

Poetic Translation

Examples taken from Paul Valéry and Yunus Emre

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Literary translation, especially poetic translation, is one of the rare domains where aesthetic, literary, and technical fields meet.¹ This characteristic makes it the sort of work where a number of theoretical and practical problems converge. It is necessary to approach the issue on three essential planes. The first is theoretical: translation is an operation defined by rules; the second, functional: translation is a practical procedure, which is to say an *a posteriori* task; the third, specific: poetic translation is itself a poetic activity.

Let us begin with the last. From the point of view of literary creation, there is actually no specific difference between the original text and that of the translation. For poet and translator alike take part in a creative act, each laboring according to his means and tastes. For each of them linguistic competence and poetic competence are essential. Indeed, the act of translating is based on a "task of purification of words and ideas"² which requires the application of mental effort on the one hand to the problems and the constraints of the poetic art as such, and on the other hand, to the descriptive and analytic nature of language, which is also music. Which is to say that one should not see translation as a simple operation of a lexical order. Nor should one forget that each language requires a specific lexical classification.

Considered on the same plane as poetry, that is, as an experience aimed at achieving aesthetic beauty through the effects of language, which is both idea and music, poetic translation can thus only proceed as an act of first "seeing," then "creating," but on the basis of a given content, which ranges from light to dark, the concrete to the abstract: an act conceived according to an aesthetic in

the etymological sense of the word, that of *aesthetica*, which signifies "to feel" and by extension, "to have feelings for the beautiful."

This is where one must look for the spirit itself of translation, which by necessity proceeds through two stages: the stage in which the translator attempts to decipher the codes of the original text, and the stage in which he sets about recoding it based on the analysis carried out at each stage of the decoding. In other words, it is a decoding that consists of analyzing then grasping the meaning of a statement taken not as such, but as an integral part of a text, then of an encoding destined to produce new codes. Whence the importance of a methodical work consisting of two successive activities, at first theoretical, then practical. For translation is based on an analysis carried out on two levels: the structural level and the functional level. This is why knowing a language is not enough to get fully inside the original text, however much "the latent content of all language [may be] the same."³

It follows then that translation, particularly poetic translation, should be judged and treated as an operation with two functions, aesthetic or stylistic on the one hand, referential on the other. By this I mean to say that the true spirit of poetic translation, which is the focus of my study, is implied in the definition of poetry itself. It therefore seems necessary to review this definition before addressing the problem of its origin, and better to discern the difficulties proper to the poetic style.

Poetry is an art of speech based on combinations of words and intended to create an emotion and a style of its own, and in this sense poetry is considered a linguistic unit with two functions, or values: the representational or symbolic value, which consists of an image or a scene, and the communicative value, which consists of transmitting a message, most often oriented toward interiority, especially when one is dealing with poetry in which a dialogue takes place between different aspects of an I, as in the poetry of Yunus or Valéry. Poetry is thus both a linguistic phenomenon and a phenomenon of a phonetic nature in the most melodic sense of the word. In this way poetry is first of all an art of language, and the translator a good technician of language.

Valéry stresses that the drama of translations lies in great part in the structure and the mechanics of literary language. He sees in lit-

erature "an exploitation of certain properties of a given language." "That which "might seem quite well defined in one language," he writes, "might seem obscure and ambiguous in another, although said by means of words that correspond, or seem to correspond."⁵ This nonisomorphic semantic character makes it difficult to give "a satisfying description of meaning by identifying it with ideas and concepts."⁶ From this, many problems in general arise concerning the more or less correct and complete analysis of the connotative contents. For an idea can contain, as Valéry puts it, "another idea which it *connotes*,"⁷ which makes the perception of an abstract reality all the more difficult. On the other hand, the denotation is by nature what allows us more easily to grasp the content of a referential character in each term or group of terms, because it implies a precise value. In other words, since it always adds a second meaning to the usual meaning, the connotation is explained essentially through its references to very different values of language: the complementary value (Bloomfield), additional (Morris), emotional (Sørensen), affective (Weinreich), expressive, suggestive, or noncognitive. In short, to designate a connotation, one must have recourse to referents that are often quite numerous, especially when one is dealing with poetic codes which are hermeneutical in nature and in which, consequently, the message is often subject to the free interpretation of the receiver. The denotation, on the other hand, being "constituted by the signifier conceived objectively and as such"⁸ assumes a coding based quite simply on the given message. The great difficulty of translating a poetical work thus comes from the subjective nature of poetic language, which has "its source in stylistic variations and connotations,"⁹ which require a minute study of codes on the part of the translator.

Thus one must never see poetic translation as a simple "art" consisting of producing the equivalent of a given message in a given language. It should rather be considered as an original creation, because it implies a value which comes from the relationship between itself and the message,¹⁰ a characteristic inherent in the poetical function itself. To express this in more clear and concrete terms, the original text, in poetic translation, continues to be the unique model, as in painting, but, unlike painting, where one relies on reproductions, it has the chance to preserve its originality and its color in each target language, in the form of metonymies

and metaphors, whose choice and usage require a competence that is aesthetic and linguistic, literary and artistic.

In analyzing the concept, the translator must begin with a dual study, a study of meaning and a study of references. A concept might imply one meaning, but might have many references.¹¹ Their number certainly varies from one genre to another, from one poet to another. For Valéry, for example, who by "poetical work" means any original creation or poetical idea "which, set in prose, still demands the line,"¹² a concept has many denominations. For example, the "body" ("corps") is called by many denominations in his work, such as "my sad beauty" ("ma triste beauté," *Album de vers anciens*), "my flesh of moon and dew" ("ma chair de lune et de rosée," *ibid.*), "mortal sweat" ("mortelle sueur," *La Jeune Parque*), "mistress flesh" ("chair maîtresse," *ibid.*).

Such divergence and such multiplicity of reference lead our study to the double function of language, which is cognitive and affective, objective and subjective, transitive and immanent. Connotations, whose signifiers may be myth, cultural values, etc., are, according to Roland Barthes, "the development of a second meaning in any given systems of signs."¹³ This means that they vary on the level of comprehension, which can be total, decisive, implicit and subjective (Mounin, 1963), and on the level of realization, which changes not only from poet to poet, but from translator to translator. It is from the variable and enigmatic character of these connotations that the difficulty of their transmission arises.

In order to overcome this difficulty, the translator must know how to define the role of symbol, which usually has two functions, allusion and prolonging. Through allusion, the symbol produces the image, the metaphor, the allegory, the myth, in short everything that has a representative role which allows for the expression of a certain attitude, idea, or tendency in me, this unknown thing. And among all the literary genres, poetry is the richest in metaphoric expressions and images. Valéry, who has an imaged style in the largest sense of the word, uses quite a few metaphors for the same term. "Summer" ("l'été"), for example, becomes for him "rock of pure air" ("roche d'air pure"), "fiery hive" ("ruche ardent"), "burning house" ("maison brûlante"). In his concern with verbal aestheticism, he will go so far as composing lines "emptied of ideas."¹⁴ The translator of Valéry must there-

fore take into account all the constraints of an imaged style or a process practiced in view of creating the poetic effect.

Aside from its allusive function, the symbol also has a prolonging function, destined to augment the poetic power of the verb. From the double role of its symbols, one can deduce that every poetic text must be treated by the translator as an experience largely based on the "effects resulting from the relationships between words."¹⁵ For, I believe, a poetic text is founded above all on allusive images and developments which each correspond to an emotive state of the poet. Poetry is first and foremost an experience which depends on a symbolic function that is itself based on signs whose values derive from a consideration of relations and tendencies existing in nature, in our nature. In other words, between a word and the thing it refers to, between the meaning and the thing it designates, there is indeed a connection, though here it is grasped and interpreted differently. This is due to the fact that every sign has two components: a meaning and a form that is bound to its referent by virtue of conceptual signification. Peirce goes so far as to relate everything to conceptual signification, of which he distinguishes three types, each corresponding to a different level of human experience: the icon, the mark, and the symbol (1978).

Translating Valéry: melody and abstraction

How then does one translate? And what can one do so that the poem of the poet and the poem of the translator are like twin sisters?

The poetry of Valéry, which is the focus of our study, constitutes a harmonious combination of largely abstract words. The poetic creation, or more precisely the poetic idea, is developed on two levels: the logical level and the rational one. The poet's soul becomes the soul of the universe brought back to a universal relativity. Each element, even a cognitive element, appears as the result of an analogical organization of the I and the universe, itself interpreted through different states of the I. The reality with which the different states of the I maintain relations is not considered as such, but as the ensemble of impressions which these relations receive amongst themselves. It's a matter of reflecting reality, of giving an abstract physiognomy to the being identified with a universe rich in significations. The translator must take into consider-

ation this abstract structure of Valéry's poetry, where plays on language unfold from the points of support – a word, a group of words, a line – which serve as their springboards. In the following poem, for example, the organizing word, the word which serves as a relay, is Knowledge, the fruit of intelligence: "Already giving off its scent/ Of wisdom and illusion,/ The whole Tree of Knowledge/ Tousled with vision /Shook its great body plunging / Into the sunlight, and suckling on dreams!" ('Déjà délivrant son essence / De sagesse et d'illusions, /Tout l'Arbre de la Connaissance / Echevelé de visions, /Agitait son grand corps qui plonge / Au soleil, et suce le songe!'"¹⁶

Any translator, provided he is attentive to the abstract structure of Valéry's poetry – rich in fugitive and evocative images, where an original form of the Universe is given in its absolute reality – can follow the wanderings of thought hidden in his lines, where the dual structure of language, the semantic and the phonetic, find expression. For Valéry, the "paths of Music and Poetry cross."¹⁷ And Octave Nadal divides Valéry's words into two groups: the key words, which are harmonic in nature, and the sign words, which are logical in nature. To mark a clearer distinction between the plasticity and the spirit of the language, and to arrive at a perfect accord between logical and harmonic groupings, Valéry used, as support points, what one calls "palettes." Ideally the translator should himself resort to these palettes, for they will allow him to make a plan and to have at hand a construction model, thus affording an escape from verbal automatism. For the translated work to be perfect to the point where it becomes difficult to distinguish it from the original, study must lead from the poem's internal mechanism to its semantic structure. This, yet again, should save one from verbal automatism, to the point of seeing, perceiving, grasping, and treating things just as the poet does and perhaps – who knows? – identifying oneself with him.

The poetic universe is not a simple world of signs. It is made up of significations sometimes brought back to their purest state and their most melodic forms. Moreover, poetic significations are not always referential (cognitive) in nature; they are also, and quite often, emotional in nature. To translate them requires, to use Valéry's terms, "a felicitous compound of terms,"¹⁸ "the language of 'creation.'"¹⁹

This amounts to saying that one must preserve in the target language the stylistic component of the language used by the poet. In other words, the linguistic symbolism (connotations, denominations, etc.) and phonic symbolism (tone, rhyme, sonority, etc.) which work together in poetic creation must also be the constituent elements of the translation, which is also their product. Thus added to the general problems of translation are a group of constraints specific to poetic creation, where a series of elements very rich and varied from both a semantic as well as phonological point of view come into play. And herein lies the difficulty of poetic translation, which must reconcile Idea and Harmony in one single experience.

Translating Yunus Emre: The Color of the Phrase

Yunus Emre is a popular Turkish poet who lived in the late thirteenth and early fourteenth centuries. He left behind some very beautiful verse written for the most part in a language very close to common speech. Mystical inspiration lies at the core of his poetry, yet he is also able to embellish and enrich his verse with a profound sensitivity and a sense of melody highly prized by the Romantics. Like Valéry and Hugo, he has a taste for abstraction and antithesis, which makes it easier to explain and define the relation between Man and God, between the individual (the human being) and the general (humanity). His effort lies essentially in lending a new meaning to Creation, to grasping the I outside of its proper limits. In other words, Yunus's I, which is abstracted from space and time, appears as a reflection of the supreme God, as a microcosm rich in sensations.

Known mostly for his *Divan*, made up of lyrico-mystical poems, Yunus directs his efforts at making man the center of the universal enigma, judging him on a plane other than his own, and discovering him on all levels and in all forms. Like François Villon, he strives to define the position and attitude of man in the face of increasingly unbearable problems in a world full of contradictions. His poems, which are full of wisdom and piety, thus constitute a kind of mysticism reduced to its human dimensions, where God and man find themselves situated and judged on the same plane. His effort to grasp the infinite, his weakness for abstract realities, his escape from what he calls a "lying" world, his quest

for purity, all proceed from this desire to attain what is universal and eternal in Nature, in our nature.

Real competence in matters of poetic translation requires, to my mind, that one perceive not through the words or as a result of the words, but by virtue of the inner rhythm and the meaning hidden in the lines, which have their own life, just as the words have theirs (J. Darmester). Each line is a poem in miniature, a dependent unity nevertheless rich in movement and significance, which proceed from its inner music. Since the line has this twofold character – stylistic on the one hand (where phonetic properties hold their own separate place) and semantic on the other – one must choose words likely to correspond to the rhythm and to the arrangement of the rhymes. The nonsemantic dimension makes the choice of words even more difficult for the translator, who faces restrictions of a phonological nature. At the heart of the difficulty lies the differentiating property of the phonemes existing in the phonological structure of each language.

This twofold, phonetic and semantic, intention²⁰ becomes especially prominent when one is translating poetry such as that of Yunus Emre or Paul Valéry, which is made up of metaphors and images captured at the level of pure thought, where one witnesses “the different and multiform relations of language” (*Calepin d’un poète*), the effects produced both by the harmonic relationships between words and by the signification relationships attached to the “play of figures.”

It follows that the poetic text must be approached as a unity of order at once internal and external, auditory and visual, cognitive and affective. It is not enough merely to know the words; one must know the things of which the words speak – and not only because the conceptual surface of each language is different, but also because the very meaning of a given word can change from one text to another. Wittgenstein (in his *Philosophical Investigations*, 1952) goes so far as to suggest that we concentrate not on a word’s meaning but on the use we make of that word. Which means that, to give the exact meaning of a word or expression, one must put it back into its context, which alone can fully determine its meaning.

From this issues the semasiological, then onomasiological, study of meanings. Ogden and Richards are right to provide not

one but several definitions of meaning. This approach allows one to better grasp not only the spirit or the color of a line, a sentence, or a text, but also what constitutes this color. For the best translator, in short, is the one who endeavors to see the original text such as it is, and to produce a text that equals it, not just one that is pleasing to him. For this reason as well, collective translation is desirable for large works.

Poetic translation, and more broadly speaking, literary translation, may thus assume several aspects.

a. A linguistic aspect: the translation process lies above all in a study requiring linguistic²¹ competence in the broadest sense of the term.

b. An aesthetic aspect: the literary translation is an art based on the search for the most suitable solution from an aesthetic and stylistic point of view.

c. A cultural aspect: literary translation is taste, a worldview in final, and therefore a choice. Every writer tends to use a vocabulary whose breadth is proportionate to his education and technique, which depend largely on the social and intellectual level of the world he frequents, which is not the same as that of the translator. For a good translation, one should therefore be able to assimilate two cultures, or in other words, to be conscious of the fact that each language sets in motion a structure capable of reflecting and conditioning the modes of thought and expression proper to its cultural dimension.

d. A psychological aspect: every translation process involves a psychology connected to states of mind, that of the poet and that of the translator. Whence the importance that translation gives to the question of understanding behavior and analyzing the situational reality.

e. A functional aspect: translation is an act which consists of producing or which demands that one act according to given stimuli.

f. An historical aspect: every literary tradition is a particular act relating to the original nature of the model. Whence the effort aimed at creating an archetype corresponding as much as possible to the initial thought, and conforming, technically speaking, to the

model. For it is not enough to put oneself back in the intellectual, psychological, or cultural situation of the writer; one must also take into account the historical plane of the thing, which has multiple dimensions. This return to the "seed" also helps one to avoid mistranslations, errors, and blurrings of meaning.

g. A synthetic aspect: literary translation is not only an analytical process, it is also a process of synthesis, for in essence it is a question of securing, on the one hand, that which underlies the obstacles encountered during the translation process, and on the other, that which is constant and constituent in these obstacles.

h. A structural aspect of a quantitative nature: the preservation of the dimensional structure of the original text is important, especially in poetic translation. The more this is neglected, the more one risks losing the harmony. For it is a question of establishing the same quantity of reality in each language.²² Whence the economy of words. Sabahattin Eyuboglu, who is one of Turkey's Francophone translators, shows great mastery in this regard. To give you an idea, here are a few lines he has translated from Valery:

Cin	Le Sylphe
Ne goren var ne bilen	Ni vu ni connu
Bir dus ya bir dusunce	Hasard ou génie
Dugum cozuiur hemen	A peine veru
Elimi degdirince	La tache est finie

Eyuboglu is a master of rhythm, harmony and expression. Yet because of his concern for melody and economy, one can find in him, quite rarely to be sure, little shifts of meaning, usually of little importance. For example, Eyuboglu translates Yunus's line "Gun geldikce artar odum,"²³ with "Ma flamme augmente de jour en jour" (My flame grows from day to day). Actually, for "Gun geldikce" I would prefer "The nearer grows the hour, the more . . .," which would produce a line as follows: "The nearer grows the hour, the higher grows my flame." For in Yunus, it always boils down to a constant effort to unite oneself with the divinity. Abstracted from space and time, Yunus's "I" often appears as a double of the supreme God, a friend of the "great friend." In Yunus, the form of the highest degree of God's love finds expression. In the line that follows the above-cited line, "It is you I desire, you alone,"²⁴ this anxiousness to unite with the divinity clearly shows through.²⁵

i. An aspect of specificity: literary translation brings two orders into play: that connected with the genre in question (poetry, in this case), and that relating to the structural difference between the original language and the target language. These divergences deriving from the nature of the languages are all the greater when the two languages in question are French and Turkish, which belong to two very distantly related linguistic groups. Let us take a concrete example. In an article published in the review *Metis Ceviri*, Rafael Carpintero Ortega explains that, in the Spanish translation of a short story by Tahsin Yucel entitled *Benlem* ("Identification"), he had encountered a series of lexicological, morphological, and syntactical problems that had led him to prefer the French version, despite his excellent knowledge of Turkish.²⁶ In addition to these structural problems there is also the presence, in French as well as Turkish, of pitfalls proper to those languages. French, which is rich in syntactical and grammatical omissions, has terms for which it is very difficult to find exact correspondents in Turkish. One ought to point out, nevertheless, that the Turkophone is sometimes at an advantage, given the existence in Turkish of a good number of words borrowed from French, such as *abone* (abonné), *abonman* (abonnement), *delege* (délégué), *desen* (dessein), *kapasite* (capacité), etc.

Given all this, the possibility remains that in the contact between language certain interferences may emerge from which the very nature of those languages will show through. Moreover, each language must be considered a complex system of different elements conforming to physical elements yet thoroughly sensitive to aesthetic laws as well. For Bloomfield, "every linguistic form has a specific and constant linguistic meaning."²⁷ In this respect, the difficulties of a specific nature encountered in literary translation can only be overcome if studied on two levels: the linguistic level and the aesthetic or stylistic level. According to Mounin, who draws his inspiration from Humboldt's theory of language, the linguistic difficulties of translation are of two kinds: they derive either from the accidental factors related to the content substance of a given expression in the source language, or from an insufficiency of resources in the forms of content and forms of expression in the target language (Mounin, *op. cit.*, p. 43).

One may therefore say that language as a means of communication should not be seen, as Saussure indicates, as a simple "list of

terms corresponding to as many things,"²⁸ as a system of expression made up of fixed conceptual elements. It contains as well an analytical value, and determines a development on the level of internal and external relationships "from which each term draws its motivation."²⁹ In other words, language has an ordering structure that is at once notional and relational,³⁰ and which changes, by logical consequence, from one language to another, since "things are not the same" (Mounin, *op. cit.*, p. 66) in each language. And one can never forget the role played by affective factors in the action of poetic language, which shows a high degree of fragility and diversity.

In conclusion, poetic translation is a domain requiring linguistic, aesthetic and technical competence. This feature necessarily leads one, when translating, to follow a path that makes it possible to approach the problem on theoretical, functional, and specific levels. Far from being a simple technique, translation is at once an art and a technique. Hence the existence of two languages: the language of language and the language of translation. Hence as well the idea of multidisciplinary in translation, which may be considered a higher form of linguistics realized on the level of practice. Hence, finally, the study, in poetic translation, of the relations between language and thought, between language and behavior, and thus between language and poetry, which is a kind of expression that is rather intuitive and intellectual. At the source of all poetic creation there is to varying degrees a portion of creative intuition motivated by a kind of psycho-intellectual "occultation"³¹ highlighted by an effort aimed at symbolically representing the I on the plane of the idea.

Ciktım erik dalına
Anda yedim uzumu
Bostan issi kakiyup
Der ne yersin kozumu

The successive translations by Yves Régnier, Nimet Arzik, and Guzin Dino of this quatrain by Yunus Emre will provide a final example of the inconsistent and troublesome nature of poetic translation:

"Je goutais le raisin de ce prunier / Lorsque le jardinier atrabil-
iare / M'a demandé raison de cette noix / Que je croquais . . ." ³²

“Donc sur le rameau du prunier / J’ai picoré, moi le raisin / Le maître du verger accourut / Pour me reprocher mon larcin.”³³

“Là sur la branche du prunier / Perché j’ai mangé du raisin / Brulant de rage un champ m’a dit / Pourquoi donc manges-tu mes noix.”³⁴

Translated from the French by Sophie Hawkes

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Notes

1. Presented at the Rencontre interuniversitaire (Interuniversity Meeting) organized by the Office of Linguistics, French Cultural Center of Ankara, on the theme of "Translation," May 6 and 7, 1991.
2. Paul Valéry, *Cahiers*, II, Paris: Gallimard, 1974 and 1988, p. 788.
3. Edward Sapir, *Le Langage* (French translation), Paris: Payot, 1953, p. 203.
4. Valéry, *Regards sur le monde actuel*, in *Oeuvres*, vol. II, Paris: Gallimard, Bibliothèque de la Pléiade, 1960, p. 1112.
5. Id., *ibid.*
6. John Lyons, *Linguistic générale*, Paris: Larousse, 1970, p. 46.
7. Valéry, *Mauvaises pensées et autres*, Paris: Gallimard, 1942, p. 20; reprinted in *Oeuvres*, vol II, *op. cit.*, p. 792.
8. Pierre Guiraud, *La Sémiologie*, Paris: P.U.F., 1971, p. 35.
9. *Ibid.*, p. 10.
10. Roman Jakobson defines poetic function as the relationship between the message and itself.
11. John Lyons, 1970, calls this multiplicity of references "the metaphoric extension," which is often the case in poetry, which knows of different types of extension or transferral of meaning.
12. Valéry, *Tel Quel*, I, Paris: Gallimard, Idées, 1941, p. 44.
13. Roland Barthes, "Éléments de Sémiologie," 1964, cited by Claude Arastado in *Messages des Médias*, Paris: CEDIC, 1980, p. 122.
14. The task of the translator here must consist of grasping or identifying a sentiment or an emotion more on an intuitive plane.
15. Valéry, *Calepin d'un poète*, 1930, reprinted in *Oeuvres*, vol. I, Paris: Gallimard, Bibliothèque de la Pléiade, 1957, p. 1458.
16. Valéry, *Calepin d'un poète*, 1930, reprinted in *Oeuvres*, vol. I, Paris: Gallimard, Bibliothèque de la Pléiade, 1957, p. 1458.
17. Valéry, *Tel Quel*, I, *op.cit.*, p. 177; *ibid.*, p. 548.
18. Quoted by Jacques Charpier in *Paul Valéry*, Paris: Seghers, in the "Poètes d'aujourd'hui" collection.
19. Valéry, *Tel Quel*, I, *op. cit.*, p. 177; *ibid.*, p. 548.
20. It is, of course, a question of judging the line not in an isolated fashion but in its context. One must always keep sight of the following principle, which has become classic in the art of translation: one translates one text or another, not one language or another.
21. Georges Mounin finds at the basis of all translating activity "a series of analyses and operations related specifically to linguistics." *Les Problèmes théoriques de la traduction*, Paris: Gallimard, 1963, p. 16.
22. Mounin, *op. cit.*, 1963m p. 42.
23. Sabahattin Eyuboglu, *Siirle Fransizca*, Istanbul: Can Yayinlari, 1964, p. 106-107.
24. "Bana seni gerek seni."
25. This example is in no way intended as criticism of a great master of translation. My main objective is to demonstrate the great difficulty of translation in general.
26. See *Metis Ceviri Dergisi*, Istanbul, No. 7, Spring 1989, p. 118.
27. Leonard Bloomfield, *Language*, London: Henderson and Spalding, 1955, p. 145.
28. Saussure, *Cours de linguistique générale*, Paris: Payot, 1960, p. 97.
29. Guiraud, *Les champs morpho-sémantiques*, BSL, 1956, p. 287.
30. Gottlob Frege, in his analysis of signification, speaks of the role of the relational factor in the transformation of the meaning of signs. He notes two principal elements in each reality: meaning, which is the ensemble of given information about one reality, and reference, which refers back to this same reality. This rela-

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tional factor necessarily brings a twofold value into play: the value of the signifier, which depends on phonological entities, and the value of the signifier, which attaches to this same signifier (quoted by Abastado, in *Messages*, op. cit.).

31. Term used in Mounin, *op. cit.*

32. "I tasted the grape of that plum tree / When the surly gardener / Asked me to account for the nut / I was cracking . . ." Yves Régnier, in Bedrettin Tuncel, *Fransızca Yunus Emre*, Ankara, Basnur Basimevi 1971, p. 35.

33. "Then on the plum-tree's branch / I plucked the grape, I did / The orchard-master came running / To scold me for my theft." Nimet Arzik, in *ibid*, p. 44.

34. "Perched there on the plum-tree's branch / I ate some grapes / And a field ablaze with rage said to me / But why are you eating my nuts?" Guzin Dino, *Yunus Emre*, Publications Langues'O, Associations Langues et Civilisations, 1973.