English Translations of Birhan Keskin: A Metaphor-Based Approach to Poetry Translation

İngilizcede Birhan Keskin: Şiir Çevirisine Metafor Odaklı Bir Yaklaşım

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ÖZ

Çeviribilimin en çok tartışılan alanlarından biri olan şiir çevirisi kuram ve uygulamaya dönük tartışmalar için birçok zorluk ortaya çıkarmaktadır; ancak aynı zamanda şiir çevirisini konu alan verimli çalışmaların yapılmasının önünü açmaya devam etmektedir. Bu çalışmanın amacı da, şiirin varlığı gereği metaforla yüklü olduğu düşüncesinden hareketle şiir çevirisini farklı bir bakış açısı ve kuramsal arka planla ele almaktır. Bundan dolayı, Andre Lefevere tarafından geliştirilen yeniden yazma kavramıyla birlikte, George Lakoff ve Mark Johnson tarafından metafor kuramı kapsamında kullanılan ontolojik metafor, yapısal metafor, yönelimsel metafor ve kavramsal gösterim kavramlarına dayanan bütünleşik bir inceleme yaklaşımı sunulmaya çalışılmaktadır. Yapılan incelemede, metafor odaklı bir yeniden yazma eylemi olarak çevirinin, çevirmenden izler taşımakla kalmadığı, aynı zamanda Birhan Keskin'in şiirlerinin, çevirmenin metaforlar bağlamında aldığı kararlar ekseninde erek dil/yazın/kültür dizgesinde yeniden bağlamsallaştırıldığı sonucuna ulaşılmıştır.

Anahtar Kelimeler: Yeniden yazma, şiir, çeviri, metafor kuramı, Birhan Keskin, George Messo

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ABSTRACT

For several years, poetry translation has been one of the most debated fields of translation studies. It has posed numerous challenges for theoretical and practical discussions, which has paved the way for fruitful and inspiring studies to be conducted in translation studies. This article aims to examine poetry translation from a different point of view and theoretical background, which specifically focuses on the metaphors that poems are traditionally laden with. In doing so, the article attempts to present an integrated approach toward analysis of poetry translation by adopting the four concepts of the metaphor theory proposed by George Lakoff and Mark Johnson—ontological metaphor, structural metaphor, orientational metaphor, and conceptual mapping—along with the concept of rewriting developed by Andre Lefevere. The results of the analysis indicate that translation as an act of metaphor-based rewriting bears the fingerprints of the translator and that the poems of Birhan Keskin have been recontextualized in the target language/ literature/culture by the translator's decisions regarding metaphors.

Keywords: Rewriting, poetry, translation, metaphor theory, Birhan Keskin, George Messo

EXTENDED ABSTRACT

This article aims to analyze the English translations of six selected poems of Birhan Keskin as a metaphor-based rewriting act, by using the concept of rewriting by Andre Lefevere and the metaphor theory by George Lakoff and Mark Johnson. As a secondary aim, we attempt to explore the implications of the metaphor theory for translation studies along with the probable relations to be built with the concept of rewriting. The article comprises five sections. In the first section, the conceptual basis of the act of rewriting is discussed, along with the studies dealing with the relation between translation and the act of rewriting in translation studies since the 1980s. The second section presents the conceptual framework of translation analysis, with concepts adopted from the metaphor theory proposed by Lakoff and Johnson. The poetic universe of Keskin and its distinctive features are discussed in the third section, with a special focus on analysis of the English translations of the selected poems. In the fourth section, the six selected poems of Keskin are analyzed using the following four concepts of metaphor theory —ontological metaphor, structural metaphor, orientational metaphor, and conceptual mapping. The final section concludes with remarks and observations on the corpus and poetry translation in general. Depending on the analysis of the six poems, each included in a separate book, it is argued that structural, ontological, and orientational metaphors play a significant role in the poetic style and constitute a difficulty for the act of translating. In this context, the translator recreates the source text in the target language by taking its structural, stylistic, contextual, discursive, and cultural elements into consideration and recontextualizing them in the target culture. This signifies that the translator acts as a rewriter who creates the target text as a result of subjective and individual translation decisions, benefiting from his subjective interpreting act and background as put forward by Lefevere within the concept of rewriting. Spefically, we could state that the translator has read the source text, analyzed it, and has resorted to several ways in order to create and/or appropriate the poetic reflections of the source text in the target language and culture. Throughout the analysis, structural, ontological, and orientational metaphors form an important part of the selected poems and the translator has likewise attempted to create these metaphors in the target language. This supports the idea that the translator has attempted to fulfill the actionality of recreating the metaphors of the source text in the target language and culture for the target readership. It is therefore expected and affirmed that the translator has (re) formulated the metaphors of the selected poems, which significantly rely on

subjective interpretations. By doing so, the translator has tried to carry over Keskin's voice together with his own in the poems in the target language, two of which are harmonized by (re)creating the structural, ontological, and orientational metaphors in the target language/literature/culture for the target readership. This inevitably enriches the possibilities of the target literature and language through metaphors peculiar to the source culture and/or Keskin entering into the target system, which leads to the concept of a metaphor-based rewriting act.

1. Introduction

The linguistic studies has been the traditional focus of translation studies; however, a new turn has emerged as a shifting paradigm called cultural turn or cultural approach, which has paved the way for discussing translators as an individual and/or agent. In cultural studies, the activity of translating is defined as an act of rewriting conducted by a translator, who is situated as an agent in a specific culture and time. Susan Bassnett and Andre Lefevere, the translation scholars conducting studies with a special focus on culture, have pointed out that today's circumstances have directly affected the process of translation and, therefore, it is not possible to discuss the place and status of translators and translations independently of their social conditions (1998). Within this framework, it has been widely accepted that translators might translate the same text differently into a target language because of their different backgrounds and social experiences and that the process of transference has subjective qualities under all circumstances.

When we trace the approaches to poetry translation, we see that in the early phases of translation studies, poetry translation was linked to impossibility of transference due to the difficulty of creating the poetic diction and style in the target texts (Jakobson, 1959/2012). Later on, we see some changes in the view regarding the poetry translation. In 1980's, James Holmes, one of the leading scholars in the foundation of the field of Translation Studies as an independent discipline, stated that a translation produce "a text which is a translation of the original poem and at the same time a poem in its own right within the target language" (Holmes, 1988, p. 50). With this statement, Holmes demonstrated that the act of poetry translation was realized not only in relation with formal aspects of the original text, but also fulfilled as an interpretative task in accordance with cultural background, poetic diction and metaphoric language use. Along with the affirmed possibility of translating poems and implications of cultural turn on poetry translations inspiring studies applying various tools to analyse translated poems on an objective basis have emerged (Berk, 1978; Bengi-Öner, 2001; Paker, 2008).

Recently, Francis R. Jones has referred to poetry translators as experts by saying "poetry is most often translated by a single translator who is a near-native reader of the source language and a native writer of the receptor language" (2011, p. 183), and has highlighted the intermediary position of the poetry translation as follows:

"[…] cross-language transfer and revision are two aspects of the same (re) writing process; […] attention alternates between global and local, sense and form; structures of target-text meaning derive not only from the source text, but also from the emerging target text itself" (Jones, 2011, p. 184).

From this point on, poetry translation, with implicit reflections in terms of the subjectivity of translator, is regarded as an act of rewriting in *Translation, Rewriting and the Manipulation of Literary Fame* comprising of several elements and factors[1] specific to a culture and a period of time (Lefevere, 1992; 1985).

This article attempts to merge the concept of rewriting, which was developed by Lefevere, into the metaphor theory and its concepts with an aim to discuss the viability of new insights and conceptual tools within the sphere of poetry translation. Since poetry translation can be considered as a rewriting based on abstraction and idiomatization used in poetry as a literary genre, metaphor theory may provide useful tools to analyze these formal and ideational aspects coming to fore in the process of translation. Therefore, four concepts proposed by Lakoff and Johnson –namely, onthological metaphor, structural metaphor, orientational metaphor and conceptual mapping, are used to reveal the factors, which shape the metaphor-based rewriting process, and to tackle the probable impacts of the factors in question on the translator's decisions.

The metaphor theory deals with the concrete and abstract meaning universe of metaphors, metaphor usage and meanings within the context and metaphors having relations with intertextual and non-textual elements. The metaphors, the object of study in the metaphor theory, are one of the most vital aesthetic elements of poetry. In this respect, the metaphors might act as a main element for translators to recreate the aesthetic structure of source text for target text readers during the rewriting process. Translators, thus, might be regarded as a contact point linking the metaphors produced in the source language with the intellectual world of target readers.

When analyzing the poems written by Birhan Keskin, it is quite obvious that specific objects and phenomena acquiring metaphoric features during the

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1   According to Lefevere (ibid.), there are two control factors within the literary system which are patronage and professionals. The patronage is in close relation with economic, ideological and status components in a system, whereas the professionals are linked to language, poetics and discourse of universe which form textual elements in literature.

subjective rewriting process of the poet make the poems original and authentic. The metaphoric writing process, which the poet undergoes, is followed by the metaphor-based rewriting process which the translator goes through. Within this framework, the act of metaphor-based rewriting is not only related with the structural transfer and/or transformation of metaphors in the source language but also their new features with regard to context, discourse, culture, aesthetic and literature in the target language.

This article comprises five sections. In the first section, the conceptual basis of the act of rewriting is discussed along with the studies dealing with the relationship between translation and act of rewriting since 1980s. In the second section, theoretical and conceptual framework of translation analysis is presented. In the third section, the poetic style of Birhan Keskin and its distinctive features are discussed with a special focus on English translation of the selected poems to be analysed in this paper. In the fourth section, the selected poems of Keskin are analysed by using the concepts of metaphor-based rewriting. This paper concludes with final remarks and observations on the corpus and poetry translation in general.

2. Rewriting as "an interpretative act" of the translator

Translation, which is regarded as an act of rewriting, implies that the target text bears imprints of the interpretative performance of the translator as an individual. As Bassnett points out, rather than labelling "translation either as a form of secondary literary practice at best, or a betrayal of the original text at worst, the translation process should be viewed as nothing less than the creation of a new original for a different readership" (Bassnett, 2014, p. 177). Within this context the source language forms a foundation both for cultural awareness, which specifically covers literature and culture, and the interpretative act of translator. When the source text is viewed as a product of source language, literature and culture systems, cultural awareness in question emerges as a requisite for the translation studies. The underlying reason is that the first step of the rewriting act is comprised of interpreting the aesthetic and literary elements of source text based on interculturality. Throughout the rewriting process translator situated between two different worlds, namely the source text/language/culture and target text/language/culture, makes use of linguistic items (small units such as sentence structures, preposition and conjunction use, etc.), cultural items (idioms, proverbs, metaphors, etc.) and literary factors (textual

tradition, text types, genres, style, etc.) pertaining to source language, literature and culture. These three factors might be seen as a starting step for translators to create several links between the systems of source and target culture during the act of rewriting.

Drawing on the factors mentioned above, Bassnett describes the place of translator as an agent in the act of rewriting based on interculturality by stating that translator can be regarded as emancipatory that frees the text from static images bound to source text in the source language and as tangible bridge between the author and source text, and target text readers (Bassnett, 2002).

The act of rewriting, which is based on the process of subjective interpretation, confers an equal position on translator as that of writers within the target literary system. Its main reason is that the interpreting act of each translator is an inseparable part of recreation of the source text in a different language –namely, a translation being the physical trace of just one individual's reading of a text. Therefore, the translator gains independence from the author of the source text as an indiviual and might be regarded as the author of the target text in the target literary system. Bassnett highlights the relationship between the act of rewriting as a subjective writing experience and the act of translating based on interpreting by stating that:

> "[…] Translation is a continuous process, with each generation establishing different criteria for the quality of the translations it requires. […] so it is more accurate to see that reshaping process as something vital and creative in its own right" (Bassnett, 2014, p. 177).

When considered the act of translating as a subjective rewriting activity, it is natural that several differences arise in the acts of interpretation of each translator. Bassnett underlines the differences of interpretations by stating that the ways of seeing of translators might be apparent in their interpreting styles and this signifies a translator might translate the same text in different ways within different contexts and at different times (Bassnett, 2002).

Lefevere has regarded the act of translating as a subjective recreation activity by focussing on its creative aspect and has built connections between the source text

and target text which is produced as a result of this creative activity. In this respect, the concept of rewriting is defined with a main focus on the creativity of translators by Lefevere. When considering the literary system and audience as a whole, it might be expected that translators incorporate the contexts of target language, literature and culture into the process of creative rewriting act as well as the factors pertaining to source texts' structural, semantic, contextual and discursive aspects.

The notion that translators make use of their subjective interpreting and creative acts while producing a target text, forms one of the most significant conceptual aspects of the act of rewriting. Lefevere explains the act of rewriting by referring to aesthetic actuality as follows:

> "If some rewritings are inspired by ideological motivations, or produced under ideological constraints, depending on whether rewriters find themselves in agreement with the dominant ideology of their time or not, other rewritings are inspired by poetological motivations, or produced under poetological constraints" (Lefevere, 1992, p. 7).

It might be inferred that the act of rewriting implies recreation of political, ideological, social, economic and aesthetic elements and aspects of source text within a different frame –namely, target language, literature and culture. The concept of "rewriting appropriated for target culture", as Venuti suggests, turns into the concept of rewriting based on contextuality with the addition of differences and similarities between source and target literary systems. Venuti relates the act of subjective interpreting with the contextual rewriting as follows.

> "Because translation is a double writing, a rewriting of the foreign text according to values in the receiving culture, any translation requires a double reading – as both communication and interpretive inscription. Reading a translation as a translation means not just processing its meaning but reflecting on its conditions – formal features like the dialects and registers, styles and discourses in which it is written, but also seemingly external factors like the cultural situation in which it is read. This reading is historicizing: it draws a distinction between the (foreign) past and the (receiving) present" (Venuti, 2008, p. 276).

3. Poetry translation as an act of metaphor-based rewriting

In the framework of metaphor theory, George Lakoff and Mark Johnson refer to three types of metaphors that imply different semantic and conceptual domains: ontological metaphor, structural metaphor, orientational metaphor. The ontological metaphor includes the act of giving concrete characteristics to abstract concepts and ideas. The structural metaphor, on the other hand, corresponds to the act of changing positions of source text metaphors in a target text. The orientational metaphor is related to the concepts that are domesticated/foreignized in the rewriting process. Together, these metaphors bring conceptual mapping to the fore as a result of the associations established among themselves in the act of metaphor-based rewriting. The conceptual mapping includes metaphorical uses that vary according to the context of the target text writing tradition and culture as a whole.

The ontological metaphor, as mentioned above, corresponds to the metaphors revealed with concretization of abstract concepts or elements in the text (Lakoff & Johnson, 2003, p. 26). These metaphors can be created in culturally changing forms and vary according to the context of the target readership. By taking advantage of metaphors created by the source author in the context of the source text, translators can create new metaphors that are relevant to and appropriate for the target system and the target reader in the context of the target text.

Additionally, the concept of the structural metaphor is related to the new meaning universes that metaphors acquire in different positions in the target context, and to the decisions that translators make at the syntactic and word level. In the process of metaphor-based rewriting, structural metaphors reveal the relationships established between the concretized metaphors tied to one another through metaphorical connections, while the notion of ontological metaphor expresses the areas formed with concretization of abstract contextual elements (Lakoff & Johnson, 2003, p. 62).

At this point, orientational metaphor, which can be related to the positioning of metaphors both in the outer world and in literary texts, takes a concrete look in the metaphor-based rewriting process with the translator's actionality related to the context of the source text. In this framework, context stands out as an element that determines the relationship between metaphors and, at the same time, reveals the

underlying cause of the metaphors in the frame of the selection conditions and, therefore, their positioning in the literary text. The relationship between the act of rewriting and context can be explained with regards to the contextual knowledge of the translators as the writers of the target texts, and the subjective writing experience of the author of the source text. Lakoff and Johnson argue that there is a relationship between orientational metaphors and textual factors as follows:

> "But metaphor is not merely a matter of language. It is a matter of conceptual structure. And conceptual structure is not merely a matter of the intellect—it involves all the natural dimensions of our experience, including aspects of our sense experiences: color, shape, texture, sound, etc. These dimensions structure not only mundane experience but aesthetic experience as well" (Lakoff & Johnson, 2003, p. 235).

While the notion of conceptual mapping enables us to have knowledge of the whole of the aesthetic literary elements that translators set up in the framework of the metaphors as a result of the metaphor-based writing process, there are traces of the translators' subjective interpretation and contextualization as well as the syntactic, semantic, discursive recreation processes that take place between source and target texts (Lakoff & Johnson, 2003, p. 248).

In the next section, we will analyze Birhan Keskin's poems translated into English by George Messo in the light of the aforementioned types of metaphors that go hand in hand in the process of metaphor-based rewriting, and try to evaluate some of the examples in order to gain a profound understanding regarding the metaphoric elements in the translations.

4. Translating Birhan Keskin: Going beyond the words

In the first part of this section, we will start by setting out the poetic universe of Birhan Keskin and general themes she uses in her poems. Additionally, we will try to make reference to her poems translated into English by George Messo, which are included in the book *& Silk & Love & Flame* published in 2013. In the second part, we will discuss the reflections of her poetry in the translations produced by Messo and try to find the traces of metaphor-based rewriting through the concepts already debated in the second section of this article.

4.1. Birhan Keskin: A poet in love with nature

It is widely accepted that a paradigm change has taken place in Turkish poetry after 1980s. Themes from the nature and references to natural elements gradually start to take their place in the works written by the poets in those years. Owing to the political pressure and societal changes after the military coup in 1980, the poets generally tend to refrain from using clear-cut statements criticizing the political agenda in the country, and rather choose to use a language comprised of implicit and metaphorical expressions.

Birhan Keskin can be counted among the poets who made into Turkish poetry after the military coup. Born in 1963 and studying sociology at university, Keskin produced her works by taking some natural elements from the outside world and turning them into metaphors in her poems in line with her style. Ruken Alp assesses Keskin's poetry under the feeling of "love for the whole world making pressure to each line in her poems" (Alp, 2012, p. 61). When it comes to formal features of her poems, Alp further points out that the poet "creates a discourse of masculinity with her own space of power by placing herself as a figure of wisdom" (Alp, 2012, p. 67). In the next part, we will briefly introduce the target text along with the commentaries made by the editor Jean Boise-Beier, the translator George Messo and the literary critic Amanda Dalton. Aftwerwards, we wil present the examples where the traces of metaphor-based rewriting are encountered through the analysis of translation.

4.2. Notes on *& Silk & Love & Flame*

Before analyzing the texts, translation scholars have put a lot of efforts into practice by taking into account the atmosphere created through paratexts in a literary system. Paratext can be defined as "those things in a published work that accompany the text, things such as the author's name, the title, preface or introduction, or illustrations" (Genette, 1997, p. 1). Paratexts are generally used by translation scholars for drawing up a framework regarding the reception of a translation of a specific literary work in a target culture and translation decisions within such a work (Kovala, 1996; Watts, 2000; Tahir-Gürçağlar, 2002; Harvey, 2003).

Translated by George Messo, *& Silk & Love & Flame* was bilingually published by Arc Publications in 2013. The book is comprised of six books already published by Keskin

between the years of 1991 – 2005 in Turkey. The poems and their translations, which are juxtaposed on the same page, appear in a reversed order going back to the first book of hers in chronology. At the beginning of the book, there are the sections of Editor's Note, Translator's Preface, and Introduction written by Jean-Boase Beier, George Messo and Amanda Dalton successively.

In the Editor's Note, Jean Boase-Beier discusses the role of translation in today's literary world and in forming connections between literatures and their readership by saying that "translation lies at the heart of all our cultural exchange" (Keskin [Messo], 2013, p. 7). She additionally remarks that "we started the Visible Poets series in 2000 in order to enrich our poetry with the best work that has appeared elsewhere in the world" (Keskin [Messo], 2013, p. 7).

In the "Translator's Preface", George Messo refers to his journey between the lines of Keskin and what kinds of points in the books have taken his attraction throughout the process of translation. Messo puts forward that "Birhan's Turkish is finely honed and minimal. It is, at the same time, powerfully visual and evocative. Her lines are balance and exact" (Keskin [Messo], 2013, p. 9). Based on this remark, he further explains that "Birhan's poems inhabit a space between cognition and remembering, testimony and invention" (Keskin [Messo], 2013, p. 10). From this point on, he defines his translation strategy as follows:

> "I wanted the pattern of her music to show itself naturally through the shape and meter of my versions, and I found that by staying as close as I could to Birhan's original punctuation, to her scorings, I was able to replicate some of the many contra-tempi where meaning, music and line dissolve, overlap, abruptly end, restart and repeat" (Keskin [Messo], 2013, p. 10).

In the "Introduction", Amanda Dalton presents an evaluative framework of Keskin's poetic style with specific references to translational decisions of Messo. Dalton highlights that "the poems are distinctive in their use of syntax and rhythms and, in particular, in their unconventional punctuations which give them much of their fluidity" (Keskin [Messo], 2013, p. 16). With this in mind, she comments on by saying "[…] Keskin's metaphorical landscapes are timeless, […] with the heightened, epic imagery of oceans, forests, and huge abstractions such as treachery, rebellion and madness" (Keskin [Messo], 2013, pp. 15-16). After an evaluation of her poetry, she

moves on to the translation and further points out that "In translation, they [poems] echo for me the Imagists and the verse of that so influenced that movement" (Keskin [Messo], 2013, p. 13).

Depending on the remarks made by the editor, the translator and the literary critic regarding Keskin's poetic style and its distinctive features, we might contend that the translated poems of Keskin into English come up as a fertile research subject for the concept of rewriting and metaphor theory. Taking into account that metaphor theory has significant implications for poetry translation to reveal several textual connections in-between the lines of poems, we attempt to find the reflections of metaphor-based thinking and perception on the translated poems of Keskin. In the next part, we will present translational decisions taken by the translator in the target text.

4.3. Analysis of selected poems from *& Silk & Love & Flame*

TThe book entitled *& Silk & Love & Flame* contains translations of six books written by Birhan Keskin in Turkish between the years of 1991-2005. In this part, we will try to analyze the metaphors from the book by using metaphor analysis model, which is discussed in the previous sections of this article.

Table 1

Sıçrayan Su olsun mesela adı, üstümdeki sessiz örtüye yağıyor. Burada, dünyanın bir yerinde, bir göl, öylece duruyor, arkada dağlar var, onlar; daha da dağ daha da dağ daha da dağ diye benim eflatunumu vuruyor. (Keskin, 2013, p. 26)	Let's say her name is Splashing Water pouring on my silent shroud. Here, somewhere in the world, there stands a lake, there are mountains behind it, beating my purple saying more mountain, even more. (Keskin [Messo], 2013, p. 27)

Taken from the book *Ba* published in 2005, the poem titled "*Rite of Ferah (Ferah Ayini)*" contains references to the view of a city in the time of dawn. In the process of translation, Messo makes use of abstractions and turns them into concrete objects in the target text. Firstly, we see that Messo concretized the word "örtü" (a transparent layer covering the outer side of an object) into the word "shroud" (the cloth used to wrap a dead person in religious ritual). This can be counted as an example for the ontological metaphor. Secondly, Messo domesticated the word "eflatun" (magenta,

violet, lilac) to "purple" by making it familiar for the target readership. Because in the source text, the word eflatun refers to the traditional color of lilac in Turkish culture. This can be counted as an example to orientational metaphor since it contains a strategy of domestication for the target culture. Thirdly, the lines "Daha da dağ diye/ benim eflatunumu vuruyor" from the source text seem to have changed their places as "Beating my purple/saying more mountain", even more in the target text. This kind of a change in the location of the lines refers to structural metaphor.

Table 2

Zokayı yutmuştum ben bir zaman ah dilim yaralı konuşamam. (Keskin, 2013, p. 38)	Once I fell for the lure ah my wounded tongue I cannot speak. (Keskin [Messo], 2013, p. 39)

Included in the book *States of the Earth (Yeryüzü Halleri)* published in 2002, the poem titled *"Fish (Balık)"* highlights the feeling of despair after a break-up with the loved one. In the process of translation, Messo kept the simplicity of the source text and chose to use a plain language in the target text. Firstly, Messo concretized the phrase "Zokayı yutmuştum" (to be deceived, to be cheated) into the idiom "fell for the lure" (to be trapped by someone) in the target text. This kind of strategy can be evaluated under the category of ontological metaphor. Secondly, the exclamation of ah in the source text was kept the same in the target text through the strategy of foreignization. "Ah" means "oh" in English but the translator chose to use the same item for reflecting the inner voice of the poet. This can be counted as an example for orientational metaphor because it contains a new conceptualization for the target readership. Thirdly, Messo turned the verb "yaralı" into the adjective of "wounded" in the target text. This kind of a change in the structure of a word can be regarded as an example for structural metaphor.

Table 3

Dünya yordu bizi. Benim de söyleyemediklerim var. Hiç söyleyemeyeceğim onları belki de. Uzun bir yolu geliyoruz seninle, yolu, geldikçe anlıyorum ki, biz, bu dünya üzerinde yürüyemiyoruz bile. (Keskin, 2013, p. 58)	The world wore us out. I too have things I couldn't say. And perhaps I'll never say them. You and I, we're coming on a long road, and along the road I understand, we, we can't even put a foot on the ground. (Keskin [Messo], 2013, p. 59)

Included in the book *"20 Polished Tablets (20 Lak Tablet)"* published in 1999, the poem titled *"Penguin (Penguen)"* is comprised of references to the expectations regarding being forgiven and the feeling of loneliness. In the process of translation, Messo tried to reflect the atmosphere created by the poet with the use of natural elements and entities from the outside world. Firstly, we see that he concretized the word "yordu" (tire out, fatigue) into the word "wore out" (grow old, become old) in the target text. This strategy can be counted as an example for ontological metaphor. Secondly, he changed the structure of the line "Benim de söyleyemediklerim/var" into "I too have things/I couldn't say in the target text". In these lines, one can easily realize that he added the things and divided the sentence into two parts. This can be counted as an example for structural metaphor. Thirdly, Messo domesticated the word "yürüyemiyoruz" (we can't walk) from the source text into "put a foot on the ground" through idiomatization of the meaning of the original. This strategy of domestication refers to orientational metaphor due to the abstraction created in the target text.

Table 4

Bir yerden aşağı, çok aşağı düştüm zaman: solgun ve gri bir koridordu orada çok üşüdüm. (Keskin, 2013, p. 82)	From somewhere I fell, down, far below time: was a pale, grey corridor I felt cold there, to the bone. (Keskin [Messo], 2013, p. 83)

Included in the book *"Winter of Murder (Cinayet Kışı)"* firstly published in 1996, the poem titled *"Time (Zaman)"* makes references to the feelings coming after the break-up from the loved one and the questioning made thereafter. In the process of translation, Messo kept the lines in the target text as short as the source text and tried to form a language peculiar to the poet. Firstly, he changed the place of the verb "düştüm" (fell) in the target text by creating an implication on the actionality of the verb. This can be counted as an example for structural metaphor. Secondly, he concretized the word "solgun" (dull) into the word "pale" (faded) which made it more abstract. In this way, he gave a dillusional characteristic to the target text. This can be regarded as an example for ontological metaphor. Thirdly, he added the phrase "to the bone" at the end of the last line which makes it more implied and changes the emphasis to the feeling of coldness. This kind of an addition can be counted under the category of orientational metaphor.

Table 5

Ben meleğimin kanatlarını kırdım, ordan geliyorum. Siz yine de ikiz bardakları kırmayın. Bir deliydim, elementlerin de ruhları olduğuna inanıyordum, (Keskin, 2013, p. 98)	I broke the wings of my angel, that's where I'm coming from. Still don't you break the matching glasses again. I was a lunatic, I believed elements too had souls, (Keskin [Messo], 2013, p. 99)

Included in the book *"I May Return Unhappily (Bakarsın Üzgün Dönerim)"* originally published in 1994, the poem titled *"& Silk & Love & Flame (Ve İpek ve Aşk ve Alev)"* gives the book its name. In the poem, the poet refers to the reality of the outside world and the pain felt after the break-up with the loved one. In the process of translation, Messo seems to follow a source-oriented path by leaving the structure as the same in the target text. Firstly, he changed the line "ordan geliyorum" (I am coming from there) into "that's where I'm coming from" in the target text. He put the emphasis on the place by using "that's where" in the line. This kind of a structural addition can be evaluated under the category of structural metaphor. Secondly, he concretized the word "ikiz" (twin) into the word "matching" (same) in the target text. He created the same meaning for the words in both texts. This can be regarded as an ontological metaphor. Thirdly, he changed the context of "deliydim" (mad) into the mystic concept of "lunatic" (deranged). The conceptual change in the meaning of the source-text word can be given as an example for orientational metaphor.

Table 6

Aslı ve Astar'ı olmayan bir hikayeden doğdum, karşı'lar ve balkonlardan. Korna seslerine karışıp geliyorum. (Keskin, 2013, p. 102)	I was born of a story without Essence and Source, from other shores and balconies I'll mix sounds of horns and come. (Keskin [Messo], 2013, p. 103)

Included in the book *"Crazy Lyrics (Delilirikler)"* firstly published in 1991, the poem titled *"Crazy Lyrics I (Delilirikler I)"* gives way to the somniloquy the poet has after the break-up of the loved one. In the process of translation, Messo focuses on adjectives and adverbs in order to reflect the true nature of the source text. Firstly, he domesticated the phrase "aslı ve astar'ı" (rhyme and reason) into "Essence and Source" by focusing on the idiomatic nature of the source-text elements. This can be counted as an example for orientational metaphor. Secondly, he concretized the verb "karışıp"

(tangle, mingle) into the verb "mix" (combine) in the target text. By making a reference to the physical action of being combined with something, he created an ontological metaphor. At the same time, he made a main clause by dividing the line into two parts with the verb "mix". This kind of a structural change can be counted under the category of structural metaphor.

When it comes to the conceptual mapping, it is seen that the concepts in the target text are created in the same way as they are in the source text. For example, the word "su" (liquid) is used as the word "water" when it refers to the natural element but it turns into the word "fluid" while mentioning the word "voice". Another example is "sabah" (morning). The word "sabah" is used as the word "morning" while making a reference to a certain time on a day but it is used as the word "dawn" when there is a mention of a beginning for a relationship. Additionally, when there is a reference to physical pain, the word "pain" is used as the word "ağrı" (ache). But when it comes to the word "hüzün" (feeling sorry), the word "sorrow" is used. Furthermore, when there is a mention of the word "buğu" (vapour), we see the use of the word "mist" (fog). Here, the translator focuses more on the sensual aspect rather than the natural background of this concept. Finally, the word "ağlamak" (be in tears) is used in reference to "cry" (shed tears) when there is a mention of the physical action of crying whereas the word "weep" (lament) is used to refer to being deeply in sorrow. The examples for this concept can be extended through line-by-line analysis of the translated poems included in this book. By using alternatives for the same word and similar concepts, Messo creates a literary universe of his own by taking advantage of the space poetry translation presents for the translators.

5. Concluding remarks

In this article, we have attempted to tackle the metaphors in the English translations of the selected poems of Birhan Keskin by using both the concept of rewriting and metaphor theory respectively put forward by Lefevere and, Lakoff and Johnson. As a secondary aim, we have tried to explore the implications of the metaphor theory for the translation studies along with its probable relations to be built with the concept of rewriting.

Depending on the analysis of six poems, each included in a separate book, we have firstly detected that structural, ontological and orientational metaphors play a

significant role in the poetic style and constitute a hardship for the act of translating. In this context, the translator recreates the source text in the target language by taking its structural, stylistic, contextual, discursive and cultural elements into consideration and recontextualizing it in the target culture. This signifies that the translator acts as a rewriter who creates the target text as a result of subjective and individual translation decisions –namely making benefit of his subjective interpreting act and background as put forward by Lefevere within the concept of rewriting. Speficially, we could define that the translator has read the source text, analysed it, and then has resort to several ways to create the poetic reflections of the source text in the target language and culture. It might be thus argued that the act of translating assumes the concept of rewriting.

Throughout the analysis, the second point, which we'd like to highlight, is that structural, ontological and orientational metaphors form a vital part of the selected poems and the translator has likewise attempted to create these metaphors in the target language. This supports the idea that the translator has tried to fulfill the actionality of recreating the metaphors of the source text in the target language and culture. It is, therefore, expected and affirmed that the translator has (re)formulated the metaphors of the selected poems in the target literature, which are heavily relied on subjective interpretations. By doing so, the translator has tried to carry over the voice of Keskin together with his own voice in the poems for the target readers, two of which are harmonized by (re)creating the structural, ontological and orientational metaphors in the target language/ literature/culture. This inevitably enriches the possibilities of the target literature and language via metaphors peculiar to source culture and/or Keskin entering into the target system.

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