

Traumas of Everyday Life in Common People's Poetry: Six Poems and Twelve Translations¹

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Abstract

Trauma can be defined, in general terms, as an emotional collapse resulting from a disagreeable, disquieting, or depressing event or series of events; gloomy and mournful experiences; a loss, an absence, or a deprivation; a severe, unexpected, and undesired transformation in life; or a physical injury that may have short- or long-term, implicit or explicit impacts on people experiencing it. On the other hand, all negative experiences may not necessarily cause a trauma effect on every individual. The absence or presence of a trauma effect, as well as its extent may depend on the intensity of the experience and the extent of the resistance and persistence of those having to cope with it both at the time of the experience and later. Trauma may be experienced individually or collectively. Sometimes, trauma experienced by an individual may undermine and unsettle the entire family or close friends and relatives, whereas sometimes, these people may be the cause of the individual's trauma. Trauma may also be treated in a much broader context, devastating an entire community over generations, because of historical, geographical, political, or sociological causes or other factors. As a result, trauma may have temporary or permanent, long- or short-lasting impacts on individuals as well as communities. On the other hand, although trauma may not always be easily noticeable from outside, it may be considered a part of life. It is, therefore, directly or indirectly present in the literary products of any language. This study analyzes and compares explicit or implicit traces of trauma from the *Garip* movement in Turkish poetry and their English, French and German translations, using a set of questions formulated by Sandra May Adams (2017). As a part of the analysis, the translations are treated based on André Lefevere's classification of the seven strategies that can be adopted while translating poetry. By concurrently reading the source and target poems, the extent to which signs of trauma are reflected in the target poems is discussed based on the particularities of the source poems acting as a factor.

Key words: *Garip* Movement, Orhan Veli, Trauma, Sandra May Adams, André Lefevere.

Sıradan İnsanın Şiirinde Günlük Yaşam Travmaları: Altı Şiir ve On İki Çeviri

Öz

Travma genel anlamda hoş olmayan, huzur bozan, kasvet veren olay ya da olaylar; kedere ve ve yasa neden olan yaşantılar; bir kayıp, bir yokluk ya da yoksunluk; yaşamın akışı içinde ağır, beklenmeyen ve istenmeyen bir dönüşüm ya da bedensel bir hasar sonucu ortaya çıkan, maruz kalan kişi üzerinde kısa ya da uzun vadeli, örtük ya da açık etkileri bulunan duygusal bir yıkım olarak tanımlanabilir. Diğer yandan, her olumsuz deneyim her bireyde mutlaka travma etkisine neden olmayabilir. Travma etkisinin söz konusu olması ya da olmaması ve varsa etkinin boyutu, yaşanan deneyimin şiddetine ve travma ile başa çıkmak zorunda olanların olay anı ile sonrasındaki dayanma ve direnme gücüne göre

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değişebilir. Travma, bireysel olduğu gibi, toplu olarak da yaşanabilir. Kimi zaman bireyin yaşadığı bir travma ailenin tümünü, yakın arkadaş çevresini ve akrabalarını yıkıp, düzenlerini bozarken, kimi zaman da bu kişiler bireyin yaşadığı travmanın sorumlusu olabilirler. Travma, bir topluluğu nesiller boyu tarihsel, coğrafi, siyasi ve sosyolojik nedenlerle ya da başka etkenlerle harap etmesi yönüyle, daha geniş bir bağlamda da ele alınabilir. Sonuç olarak, travmanın birey ya da toplum üzerinde geçici ya da kalıcı, uzun ya da kısa süren etkileri olduğundan söz edilebilir. Öte yandan, her ne kadar travma her zaman dışarıdan fark edilemese de yaşamın bir parçası olarak düşünülebilir; bu nedenle de her dilin edebiyatında doğrudan ya da dolaylı olarak yer alır. Bu çalışmada travmaya ilişkin açık ya da örtük örnekler, Türk şiirinde *Garip* Akımı kapsamında yazılmış altı şiir ile bu şiirlerin İngilizce, Fransızca ve Almanca çevirileri üzerinden, Sandra May Adams (2017) tarafından travma okumalarına yönelik olarak derlenmiş sorular ışığında çözümlenip karşılaştırılmaktadır. Çözümlemenin bir parçası olarak, çeviriler André Lefevere tarafından şiir çevirisine yönelik olarak tanımlanan yedi strateji çerçevesinde incelenmektedir. Kaynak ve erek şiirler birlikte okunurken, travmaya ilişkin göstergelerin erek şiirlere ne derece yansıtıldığı, özgün şiirlerin özellikleri üzerinden ele alınmaktadır.

Anahtar kelimeler: *Garip* Akımı, Orhan Veli, Travma, Sandra May Adams, André Lefevere.

1. Introduction

For Cathy Caruth, “in its most general definition, trauma describes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations or other intrusive phenomena” (1996: 11). Although the choice of vocabulary in this definition seems to reflect less manageable and more severe types of traumatization, trauma may also be experienced in the form of negative but less obvious and more manageable scenarios as a part of daily life, as in the case of the slight traces left in the poems constituting the corpus of this study. In fact, Caruth maintains that “there is no firm definition for *trauma*, which has been given various descriptions at different times and under different names” (1996: 117). Actually, trauma can be aligned with many concepts, such as shock, collapse, injury, wound, suffering, loss or fear of losing, connected with and experienced in everyday life, in any way, at any rate, by anybody, at one time or another during life. In this sense, trauma may be considered an inevitable part of life, although its presence or intensity may depend on the gravity of the experience, and its impact may vary from person to person.

This study traces the reflections of trauma in literature through the poems of Orhan Veli, the co-founder of the *Garip* movement in Turkish poetry, along with his friends Oktay Rifat and Melih Cevdet. The poems, carrying the same name as the movement, *Garip*, and published as a book in 1941, introduced a new approach, leaving out many conventional characteristics attributed to poetry. The title “*Garip*” was suggested by Cavit Yamaç, a friend of Orhan Veli's: Since word “*Garip*,” which is also the name of the movement, means bizarre or strange or odd in Turkish, it would reflect the way Orhan Veli's poems were perceived by some people. In addition, as the word is also used to refer to a person living in a foreign land, it would reflect Orhan Veli and his friends, because they were sort of noncompliant, or strange, as though they were left in a foreign land, far from home (M. Kemal, 1978, cited in Bezirci, 1991: 62). In fact, the poems were new, revolutionary, and “bizarre” for many literary figures of the time, who severely condemned the poets and their poems because many characteristics that would be considered as *sine qua non* for poetry were absent from *Garip* poems. The poets avoided using measure and rhyme, figures of speech, metaphors, poetic compositions, and anything that sounded artificial. They rejected

ornamented or embellished expressions and used direct and plain language in their poems. Their language was colloquial, to be easily understood by laymen as well as to appeal to their taste. Some of these word choices, considered vulgar and inappropriate, had not been attempted before, which is partly why the movement and the poets were sometimes denigrated.

Garip was the first book in which Orhan Veli's poems were published. Before this book, his first poems were published, some under the pseudonym Mehmet Ali Sel, in literary magazines. The first stage of the movement spanned 1937-1941, and the first *Garip*-style poems were published in *Varlık* Literary Magazine in 1937, while *Garip* itself was published in 1941. The second stage, following the publication of the book, lasted until 1945, which saw the publication of his second book, *Vazgeçemedim*, and the second edition of *Garip*, which contained only Orhan Veli's poems, including 11 that were not present in the first edition. From then on, the recession stage of the movement lasted until 1949, during which Orhan Veli published three more books: *Destan Gibi*, *Yenisi*, and *Karşı* (Sazyek, 2006: 66-81). Finally, the last stage of the movement was between 1949 and 1950, and the movement came to an end with the death of the poet (Sazyek, 2006: 83-87). This division into stages shows that even before the publication of the book, poems written in this style provided a basis for the movement, and in the years following the publication of the book and its second edition, some poems reflected the style, while others showed a change in direction.

The corpus of this study comprises six poems by Orhan Veli: *Pazar Akşamları* (Sunday Evenings), *İnsanlar* (People), and *İntihar* (Suicide) were written before the publication of the *Garip* book and are listed among the poet's first poems. *Rüya* (Dream) is from the book of the movement. *Yalnızlık Şiiri* (Poem of Loneliness) and *Ayrılış* (Separation) are from Orhan Veli's last book, *Karşı*. Although only one of these poems was published in the book of the movement, all of them carry the characteristics of *Garip* poetry. In addition to these poems originally written in Turkish, two translations of each poem are studied as a part of the corpus. Accordingly, four English translations by Talat Sait Halman, four English translations by Murat Nemet-Nejat, one French Translation by Tahsin Saraç, one French translation by M. E. Tataragasi, and two German translations by Yüksel Pazarkaya are examined in comparison with the original poems to identify and analyze traces of trauma in the original poems and to see the way these signs are transmitted in three different languages. For the identification and analysis of the signs of trauma, a set of questions formulated by Sandra May Adams (2017: 732-733) are used. As a part of the analysis, the translations are treated based on André Lefevere's classification of the seven strategies that can be adopted while translating poetry. Finally, the importance of the particularities of the original poems for the eligibility for translation is discussed while evaluating the extent to which the original poems are reflected in their translations in terms of the signs of trauma.

2. Addressing to Text Using Trauma as Perspective

In this study, some of the questions formulated by Sandra M. Adams (2017: 732-733) as a set to address to text are used in order to read the poems in the corpus and their translations. The list is created by Adams using the guidelines for professional psychotherapists and counselors of trauma victims. Some of the questions from Adams' list (2017: 732-733) used in this study for analysis are as follows:

- What specific traumas are addressed in the work? Are they physical, psychological, both?
- Who are the characters suffering the primary trauma? (as the original/initial recipients)

- Are secondary traumas suffered by other characters because of the primary traumatized characters' behaviors?
- Does the trauma occur within the action of the work or in the past (backstory) of the primary traumatized characters?
- Is the trauma caused by family, friends, relationships, strangers, or external institutions?
- Is the trauma a result of random chance and the fault of nobody?
- Is the trauma a result of the random malfunction of others or is it systematic?
- How are the symptoms of the trauma manifested in the characters involved or affected?
- How are the traumas presented/interpreted in the text?

Although Adams (2017: 732) points out that this approach may be criticized as somewhat reductive in light of current trauma theory, the questions she propounds provide a basis for identifying signs related to trauma in the literary text, giving the reader an opportunity to analyze the text from a specific perspective. Adams introduces the questions as applicable for any text dealing with trauma. However, the function of the questions does not seem to be limited only to such texts directly or explicitly dealing with trauma. The questions also seem to be equally instrumental for texts incidentally or occasionally comprising slight traces of trauma, hardly perceivable unless the text is specifically approached to identify trauma, as in the case of the *Garip* poems constituting the corpus of this study, for the analysis of which the appropriate ones from the list are used.

3. Analysis and Comparison

In the poems constituting our corpus, short lines consisting of simplistic vocabulary are used. Therefore, signs of trauma do not seem to be described in detail. Since the poems originate from common people's daily life, the trauma that is reflected in them may at times be hardly perceptible as an integral part of life. Therefore, the trauma that is touched upon in these poems may be a result of seemingly unimportant daily things rather than severe shocks caused by serious disasters or extreme tragedies. In this sense, the elements of trauma handled in this study are rather treated like dysphoria as a state of unease, unhappiness, or dissatisfaction with life, described as "the negative term of the thymic category [...] articulated as *euphoria/dysphoria*" (Greimas & Courtés, 1982: 96).

3.1. Pazar Akşamları (Sunday Evenings)

In *Pazar Akşamları*, signs of trauma are not explicitly expressed, but there are two levels at which the speaker in the poem may be thought to be traumatized. In the first lines of the poem, the speaker talks about his shabby clothes and his debts. The state of being financially disadvantaged can be traumatic. Furthermore, the speaker implicitly correlates his financial state to the addressee not loving him, and this constitutes the emotional side of his trauma. In this case, his financial state may turn into trauma because of the consequent emotional disappointment he has to experience. The speaker seems to believe that he will be able to overcome his financial difficulties, as he says, "once I have paid my debts" and not "if I pay my debts." However, even when he pays his debts and buys new suits, he presupposes that probably the girl will not love him. So, although his financial problem may be temporary, the emotional

distance between him and the girl is permanent; at least this is what the speaker foresees. The fact that the girl does not love him is the main reason for the speaker's trauma; in fact, not being loved is considered a valid reason for trauma. At the end of the poem, the speaker declares that he will not hold her as dearly as he does now, but only when he has better clothes in future. No more loving her would be his revenge and perhaps his relief, as well as his breaking free from a hopeless love, the trauma caused by financial inadequacy and rejection.

<p>PAZAR AKŞAMLARI – by Orhan Veli Şimdi kılıksızım fakat Borçlarımı ödedikten sonra İhtimal bir kat da yeni esvabım olacak Ve ihtimal sen Gene beni sevmiyeceksin.</p> <p>Bununla beraber pazar akşamları Sizin mahalleden geçerken Süslenmiş olarak Zannediyor musun ki ben de sana Şimdiki kadar kıymet vereceğim.</p>	
<p>SUNDAY EVENINGS Nowadays I sure look shabby But once I have paid my debts I'll probably own a new suit And probably You'll still not love me But, then, do you think that When I go by your neighborhood Dressed in my Sunday best I'll be holding you as dear To my heart as I do now? translated by T.S. Halman</p>	<p>SUNDAY EVENINGS I don't look like much today; When I pay my debts, Possibly I'll own a bunch of new suits; Possibly you still won't love me.</p> <p>But, on Sunday evenings, When I go by your neighborhood, Dressed to kill, Do you think I'll cherish you As much as I do today? translated by M. Nemet-Nejat</p>

The trauma implicitly addressed in this poem is a psychological one, resulting from a mixture of feelings produced by rejection, exclusion, perception of being unloved, unesteemed, worthless, degraded, and disgraced. The speaker in the poem suffers the primary trauma as its original recipient. In fact, he seems to suffer from the absence of somebody who has never been present. The only characters in the poem are the speaker and the addressee, so there is nobody suffering secondary trauma. From the words “ve ihtimal sen gene beni sevmiyeceksin” (and possibly you will still not love me), it can be inferred that the trauma has a backstory—it seems to have started in the past, is in progress in the poem, and will continue in the future. The trauma is caused by unrequited love and is nobody's fault, as the speaker cannot be blamed for loving the addressee, and the addressee cannot be blamed for not loving him. The symptoms of trauma are not openly manifested in the character affected by it, and this situation is comprehensible because the response to the event causing trauma may be delayed, as pointed out in Caruth's previously mentioned definition (1996: 11).

The speaker's past, present, and future trauma is not openly pronounced. It is hidden in the fourth and fifth lines of the poem "ve ihtimal sen yine beni sevmeyeceksin," translated as "and probably you'll still not love me" by Halman and "possibly you still won't love me" by Nemet-Nejat. The sign implicitly pointing to the potential presence of trauma in the original poem is reflected in the target poems as is, although the conjunction "ve" (and) at the beginning of the line, giving an emphasis to the statement, is missing in Nemet-Nejat's translation, thus causing an "under-interpretation" (Öztürk Kasar & Tuna, 2017: 172) in terms of emphasis.

3.2. *İnsanlar* (People)

Like in the previous poem, entitled *Pazar Akşamları* (Sunday Evenings), the signs that may be related to trauma are not explicitly expressed in *İnsanlar* (People), and again, similarly, the speaker in the poem seems to be traumatized because of the emotional disappointment caused by one-sided love. There is probably a feeling of incompleteness resulting in lack of self-confidence; consequently, the speaker in the poem is in search of a special perspective from which to always look at the addressee, but especially whenever he understands she does not love him. This should be a place where he would feel secure, protected, and loved. No one will love him as much as his mother does, so the safest place would be his mother's lap, from where he used to watch people as a child.

<p>İNSANLAR – by Orhan Veli Her zaman, fakat, bilhassa Beni sevmediğini Anladığım zamanlarda Görmek isterim seni de Annemin kucağından Seyrettiğim insanlar gibi, Küçüklüğümde...</p>	
<p>PEOPLE Not all the time But when I realize You don't love me, I want to see you The way I watched people From my mother's lap When I was small. translated by T.S. Halman</p>	<p>PEOPLE All the time But particularly When I know you don't love me, I wish to see you Like the people I saw Sitting on my mother's lap As a kid... translated by M. Nemet-Nejat</p>

The trauma that is implicitly addressed in this poem is a psychological one, resulting from a mixture of feelings produced by rejection, exclusion, being unloved, worthless, unprotected, and insecure. The speaker in the poem suffers the primary trauma as its original recipient. The main characters in the poem are the speaker and the addressee, and the speaker's mother is also mentioned to talk about the speaker's desire to go back to her lap. Normally, if she knew about her son's traumatic state, maybe she would be expected to suffer secondary trauma, as a result of the close relationship with the primary traumatized character; however, in the poem, there is no other sign about the mother, except the mention of her lap. Therefore, it can be inferred that there is nobody suffering secondary trauma within the framework of the poem. From the words "her zaman, fakat, bilhassa beni sevmediğini anladığım

zamanlarda" (always, but especially whenever I understand you don't love me), it can be inferred that the trauma has a backstory, i.e., "whenever" is a sign of repetitiveness, indicating that the speaker has realized many times that the girl does not love him. In addition, the frequency adverb "always" covers past, present, and future. Therefore, the traumatic situation seems to be continuous in nature. Trauma is caused by unrequited love and is the fault of nobody; like in the previous poem, as the speaker cannot be blamed for loving the addressee, and the addressee cannot be blamed for not loving him. The symptom of trauma here is the speaker's search for his mother's protection, which is unusual for an adult under non-traumatic or normal conditions.

The speaker's trauma is hidden in the last four lines of the poem, where he expresses his desire to go back to his mother's lap, which is commensurately reflected in both Halman and Nemet-Nejat's translations. However, the sign "her zaman" (always), indicating the continuity of the traumatic state, is transmitted as "not all the time" in Halman's translation, which creates an "opposition of the meaning" (Öztürk Kasar & Tuna, 2017: 172).

3.3. *İntihar* (Suicide)

In this poem, the most obvious sign of trauma is the title itself—*İntihar* (Suicide). In the previously discussed poems, *Pazar Akşamları* (Sunday Evenings) and *İnsanlar* (People), the reason for the speaker's trauma seems to be one-sided love, although the results of trauma are not mentioned. In *İntihar* (Suicide), however, the result of trauma is declared as "suicide," but the reasons behind it are not articulated. In fact, the poem is based on not saying the real reason for the death of the speaker in the poem. The speaker expresses his wish to die without anyone hearing about it, with some blood on the corner of his mouth. Those who know him, as well as those who do not, should comment on the reason he died, but they should not find out the real reason. From the examples provided in the poem, it is clear that the reason for the speaker's death is not going to be love or sufferings, since the real reason should be none of these, as expressed in the poem. The word "suicide" is not mentioned elsewhere in the poem and is on an ideational level because otherwise, the speaker would not have been able to speak in this poem.

<p>İNTİHAR – by Orhan Veli Kimse duymadan ölmeliyim Ağzımın kenarında bir parça kan bulunmalı. Beni tanımayanlar "Mutlak birini seviyordu" demeliler. Tanyanlarsa, "Zavallı, demeli, Çok sefalet çekti..." Fakat hakiki sebep bunlardan hiçbirisi olmamalı</p>	
<p>SUICIDE I must die without telling anyone. A drop of blood must be on the corner of my mouth. Those who don't know me Will say, "No doubt he loved somebody." Those who know me, "Good for him. Poor man, he suffered a lot." But the true reason must be none of that. translated by M. Nemet-Nejat</p>	<p>FREİTOD Niemand soll von meinem Tod erfahren, Ein Blutgerinnsel in meinem Mundwinkel. Die mich nicht kennen, Sollen sagen: "Bestimmt war er verliebt." Die mich kennen dagegen: "Der Arme Hat sehr gelitten." Aber keiner davon soll der wahre Grund sein. translated by Y. Pazarkaya</p>

“Suicide is the act of killing yourself, most often as a result of depression or other mental illness.”³ In the poem, there are no details about an eventual depression or mental illness. In contrast, the reason is deliberately kept secret. However, from the statement “fakat hakiki sebep bunlardan hiçbirisi olmamalı” (but the real reason should be none of these), it can be inferred that at least there is a reason and that the suicide is not without cause. If the thought of suicide is caused by trauma, it must have a psychological basis, although it is not openly mentioned. If trauma is presupposed to be the cause of this thought, then speaker in the poem saying “ölmeliyim” (I must die), may be thought to suffer the primary trauma as its original recipient. The other characters in the poem are those who know him as well as those who do not—the people who are supposed to comment on the reason of his death. However, these people are not portrayed as being potentially exposed to secondary trauma, neither is there a clue for an eventual backstory related to suicide. Who or what the trauma leading to the thought of suicide is caused by, whether it is the result of random chance and the fault of nobody, whether it is the result of the random malfunction of others or systematic is not specified. The symptom of trauma, however, is an explicit one: it is the thought of suicide.

The main sign of trauma, the title, consisting of the single word *İntihar*, is literally transmitted in the English translation as “Suicide” and as “Freitod” in the German translation. In the first line of the English translation, there are some transformations in meaning. “Kimse duymadan ölmeliyim” (I must die without anybody hearing about it) is reflected as “I must die without telling anyone” in English and “Niemand soll von meinem Tod erfahren” (Nobody should hear/learn about my death). “Bir parça kan” (a little blood) was translated into English as “a drop of blood” and as “ein Blutgerinnsel” (a blood clot) into German. These translations carry “over-interpretation” (Öztürk Kasar & Tuna, 2017: 172) compared with the original poem as they give additional information about the state of the blood, which may be thought to create a non-existing clue for the person's death time. In addition, “good for him,” which does not exist in the original poem, is added to the English translation, which can also be considered as “over-interpretation” (Öztürk Kasar & Tuna, 2017: 172).

3.4. *Rüya* (Dream)

In the poem entitled *Rüya* (Dream), the speaker's fear of losing someone or something forever is revealed through a nightmare, in which his mother dies. In fact, the fear of losing may be related to the fear of separation and is listed by Karl Albrecht as one of the five fears we all share.⁴ The fear of abandonment and loss of connectedness are included in this context by Albrecht. This basic fear of separation may be one of the reasons causing trauma for some individuals in some cases, and that feeling is compared with losing a balloon rising up into the sky in the poem. This is an interesting element for comparison since it is impossible to catch a balloon rising up into the sky, in the same way as it is impossible to bring a dead person back. That feeling of abandonment can be described as an intense emotional crisis creating “a trauma severe enough to leave an emotional imprint on individuals' psychobiological functioning, affecting their future choices and responses to rejection, loss, or disconnection.”⁵ An intense fear of abandonment, a pervasive feeling of insecurity, diminished self-esteem, heightened vulnerability, emotional flashbacks, and feeling a complete loss of control over life

³ American Psychological Association. <http://www.apa.org/search.aspx?query=suicide> [17.09.2017].

⁴ Albrecht, K. The (Only) Five Fears We All Share. *Psychology Today*. <https://www.psychologytoday.com/blog/brainsnacks/201203/the-only-5-fears-we-all-share> [18.09.2017].

⁵ Abandonment Recovery.com. <http://www.abandonment.net/articles/post-traumatic-stress-disorder-of-abandonment-part-i-an-overview-and-list-of-30-characteristics> [17.09.2017].

are only a few characteristics of trauma, described under the post-traumatic stress disorder of abandonment.⁶

<p>RÜYA – by Orhan Veli Annemi ölmüş gördüm rüyamda. Ağlayarak uyanışım Hatırlattı bana, bir bayram sabahı Gökyüzüne kaçırdığım balonuma bakıp Ağlayışımı.</p>	
<p>DREAM My mother died In a dream Last night And my waking up Crying Reminded me Of my crying when One holiday morning My balloon slipped through my fingers And I watched it Rise Into the sky. translated by M. Nemet-Nejat</p>	<p>TRAUM Meine Mutter war mir im Traum gestorben. Mein weinendes Aufwachen Erinnerte mich an mein Weinen Hinter meinem Luftballon her, Der mir eines Festtagmorgens in den Himmel wegflog. translated by Y. Pazarkaya</p>

Although the fear of losing or abandonment is treated in the poem through the comparison of a balloon rising up into the sky and the death of the speaker's mother in a dream, who or what the speaker is, in fact, really afraid of losing is not mentioned. The fear of losing forever may be thought to have a psychological basis, but the poem does not get into any details about this. If that speaker is presupposed to be traumatized because of this fear, he may be considered to suffer it as primary trauma. There are no other characters in the poem, except his mother, who is only mentioned as a part of a dream, so secondary traumas suffered by other characters are out of the question. This fear of losing must have a backstory, but it is not mentioned in the poem. Who or what trauma is caused by and whether it is systematic or not is not articulated either, and therefore, who is at fault is not known. The symptom of the trauma seems to be the nightmare in which the speaker's mother is dead, although the word "dream" is used instead of "nightmare." Crying is another symptom of trauma.

The original poem consists of five short lines. When we examine the German translation, we see that the same number of lines is preserved. In the English translation, however, there are 12 lines, as a result of which lines are shorter and have a different impact. In addition, there are some extra signs that can be described as "over-interpretation" (Öztürk Kasar & Tuna, 2017: 172) in the English translation, such as "last night" and "through my fingers," which do not exist in the original poem and do not seem to be essential for clarity either. All the same, the elements of trauma and the overall spirit of the poem seem to be reflected in the translated poems in the same way as in the original.

3.5. *Yalnızlık Şiiri* (Poem of Loneliness)

The trauma in the poem entitled *Yalnızlık Şiiri* (Poem of Loneliness), seems to be generated from loneliness, and loneliness may be the result of abandonment. The speaker in the poem does not use the pronoun "I," so it is not clear whether he talks about his own loneliness or loneliness in general. The

⁶ Abandonment Recovery.com. <http://www.abandonment.net/articles/post-traumatic-stress-disorder-of-abandonment-part-i-an-overview-and-list-of-30-characteristics> [17.09.2017].

signs of trauma pronounced in the poem are fear generated from silence, talking to one's self, rushing to mirrors and longing for a living soul. As noted in "Bilmezler yalnız yaşamıyanlar" (those who do not live alone cannot know), another source of trauma seems to be the perception of not being understood by others or others' lack of empathy.

<p>YALNIZLIK ŞİİRİ – by Orhan Veli Bilmezler yalnız yaşamıyanlar, Nasıl korku verir sessizlik insana; İnsan nasıl konuşur kendisiyle; Nasıl koşar aynalara, Bir cana hasret, Bilmezler.</p>	
<p>POEM OF LONELINESS Those who don't live alone can't know How silence inspires fear, How one talks to oneself And rushes from mirror to mirror In search of a living soul; They can't understand. translated by T. S. Halman</p>	<p>POÈME DE LA SOLITUDE Ils ne savent pas ceux qui ne vivent pas seuls comme le silence fait peur comme l'homme solitaire se parle comme il court vers les miroirs en quête d'un être vivant Ils ne savent pas translated by M.E. Tataragaşı</p>

The trauma addressed in the poem is psychological, as it is related to loneliness. The reason the speaker in the poem talks about loneliness, whose loneliness he talks about, and whether this is his own loneliness is not clear. There is no specific character in the poem, and the language is general, as if referring to anybody exposed to loneliness. Therefore, who it is that suffers the primary trauma is not clear, and thus, secondary trauma is also out of the question. Loneliness and living alone is a continuous process, so the trauma caused by it must have a backstory for anyone exposed to it.

The signs of trauma are reflected in the translations almost as they are. The word "can" in Turkish does not have an exact equivalent in the other languages, and therefore, translators seem to have searched for the closest way to express it, as a result of which the word is translated into English as "living soul" and into French as "être vivant" (living being). Another word that was transformed in translation is "hasret" (longing), translated into English as "in search of" and in French as "en quête de" (in search of). Longing for something may not necessarily mean being in search of it. Therefore, "alteration of the meaning" (Öztürk Kasar & Tuna, 2017: 172) is observed in these examples.

3.6. *Ayrılış* (Separation)

Separation and the feeling of loss caused by separation is a source of trauma. The title of the poem is *Ayrılış* (Separation), and this word is the first sign of trauma seen in the poem. The speaker in the poem uses the pronoun "I," like in the first four poems, so the speaker is the one exposed to separation. Who is in the departing ship is not known. Furthermore, perhaps there is nobody special for the speaker in the ship—maybe the speaker himself is normally supposed to be in this ship he may have missed, but in that case, the title "Separation" would be sort of unsupported. Although the title itself is a sign of trauma and this sign is reinforced with a departing ship in the first line, there is an unexpected switch in the second line, in which the speaker declares that he cannot jump into the sea; the world is beautiful. From the way he sees the world, it can be inferred that separation does not end in trauma in his case, or at least he wants to give that impression. In the final line of the poem, the speaker declares that he cannot cry because he is a man. At this point, the speaker might be thought to be hiding behind the excuse of

being a man to explain the reason he does not cry, although he would be expected to cry as a result of separation. Perhaps, being a man is the real reason he cannot cry, even if he wants to, if he is under the influence of cultural pressures.

AYRILIŞ – by Orhan Veli Bakakalırım giden geminin ardından: Atamam kendimi denize, dünya güzel; Serde erkeklik var, ağlayamam.	
SEPARATION I stand staring after the departing ship: I can't jump in the sea, life is beautiful, And being a man I'm not supposed to cry. translated by T. S. Halman	SÉPARATION Je soupire vers le bateau prenant le large Impossible de me jeter à la mer, la vie est belle Et ma nature d'homme m'empêche de pleurer. translated by T. Saraç

Whether the speaker in the poem is really traumatized because of separation is not clear. Normally, the trauma caused by separation would be a psychological one, and the speaker in the poem would be expected to suffer the primary trauma; but from the second line, one can infer that the speaker will be able to survive this trauma as he can see the beauty of the world as the ship departs. From that line, one can infer that the degree of trauma is not insurmountable. As the separation takes place at the time of speaking, the trauma seems to occur within the action of the poem. Whatever may be its degree, the trauma is caused by separation, but who the speaker is separated from is not mentioned, and thus, who is at fault is not specified. That the speaker cannot cry because he is a man would be another trauma because being prevented from crying would be a source of pressure. However, whether the speaker is really traumatized is ambiguous, and if he is, it is not easy to guess its degree. All the same, since the *Garip* poetry, as well as the poems preceding it and following it, are known to be simplistic without multiple meanings, the poem can be read in its literal sense and interpreted through what it directly and explicitly says.

The English and French translations of the poem seem to convey what is said by the original poem in general, but in the French translation, the verb “soupirer” (sigh) is used, instead of “stare,” which is an “over-interpretation” (Öztürk Kasar & Tuna, 2017: 172), as “soupirer” (sigh) may have to do with grief or relief, none of which is the case for the verb “stare,” which is more neutral. Similarly, in the English translation, “stand staring” is used, instead of “stare,” which is another example of “over-interpretation” (Öztürk Kasar & Tuna, 2017: 172). In addition, in the third line of the poem, “ağlayamam” (I cannot cry) is translated into English as “I am not supposed to cry,” which is an “alteration of the meaning” (Öztürk Kasar & Tuna, 2017: 172). In the French translation, the speaker declares that his nature as a man refrains him from crying, but what is conveyed with the last line of the original poem seems to have a cultural background, which is not reflected in the speaker’s “nature” as a man.

4. Choice of Strategy for Translations

André Lefevere classifies seven possible strategies that a translator can adopt while translating poetry (1975: 19–76):

- 1) Phonemic translation: Fidelity to the sound of the source text.
- 2) Literal translation: Fidelity to the meaning of the source text.
- 3) Metrical translation: Fidelity to the meter of the source text.
- 4) Poetry into prose: More fidelity to the meaning of the source text than in verse translation.
- 5) Rhyme: Fidelity to the rhyme of the source text, usually accompanied by a concern for meter.

- 6) Blank verse: Translating into verse without rhyme, especially using iambic pentameter.
- 7) Interpretation: Fidelity to the substance of the source text, or creating a new poem by perhaps taking the title and the point of departure as common with the source text.

Because of the particularities of *Garip* poetry, most of these strategies are eliminated:

- As the poems are written in everyday language with simplistic vocabulary, they do not have a particular sound pattern to be taken into consideration—they are like ordinary speech.
- The poems are translated in verse, so the “poetry into prose” strategy is out of the question.
- As rhyme and measure are intentionally avoided in the original poems, there is no need for concern for rhyme and measure in translation.
- Interpretation is not used. The translated poems are like a reflection of the source poems in the target language—they reflect the original poems' simplicity.
- Literal translation is a word-for-word translation; however, in the translated poems, there are some transformations in meaning

If the translations of the poems in the corpus were to be classified under one of these strategies anyway, the closest one might seem to be the literal translation strategy. However, if the translations were categorically literal, then the meaning transformations would be out of the question. Furthermore, the way these poems are translated does not seem to be for the sake of using one strategy or another. On the other hand, since *Garip* poetry does not follow any rules, neither do the translators have to care about form nor do they have to deal with figurative or complicated language. Everything in this poetry is intended to be especially simple and easy to understand, which may be thought to have facilitated the task of the translators to some extent.

5. Conclusion

In this study, six poems by Orhan Veli—*Pazar Akşamları* (Sunday Evenings), *İnsanlar* (People), *İntihar* (Suicide), *Rüya* (Dream), *Yalnızlık Şiiri* (Poem of Loneliness), and *Ayrılış* (Separation)—and two English, French, or German translations of each poem by Halman, Nemet-Nejat, Saraç, Tatarağası, and Pazarkaya were examined in comparison with the original poems to identify and analyze the signs of trauma in the original poems and see how they are transmitted in three different languages. For the identification and analysis of these signs, some of the questions formulated by Sandra M. Adams (2017: 732–733) as a set to address to text were used to read the poems with their translations. In the six original poems in the corpus, the traces of trauma are rather implicit. Trauma in these poems is not openly verbalized. Instead, it is expressed naturally; it is just there, in simplistic sentences, as a part of daily life, expressed in daily language, in the poetry of the common man.

Translation of poetry is usually thought to be a challenge because the process includes a lot of factors to be considered. Accordingly, there are a lot of decisions to be made, such as how to translate measure, rhyme, multiple meanings, connotations, figures of speech, and intertextual elements. However, these characteristics of poetry are not valid for *Garip* poems. In this study, as a part of the analysis, the translations were treated based on André Lefevere's classification of the seven strategies that can be adopted while translating poetry. In effect, the choice of strategy in the translation of poetry is an important factor in determining what to insist on and what to give up among many elements constituting a poem. However, in the translation of poems such as the ones in our corpus, elimination of many strategies sort of self-imposes; as many of the points to be considered are not present in the source poems, most of the strategies become nonfunctional and are therefore ruled out. Although one may tend to consider literal translation as a more applicable option in accordance with the source poems'

particularities, in spite of their relative eligibility for translation, it is with some transformations that the form and the overall meaning in the original poems were transmitted into the target poems. In fact, if the translations were decidedly and invariably literal, then the meaning transformations would be out of the question or at least more occasional. For instance, Nemet-Nejat (2001: 14) talks about his struggle as a translator to balance a fidelity to the thought sequences, the repetitive patterns in Orhan Veli's speech, with the greater strictness of modern English as an invisible wall between languages, because of which some images needed to be shifted in his translations. Halman (1997: xxii), on the other hand, points out that since most of Orhan Veli's work lends itself very well to colloquial English, the poems can be translated without too great a loss of poetic values, as a result of which he describes his translations as entirely faithful on the whole, although never slavish. By and large, we can see at the end of the study that the source texts are reflected in the target texts transferring most of the traces of trauma despite some transformations in meaning, part of which are discussed in the study.

In conclusion, it can be said that when the translation of poetry is in question, the simplicity of the language and the use of free verse in the source text can be considered as some of the factors facilitating the translator's task to some extent and making translation comparatively easier. Under these circumstances, despite the presence of some transformations in meaning, the signs constituting the meaning of the source text may generally be more easily transmitted to the target text, like the signs of trauma transferred by Halman, Nemet-Nejat, Saraç, Tataragaşı, and Pazarkaya in the case of the translated poems in the corpus of this study. When, as a part of a movement, the language of the poem is simplistic and the poem does not stick to any rules, any signs (including those of trauma) are also relatively simplistic and may possibly be more easily processed in the target language.

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