

TRANSFERRING MODERNIST ELEMENTS IN POETRY TRANSLATION: T.S. ELIOT AND “PORTRAIT OF A LADY” – A CASE STUDY

ŞİİR ÇEVİRİSİNDE MODERNİST UNSURLARIN AKTARIMI: T. S. ELIOT VE “BİR KADININ PORTRESİ”: BİR ŞİİR ÇEVİRİSİ ÇALIŞMASI

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Abstract

This study aims to analyze Thomas Stearns Eliot's poem "Portrait of a Lady", and its translation to Turkish by Erdal Ceyhan "Bir Bayanın Portresi" in terms of modernist elements used in the source text, and to put forth how these modernist elements are represented in the target text considering specifically the modernist effects they create. Modernist poetry can be defined as the poetry written between 1890 and 1950 by a group of poets who were brought together by certain common features such as writing in reaction to the excesses of Victorian poetry, looking back to the practices of ancient Greek poets, exploring technical innovations, questioning the self, and dislocating the authorial presence. Their poetry is also characterized by individualism, experimentation, and emphasis on cerebral rather than emotive subjects. For modernist poets, the modern man is an individual, feeling fragmented and alienated from the world around him. This study examines how the modernist elements in the source text are transferred to the target language, and to what extent a similar impact is created in the target text in terms of the equivalents of modernist elements used. Studying one of T.S. Eliot's poems and its Turkish translation helps to understand not only modernist poetry, but also the modern individual of the 1910s and 1920s. It also helps readers be more aware of potential problems with translation when reading a poem in the form of a target text while depicting the pros and cons of modernist poetry translation on a specific example.

Keywords: Individualism, Modernism, Modernist Poetry, Pessimism, Poetry Translation, Uncertainty

Öz

Bu çalışmanın amacı, Thomas Stearns Eliot'ın "Portrait of Lady" isimli şiirini ve Erdal Ceyhan'ın "Bir Bayanın Portresi" isimli Türkçe çevirisini kaynak metinde kullanılan modernist unsurlar açısından incelemek ve bu unsurların erek metinde nasıl yansıtıldığını, özellikle oluşturdukları modernist etkileri göz önüne alarak, ortaya koymaktır. Modernist şiir, 1890 ve 1950 yılları arasında Viktorya şiirinin aşırılıklarına tepki olarak yazmak, Antik Yunan şairlerinin yaptıklarına dönüp bakmak, teknik yenilikleri araştırmak, özbenliği sorgulamak ve yazarın varlığını yerinden oynatmak gibi ortak özellikleri olan bir grup şair tarafından yazılan şiir olarak tanımlanır. Bu şiir türü bireysellik, deneyim ve duygusal konulardan ziyade ussal konulara vurgu yapma özellikleri ile nitelenir. Modernist şairlere göre modern insan, etrafındaki dünyadan uzaklaşmış ve parçalanmış hisseden bireydir. Bu çalışmada, kaynak metindeki modernist unsurların erek dile nasıl aktarıldığı ve modernist unsurların çeviride kullanılan karşılıkları bakımından erek metinde benzer bir modernist etkinin ne derece oluşturulduğu incelenmektedir. T.S. Eliot'ın şiirlerinden birini ve Türkçe çevirisini incelemek, sadece modernist şiiri değil, aynı zamanda 1910'ların ve 1920'lerin modern bireyini anlamaya yardımcı olmaktadır. Bununla birlikte bu çalışma, belirli bir çeviri örneğinde modernist şiir çevirisinin olumlu ve olumsuz yönlerini ortaya koyarken, okuyucunun erek metin şeklinde bir şiiri okurken daha bilinçli olmasına yardımcı olmaktadır.

Anahtar Kelimeler: Bireysellik, Modernizm, Modernist Şiir, Karamsarlık, Şiir Çevirisi, Belirsizlik

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Introduction

At the beginning of the 20th century, before the world wars began, new ideas and creative energy were overwhelmingly spreading throughout Europe. New technological developments such as the ones in transportation, construction, communication technologies, radio, cinema, and electricity, as well as the flight of the first airplane and the advent of the first mass-produced car, and artistic endeavors were shaping the spirit of the age. While the world was changing rapidly in various ways, new movements and changes appeared in literature and other fields of art as well, as artists tried to accommodate themselves to these alterations in the changing world. At the end of the 19th century and the beginning of the 20th century, realism – seeking the portrayal of contemporary life as it was –, naturalism – opposing Romanticism and Surrealism – and symbolism – the beginning of which can be marked with the publication of *Les Fleurs du Mal* by Charles Baudelaire-, still maintained their impact on the literary life. Furthermore, at the very beginning of the 20th century, other new movements in art became noticeable, including cubism, futurism, fauvism, constructivism, and surrealism, which were being reinvented and given shape by the artists of the time. When in 1914 the First World War broke out and a generation of young men was wiped out in Europe, the ordered and fixed worldview of the 19th century could not reconcile with this tremendous shift in lifestyles of common people formed due to the war, and all the cultural and social values turned upside down. As there was an atmosphere of ambiguity, and many people could not imagine towards which direction the world was moving, common folk and artists were disillusioned with the values their civilization was founded on, and the earlier experiments and movements before the war started to take new shapes. As a result of these changes, the modernist movement appeared as a pessimistic panorama of the culture in disorder. As Abrams defines it; “modernism is widely used to identify new and distinctive features in the subjects, forms, concepts, and styles of literature and the other arts in the early decades of the present century, but especially after World War I (1914-18)” (167). It was not certain whether this new movement was the harbinger of a new age or just a transition period. What was clear was that the world was undergoing a turbulent time of change, and no one could see the bottom of the sea. And in literature, the main currents embraced respectively were called modernist and post-modern literature throughout the 20th century. With the changes of the age mentioned above, a great many artists and writers produced their works of art relying on this unsteady world, and with the sudden upheaval and disastrous effects of the First World War, the social order broke down and the writers of the age that can be called modernist sought to reflect this change, disorder, and the feeling of loss in their works.

Before proceeding with ‘modernism’ and ‘modern writers’ in detail with specific examples, it is required to examine the word ‘modern’ first. What does the term ‘modern’

mean? Is it 'contemporary', 'recent', or 'of the present times'? Is it 'different from the old', or 'new compared to the old'? All these answers are correct. However, if the term 'modern' is considered with respect to the history of art, it not only refers to a particular period describing the style of art produced during that time, dating from roughly the 1890s to the mid-20th century but also to a certain approach related to modernity. Hence, although it is not possible to determine the exact dates for the beginnings and endings of movements, it can be said that modernism dates back to the 1890s and continued through the midst of the 20th century, more or less to 1940. However, the period accepted as high modernism covers the years between 1910 and 1930. And it cannot be discussed as detached from history, because as Ayers puts it, "history too belongs to modernity and is a product of it" (11). Similarly, the terms 'modernism' and 'modernist poetry' that are derived from the term 'modern', both belong to history and, in fact, are products of it. They appeared in the course of history and shaped it by paving the way for new ideas and flows.

In this study modernism, modernist poetry, one of its precursors Thomas Stearns Eliot (1888-1965), his poem "Portrait of a Lady" (1915), and its translation to Turkish are taken as the main subjects of analysis. Specifically, this study aims to analyse how the modernist elements in the source text are transferred to the target language, and to what extent a similar impact is created in the target text in terms of the equivalents of modernist elements used is checked over. For this purpose in mind, first 'modernism' and 'modernist poetry' are discussed in detail below, especially from the perspective of poetry, then brief information about T.S. Eliot and his modernist poem "Portrait of a Lady" (1915) is given, and finally the original and target texts of the poem – the target text is the one translated to Turkish by Erdal Ceyhan – are compared in terms of notably the modernist elements translated.

Modernist Elements In Poetry

Modernism, in broad terms, involves not only literature but all forms of art such as painting, music, or sculpture. "The years 1908 to 1922 were the epicentre of the seismic age of Modernism and a period of intense activity and change in both literature and music" (Hall 6). However, modernism is taken in this study in terms of literature and, in literature, the year 1922 is particularly important, as it is the date when T. S. Eliot's *Waste Land* and James Joyce's *Ulysses* which represent the peak of the modernist movement were published. Eliot and Joyce, as the leading modernist writers of the period, represented "extremes of experimentation in poetry and prose respectively, during a period whose aesthetics lent themselves well to interdisciplinary thought and practice." (Hall 7). Nevertheless, before this year important works of art that can be taken as modernist were already published. For example, in the years 1910-11, Eliot had written "The Love Song of J. Alfred Prufrock", in 1912 Pound had published his "Portrait d'une Femme", and three years later, in 1915, the same-titled poem, this time in English, "Portrait of a Lady" was written by Eliot and, in 1919 he had published "Tradition and Individual Talent", putting

forward his ideas and theory about the new poetry.

Before the First World War, the most significant attempt to break with the established literary traditions was imagism. The works of the imagists had a revolutionary impact on English writing and poetry in the 20th century, especially the early years of the age. It appeared as a reaction to romanticism. Among these Anglo-American group members were T.E. Hulme, F.S. Flint, Hilda Doolittle, John Gould Fletcher, and Ezra Pound, the latter being the most influential among them. As John Williams explains "they encouraged the use of experimental poetic forms, favouring above all *vers libre* (free verse) technique" (18). In addition, they thought that feelings and emotions should be excluded from poetry. They emphasized the direct treatment of the thing and the use of clear and precise images:

As Flint explained in an article in March 1913, partly dictated by Pound, imagists insisted on direct treatment of the 'thing', whether subjective or objective, on the avoidance of all words that did not contribute to the presentation, and on a freer, metrical movement than strict adherence to the sequence of a metronome could allow. (Greenblatt 1834)

As explained above, the imagists treated the thing directly and used precise images; however, this made them incapable of producing long and complex poems. Influenced greatly by imagists, T. S. Eliot, while seeking to establish the norms of the new poetic convention at the beginning of the 20th century, thought that imagism was not as effective as it should be to reflect the complexities of the time. For that reason, influenced by the Metaphysical Poets of the 17th century and the French Symbolists, Eliot added "new criteria of complexity and allusiveness to the criteria of concreteness and precision stressed by the imagists" (Greenblatt 1834). As a result of these endeavours, a new poetic revolution which is called the 'modernist movement' developed.

As Ezra Pound puts it, what modernist poets sought to do in this movement was "to make it new" (3) as he explained it in his 1935 collection of essays of the same name. The modernist poets wrote in a way that was different from the old poetic conventions: "Modernist aims and ideologies signify apolitical and overly aestheticized disavowals of previous work and culture – a turning away from the past to make it new". (McIntire 4). They especially reacted against the middle-class Victorian attitudes and ideas of Romanticism. These poets thought that they should use fragmentation and rapid shifts in point of view to reflect modern man's fragmented and disjointed thoughts and represent intellectual complexity. In addition, other characteristics of poetic techniques in modernist poetry are, as Paul Peppis states, "free verse, juxtaposition, collage, intertextuality, linguistic abstraction" (47). By using these techniques, modernist poets list different scenes by comparing them to each other, juxtapose the scenes being montaged, and refer to other texts of the previous or contemporary period in their poetry.

Other main features of modernist poetry may be regarded as individualism, experimentation, and emphasis on cerebral rather than emotive subjects. In other words,

modernist poets prefer to adopt a more intellectual style rather than an emotional one. For modernist poets, the modern man is an individual, feeling fragmented and alienated from the world around him. And they usually reflect this kind of man in their poetry, such as Eliot's J. Alfred Prufrock or Pound's Hugh Selwyn Mauberley, focusing mainly on their inward rather than outward world.

Modernist poets also seek to experiment with new styles. They reject being restricted by traditional forms of poetry and they use new techniques such as the ones explained above. However, this does not mean that they did not know the old forms of art, rather they knew them perfectly and were able to experiment with new styles, with the knowledge of the past in the background. Their emphasis, in addition, is on the cerebral rather than emotional, indicating the thought that art should be objective instead of personal. In "Tradition and the Individual Talent" (1919), Eliot, while articulating his idea of an impersonal theory of poetry, states that art should approach the condition of science. In this way only it can gain the respectability of science. Furthermore, in "The Metaphysical Poets" (1921), Eliot emphasizes the fact that poetry should combine thought and emotion, just as Donne and other metaphysical poets had done.

T. S. Eliot and Ezra Pound were leading figures in the modernist movement, paving the way for their followers. Although it has been debated for long years who has been more influential on this movement, it is pointless to seek to label one of them as 'more effective' or 'more important'. What they did for literature was separately significant, as they contributed to poetry with their new ideas and poetic forms.

In 1914 Eliot met Ezra Pound, who can be considered to be his mentor at that time, as he was more experienced in writing poetry compared to Eliot. When he gave Pound the manuscript of "The Waste Land", Pound edited it, and the finished work was dedicated to him by Eliot. Through this collaboration, a touchstone of modernist poetry appeared, dealing with the fragmentation of modern culture. In "The Waste Land" (1922), one can see the typical characteristics of modernism such as discourse in fragments, unexpected voices, disconnected scenes following each other, and broken images. In an earlier poem "The Love Song of J. Alfred Prufrock" (1910), there is also a similar scene, representing the modern world and a speaker, representing the modern man. Prufrock is a cultured and highly refined man like Eliot, and he feels drowned in the suffocating world. Eliot also wrote *Four Quartets* and other poems throughout his literary career. Apart from poems, he wrote essays signalling his thoughts about poetry and how it should be. While in "Tradition and The Individual Talent" (1919) he favours the idea that art should approach the condition of science by being objective, in "The Metaphysical Poets" (1921) he says in modern poetry there should be intellectual complexity and a combination of emotion and thought which are the characteristics of metaphysical poetry.

On The Use Of Modernist Elements In T.S. Eliot's "Portrait Of A Lady" And Its

Turkish Translation By Erdal Ceyhan

Eliot's "Portrait of a Lady" (1915), taking its title from Henry James's novel *The Portrait of a Lady* (1881) which is thought to be the inspiration for Pound's poem as well, was published three years later than Pound's version "Portrait d'une Femme" (1912). It first appeared in *Others – A New York periodical* – in September 1915. Later in 1917, it was published in *The New Poetry: An Anthology* and *Prufrock and Other Observations*. Like several other poems of Eliot, "Portrait of a Lady" (1915) signals the disillusionment of the generation of the 1910s. The poem is a long narrative consisting of three parts and written with free verse, and it deals with a man who has a distanced relationship with a middle-aged lady. Although she wants to have an emotional relationship with him, her expectations are not fulfilled by the man who considered her attempts tedious and tiring. In this sense, the poem is thought to reflect the apprehensions of the modern world as well as the social and emotional distancing of people.

The atmosphere of his poem resembles that of Henry James's novel as the title also suggests that he was influenced by him:

Eliot's early poetry, published during the war of 1914-1918, depicts in ironic and epigrammatic terseness the little anxieties, social embarrassments, and unacknowledged vacuity of polite society in Boston and London. The world he displays is the world of Henry James's novels, where frustrated society ladies breathe their invitations and deprecations by a faint nuance. (Bradbrook 9)

The atmosphere the poet describes in "Portrait of a Lady" (1915) is just like the one in James' novel in that they both represent a frustrated society where ladies' invitations are not responded to by men, and where anxieties and social embarrassments dominate the ambiance. Accordingly, in this poem, there is also a lady in a frustrated society, who makes invitations to the man, just as Bradbrook puts forth.

Eliot begins his poem with an epigraph taken from Christopher Marlowe's "The Jew of Malta" (1590). In these lines, there is an offense of adultery and the girl who is involved in this fornication is dead. This epigraph makes the reader feel that in the poem there is not a romantic or pleasant portrayal of a lady which the title may suggest at the beginning. Furthermore, it also hints at the state of the woman and man in the poem, as it may recommend that although the man has not given the lady physical harm, he hurts her feelings as he does not respond to her invitation, connoting some sort of psychological dejectedness.

In the first line of the poem, a smoky, bleak, and foggy afternoon in December is introduced. Then the speaker describes a sepulchral room in which there are wax candles and continues to define the atmosphere by likening it to Juliet's tomb. While the 4th line "And four wax candles in the darkened room" reminds us of the urban and dark atmosphere of "The Love Song of J. Alfred Prufrock" (1910), the 6th line "An atmosphere of Juliet's tomb" brings "The Waste Land" (1922) to mind, as this line indicates a kind of death in life. In

Shakespeare's play, Juliet consumes a drug that makes her seem dead, but in fact, she is in a coma. Considering this, it can be assumed that there is a kind of death in life in the first lines of the poem, and the speaker is in a state of unwillingness to act. In this way, the inertia and alienation of the speaker are conveyed through the atmosphere. And this can be regarded as a characteristic of modernist poetry, in terms of the disillusion, solitude, and self-despair that characterize the period. This ambiance is depicted in the very first lines of the poem as follows:

I
Among the smoke and fog of a December afternoon
You have the scene arrange itself — as it will seem to do—
With I have saved this afternoon for you;
And four wax candles in the **darkened** room,
Four rings of light upon the ceiling overhead,
An atmosphere of **Juliet's tomb**
Prepared for all the things to be said, or **left unsaid**.
We have been, let us say, to hear the latest Pole
Transmit the Preludes, through his hair and fingertips. (Eliot)

I
Dumanlı, sisli bir Aralık sonu
Önünüzde kurulmuş bir sahne bulursunuz-göründüğü kadar-
Sana ayırdım bu öğle sonunu, sözüyle,
Dört mumlu kandili **karanlık** odada yakarsınız.
Başınızın üzerinde, dört ışıktan halka
Juliet'in mezarının havasını taşır,
Söylenilmiş, ya da **söylenilmeyecek** sözlere hazırlık yapılır,
Diyelim en son ezgileri,
Prelüdlere ışitmek için parmak uçlarından. (Ceyhan)

The underlined words are specifically significant as they saliently represent the modernist elements in this poem of early modernist time. The room's being "darkened" (line 4), the image of "Juliet's tomb" (line 6), and "unsaid" (line 7) things all depict respectively the sombre and hazy atmosphere of the time, the place where Shakespeare's Juliet died – thus reminds one of death, and finally, things that have not been or will not be said or done. When the Turkish translations of these words are examined, it is seen that though the word "karanlık" (line 4) corresponds to the meaning of "darkened" (line 4), and

can be taken as a valid translation, using ‘karartılmış’ or ‘karanlığa gark olmuş’ would be more appropriate and preferable when the fact that the poem is a modernist one is taken into consideration, as these words would more effectively reflect the gloominess and vagueness of the age. As for “Juliet’in mezarı” (line 6), it can be considered to be a proper translation, and no other options may be needed as it is a direct reference to Shakespeare’s work *Romeo and Juliet*, and the modernist effect is already provided by it. Finally, the Turkish word used by the translator “söylenilmeyecek” (line 7) for “left unsaid” (line 7) can be thought to be a limited equivalent again, like the one in the first example, and some more effective translations of these words can be given as ‘söylenmemiş kalan’ or ‘dile getirilmemiş olan’. These two alternative picks for “left unsaid” (line 7) would provide a more pathetic and efficacious translation in terms of modernist elements. According to Kenesei, in the poem, lexical elements are used in an intensive way, and “the selection of words and phrases is the most conscious, and the impact of the items is the most intricate” (xviii). And as can be seen in the examples, the speaker mostly creates the modernist mood in the poem by using appropriate words for his purpose, and what is sought here in this study is evaluating the proper equivalents of these words.

The poem continues with the words of the lady whose outer appearance is not given; instead, she is characterized by her speaking that is reported by the speaker. She talks about the importance of her friends and says that life would be a “cauchemar” (nightmare – line 28) if she did not have them. And it can be assumed from the line “How much it means that I say this to you” (line 27) that she wants to maintain her relationship and friendship with the speaker. However, he only hears “the windings of the violins” (line 29) and the sounds “of cracked cornets” (line 31) while she is speaking, indicating he is irritated by her speaking and distanced from her feelings. Then he begins to explain what exists in his mind: “Inside my brain, a dull tom-tom begins / Absurdly hammering a prelude of his own” (lines 32, 33). This kind of turning to one’s interior and his speaking in parenthesis signal that there is a lack of communication between the woman and the man, and they have a detached relationship. These lines of the source text and the related translated lines can be read as follows:

II

Among velleities and carefully caught regrets
Through attenuated tones of violins
Mingled with remote cornets
And begins.

You do not know how much they mean to me, my friends,

And how, how rare and strange it is, to find

In a life composed so much, so much of odds and ends,

(For indeed I do not love it ... you knew? you are not blind!

How keen you are!)

To find a friend who has these qualities,

Who has, and gives

Those qualities upon which friendship lives.
How much it means that I say this to you —
Without these friendships — **life, what cauchemar!**
Among the winding of the violins
And the ariettes
Of cracked cornets
Inside my brain, a dull tom-tom begins
Absurdly **hammering a prelude of its own,**
Capricious monotone
That is at least one definite 'false note.' (Eliot)

II

—Ve konuşma uzar...
Yanıp yakılmalar arasından
Kemanların yükselen tonlarıyla
Düzgün kornelerle karışık
Ve başlar..
Dostlarım, bunlar neler söyler
Ne kadar ender ve gariptir bulmak
Yaratılmış böyle bir hayatı uzatma ve finallerle
(Gerçekte onu sevmedim... biliyorsun?
.....kör değilsin!
Ne kadar canlısın!)
Böyle değerlere sahip dostu bulmak
Böyle değerlerle bir dostluk yükselir,
Bir dost ki, sahiptir ve verir.
Size nasıl söyleyeyim bunu
Böyle dostsuz bir hayat- **hayat, sanki nedir!**
Viola ve diğer çalgıların kanatlanışıyla
Kornetlerin çatlayışıyla
Çekişleyerek kendi prelüdünü
Gittikçe tekdüzen
Beynimin içinde bir tam tam başlar.
Belki de bozuk çalan "tek ses"ten. (Ceyhan)

The lines above, specifically the underlined bold ones, represent not only the woman's thoughts but also the speaker's words which can be analyzed in terms of modernist elements in the poem. The first one "You do not know how much they mean to me, my friends" (line 19) is translated to Turkish as "Dostlarım, bunlar neler söyler" (line 19); however, the target line neither gives the exact meaning of the statement nor reflects the atmosphere in which the lines find their modernist existence. The line can be translated to Turkish as 'Onların, arkadaşlarımın benim için ne ifade ettiğini bilemezsiniz', and this refers to the fact stated in the previous paragraph: the woman talks about the importance of her

friends. And the next underlined bold line “In a life composed so much, so much of odds and ends” (line 21) is translated as “Yaratılmış böyle bir hayatı uzatma ve finallerle” (line 21); and this translation again does not create the original atmosphere of the poem for the target text reader, as the words used such as “yaratılmak” (line 21) or “finaller” (line 21) do not comply with the attitude of modernism. Instead, this line could be translated to Turkish as ‘Bunca ufak tefek şeylerden oluşan bir hayatta’ or ‘Bu kadar çok döküntünün olduğu bir hayatta’. The next translation is “hayat, sanki nedir!” (line 29) which is the translated version of “life, what cauchemar!” (line 28) made by the translator. However, again the equivalent of the word “cauchemar” (line 28) cannot be taken as “sanki nedir” (line 29). ‘Cauchemar’ is a French word meaning ‘nightmare’ in English and it adds to the modernist characteristic of the poem as life is defined with the word ‘nightmare’. In the frustrating atmosphere of the 1910s and 1920s, life is like a nightmare and there is no escape from it; there is nothing people could do to change it, they could only live it as it is in a meaningless way. For that reason, the source phrase in the poem “life, what a cauchemar!” (line 28) could be translated to Turkish as ‘hayat, nasıl bir kabus!’ Finally, the lines “Inside my brain a dull tom-tom begins / Absurdly hammering a prelude of its own” (lines 32, 33) are translated as “Beynimin içinde bir tam tam başlar / Çekişleyerek kendi prelüdünü” (lines 32, 33). The translation lacks the word ‘dull’ which is an important element to reflect the insipidity of the modern world, and also the equivalent of the word ‘absurdly’ is not given in the target text, thus these elements depict that the target text is not efficient in reflecting the characteristics of the modernist poetry in terms of word selection, as using words such as ‘dull’, ‘absurd’ or ‘cauchemar’ comprises the core of this kind of poetry in reflecting the atmosphere in the poem. These lines could be alternatively translated as, ‘Beynimin içinde sıkıcı bir tamtam başlar. / Anlamsız bir şekilde kendi giriş şarkısını tık tık çalarak.’

Later in the poem, the man wants the lady to “Let us take the air, in a tobacco trance” (line 36), reminding one of the beginning line of “The Love Song of J. Alfred Prufrock” (1910): “Let us go then, you and I” (line 1). While in this poem, the speaker addresses the reader and suggests that they go and make their visit; the speaker in “Portrait of a Lady” (1915), if ‘us’ is considered to be the speaker himself and his friends, suggests that they perform daily acts such as discussing the late events, correcting their watches by the public clocks, sitting and drinking bocks. In this way perhaps he can be far from the voice and desires of the woman. And the Turkish translation of this line is given as “Arada nefes alalım, bir nefeslik sigara” (line 36) can be considered to be an appropriate translation, as there can be seen no incompleteness and change in the meaning, in terms of reflecting the aura of the time.

The lady, apart from her speech, is also characterized by her actions. At the beginning of the second section of the poem, starting with the 41st line, after her room where there is a bowl of lilacs is described, the speaker says that in her hand she twists a lilac which symbolizes youth. Then she talks about youth expressing that it “is cruel and has no

remorse" (line 48). She says the speaker now holds youth in his hands, but he lets it flow from him. And it does not flow to her although she may be thought of desiring to regain youth through the man. The Turkish translation of line 48 is given as "Gençlik zalimdir, pişmanlık para etmez" (line 47). Though the first part of the sentence is acceptable, the second part "pişmanlık para etmez" (line 47) again does not reflect what the speaker intends to create as a feeling. When taken from a modernist point of view, what is emphasized here is the fact that it is youth that does not have any remorse, as people cannot control it and cannot have a joyful youth at the time. For that reason, it is required to focus on the youth while translating it. A possible alternative translation for this statement could be: 'Gençlik zalimdir ve vicdan azabı nedir bilmez' or 'Gençlik acımasızdır, nedameti yoktur'. In the second stanza of the second section, the woman continues to talk in a way that the speaker finds tedious, as he likens her voice to the out-of-tune sound of a broken violin. She, in an insistent tone, says she is sure that he understands her emotions and feels what she senses. Then she questions what she has and what he can receive from her, adding that she can give friendship and sympathy to him.

In the last part of the second section, although the reader waits for a reply from the man, he does not speak and lists his thoughts circulating in his mind. He is unwilling to reply to her and finds her remarks insistent and tiring. It can be assumed that he wants to break with the lady; however, he cannot dare to do this, saying "I keep my countenance / I remain self-possessed" (lines 77,78). The man is in a state of lethargy, and he does not know how to think or feel. Lines 77 and 78 are translated to Turkish in one line as "Kendi kendimi tutarım" (line 74), which though gives an overall meaning, does not reflect the modernist attitude of the poet as the words 'countenance' and 'self-possessed' used in the original text are significant ones in terms of portraying the passivity and quietness of the speaker. An alternative modernist translation of these lines could be: 'Sakinliğimi korurum / Serinkanlı kalırım.' The words 'sakinliğini korumak' and 'serinkanlı kalmak' in Turkish may represent the relevant effect of being in a state of lethargy from the perspective of the modernist speaker.

At the beginning of the third section, the man again makes one of his usual visits, on an October night, to the place where the lady serves tea. The man's inertia is to such a degree that mounting the stairs is hard work for him, as he feels "as if I had mounted on my hands and knees" (line 87). The translation of this line "Sanki dizlerimin üstünde dağa tırmanmış gibi" (line 84) gives the feeling of inertia of the speaker, as climbing the stairs is like climbing a mountain for him.

The poem ends in monologue form as the woman and man cannot communicate, and the speaker says in the final line "And should I have the right to smile?" (line 124), which is translated as "Gülümsemek benim hakkım mıdır?" (line 120), which can be thought to be a proper translation. Moreover, throughout their dialogue, there is a lack of communication between them. For example, in the second part of the first section, while

the woman is speaking in quotation marks, the man's words are only heard in parentheses. This usage emphasizes the fact that the man cannot speak to the lady openly and it is again only himself that can hear his thoughts, signalling the remote relationship between the man and the lady. They are jammed in their own worlds, they cannot reach the outer world, even each other. The woman tries to speak to the man, but his responses are mental, circulating in his mind. As Jain says, "social conventions of politeness prevent the narrator and the lady from articulating their real thoughts and emotions" (55). However, this makes them stuck in a social game of life while they do not have personal lives in which they act freely. Finally, in the poem, the reader is presented with the inactiveness, spiritlessness, faintheartedness, and disconnection of the man and the unreturned desires of the lady.

Concluding Remarks

"Portrait of a Lady" (1915) is one of the most prominent modernist poems of the period written in the form of a monologue. Although the name of the poem is "Portrait of a Lady", there is not a visual portrait drawn by the poet. The poet does not portray the woman physically, she is illustrated rather psychologically, and the poet stimulates the reader towards defining the lady through her speech, thoughts, and unanswered dialogue. In addition, there is an addressing to the man whose inner thoughts and interior monologue – not speaking voice – are seen in the poem. Eliot, in this poem, actually draws a picture of the modern individual. In this sense, he does not draw the portrait of the woman clearly, he as a modernist poet illustrates her portrait in a completely new way in compliance with Pound's motto "Make it new" (3).

Poetry translation requires a special kind of competence and giftedness. Not every translator can be successful in the translation of this genre though he/she has all the necessary qualifications for being a translator. While translating a simpler or easy-to-understand poem requires this potentiality in any case, translating a poem of a certain period or philosophy can be much more challenging. For that reason, the translator should be sure that he/she can do it considering all the present facts and potential risks. The fact why this is important is that, in translation, a target text reader should be able to understand and grasp the essence of the work with almost all the effects and mood that is created by the source text writer. In this study, the Turkish translation of a modernist period poem is studied, and after analysing this poem and its translation to Turkish, and after the analysis made in the previous section is internalized, it is possible to propound that the Turkish translation taken in this study is not satisfying in an overall sense and does not reflect most of the modernist elements in the original poem, and certain kinds of inappropriateness and unfitness have been established in the related target text. For that reason, it can be said that a target text reader of this translated version of the poem, and what is more if he/she does not know the source language, will not be able to sense the modernist attitude of the poet in its authentic and original form. He/she may be able to get some part of it, however, it most probably will not be in its fullest sense.

Eliot was a pioneer of the modernist movement, and what he did was an admirable endeavor. He was not only one of the founders of a poetic movement but also the voice of the modern man that was a product of the changing society. Studying his works helps readers understand modernist poetry and the modern individual of the 1910s and 1920s. His works and their translations to other languages will continue to be examined in various ways in the following years as well, as have been done in the past. And this study hopes to contribute to the field by evaluating one of his poems and one of its translations to Turkish in a modernist sense and to present a source of inspiration for future researchers.

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