirisi için önerdiği modelden yararlanılmaktadır. Van den Broeck'in yöntemi, çeviri metni, kaynak metnin hedef dilde bir temsili olmanın yanısıra, aynı zamanda hedef dilde özgün bir metin olarak değerlendirdiği için bu çalışmanın amacına uygundur.

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W.B. Yeats has been described by one of his critics as “perhaps the twentieth century's finest stylist” (Smith 122). In his “Introduction” to his essays published in 1937 Yeats wrote that he wanted to find “a powerful and passionate syntax, and a complete coincidence between period and stanza” (“Introduction: Style and Attitude” 413) because he needed “a passionate syntax for passionate subject-matter” (“Introduction: Style and Attitude 413). As W.H. Auden's statement “mad Ireland hurt you into poetry” (209) in his 1939 elegy “In Memory of W.B. Yeats” implies, Yeats's

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“passionate syntax” and “passionate subject matter” are inseparable from his passionate and complex preoccupation with Ireland, Irish history, Irish culture, in other words, the Irish “landscape”, both literally and metaphorically. His lyric poem “An Irish Airman Foresees His Death” is an example of this passionate involvement and contains several of his characteristic themes and devices.

The poem has been translated into Turkish by a Turkish poet-translator Can Yücel (b.1926-d.1999), who is famous for his unique poetry and poetry translations which employ language in a creative and flexible manner, deriving predominantly from the everyday speech of the common folk and peasants of the Anatolian landscape. The translated poem was initially published in 1957, in Yücel’s first book of poetry translations, *Her Boydan: Dünya Şiirinden Seçmeler* (From All Sides: Selections from World Poetry). The comments of two Turkish writers, Sabahattin Eyüboğlu and Erdal Alova, in reviews written at different times and included in the 2011 edition of *Her Boydan* will be referred to in this paper to illustrate the distinguishing characteristics of Yücel’s translations, and how Yücel’s work has been perceived within the target culture. In their reviews both Eyüboğlu and Alova regard *Her Boydan* as significant not only as a work of translation but also as poetry, and emphasize their conviction that it is almost impossible to draw a distinction between Yücel’s work as a poet and as a translator. In “Can Yücel’in Şiir Çevirileri” (Can Yücel’s Poetry Translations) written in 1957, the influential Turkish man of letters, Sabahattin Eyüboğlu writes, “In 1957 one of the greatest, perhaps the greatest, events in Turkish poetry is the publication of Can Yücel’s *Her Boydan*” (xii). In a later review, written in 2010, the poet Erdal Alova says, “*Her Boydan* can be regarded as a work of poetry that deserves to take its place in the Complete Works of this unique poet whose life and poetry are inseparable” (xviii). The significance that Eyüboğlu’s and Alova’s assessments attribute to Yücel’s work points to the distinctive quality of Yücel’s poetry and translations: The challenge that his work has presented to the literary conventions, practices, and expectations prevailing in Turkish culture. Both Eyüboğlu and Alova stress the fact that Yücel’s diction deviates markedly from current standard Turkish, the language variety that is considered ‘acceptable’ in poetry and poetry translations. In Eyüboğlu’s opinion, Yücel’s language in his poetry and poetry translations is a striking indication of the fact that “*the street has defeated the court*” (xiii). Alova sees Yücel’s “*politics of language*” as a manifestation of his lifelong struggle with and rejection of all kinds of cultural authority and official, artificial norms (xv-xvi). According to Eyüboğlu and Alova, Yücel’s use of language involves a return to the native traditions of Turkish, and to the vocabulary and speech

of common folk (Eyüboğlu xiii, Alova xv). The controversial status of Yücel's poetry translations is closely related to the way he chose to use his mother tongue. Both Eyüboğlu and Alova state that Yücel's translations make foreign poets speak the "*language of Can Yücel*", and argue that this quality of his translations does not detract from their value, for Yücel's skill as a poet and his mastery of form reproduce the "*feel*" of the source poems (Eyüboğlu xvii, Alova xvii). In Eyüboğlu's words, Yücel's poetry translations are valuable as "*a generous participation in the songs of the world*" and as "*an interaction between two poets*" (2011 xiii).

In an interview quoted by Alova, Yücel said that the translator should aim at recreating the source poem's "*essence*", should convey its "*feel*" (xvi). As Berrin Karayazıcı Aksoy (1993) points out in her article "*Şiir Çevirisinde Esin: Can Yücelce Söylemek*" (Inspiration in Poetry Translations: Can Yücelish Discourse), what Yücel wanted to accomplish in translating a poem was to transform "*the act of poetry*" into Turkish (108). An important clue to his aim can be found in the expression "*Türkçe söyleyen: CAN YÜCEL*" (Spoken in Turkish by CAN YÜCEL) printed on the title page of *Her Boydan*. This expression indicates his desire to achieve authorial recognition for his work of translation and also serves as a means of granting himself freedom as translator, by making him, in Alova's words, "*the subject of the act of recreating and speaking*" (xvi). In other words, it earns Yücel the freedom of speaking in his own name, while at the same time speaking the words of the foreign poets whose works he is recreating.

As the above remarks suggest, Yücel's method of translation is mainly one of domestication. However, Yücel's particular method of domestication is notable for its resistance to norms and practices that prevail in Turkish culture. An argument relevant to the significance of Yücel's method has been put forward by Lawrence Venuti in his *The Translator's Invisibility*. Venuti, who focuses on the status of translators in contemporary English-language translations, states that translators are expected to make "*the translated text seem 'natural'; i.e., not translated*", and argues that "*natural*" and '*fluent*' translations are achieved by a strategy of domestication, a strategy which results in the translator's "*invisibility*" (5). In Venuti's view, one discursive feature that produces fluency is the use of "*standard instead of colloquial, ('slangy') English*" (4). Since Turkish translators are also expected to make their translations seem "not to have been translated", and render themselves "invisible", Yücel's method of domestication, his foregrounding of the colloquial speech of the Anatolian people is one that renders his work visible. Therefore, in the

light of Venuti's argument, Yücel's work of domestication can be regarded as a special form of domestication since it also foreignizes the target text by disrupting the cultural codes prevalent in the target language. That is to say, in Yücel's translations, domestication, defined by Venuti as "*an ethnocentric reduction of the foreign text to target-language cultural values*" (20) is concurrently foreignizing for it puts pressure on these values in a way that registers its own difference. This essay argues that the particular quality of Yücel's domesticating work is an important aspect of his recreation of Yeats's "act of poetry". The essay ultimately argues that, in recreating the "essence" and "feel" of the source poem, Yücel's translation itself becomes an "act of poetry". To use a term James Holmes has introduced to describe "*certain translations of poetry that have the aim of being 'acts of poetry'*" (10), it presents itself as a "*metapoem*", a "*new verbal object, which, although different from the original poem, is nevertheless basically similar to it as an overall structure*" (11-12). Hence, the descriptive/comparative study offered in this paper examines the stylistic components of Can Yücel's translation/recreation of Yeats's poem in order to find out how he has transformed a poem written in English into a "metapoem" in Turkish. The study will be conducted within the framework of Raymond Van den Broeck's (1985) model of translation criticism and reviewing. Van den Broeck's model has been adopted since it requires that the critic "*keep in view both the original act of communication and that of meta communication*" (55), and allows the critic to focus on the 'double status' of the translation as, in Cess Koster's (2002) words, "*a representation of another text and **at the same time** (Koster's emphasis) a text in its own right*" (26).

The first stage in Van den Broeck's model of translation criticism is the analysis of the source text in terms of "*textemes*", leading to the formulation of the "*Adequate Translation*" (58), that is to say, "*the optimum reconstruction of all the source text elements possessing textual functions*" (57). The second stage is a comparison of the target text elements corresponding to those in the source text, taking into account the various shifts or deviations with respect to the source text (58). Another critic, Anton Popoviç (1970), describes shifts in translation as "*all that appears as new with respect to the original, or fails to appear where it might have been expected*" (79). As Van den Broeck states, at this stage it is essential to distinguish between obligatory and optional shifts. Obligatory shifts are those imposed by the rules of the target linguistic and cultural system, hence they should not be regarded as interfering with the Adequate Translation. Optional shifts, however, are determined by the translator's norms and are an indication of his preoccupation with

creating an “acceptable” target text (57). In Can Yücel’s case, they can be regarded as an indication of his aim to create a “metapoem”. The third stage in Van den Broeck’s model is a generalizing description of the differences between the actual target text / source text equivalence and the Adequate Translation, on the basis of the comparison (58). In this paper the third stage will include a brief comment on the significance of Yücel’s overall work of translation. In order to formulate the Adequate Translation, it is necessary to study the source text, that is, the original poem, and examine Yeats’s lyric style as demonstrated in the poem; in other words, to understand what Yeats means by “a passionate subject matter” and “a passionate syntax”:

An Irish Airman Foresees His Death	
1	I know that I shall meet my fate
2	Somewhere among the clouds above;
3	Those that I fight I do not hate
4	Those that I guard I do not love;
5	My country is Kiltartan Cross,
6	My countrymen Kiltartan’s poor,
7	No likely end could bring them loss
8	Or leave them happier than before.
9	Nor law, nor duty bade me fight,
10	Nor public man, nor cheering crowds,
11	A lonely impulse of delight
12	Drove to this tumult in the clouds;
13	I balanced all, brought all to mind,
14	The years to come seemed waste of breath,
15	A waste of breath the years behind
16	In balance with this life, this death. (Yeats, “An Irish Airman Foresees His Death” 58).

“An Irish Airman Foresees His Death” is one of the four poems Yeats wrote about Major Robert Gregory, an artist and the son of Yeats’s close friend Lady Augusta Gregory whose estate Coole Park is evoked in several of Yeats’s poems. Major Gregory had died in action on the Italian front in January 1918, shot down in error by an Italian plane. Gregory had volunteered to be a pilot in the British armed forces in spite of the fact that “*there was no conscription in Ireland*” (Vendler 6). As Alex Zwerdling (1965) states, in Yeats’s long literary career, the time between 1916 and 1928 is the period of the poems on Robert Gregory, a war hero, and of the various poems on the Easter Rising (123). According to Zwerdling, in the poems written during this period Yeats creates the “*paradoxical image of the 'private public man' whose inner life is more important than the outer events in which [he] happens to be involved*” (125). Zwerdling claims that this paradox can be seen most clearly in “An Irish Airman Foresees His Death” (126). Gregory came from, and in fact was heir to,

one of the country houses of the Anglo-Irish aristocracy, a recurrent theme in Yeats's poetry. The poem evokes the literal, political and moral landscape in which Gregory lived, and presents his feelings about this landscape and the people who inhabit it as an important part of the poem. The poem can also be regarded as embodying Yeats's own passionate preoccupation with Ireland's landscape, its political, social problems, and his contradictory attitudes toward all these. In this sense, the poem embodies the relation between the poet and the Irish people. From this perspective, "An Irish Airman Foresees His Death", like so many of Yeats's poems, reveals what another critic, Edward Larrissy (1994), describes as Yeats's "*aristocratic contradiction*" (128), the contradiction between the traditional and rooted on the one hand, and the daring free spirit on the other (128). Gregory becomes in the poem, a hero who is torn between his traditional aristocratic responsibilities and his passionate desire for private heroic action, and who encounters his death with resoluteness. The poem shows Gregory "*isolated in the extremity of choice*" (Smith 78), by giving the reader his final vision before death, in which, as the title declares, he foresees his death.

In his study of Yeats's poetry, Jahan Ramazani (1990) regards Major Gregory as "*a tragic speaker [who] reviews his life from the vantage point of its final moments*" and claims that "*by making the encounter with death an entirely subjective trial, Yeats would elevate the speaker above the politics of the First World War*" (85). In this subjective trial, the private public hero makes an effort to grasp his life as a whole and affirms his choice to follow his passionate impulse. In his "Introduction" to his essays, Yeats writes that "*the heroes of Shakespeare convey to us through their looks, or through the metaphorical patterns of their speech, the sudden enlargement of their vision, their ecstasy at the approach of death*" ("Introduction: Style and attitude" 413). Yeats also quotes Lady Gregory's remark that "*tragedy must be a joy to the man who dies*" ("Introduction: Style and Attitude" 413). "An Irish Airman Foresees His Death" can be regarded as an enactment of this "enlargement of vision" and "ecstasy at the approach of death". It is, in other words, a statement that shows the speaker debating, weighing, balancing "all", and then "bringing all to mind" in balance with the present which is "this life, this death". What Robert Gregory says cannot be separated from how he says it, for as Stan Smith asserts, "*the poem in its careful balancing of lines, clauses, phrases and words enacts Gregory's own moral deliberations*" (78). The single stanza leading to "death" is in the form of an inner debate, a soliloquy that reveals not only the speaker's self-possession and resolute manner, but his isolation, alienation and conflicts as well. The form also mimes the urgency of the airman's soliloquy. Since he is not at leisure to develop his argument

at length, the poem enacts his drama in a short time and a restricted space, while he speaks out his thoughts and feelings in their complexity, as if his mind were in active dialogue with itself. Yeats's punctuation which allows little room for long pauses contributes to the sense of urgency.

Helen Vendler, who investigates Yeats's lyric styles as "*the chosen formal vessels of his imagination*" (xiv) in her book *Our Secret Discipline: Yeats and Lyric Form* (2007) makes, at the end of her illuminating stylistic analysis of "An Irish Airman Foresees His Death", the following remarks:

If we delete all we have discovered about the forms (rhythmic, syntactic, verbal, structural) that Yeats chose, we can still 'hear' Gregory's declaration, but we will not understand why it has taken the shapes it has; we will understand it as a speech rather than as a poem, as a statement rather than as an embodiment of an inner quarrel. We give Yeats credit as a poet only by understanding his shaping work.
(9).

Vendler's comment underlines the significance of Yeats's style in the "act of poetry" that has transformed Gregory's speech into a poem. The major stylistic components of the poem Vendler has "discovered" and described in her analysis will be treated in this paper as the textemes that need to be reconstructed by the translator in order to achieve the Adequate Translation. Following is a summary of the main points Vendler has made:

The shape is that of a single 16-line block of verse, the quatrains indicated by the abab quatrain-rhyme are not made into four stanzas by being separated by white space; they are not even made into two 8-line stanzas, with a space between the two sentences of the poem. By running all of its potential stanzas together, Yeats declares of this poem that it inscribes a single arc of decision from beginning to end, confirming the act of "foreseeing" announced in the title. Yeats seeks to explain why such a man would have volunteered as a pilot in wartime, and in order to do so, "resurrects" Gregory. He takes up a four-beat march rhythm, one of steady advance. He accentuates the airman's simplicity of voice by using mostly monosyllabic end-words. An important feature Vendler notes is that the airman's syntax (before the final quatrain) springs forth in two-line units, reinforced by strong verbal repetitions such as "Those that," "My country," "Nor". Vendler states that these units create the thought-couplets. The use of such a terse two-line "cage" of utterance tells us, in Vendler's opinion, that the airman has thought through his decision sufficiently to

formulate it in succinct and definite statements. Because the airman's initial reflections on his choice are all "negative" positions, they force him to a "positive" explanation of his choice. Vendler also observes that by the end of the third quatrain the reader realizes that the plane has taken off and that the airman is now up in the sky. This is indicated by the phrase "this tumult in the clouds" as opposed to the earlier line "Somewhere among the clouds above". Thus, the poem is brought into the critical 'here' and 'now'. The last four lines, the final quatrain, in Vendler's analysis is the "intellectual" quatrain. It contains, in Vendler's words, "*the chief figure of intellectual forethought offered by English poetry, in which words are arranged not linearly but in crossed fashion, namely, the 'figure of chiasmus'*". This is where mind confirms passion. This deliberate "foreseeing" arrangement betokens not a "driven" action, but an intellectually meditated decision (5-10). It should be added at this point that in spite of the intellectual quatrain, the airman's choice remains an enigma. The shortness of the eleventh line in comparison with the lines where the airman states his negations of various possible motives emphasizes the ambiguity of his actual, "positive" motive for joining the war. Another functional element relevant to the translation comparison is the source title with "his death" as its last word contributing to the symmetries from beginning to end. Yeats's repetition of consonants such as "t", "th", "m", "b" and "d", and his punctuation, should also be regarded as textually functional since they play a significant role in conveying the airman's assertive tone and the sense of urgency that drives his soliloquy to its final word, death.

When we look at the translation and the back translation, we see that Yücel's style involves an intricate and complex reconstruction of the original poem. One of the first noticeable features of the translation is that the translator has remained faithful, to a great extent, to the shape of the poem:

İçine Doğmuş İrlandalı Tayyarecinin

- 1 Aklım kesti, orda ecelim gayrı,
- 2 Bulutlara komşu, yukarda bir yer.
- 3 Ne düşman denenler dostumdan ayrı,
- 4 Ne dostum denenler dostuma benzer.
- 5 Yurdum Kiltartan'ın dere boyları,
- 6 Yurttaşım kil tartan fakir fıkara,
- 7 Hangi yana çeksen ne bir zararı,
- 8 Ne hayrı dokunur Harbin onlara.
- 9 Ne kanun zoruyla girdim bu işe,
- 10 Ne "yaşa" sesleri, ne nutuklara,
- 11 Bir iş ferahlığı, bir ürperişe,
- 12 Kapılıp katıldım gökte çingara.
- 13 Düşündüm her şeyi, ölçtüm biçtim de
- 14 Püf kaldı yanında görüp gördüğüm,
- 15 Görüp göreceğim bir püf. Gözümde
- 16 Bu ömür, bu püfür püfür de ölüm.
(Yeats, "İçine Doğmuş İrlandalı Tayyarecinin" 166).

A Premonition (The) Irish Airman Has Had

- 1 My mind has been convinced, my death as fate is up there after all,
 - 2 Neighbouring the clouds, somewhere above.
 - 3 Neither my so-called enemies can be distinguished from my friends,
 - 4 Nor my so-called friends look like my friends.
 - 5 My country Kiltartan's riversides,
 - 6 My countrymen clay-weighting poor folk,
 - 7 In whichever direction you pull they would neither suffer,
 - 8 Nor benefit from the War.
 - 9 No law forced me to this affair,
 - 10 No cheers of "long live", no public speeches,
 - 11 A sense of relief in work, a shiver,
 - 12 Drove me to the row in the sky.
 - 13 I thought of everything, measured and cut carefully yet
 - 14 A puff beside it seemed all I have ever seen,
 - 15 All I will ever see a puff. Before my eyes
 - 16 This life, and this fresh blowing death.
- Back Translation: N. Belgin Elbir

The translation is, like the original poem a single 16-line stanza. Yücel has retained the abab quatrain-rhyme, but he has not recreated the effect of the monosyllabic end-words such as fate, hate, love, poor, loss, fight, death. Since Turkish, unlike English, does not contain a high proportion of monosyllabic words, this shift can be regarded as obligatory. Although there is no regular meter in the translation, Yücel has tried to create rhythm by using the same number of syllables in each line. He has used eleven syllables whereas the original poem has eight. The shortest line in both poems is the eleventh in which the airman states his reason for becoming a pilot, for joining the war. As stated above, the shortness of the line seems to reflect his reluctance to elaborate on this reason and hence contributes to the sense of ambiguity.

In the translated poem, there are considerable shifts in punctuation and, consequently, in information distribution. The most important macro aspect is that while the original poem presents only two long sentences, separated by a full-stop at the end of the eighth line, or what critics generally hypothesize as the second quatrain, the translation is realized by 6 sentences. Secondly, Yücel has used full-stops in place of Yeats's semi-colons. These optional shifts are an indication of his decision to emphasize the various points the airman makes in his soliloquy, by making each into a sentence and providing a longer pause between them. The pauses slow down the flow of the airman's monologue and thus lead to a loss in the sense of urgency created in the source poem. On the other hand, they "force" or "help" the target reader to stop and consider each conceptual point.

In spite of the significant and functional shifts in punctuation, Yücel has retained a noticeable syntactic feature of the original poem; what Helen Vendler describes as the two-line units, in other words, the thought-couplets. These thought-couplets announce the airman's prophesy, develop his inner debate by rejecting various possible motives and explanations put forward in antithetical constructions, and finally state his positive reason. In other words, they embody Robert Gregory's and Yeats's "passionate" involvement in their country's landscape. In the translation, we see that the airman's syntax springs forth, as in the source poem, in two-line units that assert themselves through mainly similar constructions despite certain obligatory and optional shifts. Before examining the couplets, however, it is necessary to look at the title, since the title is functional in the source poem in its being an announcement, by the authorial persona, of what actually happens in the stanza: 'An Irish airman foresees his death'. The title becomes in the Turkish version, "İçine Doğmuş İrlandalı Tayyarecinin" (A Premonition (The) Irish Airman Has Had). In the translation of the title, several optional shifts are noticeable. The shift concerning the verb "foresee" is an instance of domestication. Yücel has used a culturally familiar colloquial idiom "içine doğmak" (to have a premonition) instead of the literal equivalent of Yeats's "foresee". The adjective "Irish" in the source poem, on the other hand, is present in the translation in its Turkish equivalent "İrlandalı". By using the strategy of domestication while at the same time retaining the alienness of the source poem, Yücel begins to make himself visible as a metapoet. Yücel's translation of the title deletes "his death" and "an", both of which are optional shifts. The deletion of "his death" results in the loss of the effect achieved in the source poem by the presence of the word "death" as the last word of both the title and the entire stanza. One possible reason for the deletion in the translation could be that the Turkish idiom

“içine doğmak” (to have a premonition) already has a negative implication. But the deletion could also be accounted for by a decision on Yücel’s part to arouse curiosity as to the nature of the airman’s “premonition”. The deletion of “an” is significant in that, in the Turkish language, which does not contain a definite article, the absence of the indefinite article before a singular noun often creates the effect that is created by the definite article in the English language. Therefore, “An Irish Airman” of the source poem becomes in the target poem “(The) Irish Airman”, the Irish airman of Yeats’s poem, and as such indicates the difference and distance between the source and target poems. The optional shifts in the title enable Yücel to address the target reader in his own name and offer his own interpretation of Yeats’s announcement.

In the original poem, the pronoun “I”, the first word of the stanza and the first thought-couplet, makes it obvious that the reader is going to hear an individualized persona, creating a contrast with the voice of the authorial persona in the title. In the translation, the first thought-couplet, that is, the first two lines of the stanza fail to reproduce the effect created by means of the subject pronoun “I” as the first word. The first thought-couplet in the translation reads “Aklım kesti, orda ecelim gayrı, / Bulutlara komşu, yukarda bir yer.” (My mind has been convinced, my death as fate is up there after all, / Neighbouring the clouds, somewhere above.) Yücel’s use of “aklım kesti” (my mind has been convinced), a culturally familiar ‘slangy’ idiom, in preference to the standard equivalent of “I know”, is an instance of his particular strategy of domestication which presents a challenge to the prevailing practices and expectations in the target culture. However, even if he had chosen to give the standard Turkish equivalent “Biliyorum” (I know), he would have deleted the subject pronoun “I” obligatorily since in Turkish its existence is seen in the personal ending “um” of the verb. In Turkish, the subject pronoun is used in answering a question beginning with “who”, or in situations when an emphatic effect is intended. In the case of “aklım kesti”, the possessive pronoun “my” is also present in the ending “ım”, and consequently, “my” that could have produced a more or less similar effect is again deleted obligatorily. “Aklım kesti” (My mind has been convinced), on the other hand, is functional in the emphasis it places on the role of the mind in the airman’s prophesy. In this way, it compensates for the loss in the translation of the title caused by the idiom “içine doğmak”, an idiom that stresses the role of intuitions, in place of the literal translation of Yeats’s “foresee”. In the first couplet Yücel has used the word “ecel”, a word that means “death as fate”. Hence, the deleted word “death” of the title in the translation appears in the first thought-couplet in a culturally familiar form. “Ecel” satisfies the reader’s curiosity and also allows the translator to reinforce

Gregory's sense of the inevitability of his death, an important aspect of his soliloquy. Another optional shift in the first line occurs in the term "gayrı" (after all), which is not present in the source poem. "Gayrı" is a colloquial term Anatolian people use in their daily language frequently and spontaneously, and can be regarded as a marked deviation from standard Turkish speech. Moreover, its presence in the translation is a conspicuous deviation from the source poem for it domesticates the Irish airman's speech, making him sound like a Turkish peasant. It contributes to Yücel's visibility by emphasizing both Yeats's and Gregory's, and at the same time, his own preoccupation with the lives of rural people. In this sense, it becomes a textual sign of the 'encounter' between the Irish and the Anatolian landscapes.

In the source poem the thought-couplet (lines 3-4) beginning with "Those" shows that this is not in fact Gregory's war. In the translation "Ne düşman denenler dostumdan ayrı, / Ne dostum denenler dostuma benzer" (lines 3-4) meaning "Neither my so called enemies can be distinguished from my friends, / Nor my so-called friends look like my friends" conveys the airman's attitude toward the Germans and the British, and reinforces the airman's negations by means of verbal repetitions. In these lines Yücel has retained the verbal repetitions that reinforce the airman's negations but instead of a literal translation, he has provided his interpretation. "Denenler" (so-called) expresses an evaluation, implying in this case that the Germans are not in fact Gregory's enemies, neither are the English his friends. Furthermore, the symmetry achieved by the repetition of the consonant "d" as the initial letter of three consecutive words in both lines of the couplet seems to indicate that Yücel's choices are also governed by formal concerns. In these lines, the balancing of words and sounds reinforces Gregory's assertive tone and thus helps to recreate the effects produced in the source poem by Yeats's choices.

The next two-line unit in the translation that corresponds to "My country is *Kiltartan Cross*, / *My countrymen Kiltartan's poor*," (lines 5-6) in the original poem is, "Yurdum Kiltartan'ın dere boyları, / Yurttaşım kil tartan fakir fıkara," (My country Kiltartan's riversides, / My countrymen clay-weighing poor folk.). The translated couplet starts with the Turkish word for "my country", "yurdum" and repeats it in the second line in the plural form of "yurttaşlarım", the Turkish equivalent of "my countrymen". What Yücel has done with "Kiltartan Cross" and "Kiltartan's poor" is a striking instance of his overall strategy. He both emphasizes the foreignness of the source poem and also familiarizes it, thus asserting his presence as a metapoet. In the translation, Yücel has kept the foreign name "Kiltartan" intact, but for the word

“Cross”, in preference to the literal equivalent, he has used “dere boyları” meaning in English “river sides” or “river banks”. In other words, he has domesticated it in such a way so as to reveal to the target reader that “Kiltartan’s Cross” is a rural area. The phrase “dere boyları” is also significant in that the word “boylar” (sides) refers to *Her Boydan* (From All Sides), the title of the book in which it was first published, and establishes Kiltartan’s Cross as one of these “sides”. Another optional shift occurs in the second line of the thought-couplet (line 6) where Yücel domesticates the proper name “Kiltartan” in the phrase “Kiltartan’s poor” by means of a pun. The Turkish phrase “kil tartan” in the translation means in English “clay-weighing”. For the word “poor”, instead of the literal equivalent, Yücel has the alliterative Turkish phrase “fakir fikara” (poor folk), a colloquial term that is generally used to express sympathy for poor people. “Kil tartan fakir fikara” for “Kiltartan’s poor” is significant as a translational strategy. The pun on “Kiltartan” alerts the target reader to the presence of a stylistic peculiarity in Yücel’s version and hence disrupts the fluency of the translation. Coming after the foreign place name “Kiltartan” in the first line of the couplet, the Turkish phrase “kil tartan” (clay-weighing) draws attention to itself as what Cees Koster refers to as a “*textual strategy*” (33), signifying the linguistic distance and exposing the ‘act of metapoetry’. At the same time, it makes the ‘encounter’ between the Irish and Anatolian landscapes a textual feature of the translation. In speaking Yeats’s and his own words, Yücel provides his own domesticated version of the bond between the peasant and the aristocrat, and in this way reproduces the effect created in the original poem as to the airman’s responsibility to his countrymen. Later in the poem, this responsibility will form a contrast with the airman’s impulsive act, in other words, his desire for “delight”.

In the translation the fourth thought-couplet (lines 7-8) “Hangi yana çeksen ne bir zararı, / Ne hayrı dokunur Harbin onlara.” (In whichever direction you pull they would neither suffer / Nor benefit from the War.) contains several optional shifts. Perhaps the most noticeable of these shifts is the presence of a word absent from the original poem. The word “Harp” (War) with the capital letter helps to situate the event in history by indicating that the airman is referring to the First World War. This optional shift makes it easier for the Turkish reader to “understand” the Irish airman’s position. In this couplet, Yücel has made use of domestication, using first a colloquial idiom “Hangi yana çeksen” (In whichever direction you pull) instead of a more literal translation of “No likely end”, and then a colloquial expression “ne bir zararı / Ne hayrı dokunur onlara” (they would neither suffer / Nor benefit).

The next couplet in the source poem (lines 9-10), “Nor law, nor duty bade me fight, / Nor public man, nor cheering crowds,” reads in the translation, “Ne kanun zoruyla girdim bu işe, / Ne “yaşa” sesleri, ne nutuklara,” (No law forced me to this affair, / No cheers of “long live”, no public speeches,). Yücel has preserved the syntactic frame that reinforces the airman’s negations, but he has made several changes. In the first line of the couplet, he has deleted “nor duty”, a shift that can be regarded as indicative of his decision to retain the number of syllables. However, this shift also seems to imply his own interpretation that any possible difference or contrast between the terms “law” and “duty” is not an essential part of the ‘feel’ of the entire poem. In the second line (line 10) of the couplet, Yücel has replaced Yeats’s “cheering crowds” with “‘yaşa’ sesleri” (cheers of “long live”), in other words, what the “cheering crowds” often “cheer”. The “public man” in the original poem has become “nutuklar” (public speeches), an interpretation of what public men do before cheering crowds. By creating an image that helps the target reader to ‘hear’ the cheers of the crowds who are listening to the public man’s speeches, these optional shifts make it clear that the airman’s decision to join the war was not prompted by patriotic feelings that cheers or speeches are expected to stir.

The airman reveals his motive for joining the army in the last two-line unit (lines 11-12). The first line of the unit, the shortest in both poems, reads in the translation “Bir iş ferahlığı, bir ürperişe,” (A sense of relief in work, a shiver,). This is not a word for word translation of “a lonely impulse of delight”. In the source poem the airman’s impulse remains an enigma despite his assertive tone. In the translation, however, Yücel provides his own interpretation of the airman’s motive by means of an optional shift. While “ferahlık” (relief) and “ürperiş” (a shiver) refer to spontaneous, private responses, the word “iş” (work) implies that the airman has experienced a sense of relief at having got something to accomplish. In the second line of the unit, the initial stress of the original poem’s “Drove” (line 12) has been retained in the phrase “Kapılıp katıldım” (Led me to) which, like the English verb “drove” suggests an absence of voluntary choice. Here Yücel has recreated the airman’s sense of exaltation that led him to join the war. Furthermore, the alliteration created by the consonant “k” in “Kapılıp katıldım” helps to reinforce the airman’s assertive tone, which is an important feature of the original poem. The phrase “in the clouds” (line 12) in the original poem echoes the phrase “among the clouds” in the second line of the original stanza. Similarly, the phrase “gökteki çınğar” (the row in the sky) in the corresponding line of the translation refers to the phrase “bulutlara komşu” (neighbouring the clouds) in the second line. However, since Yücel has omitted the “this” of the source

poem's "this tumult" before "row" in the translation, it may not be easy for the target reader to notice at this point the contrast created in the original poem between "somewhere among the clouds above" and "this tumult in the clouds". In other words, the target reader may fail to realize that the airplane has taken off and the airman is facing death in the "now" of the lyric moment. One possible explanation for the omission may be Yücel's initial decision to have the same number of syllables in each line. The word "çingar" (row) for the original poem's "tumult", on the other hand, is an instance of an optional and deliberate domestication that is manifestly a colloquial, slangy term.

The last four lines -the 'intellectual' quatrain- can be regarded as a performative statement, that is to say "*a statement which performs, or enacts, the act it refers to*" (Smith 135). In the first line of the quatrain (line 13) Yeats has Gregory say "I balanced all, brought all to mind", referring to what Gregory has done earlier in the poem and continues to do until the very end. The chiasmus noted by Helen Vendler, "performs", in a compact form, the act of "balancing all, bringing all to mind". Hence, Yeats is able to dramatize the conscious and concentrated effort the airman has made to justify and explain his impulsive act. Yücel's translation of the first line of the quatrain as "*Düşündüm her şeyi, ölçtüm biçtim de*" (I thought of all, measured and cut carefully yet) contains another instance of optional shift. The verb "balanced" of the source poem (line 13) has been domesticated through the use of "ölçtüm biçtim" (measured and cut carefully), a culturally familiar colloquial expression in Turkish, which emphasizes the effort made by the mind in considering all aspects of a question or issue. Yücel then recreates the figure of chiasmus in the construction beginning and ending with "püf": "Püf kaldı yanında görüp gördüğüm, / Görüp göreceğim bir püf." (A puff beside it seemed all I have ever seen, / All I will ever see a puff.). In the translation, Yücel has preferred to use the word "püf" (puff) and has thus created an onomatopoeic effect. In Turkish the word "püf" refers both to the sound of the wind and to the sound that human beings make to express a sense of dissatisfaction. In this way, Yücel has provided his interpretation of Yeats's "a waste of breath" (lines 14-15). He has also reversed the order of the corresponding words of Yeats's chiasmus, and hence placed emphasis on "püf" by making it the initial and the last word of the chiasmus of the target poem. This optional shift foregrounds the word "püf" and draws attention to another optional shift that occurs in the final line (line 16) in the expression "bu püfür püfür de ölüm" (and this fresh blowing death). A variation on "püf", "püfür püfür" (fresh blowing) is, in Turkish, an onomatopoeic expression used to describe a refreshing, invigorating, cool wind. In the final line of

the translation, it creates an image that appeals to the reader's senses, helping him to 'feel' the airman's "ferahlık" (relief) and "ürperiş (shiver) (line 11) at the approaching death. "Püfür püfür ölüm" (fresh blowing death) thus joins contradictory concepts, and forms an oxymoron, a characteristic stylistic device often used in Yeats's poetry, as in the "terrible beauty" (Yeats, "Easter 1916" 69) of his poem "Easter 1916". In Yücel's translation, the oxymoron implies that the airman's early death can, after all, only be a tragic joy. As a strategy of translation, similar to "Kiltartan" and "kil tartan" (clay-weighing) of lines 5 and 6, the use of "püf" and "püfür püfür" reveals itself to be a stylistic peculiarity, making the translator's intervention visible. In the translation, another noticeable optional shift occurs after the chiasmus has been rounded off. The full-stop before "Gözümde" (Before my eyes) in the target poem (line 15) that starts the last sentence has the effect of making the reader pause and consider, in a sense "balance", the antithesis between the past and future on the one hand, and present on the other. Isolating a single word after a pause indicated by the full-stop mimes the act of balancing, or in Yücel's words, "measuring and cutting" all. By interrupting the natural flow of the sentence, Yücel creates dramatic tension between opposites. As Stan Smith observes, "as a poet whose imagination works dialectically, Yeats is naturally drawn to the stylistic device of antithesis" (122-23). In this way, Yücel is able to recreate and to reinforce the effect Yeats achieves in the source poem. "In balance with" in the source poem (line 16), and "Gözümde" (Before my eyes) in the translation (line 15) bring the poem to what the airman experiences in the "present", and emphasize the described moment - "the perceived moment of heroism" (Larrissy 131) - through the repeated use of "this" (line 16) in both the source and the target poems to refer to life and death. An important and marked stylistic feature of the final quatrain in Yücel's version is the repetition of the consonants "d", "p", "g", and the vowels "ö" followed by "ü" in the next syllable. These repetitions establish a sound pattern, or a "balance", that contributes to the overall effect. Gregory becomes in Yeats's poem and in Yücel's translation/recreation, a "Character isolated by a deed / To engross the present and dominate memory" (Yeats, "The Circus Animals' Desertion" 99) as Yeats writes in "The Circus Animals' Desertion" toward the end of his life. And this isolation can only be achieved by the "act of poetry" and the "act of metapoetry" that enact it.

The above comparison of Yeats's "An Irish Airman Foresees His Death" and Can Yücel's translation "İçine Doğmuş İrlandalı Tayyarecinin" ("A Premonition (The) Irish Airman Has Had") shows that Yücel has reconstructed, to a great extent, the order and construction of Yeats's lines. Yücel's use of emphatic sound patterns and his

recreation of certain constructions indicate his decision to represent the foreign poem in its entirety. On the other hand, the optional shifts in the translation foreground the peculiarities of Yücel's style, his preference for the language of common Anatolian people in contrast to the current, standard Turkish, and seem to justify Eyüboğlu's and Alova's conviction that Yücel's poetry translations are characterized by decisions and choices that distinguish them from both the source poems and the dominant conventions in the Turkish culture, and manifest his skill as a poet. Yücel's translational choices also seem to be guided by his knowledge of Yeats's work, and ultimately by his aim to recreate the "feel", the "essence" of the source poem. "İçine Doğmuş İrlandalı Tayyarecinin" deserves attention as an "act of metapoetry" that enacts an "encounter" between two "sides", and recreates the Irish landscape for the Turkish/Anatolian landscape. This "act of metapoetry" has made it possible for Turkish readers to appreciate his translation/recreation of Yeats's poem as a "metapoem" spoken in Turkish by Can Yücel, in which an Irish airman "resurrected" by W.B. Yeats foresees his death.

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