

An Intertextual and Crosslinguistic Study of Versified Translation of Poetry

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Abstract

By employing insights from the theory of intertextuality (Bakhtin, 1981; Kristeva, 1980; Popovic 1990) and Farhadzad's Model (2009), this research seeks to shed light on how a versified translation of a poem stands in intertextual relationship with other poems. Through a case study of the translation of "The Solitary Reaper" into Azerbaijani Turkish, the study aims to explore how the Turkish versified translation of this poem stands in intertextual relationship with other poems explicitly and implicitly. The results showed that the author's Turkish translation of "The Solitary Reaper" stands in an intertextual relationship with Turkish poetry of Shahriar, Zelimkhan Yaqub, Aliagha Vahid, Rowshan Zamir, Seyyed Azim Shairvani and Persian poetry of Shahriar on the one hand and English poem of Wordsworth on the other hand in terms of content and genre. Moreover, the translation of "The Solitary Reaper" is not the English ballad reproduced in Turkish, but a ghazal that quotes from and refers to Wordsworth's ballad intertextually. In the second attempt, some translations from and into Persian and Azerbaijani Turkish are provided to carry out a crosslinguistic analysis. The results of the paper showed that the themes of poems play a key role in translation. Religious or political poems need different strategies to convey the associated themes. For instance, in the religious poem examined in this study, using loan words to convey the religious themes properly is one of the strategies used by the translator while in the political poem of Ashraf, transferring the harsh tonality of the Turkish poem into Persian is the strategy applied by the translator through phonological transfer to show the political context of the poem in the poet's revolutionary era.

Keywords: Intertextuality, The Solitary Reaper, Versified Translation, Azerbaijani Turkish Poetry

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Introduction

There are a number of approaches to translating poetry and views on the possibility of poetry translation show a broad spectrum. Some believe in satisfactory translation of poetry (Santos, 2000) while others believe that poetry is untranslatable (Jakobson, 1959). One of the scholars who proves that poetry is translatable is Andre Lefevere. According to Lefevere (1975), there are seven methods for poetry translation: phonemic translation, literal translation, metrical translation, verse-to-prose translation, rhymed translation, free verse translation, and interpretation. The main purpose of the present study is on versified translation which focuses on creating a poem in target language. Unlike literal translation, versified translation lays emphasis on conveying both content and form. You can probably think of numerous poems in Persian, for instance, which are versified translations of Islamic themes derived from Quran and hadith. (چنین گفت پیغمبر راستگوی / ز گهواره تا گور دانش بجوی) is a translation of (اطلبو العلم من المهد الى اللحد) and (توانا بود هر که دانا بود) is very close in meaning to (العلم السلطان) hadith. But sometimes the poem itself is a translation of another poem like (نورفشانی است غرض از چراغ / بهر تفرج بود آیین باغ) which its first line is a translation of the first part of this poem by Shakespeare: 'Torches are made to light, jewels to wear'. In the same vein, (دوستا مروّت ائتمهلی دشمن ايله کئچینهلی) is a translation of this line of Hafiz: (با دوستان مروّت، با دشمنان مدارا). Versified translation has both weak and strong points. The main weakness of this type of translation is that the translator needs to be a poet. That is, only poets can create these beautiful pieces. Its strong points, on the other hand, lie in creating a POEM in target language and balancing content and genre in source language with target language.

One of the key elements in analyzing translation of poetry is that of intertextuality. The present study aims to analyze translating poetry from this perspective. Specifically, this research draws on the intertextual framework proposed by Farahzad (2009) to show how a translated poem refers to and quotes from other poems. That is, the paper uses insights from the theory of intertextuality (Bakhtin, 1981; Kristeva, 1980; Popovic, 1990) and Farahzad's Model (2009) in order to explain the nature of the relationship between the source poem and the target poem. It shows how two poems (both the base poem and the translated one) stand in an intertextual relationship with one another. It also shows how the metatext (translated poem) repeats the prototext (base poem) in terms of content and sometimes in terms of form without being limited to it. To this end, we need to analyze translation of poems crosslinguistically and the current paper seeks to address versified translation into and from Turkish, Persian and English.

The primary focus of this investigation involves the translation of William Wordsworth's "The Solitary Reaper" and E. A. Housman's 'Loveliest of trees, the cherry now' into Azerbaijani Turkish. In addition to these two translations, two other translations from Persian into Turkish (Velaei's Azerbaijani Turkish translation of Shariar's 'Ali ey homaye rahmat' and my own translation of Shahria's 'Amadi janam be ghorbanat vali hala chera') and one translation from Azerbaijani Turkish into Persian (Ashraf's translation of Sabir's poem) will be presented and discussed to carry out a crosslinguistic analysis. By employing Farahzad's intertextual definition of poetry translation, a comprehensive analysis of the translated poems is presented. This study aims to shed light on how a versified translation of a poem stands in intertextual relationship with other poems. In line with this aim, the following research questions will be considered:

- Which poems stand in intertextual relationship with my Turkish translation of Wordsworth's 'The Solitary Reaper'?
- How do the presented poems quote from and refer to the original poems in terms of content and genre?

Literature Review and Theoretical Considerations

According to Roman Jakobson, there are three kinds of translations: Intralingual translation or rewording, Interlingual translation or translation proper and Intersemiotic translation or transmutation. To Jakobson, in most cases the translator ‘recodes and transmits a message received from another source’ while translating and ‘no lack of grammatical device in the language translated into makes impossible a literal translation of the entire conceptual information’ and in case of grammatical absence, its meaning ‘may be translated into this language by lexical means’. But one of the most controversial issues regarding translation is poetry translation. To Jakobson, poetry is untranslatable and ‘only creative transposition is possible’ and the main feature of the poem which is not translatable is the poetic form (Jakobson: 1959).

The theory of heteroglossia by Bakhtin which is called ‘intertextuality’ by Kristeva, is seen in Bakhtin’s well-known quotation, “Each word tastes of a context and contexts in which it has lived its socially charged life; all words and forms are populated by intentions” (Bakhtin, 1981, p. 293). Kristeva proves that ‘a text is not an isolated piece, but a permutation of texts in which several utterances taken from other texts intersect and neutralize one another’. According to Kristeva, all texts are ‘constructed as a mosaic of quotations; any text is the absorption and transformation of another’(cited in De Nooy, 1998, p. 270). Popovic considers translation as a case of metacommunication and introduces the terms ‘prototext’ and ‘metatext’ as alternatives to ‘source text’ and ‘target text’ (cited in Farahzad, 1990). Fairclough (1995) sees any text as part ‘repetition’ and part ‘creation’. That is, there is no beginning or end to any text as Bakhtin says, but there are endless connections and references to other texts (Farahzad, 1990). An example of intertextuality is shown in figure 1:



Figure 1. A Crosslinguistic Example of Intertextuality in Turkish, Persian, and Arabic

As seen, Shahriar’s poem (دوستا مروّت ائتمه لی دشمن ايله کنچینه لی) is a translation of a line by Hafiz (با دوستان / غمخواری دوستان خدا را / دلداری دشمنان مدارا) and Hafiz himself borrowed this theme from Sadi (دار عدوک و أخلص لودودک تحفظ الاخوة و تحرز المروّة).

Sadi has alluded this poem to a hadith from Imam Ali (دار عدوك وأخلص لودودك تحفظ الاخوة و تحرز المروءة). This example shows that there may be endless connections and references to other texts in a given poem.

Using intetextuality introduced by Kristeva and later Popovic and Fairclough's classification of text, Farahzad points out that translation is an intertextual practice and she introduces an intertextual model of translation. According to her, there are two levels of intertextuality: Local (intralingual) level: the prototext relates to all other texts appearing in its own language. Global (interlingual) level: the prototext is translated and relates through the metatext to all texts written in all languages, in terms of content and genre.

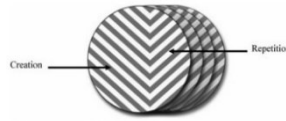


Figure 2. The Prototext in Intralingual Level

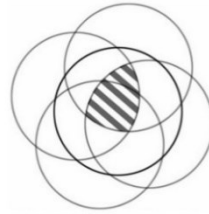


Figure 3. The Prototext and its Metatexts in Different Languages

According to Farahzad, every time a prototext is translated, it moves from one intertextual and socio-historical context to another, losing parts of its properties in favor of those of the new context it is being situated in.

Procedure

In this study, Farahzad's model of translation will be used to analyze the studied versified translations. As an initial step, I will provide my own translation of Wordsworth's 'The Solitary Reaper' into Azerbaijani Turkish and then, I will show how my translation refers to and quates from other poems in Turkish and Persian. In addition to this poem, I will also translate E. A. Housman's 'Loveliest of trees, the cherry now' and 'The Lake Isle of Innisfree' by William Butler Yeats into Azerbaijani Turkish. Then, some translations from Persian and Turkish will be presented and discussed. Finally, based on the theoretical model, concluding remarks will be presented.

Results and Findings

Versified Translation of Poetry (from English into Turkish)

'The Solitary Reaper' is one of the most popular lyric poems in English written by the English well-known Romantic poet William Wordsworth that was published in 1807. This ballad comprises four stanzas. In this section of the paper, Azerbaijani Turkish translation of Wordsworth's 'The Solitary Reaper' is presented:

Table 1. Turkish Translation of ‘The Solitary Reaper’ (Biçinci qız)

Wordsworth’s Base poem	Turkish Translation
Behold her, single in the field, Yon solitary Highland Lass! Reaping and singing by herself; Stop here, or gently pass! Alone she cuts and binds the grain, And sings a melancholy strain; O listen! for the Vale profound Is overflowing with the sound.	باخ نه گۆزل صحنه‌دی: چمنده سئیره چیخان «اسکاتلندی» سوبای قیز! تک دایانیب‌دیر بو آن! هم اوت بیچیر، هم اوخور اؤز-اؤز ایله آچاقدان! سس سبز سوووش یا کئچ گنت، یا تماشایا دایان! اؤل بیچیر بوغانی، سونرا بیغیر بیر باغ اوت! حزین اوخور ماهنی‌سین، نغمه گلیر چوخ فغان! گل قولاغ آس سسینه، داغ-دره‌لر دولوبدو اونون گۆزل سس ایله! اولارمی اوندان دویان!؟
No Nightingale did ever chaunt More welcome notes to weary bands Of travellers in some shady haunt, Among Arabian sands: A voice so thrilling ne’er was heard In spring-time from the Cuckoo-bird, Breaking the silence of the seas Among the farthest Hebrides.	ایستی قوملوق صحرادا، یورغون بولچو کروانلار، اوتورسالار کؤلگه‌ده، آعاج آلتدا بیر زمان، هئچ بولبولون نغمه‌سی، گۆزل قیزین سسی تک، او کروانی اوخشاماز! گل بو سؤزه سن اینان! بو قیز سسی سیندیرار دنیزلرین سکوتون، اوزاق «هئیرید» آدالار ایچره سسی قووزانان! اونون سسی بهاردا قوقو قوشون سسیندن، داها خوشدور! بله سس، ائشیتمه‌یب هئچ انسان!
Will no one tell me what she sings?— Perhaps the plaintive numbers flow For old, unhappy, far-off things, And battles long ago: Or is it some more humble lay, Familiar matter of to-day? Some natural sorrow, loss, or pain, That has been, and may be again?	کیمسه منه سؤیله‌سین: بو قیز نه دیلده اوخور؟ بلکه شکایت‌چی‌دی کهنه سؤزدن! الامان! بلکه ده سؤزلر اوخور کدر، اینگی، آغریدان یادا اوخور دؤیوشدن، گورن الله بو جیران!؟ هرنه اوخورسا بو قیز، قوی اوخوسون، بیچسین اوت!
Whate’er the theme, the Maiden sang As if her song could have no ending; I saw her singing at her work, And o’er the sickle bending;— I listened, motionless and still; And, as I mounted up the hill, The music in my heart I bore, Long after it was heard no more.	گویا سؤزو توکنمیر، وار هله‌ده همچنان! دوردو کئچیدی ایلر، اؤل گوروشدن آما، جینگیلده‌بیر قولاغدا، اونون سسی هر زمان! «ویلیام» دئیبن سؤزلری «سهند اوغلو» یاراتسین دئمک «تبریز» «زنجان» دا، ایندی اوخور بو ترلان!

To provide an intertextual analysis of my translation, the poems that came to my mind while translating this ballad will be mentioned here. The opening line of Wordsworth’s ballad (behold her single in the field) reminds me of Zelimkhan Yaqub’s following stanza: دوزه / فیکیر وئر یاناغا / بیر گۆزل چیخاندا چمنه، دوزه / نظر سال اوزه / گۆزلیک باخارمی ایری‌یه-دوزه؟ / دئمه که ایریدی! / فاشدا گۆزلی! (When a beautiful girl is in the field) depicts the same image which is narrated by Wordsworth. In this line, the verb چیخاندا (when s/he climbs up) is the word I chose to translate Wordsworth’s image. It is worth noting that the verb چیخماق (to climb/ to set off) has also been used by other poets in Azerbaijani Turkish poetry. Aliagha Vahid, for instance, in one of his ghazals used the same verb: چیخ

Also, Shahriar, in one of his well-known poems, چمن سئیرینه بولبولر نولور دردیندن / خسته عاشیقلرین روحونو گولدور تزله! سن بو مهتاب گنجه سی، سئیره چیخان بیر سرو اول / اذن وئر منده دالینجا سورونوب سایه گلیم!

An interesting point is that Mehdi Rowshazamir, Professor of French language and literature who was Shahriar's close friend and wrote an introduction to Shahriar's *Heydar Babaya Salam*, in one of his poems entitled (شیخ صنعان و تمارا) has written a nazira to Shahriar's above-mentioned poem (Rowshanzamir, 2000, pp. 241-244): The point is that سن گلنده بازارا، هامی تماشایه دورار / نه اولار بیر قویاسان منده تماشایه گلیم! (stands to watch) is a verb that is very close in meaning to Wordsworth's 'stop here' in 'Stop here, or gently pass' line. So, I chose it. An intriguing point is that Rowshanzamir himself acknowledges that he had Shahriar's following Persian poem in mind when writing his poem: کار گل زار (Rowshanzamir, 2000, p. 243). It can be argued that to translate an English poem into Turkish, I have used some Turkish poems explicitly and a Persian poem implicitly which shows deliberate/latent intertextuality nature of this translation. At this point we might ask, What poems had indirect influences on me when I wanted to translate this poem? If I think more about the images related to چیخماق (set off) and تماشا (watch) verbs in Turkish ghazals, for instance, I will remember some poems from Aliagha Vahid, Shahriar and Seyyed Azim Shirvani which are shown in the following table:

Table 2. Poems with Indirect Influence While Translating the Opening Lines of 'The Solitary Reaper'

No.	Poet	Poem
1	Aliagha Vahid	چیخ تماشایا خصوصا خزرین ساحلینه / باغ جنت داها تعریفه نه حاجت باکی دا
2	Shahriar	اذن وئر توی گنجه سی من ده سنه دایه گلیم / ال قاتان دا سنه مشاطه تماشایه گلیم
3	Aliagha Vahid	ایسته دیم بیرده تماشا ائله ییم گول اوزونو / گؤر نه ظالم دی منه وئر مه دی امکان زولفون!
4	Seyyed Azim Shirvani	چکمه ای دوست! بو گون دامن صحرا یا منی / بو خدور اول ماه، آپارما بو تماشایا منی

That is, while translating this part of the poem, I did not think about these poems but since I had read them before, they might influence my vocabulary choice indirectly. In other words, my previous studies on Turkish literature play a key role in the way I translate 'The Solitary Reaper' from English into Turkish. This intertextuality influence is either deliberate (when the first line of Wordsworth's poem reminds me of Zelimkhan Yaqub's mentioned poem) or latent (when I used the (چمنده سئیره چیخان) clause after having studied some poems from Aliagha Vahid, Shahriar, Roshanzamir and Seyyed Azim Shirvani).

In another line of my translation, I have alluded to another line of Shahriar. While translating 'Breaking the silence of the seas/ Among the farthest Hebrides.', I remembered Shahriar's (باخ بو درین) بو قیز سسی سیندیرار دنیزلرین سکوتون / اوزاق «هئبرید» آدالار) and I wrote: (سکوته سحر، هانسی نوار / ضبط ائله یه بیلر بئله بیر جاودان سسی؟) *Bax bu dərın sükutə səhər* (look at this deep silence of dawn) and wrote (بو قیز سسی سیندیرار دنیزلرین سکوتون) *Bu qız səsi sındırar dənizlərin sükutun* (this girl's voice breaks the silence of the seas). An interesting point is that the alliteration used by Wordsworth (repetition of /s/ sound in "Breaking the silence of the seas") has been created in my translation as well (repetition of /s/ sound in "Bu qız səsi sındırar dənizlərin sükutun"). In addition to the mentioned intertextual relations, two more allusions to Shahriar's poem can also be considered. The first one refers to the translation of 'The music in my heart I bore,/ Long after it was heard no more'. When I read this line and wanted to translate it, it reminded me of the second line of this perfect beyt of Shahriar: انسان قوجالمیش اولسا، قولاغار آغیرلاشار / سانکی یازیق قولاغدا گورولدور زمان سسی! (دودو) So, I translated it as (صبح اولدو، هر طرفدن اوجالدی اذان سسی / گویا گلیر ملانک لردن قرآن سسی). Moreover, since I am influenced by this ghazal of Shahriar, I even used its opening line (صبح اولدو، هر طرفدن اوجالدی اذان سسی / گویا گلیر ملانک لردن قرآن سسی).

while translating ‘Whate’er the theme, the Maiden sang/ As if her song could have no ending;/ I saw her singing at her work,/ And o’er the sickle bending;’ and provided this translation: (هر نه اوخورسا بو قيز،) (قوی اوخوسون بیچسین اوت/ گویا سؤزو توکنمیر، وار هله ده همچنان

To sum up, the structure of my translation is modeled after contemporary Azerbaijani Turkish ghazal especially Shahriar’s ‘Zaman səsi’ with the opening lines (صبح اولدو، هر طرفدن اوجالدى اذان سسی / گویا گلیر ملانک لردن) (قرآن سسی). There are 5 examples of deliberate intertextuality in the discussed translation and there are also some examples of latent intertextuality which will not be discussed in detail in this study. Moreover, this translation contains some form of reference to some works of the past in both Turkish and Persian poetry. It can be argued that while translating a poem from any language into Turkish, the more I allude to Turkish poetry, the more successful the translated poem will turn out to be. Moreover, there are some differences between what Wordsworth has said and what I have written. For instance, in the last stanza, the poet says as he walked on, up a hill, he carried her lovely music in his heart and he still does, long after he stopped hearing it. In translating this part of the poem, I made two changes. First, I used ‘ear’ instead of ‘heart’ to carry her lovely music, second, I translated it as if ‘some years have passed’ and the poet can still hear her voice. These two changes in my translation can be seen as my individual literary and linguistic preferences.

Unlike the discussed translation, sometimes I only create a new poem in my mother tongue without considering any other poem when I want to translate. Take E. A. Housman’s ‘Loveliest of trees, the cherry now’ as an example. While translating this poem I did not allude to any poem in Turkish.

Table 4. Turkish Translation of ‘Loveliest of Trees, the Cherry Now’ (Albalı aqacı)

E. A. Housman’s Base Poem	Turkish Translation
<p>Loveliest of trees, the cherry now Is hung with bloom along the bough, And stands about the woodland ride Wearing white for Eastertide.</p> <p>Now, of my threescore years and ten, Twenty will not come again, And take from seventy springs a score, It only leaves me fifty more.</p> <p>And since to look at things in bloom Fifty springs are little room, About the woodlands I will go To see the cherry hung with snow.</p>	<p>سئویملیدیر بیزیم باغدا آلبالی گول آچیبیدیر قول-بوداغی خیردالی آغ گئیینیب بایرام ایچون بزنیب صف باغالییب مئشه بولوندان انیب وئرسه الله عومور منه یئتمیش ایل قیرخی کنچیب، اوتوز قالیب، بونو بیل: چون باهاردا، ذوق آلماعا، اوتوز یاش گول چیچکدن، آرزماندی، آی یولداش، من گئدیرم! بوللار اولوب باخمالی آغ بورونوب قاریاغالی آلبالی</p>

The moral of this poem is that one should not waste their time on things that do not please them. Houseman details the speaker’s age. The speaker is twenty years old and the poet points out that the rest of his/her life (fifty years) is very short and he needs to spend all the time he can look at the tree he loves. In translating this poem, I made two changes in the second stanza. I changed the age of the speaker to forty since I am about forty years old at the moment. The second change deals with the number of lines. I translate the whole stanza (four lines) in one beyt (two lines). These two changes in my translation can be seen as my individual worldview on the one hand and my literary and linguistic preferences on the other. In other words, to me, it would not make sense to be faithful to the

original poem completely. That's why I sometimes make some alternations of detail, arrangement, and number of lines in translating a poem which I believe is the spice of every successful poetic translation.

In another example, I just alluded to one line of Shahriar when I wanted to translate 'There midnight's all a glimmer, and noon a purple glow' in 'The Lake Isle of Innisfree' by William Butler Yeats.

Table 5. Turkish Translation of 'The Lake Isle of Innisfree'

William Butler Yeats' base poem	Turkish Translation
I will arise and go now, and go to Innisfree, And a small cabin build there, of clay and wattles made; Nine bean-rows will I have there, a hive for the honey-bee, And live alone in the bee-loud glade.	دوراچام من ایغا، اوز توتاچام کنده ساری گندهجم دام ایشلهیم چای غیراغین باش یوخاری اکهجم بنش-اون قاریق لوبیا، سورا دینجهلهجم آری لار ویزیلداسین! ساخالایاجام خیلی آری!
And I shall have some peace there, for peace comes dropping slow, Dropping from the veils of the morning to where the cricket sings; There midnight's all a glimmer, and noon a purple glow, And evening full of the linnet's wings.	یاغاجاق صلح و باریش، سسلنهجک جیرجیراما آچاجاق پرده اوزوندن سحرین، قویسا تاری گنجهلر بوردا گوموشدندی گونوز سانکی قیزیل آخشامی قوشلار اوچار فانادلارین رنگی ساری
I will arise and go now, for always night and day I hear lake water lapping with low sounds by the shore; While I stand on the roadway, or on the pavements grey, I hear it in the deep heart's core.	گزهجم ساحلی من، هم گنجهنی هم گوندوزو اٹشیده دم دنیز سسین، سس سالاجاق چای آخاری دایانیب ایندی ایسه ماشین یولوندا سکو دا دندیگیم صحنه ایتر، آما اؤرکده قالاری

In one stanza of his well-known poem called 'Sahadim', Shahriar wrote: (گنجهلر اوردا گوموشدندی، قیزیلدان نه) I used the first line and wrote: (گونوزلر! نه زمرد کیمی باغلاردی، نه مرمر کیمی دوزلر! نه ساری تئلی اینکلر، نه آلاگوزلو اؤکوزلر / آی ننجه، آی کیمی اوزلر!). The rest of this translation has nothing to do with other poems in Azerbaijani Turkish. This poem is one of the regional poems of Yeats. 'Innisfree' is a small island in Ireland where Yeats spent time as a child. Yeats wants to leave his life and move to Innisfree. He will build his own home, grow beans and keep a hive of honeybees. In my translation, I want to leave my life in the capital city Tehran and move to my village called Sahand located in Zanjan where I spent my childhood and I left when I was just seven. I will grow beans and keep a hive of honeybees.

Versified Translation of Poetry (from Persian into Turkish)

Seyed Nasir Velaei has translated Shahriar's Persian 'Ali ey homaye rahmat' into Turkish (Velaei: 1395).

Table 6: Turkish Translation of 'Ali Ey Homaye Rahmat'

Translation (in Turkish) by Velaei	Base poem (in Persian) by Shahriar
علی آلاهیّن نشانی، ننجه اوخشوران همایه که سالیبسان ایندی کؤلگه فانادینلا ماسوايه گر نورهک تانیرسان الله، هامیسین علی ده باخ گور که اونيله تاپدیم الله، اولا آند او کبریايه هر ایکی جهانی گزسن، گوره بیلمرن فنانی علی نین الی چاتاندا، سر چشمه بقایه	علی ای همای رحمت تو چه آیتی خدا را که به ماسوا فکندی همه سایه هما را دل اگر خدانشناسی همه در رخ علی بین به علی شناختم من به خدا قسم خدا را به خدا که در دو عالم اثر از فنا نماند چو علی گرفته باشد سر چشمه بقا را

<p>مگر ای سحاب رحمت، باغاسان که یوحسا دوزخ وورار اود شرار-قهری او زماندا ماسوايه دور ایاقه یوخلو مسکین! چال علی قاپیسین ایندی که باغیشلا یار کرمدن اوزوگون او شه گدایه علی دن سووای سفارش کیم اندهر: اوغول بو قاتل چون اسیرایی الیزده، یئتیشین او بینوایه علی دن سووای اوغول کیم گتیره ابولعجابه که اولا اوزو معرف شهدای کر بلايه هامی پاکباز ایچینده، باشا کیم یئتیردی عهدین؟ کیم علی کیمین جهاندا، عمل انیلهدی وفایه؟! اونا من دئیمم الله، نه اونون کیمین بشر وار اولورام باخاندا حیران، شه ملک لافتی یه گتیر ای نسیم-رحمت توزو یار گزه ن دیاردان که قانا باتان گوزوم تنز، چانا بلکه توتیايه او امیدیلن که شاید یئتیره مزار-یاره اؤره گیمده چوخ یانیقی سؤزو وئر میشم صبايه فقرا دعا اندنده، آقا جان، قضانی دؤندهر که قضانین آفتینده جانی دوشمه سین بلايه نتجه نی کیمی نوایه گلیم ایندی ایریلیقدان که «لسان غیب» یاخشی گتیره نی یی نوایه گنجه لر منیم امیدیم بودو صبحدم نسیمی که یارین پیام لطفون یئتره بو آشنایه گنجه یاری «شهریار» تک، گل انشیت او حق قوشوندان اوره گین غمین دئینده چاتاسان شه ولایه دئ «ولایی» تورکو یازسین، بیزه «شهریار» یازاندان که علی الی نوانی، یئتیره بو بینوایه</p>	<p>مگر ای سحاب رحمت تو بیاری ارنه دوزخ به شرار قهر سوزد همه جان ماسوارا برو ای گدای مسکین در خانه علی زن که نگین پادشاهی دهد از کرم گدا را به جز از علی که گوید به پسر که قاتل من چو اسیر توست اکنون به اسیر کن مدارا به جز از علی که آرد پسری ابوالعجابه که علم کند به عالم شهدای کر بلا را چو به دوست عهد بندد ز میان پاکبازان چو علی که می تواند که به سر برد وفارا نه خدا توانمش خواند نه بشر توانمش گفت متحیرم چه نامم شه ملک لافتی را به دو چشم خون فشانم هله ای نسیم رحمت که ز کوی او غباری به من آر توتیا را به امید آن که شاید برسد به خاک پایت چه پیامها سپردم همه سوز دل صبا را چو تویی قضای گردان به دعای مستمندان که ز جان ما بگردان ره آفت قضا را چه زخم چو نای هردم، ز نوای شوق او دم که لسان غیب خوشتر بنوازد این نوا را همه شب در این امیدم که نسیم صبحگاهی «به پیام آشنایی بنوازد آشنا را» ز نوای مرغ یا حق بشنو که در دل شب غم دل به دوست گفتن چه خوش است شهریارا</p>
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'Ali ey homaye rahmat' has been translated into Turkish several times and Velaei's translation is one the best literary pieces. If we cast only a superficial glance at this translation, it becomes clear that Velaei has borrowed the Persian/Arabic qafiyahs of Shariar. The main feature of his translation is his faithfulness to the Persian poem and its loanwords in qafiyahs. The main reason for this degree of faithfulness is the popularity of this poem among Iranians. According to Iranica, Shariar's 'Ali ey homaye rahmat' is a highly passionate and extremely popular poem in praise of Imam Ali (a.s.), the first Shiite Imam (Ābedi: 2015). Shariar expressed his thoughts in Persian and to convey his thoughts in Turkish, the translator's task is difficult. Maybe, the easiest choice is what the translator has done: choosing the original qafiyahs. It should be noted that most of the qafiyahs in the Persian poem are Arabic because the theme is religious and the translator has applied Shariar's strategy in choosing qafiyahs. Of course, in some parts, the translator uses a complete Arabic-Persian clause in his translation as in *سر چشمه بقا، ای نسیم رحمت، مگر ای سحاب رحمت* which is not common in Modern Azerbaijani Turkish ghazal. It may have two reasons. First, the translator's faithfulness to the theme or the poet himself and second, the difficulty of finding proper qafiyahs in Turkish and I believe that the latter is the case.

The translator's faithfulness to the religious theme of the poem can be seen in his linguistic choice. He addresses Imam Ali (a.s.) directly in the following beyt: *فقرا دعا اندنده، آقا جان، قضانی دؤندهر / که قضانین آفتینده* (آقا جان). This (جانی دوشمه سین بلايه). In the first line, he addresses his Imam by adding an interjection: (آقا جان). This

sentence is used in the religious context of Azerbaijani Turkish language mostly by maddahs (dirge singers) and religious speech givers.

I had the same problem when I wanted to translate Shahriar's 'Amadi janam be ghorbanat' Persian ghazal into Turkish. What follows is the translation of the first four lines of this poem:

Table 7. Turkish Translation of Shahriar's Persian Poem

Translation (in Turkish)	Base Poem (in Persian) by Shahriar
گلمیسن، آغرین آلیم! آما دئنن ایندی نییه! ایندی که غم، قوجالیق، درد، جانیم سیندی نییه! نوشدرمانسان گوزلیم! آما حایف سهراب اتولوب! آ ظالیم! تئز گلجه ییدین! گنج اولوب! ایندی نییه!؟	آمدی جانم به قربانت ولی حالا چرا؟ بی وفا حالا که من افتاده ام از پا چرا؟ نوشدارویی و بعد از مرگ سهراب آمدی سنگ دل این زودتر می خواستی حالا چرا؟

While translating the above-given poem, in addition to conveying the meaning, my main concern was finding proper Turkish qafiyahs. Since I used (نییه) as radif which is a proper translation of the Persian (چرا) and (ایندی) as the first qafiyah which is the translation of (حالا) in Persian, I needed to choose words which would be rhymed with (ایندی) in next lines as qafiyahs. The second qafiyah (سیندی) is an apt choice, at least for me, and the third qafiyah is the repetition of the first qafiyah which is the same as the base Persian poem. Since I could not find proper ghafiays to continue my translation, I skipped the translation.

Versified Translation of Poetry (from Turkish into Persian)

In another case which is a political poem, in addition to transferring both the theme and the form, even the tone of the poem has been transferred from Turkish into Persian.

Table 8. Ashraf's translation from Sabir (Shahiditabar: 2023 a, b)

Translation (in Persian) by Ashraf	Base Poem (in Turkish) by Sabir
دست مزن! چشم! بیستم دو دست! راه مرو! چشم! دو پایم شکست! حرف مزن! قطع نمودم سخن! نطق مکن! چشم! بیستم دهن! هیچ نفهم! این سخن عنوان مکن! خواهش نافهمی انسان مکن	گورمه! باش اوسته! یومارام گوزلریم! دینمه! مطیعم! کسهرم سوزلریم! بیر سوز ائشیتمه! قولاغیم باغلارام! گولمه! پکی! شام و سحر آغلارام قانما! باچارمام! منی معذور توت! بویهجه تکلیف محالی اونوت!

As seen, the content has been successfully transferred into Persian. Moreover, regarding the syntactic structures of both Turkish and Persian poems, it can be said that to convert the affirmative verb (*gör*= 'see' in Turkish and *dast bezan*= 'touch' in Persian) into a negative verb, both Turkish and Persian poets have used a negative affix (-mā in Turkish, ma- in Persian). In other words, both poems have the following syntactic structure in each line:

Number of sentence: three (دست مزن + چشم + بیستم دهن) (گورمه + باش اوسته + یومارام گوزلریم)

Sentence 1: affirmative verb + negative affix (دست زن + م-) (گور + مه)

Sentence 2: agreement (چشم) (باش اوسته)

Sentence 3: subject drop + verb + plural noun (بیستم + دو دست) (یومارام + گوزلریم)

That is, in addition to transferring the content, the Turkish syntactic structure of Sabir's poem has also been transferred into the Persian poem of Ashraf; each line in both poems contains three sentences and the first sentence contains an affirmative sentence which has been transferred into a negative one. A meticulous study of the translated poem shows that even the tone of Turkish has been successfully transferred into Persian. This is done through the repetition of /s/, /ʃ/ and /t/ sounds in (دست، چشم، بست) on the one hand and using a cluster of voiced sounds in (ببستم دو دست) /bebæstæm do dæst/ (12 out of 14 sounds are voiced in this cluster) on the other. These two features are seen in the Turkish poem. (باش اوسته) /qörmæ/ contains five voiced sounds and (باش اوسته) contains /s/, /ʃ/ and /t/ sounds which are being created in the Persian poem as well.

Discussion and Conclusion

The primary focus of this investigation involved the translation of William Wordsworth's "The Solitary Reaper", E. A. Housman's 'Loveliest of trees, the cherry now' and 'The Lake Isle of Innisfree' by William Butler Yeats into Azerbaijani Turkish and one of the main goals of this paper was to study how a versified translation of a poem stands in intertextual relationship with other poems. Our data suggests that even the theme of the poem plays a key role in translation. Religious or political poems need different strategies to convey the associated themes. For instance, in the religious poem discussed in this study, using loan words to convey the religious themes properly is one of the strategies used by the translator while in the political poem of Ashraf, transferring the harsh tonality of the Turkish poem into Persian is the strategy applied by the translator through phonological transfer to show the political context of the poem in the poet's revolutionary era. About my own translation, since the English poem is romantic, I have alluded to some romantic themes and lines from some Azerbaijani Turkish poets. When, reading the first four lines of my translation, for instance, (باخ نه گۆزل صحنه دی: چمنده سئیره چیخان / اسکاتلندلی سوبای قیز! تک دایانیدیر بو آن! / هم اوت بیچیر، هم اوخور اؤز-اؤز ایله)، (آلچاقدان! / سس سیز سوووش یا کئچ گئت، یا تماشایا دایان! / اسکاتلندلی) (Scottish). When reading these lines, it seems that you are reading an Azerbaijani Turkish poem and this can be argued intertextually. My Turkish poem stands in an intertextual relationship with the Turkish poetry of Shahriar, Zelimkhan, Aliagha Vahid, Rowshan Zamir, Seyyed Azim Shairvani and Persian poetry of Shahriar on the one hand and Wordsworth's English poem on the other hand in terms of content and genre. That is, my translation is not The English ballad reproduced in Turkish, but a metatext (a ghazal in this case) which quotes from and refers to Wordsworth's ballad intertextually. Part of this ghazal is repetition of the content including vocabulary (e.g., سکوت and گویا), collocations (e.g., چمنده سئیره چیخان), meaning and forms appearing in Wordsworth's ballad. Another part of this ghazal concerns my individual literary and linguistic talent and artistic innovation (e.g., e.g., using 'ear' instead of 'heart' in my translation of Wordsworth's poem), which forms the created part. In the same vein, regarding Ashraf's translation of Sabir's poem, it can be argued that Ashraf's Persian poetry stands in an intertextual relationship with the Turkish poetry of Sabir in terms of content and genre. That is, Ashraf's translation is not The Turkish Masnavi reproduced in Persian, but a metatext that quotes from and refers to Sabir's Masnavi intertextually. Part of this metatext is repetition of the content (both poems criticize the political situations), meaning and forms (both poems are Masnavi and their syntactic structures are identical) appearing in the prototext, like for instance the rhyme pattern of Masnavi which Ashraf imitated from Sabir. Another part of this Masnavi concerns Ashraf's individual literary and linguistic talent and artistic innovation, which forms the created part. The Masnavi, at the same time, stands in an intertextual relationship to all Persian

poetry, translated and non-translated. So it is again part repetition of the same content and form, part creation by Ashraf.

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Appendix

Table 9. Azerbaijani Turkish Translation of 'The Solitary Reaper' (Biçinci qız) in Latin Script

Wordsworth's Base Poem	Azerbaijani Turkish Translation
Behold her, single in the field, Yon solitary Highland Lass! Reaping and singing by herself; Stop here, or gently pass! Alone she cuts and binds the grain, And sings a melancholy strain; O listen! for the Vale profound Is overflowing with the sound.	Bax nə gözəl səhnədi: çəmənədə seyrə çıxan, İskatlandı subay qız! Tək dayanıbdır bu an! Həm ot biçir, həm oxur öz-öz ilə alçaqdan! Səssiz sovuş ya keç gət, ya tamaşaya dayan! Əvvəl biçir buğdanı, sonra yığır bir bağ ot! Həzin oxur mahnısını, nəğmə gəlir çox fəğan! Gəl qulağ aş səsinə, dağ-dərələr dolubdu Onun gözəl səsi ilə! Olarmı ondan doyan!?
No Nightingale did ever chaunt More welcome notes to weary bands Of travellers in some shady haunt,	İsti qumluq səhrada, yorğun yolçu kərvanlar, Otursalar kölgədə, ağac altda bir zaman, Heç bülbülün nəğməsi, gözəl qızın səsi tək, O kərvanı oxşamaz! Gəl bu sözə sən inan! Bu qız səsi sındırır dənizlərin sükutun,

<p>Among Arabian sands: A voice so thrilling ne'er was heard In spring-time from the Cuckoo-bird, Breaking the silence of the seas Among the farthest Hebrides.</p> <p>Will no one tell me what she sings?— Perhaps the plaintive numbers flow For old, unhappy, far-off things, And battles long ago: Or is it some more humble lay, Familiar matter of to-day? Some natural sorrow, loss, or pain, That has been, and may be again?</p> <p>Whate'er the theme, the Maiden sang As if her song could have no ending; I saw her singing at her work, And o'er the sickle bending;— I listened, motionless and still; And, as I mounted up the hill, The music in my heart I bore, Long after it was heard no more.</p>	<p>Uzaq 'Hebrid' adalar içrə səsi qovzanan! Onun səsi baharda ququ quşun səmindən, Daha xoşdur! Bələ səs, eşitməyib həç insan! Kimsə mənə söyləsin: bu qız nə dildə oxur? Bəlkə şikayətçidir köhnə sözdən! Əl-əman! Bəlkədə sözlər oxur kədər, itgi, ağrıdan Ya da oxur döyüşdən, görün Allah bu ceyran!? Hərənə oxursa bu qız, qoy oxusun, biçsin ot! Guya sözü tükənmir, oxur hələ bu tərən! Düzdü kəçibdi illər, əvvəl görüşdən amma, Cingildəyir qulağda, onun səsi hər zaman.</p>
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Table 10. Azerbaijani Turkish Translation of 'Loveliest of trees, the Cherry Now' (Albalı aqacı) in Latin Script

E. A. Housman's Base poem	Azerbaijani Turkish translation
<p>Loveliest of trees, the cherry now Is hung with bloom along the bough, And stands about the woodland ride Wearing white for Eastertide.</p> <p>Now, of my threescore years and ten, Twenty will not come again, And take from seventy springs a score, It only leaves me fifty more.</p> <p>And since to look at things in bloom Fifty springs are little room, About the woodlands I will go To see the cherry hung with snow.</p>	<p>Sevimlidir bizim bağda albalı Gül açıbdır qol-budağı xırdalı Ağ geyinib bayram üçün bəzənib, Səf bağlayıb meşə yolundan ənib. Versə Allah ömür mənə yetmiş il, Qırxı keçib, otuz qalıb, bunu bil: Çün baharda zövq almağa, otuz yaş, Gül çiçəkdən, az zamandı, ay yoldaş, Mən gedirəm! Yollar olub baxmalı, Ağ bürünüb qar yağalı albalı.</p>