

**KARADENİZ TEKNİK ÜNİVERSİTESİ \* SOSYAL BİLİMLER ENSTİTÜSÜ**

**BATI DİLLERİ VE EDEBİYATI ANABİLİM DALI**

**UYGULAMALI DİLBİLİMİ TEZLİ YÜKSEK LİSANS PROGRAMI**

**TRANSLATING EROTICISM: ENGLISH AND TURKISH TRANSLATIONS OF  
CAVAFY'S POETRY**

**YÜKSEK LİSANS TEZİ**

**Florentina GÜMÜŞ**

**MAYIS 2018**

**TRABZON**

**KARADENİZ TECHNICAL UNIVERSITY \* THE INSTITUTE OF SOCIAL SCIENCES**

**DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE**

**APPLIED LINGUISTICS**

**TRANSLATING EROTICISM: ENGLISH AND TURKISH TRANSLATIONS CAVAFY'S  
POETRY**

**MASTER'S THESIS**

**Florentina GÜMÜŞ**


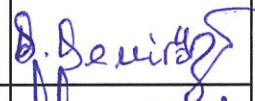
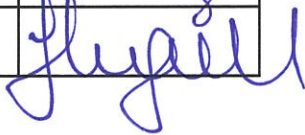
**Thesis Advisor: Assoc. Prof. Dr. Mustafa Zeki ÇIRAKLI**

**MAY 2018**

**TRABZON**

## APPROVAL

Upon the submission of the dissertation, **Florentina GÜMÜŞ** has defended the study **Translating Eroticism: English and Turkish Translations of Cavafy's Poetry** in partial fulfilment of the requirements for Master Degree in English Language and Literature at Karadeniz Technical University, and the study has been found fully adequate in scope and quality as a thesis by **unanimous/~~majority~~** vote on 05.07.2018.

Committee Members		Decision		Signature
Title - Name and SURNAME	Mission	Accept	Refuse	
Assoc. Prof. Dr. M. Zeki ÇIRAKLI	Supervisor	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Prof. Dr. Damla DEMİRÖZÜ	Member	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Assist. Prof. Dr. Fehmi TURGUT	Member	<input checked="" type="checkbox"/>	<input type="checkbox"/>	

Approval of the Graduate School of Social Sciences

Prof. Dr. Yusuf SÜRMEŒ  
Director

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## ACKNOWLEDGEMENTS

I would first like to express my deepest gratitude and appreciation to my supervisor, Assoc. Prof. Dr. Mustafa Zeki ÇIRAKLI for his support and trust in my judgement, for giving me the freedom to express myself and for never discouraging me in my academic interests. I am truly hoping that our collaboration will continue for many years and that one day I will be able to return his kindness.

I would also like to express my gratitude to Assoc. Prof. Dr. Dimitris KARGIOTIS. Without his contribution and support, which started many years ago, this thesis would not have existed in the first place. He is the one who made me love literature, foreign languages and Cavafy.

I would like to thank to Assoc. Prof. Dr. Mustafa Naci KAYAOĞLU, who patiently initiated me in what we call research and provided me with the necessary tools for a successful academic career.

I would also like to thank to Assist. Prof. Dr. Ali Şükrü ÖZBAY whose enthusiasm and kindness have been a source of inspiration for me.

I am also grateful to Assist. Prof. Dr. Fehmi TURGUT who literally changed the way I perceive the world around me.

I would like to express my appreciation to all members of the department who helped me in various ways in my MA studies and not even once made me feel that I am in a foreign country. My warmest thanks go to my friends Hakan YENİÇERİ, Hakan GÜLTEKİN and Dr. Ayşe ÇELEBİOĞLU for their personal and intellectual support. I am deeply grateful to my dearest friends Özlem and Pınar. Thank you for always being there for me and accepting me with all my flaws. I am grateful for my family, both from Turkey and Romania, who has always been very supporting and helped me get through all types of obstacles: emotional, financial, intellectual and technical. My dear Mustafa, thank you for being in my life. You are my guardian angel and my role model. My dear Gabriel, thank you for being the best son a mother can wish for. You make me want to be a better person.

May, 2018

Florentina GÜMÜŞ

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## ABSTRACT

The recurrent dichotomy between *word for word* and *sense for sense* translation finds its last expression in Lawrence Venuti's translation strategies: *foreignization* and *domestication*. In this thesis dissertation, the erotic poems of the well-known Alexandrian poet C. P. Cavafy and four of their English and Turkish translations have been analyzed and compared from a linguistic perspective. The basis for the linguistic analysis is provided by Katharina Reiss's translation criticism model, which stresses three elements: the comparison with the original, the identification of the text type and after, the analysis of the linguistic elements. Cavafy divided his poems in three thematic categories: historical, philosophical and sensual. A number of three sensual or erotic poems has been selected since their translation may be challenging due to their homoerotic aspect. Cavafy was a homosexual poet, but he did not write poems that are clearly homoerotic, with few exceptions; the majority of his poems leave room for interpretations. The English translations have been investigated before, but not from the scope presented here. In addition to the fact that erotic poetry has not received enough attention from the academia, another significant aspect of this study is the inclusion of the Turkish translations. Cavafy's canon has been translated twice in Turkish and both translations are investigated here. The analysis showed that the Turkish translators have adopted the strategy of domestication to a greater extent.

**Keywords:** Foreignization, Domestication, Translation of eroticism, Poetry translation, Translation criticism



## ÖZET

*Birebir (word for word)* ve *serbest (sense for sense)* çeviri arasındaki yinelenen ayrılık Lawrence Venuti'nin çeviri stratejilerinde *yerlileştirme* ve *yabancılaştırma* olarak son halini almıştır. Bu çalışmada ünlü Aleksandriyen şair K. P. Kavafis'in erotik şiirleriyle İngilizce ve Türkçe çevirilerinin dördü incelenmiştir ve dilbilimsel açıdan bir karşılaştırma yapılmıştır. Dilbilimsel çözümlemenin temelini Katharine Reiss'in üç ögeyi vurgulayan çeviri eleştirisi modeli oluşturmuştur: orijinal metinle karşılaştırma, metin türünün belirlenmesi ve son olarak dilbilimsel öğelerin çözümlenmesi. Kavafis şiirlerini tarihi, felsefi ve nefsi olarak üç tematik kategoriye ayırmıştır. Bu çalışmada homoerotik yönü açısından çevirileri güç olabilecek üç nefsi veya erotik şiir seçilmiştir. Kavafis homoseksüel bir şairdi ancak birkaç istisna haricinde, açık bir biçimde homoerotik olan şiirler kaleme almadı; şiirlerinin çoğu yorumlara açıktır. Söz konusu şiirlerin İngilizce çevirileri daha önceden incelenmiş olsa da burada sunulan bağlamda değildir. Akademik çevrede erotik şiirin yeterli ilgiyi görmemesinin yanında bu çalışmanın bir diğer önemli yönü de Türkçe çevirilerin dâhil edilmesidir. Kavafis'in şiirleri Türkçeye iki kez çevrilmiştir ve her iki çeviri de bu çalışmada incelenmiştir. Sonuç olarak Türkçe çevirilerde *yerlileştirme* stratejisinin daha büyük oranda kullanıldığı ortaya çıkmıştır.

**Anahtar Kelimeler:** Yabancılaştırma, Yerlileştirme, Erotizm Çevirisi, Şiir Çevirisi, Çeviri Eleştirisi

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## LIST OF ABBREVIATIONS

BCE	: Before Common Era
CE	: Common Era
Ibid	: Latin ibidem, a term used to provide a reference for a source that was cited in the preceding reference
ISO 843-2	: International Standard Organization for the transliteration of Greek characters into Latin characters
n.d.	: no date
[sic]	: Latin sic erat scriptum, when a mistake belongs to the original
SL	: Source Language
ST	: Source Text
STT	: Source Text Transliteration
TL	: Target Language
TT	: Target Text
TT-1	: Target Text 1 (translated into English by Keeley and Sherrard in 1992-first edition 1975)
TT-2	: Target Text 2 (translated into English by Dalven in 1976)
TT-3	: Target Text 3 (translated into Turkish by Millas and İnce in 2016-first edition 1990)
TT-4	: Target Text 4 (translated into Turkish by Çokona in 2013)
UNESCO	: The United Nations Educational, Scientific and Cultural Organization
ΕΛΟΠ 743	: The Greek equivalent of ISO 843-2

## INTRODUCTION

Tradition has it that until the fall of the Tower of Babel, people were speaking one language. They refused to obey God's will to spread all over the world; instead they stayed in one place where they build a tower not with the purpose of pleasing God, but for their own fame. They were punished for their disobedience by being dispersed all over the world and speaking different languages (D. Robinson, 2001: 21). After this 'fall', the need for translation in order to communicate was crucial, that is why the act of translation was and will continue to be of great importance. According to Western theory, the first comments about this practice belong to Cicero, who "is often considered the founder of Western translation theory; certainly he is the first to comment on the processes of translation and offer advice on how best to undertake them" (D. Robinson, 2002: 7) and Horace (first century BCE). They translated Ancient Greek texts and argued that a good translator is the one who can reproduce the general style of the work translated. Cicero translated "freely Greek speeches of the most eminent orators" (ibid.) and he did not find it necessary to translate them *word for word*. Instead, he kept the "general style and force of the language" (ibid.: 9). It can be said that the term 'translation' is derived from two ancient and similar words: the first is the Latin *translatum* which means 'to carry from one place to another' and the second is the Ancient Greek word *metafrazw* meaning 'to speak across'. Bassnett (2002) mentions that Homi Bhabha is a researcher who uses the term 'translation' in the etymological sense, of being carried across from one place to another.

Belonging to the same geographical space is the Italian expression *Traduttore, traditore* meaning 'the translator is a traitor', which shows that translating a text is a risky endeavour as it can betray its meaning or style. Translators were willing to take this risk but only until the implications became more serious starting with the translation of the Holy Books. Of the same opinion as the Romans are the translators of the Bible, which represent another important phase in the history of translation. The danger of 'betraying' the meaning of the original text, the 'word of God', was even greater and it has been a point of debate ever since. The English theologian-translator William Tyndale and the French humanist Etienne Dolet who burned at the stake (Munday, 2008: 23) represent an example of these risks involved in choosing a *sense for sense* translation of the Bible. The translations of the Scriptures were also used for didactic purposes and the act of translating began to have not only a role in the study of rhetoric, but also a moral and political purpose. One of the early theorists is Dolet (1509-1546) who established five principles for the translator, one of them being that "the translator should avoid word-for-word renderings" (Bassnett, 2002: 61). During the Renaissance and the seventeenth-century, translation continued to

be a primary activity and the main translation method was a *sense for sense* translation as advocated by John Dryden (1631-1700) and Alexander Pope (1688-1744). In the eighteenth-century, the translator was seen as a painter or imitator, and the most important figure of this century is Alexander Fraser Tytler, who published the first systematic work on the process of translation in English (ibid.: 62-70). With the Romantic Movement and the Post-Romanticism, the interest shifted from the processes of translation to the effect it had in the target culture and the use of the literal translation was encouraged. Due to Victorians' perception of translation as being created for intellectual readers, the interest in it declined. Not everyone shared this view and a good example is Edward Fitzgerald (1809-1863) who noted that "it were better to have a live sparrow than a stuffed eagle" (ibid.: 76). Later on, in the 1950s and 1960s, the theoretical considerations of the translation, mainly the linguistic-approach, have gained a bigger importance: the style, the grammatical elements, the meaning, the form, the rhythm and so forth were under analysis. However, it was not until late 1970s that the Translation Studies became a discipline that started to be taken seriously, before that, it was just "an element of language learning in modern language courses" (Munday, 2008: 7).

A research into the specialized literature on translation studies will produce almost no information about translation practices and theories outside the Western world. One of the exceptions is the book edited by Mona Baker (2001), *Routledge Encyclopedia of Translation Studies* which was first published in 1998. In the second part, the history and traditions of a various numbers of countries is included, from African tradition to Turkish tradition. Since most of the works related to translation studies began with the Romans who translated from Greek, we wanted to learn what relations the Greeks had with this practice and how the translation began in a Turkish context.

According to Connolly and Bacopoulou-Halls (2001), throughout the ancient Greek literature there seems to be a lack of interest in translation. Some possible needs for interpreting and translating might have appeared for the foreigners who wanted to consult the Oracle of Delphi or for the Greek philosophers who came in contact with Egyptian texts (p: 429). The main point of interest throughout the Greek history is the intralingual translation, i.e. from ancient Greek to a more modern form of Greek. In the same encyclopaedia, Paker (2001) notes for the Turkish tradition that the first 'dragoman' (tergüman) was mentioned in the official records of the Ottoman state in 1479. The imperial position of dragoman was installed after the fall of Constantinople in 1453 and it was a much-desired function, although there are records of dragomans even from the Seljuk state. An important role for the Turkish language was played by translations of literary works made from Persian and Arabic. As it was the case with the translation of the Bible, the translation of the Quran was permitted only if was made *word for word* (571-573). In modern times, the Turkish language passed through a similar process as the Greek language which was 'purified' from the Turkish words, when in the 1930s it was 'purified' from the Arabic and Persian words (ibid.: 579).

## CHAPTER ONE

### 1. FRAMEWORK OF THE STUDY

#### 1.1. Purpose of the Study

The poetry of the Alexandrian poet C. P. Cavafy was translated into many languages and in this study, two English and two Turkish translations will be compared with the original Greek poems and with each other. The purpose of the study is to provide insights into the process of translation as a whole, paying attention to the extent of the changes made by the four translators to the source text, with regard to linguistic elements, and to what extent the strategies of domestication and foreignization have been employed. By no means, the intention behind this analysis is to criticize the translations, i.e. to judge which translation is better or worse, even if the model Reiss proposes is called a ‘criticism model’. Criticism here means a systematic study of the translations. Additionally, it is a well-known fact that Venuti’s work has been associated with postcolonial studies, but here the strategies he describes are not used with postcolonial connotations. Martin Luther writes in his *Circular Letter on Translation*:

Now that it is translated and finished, everybody can read and criticize it. One now runs his eyes over three or four pages and does not stumble once – without realizing what boulders and clods had once laid there where he now goes along as over a smoothly-planned board. We had to sweat and toil there before we got those boulders and clods out of the way, so that one could go along so easily (D. Robinson, 2002: 86).

Cavafy too has worked on his poems over and over again and giving the fact that his poems are not only erotic, but some of them also homoerotic, the act of translating them may be challenging and it should be interesting to observe how the erotic quality of the poems has changed. As the discussions in the following chapters will show, Cavafy is a very consistent poet, every word being chosen with great attention and our analysis will look into whether the four translators have been as consistent as Cavafy, in their translations. For example, we will investigate how the key term *ἡδονή*, which means ‘sensual pleasure’, has been translated. Pantopoulos (2012) found in a quantitative analysis using corpus linguistics, that the word appears 30 times in Cavafy’s canon and it was translated by Dalven as ‘pleasure’ ten times, ‘delight’ seventeen times and ‘voluptuousness’ three times. Keeley and Sherrard on the other hand rendered it as ‘pleasure’ twenty five times, ‘sensuality’ three times, and ‘delight’ two times (p: 101).

## **1.2. Significance of the Study**

Constantine P. Cavafy was an Alexandrian poet and an internationally recognized figure. In his remembrance, UNESCO declared 2013 ‘the Year of Cavafy’. His poems have been translated into many languages and he has been a source of influence for a number of artists: actors, sculptors, poets, painters, grammarians, musicians and others (Δασκαλόπουλος, 2005). In his study, C. Robinson (2005) describes the ways in which Cavafy has influenced Mark Doty and Cathal Ó Searcaigh. Living in Egypt (first with an English and after with a Greek citizenship), England, Turkey, and writing in both archaic and vernacular Greek (sometimes in the same poem), Cavafy’s existence, just like the language used in his poems, had been a ‘hybrid’. Nevertheless, his poetry makes him forever ‘actual’ and the interest in his poetry does not seem to decrease with the passing of time.

Cavafy’s poems have been the point of research for almost one century so it is worth asking what is there more to say about his work. In Kargiotis’s view (2013), there is nothing else to be discovered about Cavafy’s oeuvre, but fortunately, in this study we are researching the way he has been translated and not his original poems. Istanbul had a very special place in his heart and although his canon has been translated many times in English, in Turkish, it was translated only two times and this happened quite recently. The most significant aspect of this study is the inclusion of the Turkish translations in the analysis. The Turkish language belongs to a different language family than English and Greek, the Ural-Altai family, whereas Greek and English belong to the Indo-European family. In addition, it is quite unusual for a study to focus on two target languages; the common practice is to work just with the source text and one or multiple translations in the same language. Connolly (2001) asserts that this is a more useful approach for identifying the strategies employed in the translation (p: 172). There is a lack of research on translation into minority languages like Turkish.

## **1.3. Research Questions**

In the present study we aim to give an answer to the following main research questions:

1. What are the linguistic differences between the English and Turkish translations of Cavafy’s erotic poems?
2. To what extent are the strategies of domestication and foreignization employed by the translators?

One additional research question is investigated:

3. Is there a change in the erotic quality of the English and Turkish translations?

The answer to the first question will be given with the help of Katharina Reiss's translation criticism model and it will serve as a preparatory step for Venuti's translation strategies of domestication and foreignization. The first method is the most frequent one and it makes the translator look invisible in the translated text, which reads as an original, but Venuti is in favor of the second strategy. The third question will be explored in parallel with the first research question, since the translation of linguistic elements may change the erotic quality of Cavafy's poems.

#### **1.4. Nature of the Study**

The study presented here can be characterized in many ways; first of all it is a qualitative and a comparative research, but also a stylistic and a descriptive study, which is not to be confused with Holmes' definition of descriptive translation studies. In general lines it can be said that due to its nature it is a combination between Translation Studies and Linguistics and Translation Studies and Poetics. Bassnett (2002) provides a division of Translation Studies in four areas: the first category *History of Translation*, the second category *Translation in the TL culture*, both being *product-oriented*, and the last two categories are *process-oriented: Translation and Linguistics* and *Translation and Poetics*.

Lastly, due to the fact that all poems under analysis are erotic, the current research can be seen as a comprehensive one.

#### **1.5. Statement of the Method**

A number of three poems written by Cavafy have been selected based on their erotic character. They have been transliterated from Greek with Latin characters according to the rules established by ΕΛΟΠ 743 'Transliteration of the Greek alphabet into Latin characters' which is equivalent of the international system ISO 843-2. For every poem, a table was prepared with the original Greek text, the transliterated text and the four translations. The poems have been analyzed from a linguistic perspective: semantic, lexical, grammatical and stylistic elements, according to Reiss's model in relation to the original poems. Although the study aims at investigating the ways in which eroticism has been translated, not only the 'clear' erotic elements of the poems have been taken into consideration. The reason is that Cavafy's poems are not as explicit as other works that deal with erotic themes, and the poems are erotic in their totality. The findings lead to a discussion on whether the translators adopted a domesticating or a foreignizing strategy, as they are defined by Venuti. The linguistic elements and the two translation strategies influence the erotic character of the target texts and the study explains the ways in which this happens.



## **1.6. Operational Definitions**

Domestication: a translation strategy that minimizes the foreignness of the source text.

Eroticism: the quality of being erotic.

Foreignization: a translation strategy that stresses the foreignness of the source text.

Homoeroticism: the quality of being erotic when it involves two members of the same sex.

Invisibility: a translator is invisible when the translation is fluent and it reads like an original.

Minority languages: it is a flexible concept, but currently all languages apart from English, have the potential of becoming a minority language.

Original: in this study, we use it in its etymological sense of something that was written first, not to imply that a translation is not an original piece of work.

Sense for sense translation: the rendering of a text from one language to another with a focus on the meaning of a sentence.

Translation criticism: a systematic study on different aspects of a translated work.

Word for word translation: the rendering of a text from one language to another one word at a time.

## **1.7. Chapter Breakdown**

The study is composed of five chapters: framework of the study, literature review, methodology, findings and conclusion.

The first chapter traces the origins of translation theory and practices from Cicero and back to Venuti, with emphasis on the two main issues: *word for word* and *sense for sense* translation. After introductory information, the focus of this study is explained and the research questions are stated together with the methodology employed for each one of them. The aspects that make this study significant and its purpose are underlined. Important terms are defined under the title of operational definitions.

The second chapter covers specialized literature concerned with modern approaches to the ancient distinction between *word for word* and *sense for sense* translation. The two theoretical frameworks adopted in this study are summarized: Lawrence Venuti and the strategies of domestication and foreignization, and Katharina Reiss and the translation criticism she proposes together with studies that employed their theoretical framework. The interest in our study is on erotic poetry, therefore theory and research related to the translation of eroticism and that of poetry have been examined.

In the third chapter, the methodology applied to the four translations from the original Greek poems into English and Turkish has been presented. Concise information about Cavafy, his life and work, the four translators and the translations used in the study is provided.

The actual research is presented in chapter four, where three erotic poems are investigated with the help of Reiss's translation criticism model and the discussions connect the findings with the domesticating and foreignizing strategies described by Venuti. Also the findings are discussed within the frame of related literature.

In the last chapter, the conclusions are presented. A brief summary of the study, limitations of the study and suggestions for further research are given.

## CHAPTER TWO

### 2. LITERATURE REVIEW

As previously mentioned, the distinction between *word for word* and *sense for sense* translation is a long debated subject which started with Cicero and Horace's views on translating, followed by St Jerome (late fourth century CE) who adapted Cicero's remarks for medieval Christian theology (D. Robinson, 2002: 7). He is the one who coined the expression *sense for sense* (ibid.: 9). These two terms "can be seen emerging again and again with different degrees of emphasis in accordance with different concepts of language and communication" (Bassnett, 2002: 50). More recently, two theorists took up this distinction, Eugene Nida and Peter Newmark. Nida (1964) replaced the old terms of *word for word* and *sense for sense* translation with *formal equivalence* and *dynamic equivalence*. The first is defined as an SL oriented method in which the translator focuses on the correspondence of both form and content, whereas *dynamic equivalence* is concerned with naturalness of expression. Newmark's (1988) theory, on the other hand, employs other two terms: *semantic translation* and *communicative translation*. The first resembles Nida's *formal equivalence* and the second his *dynamic equivalence*, but in his argument, Newmark parallels *faithful translation* with *semantic translation*. The difference is that the second is more flexible and creative. *Communicative translation* focuses on the target reader's comprehensibility.

#### 2.1. Lawrence Venuti's Strategies of Domestication and Foreignization

The last of these 'different degrees of emphasis' is Lawrence Venuti's distinction between *domestication* and *foreignization* which can be paralleled with *sense for sense* and *word for word* translation.

Venuti (1995) begins his book *The Translator's Invisibility: A History of Translation*, with the word 'invisibility' which is defined as "the translator's situation and activity in contemporary Anglo-American culture" (p: 1). He observes that publishers, reviewers and readers accept a translation only if it reads like an original, "the more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text" (p: 1-2).

Another question that arises in the specialty books is related to who the author of the translated text is. Is it the author of the original text or is it the translator? This takes us back to Roland Barthes's concept of 'the death of the author', and one can ask, should the author or the

translator of a translated work be 'dead'? On the other hand, to relate this to Venuti, should the author or the translator be visible, better said invisible, in the translated text? He summarizes this issue in a very concise sentence: "in copyright law, the translator is and is not an author" (p: 9). The translator's invisibility in research can be observed in the regulations for the reference page in academic papers, where the translation has to be entered under the name of the original author (Paiz et al.: 17).

Venuti defines translation as "a process by which the chain of signifiers that constitute the source-language text is replaced by a chain of signifiers in the target-language which the translator provides on the strength of an interpretation" (p: 17). Venuti (2011a) proposes a hermeneutic model to better understand the translation practice. Both translation and adaptation are seen as "an interpretation of the source text, one among different and potentially conflicting possibilities, which vary the form, meaning and effect of that text" (p: 234). In Emmerich's opinion (2011), "any two translations will differ from one another in the interpretation they put forward". She stresses that the translator's role goes beyond an interpretation of an original, but "often in determining what constitutes the original in the first place, and in shaping the edition that will present his or her translation to the world" (p: 211). The conclusions she draws are based on the unfinished poems of Cavafy and their English translations.

Venuti analyzes two translation strategies: the first one is called *domestication*, i.e. a fluent style is adopted to minimize the foreignness of the source text for the target reader, whereas *foreignization* is achieved when something (the linguistic or cultural values) of the foreignness of the original is retained (p: 23). His book's aim is to "force translators and their readers to reflect on the ethnocentric violence of translation" (p: 41). This can be related to Jerome, who in order "to illustrate the concept of the TL taking over the sense of the ST, uses the military image of the original text being marched into the TL like a prisoner by its conqueror" (Munday, 2008: 20). Two previous researchers, Friedrich Schleiermacher and Antoine Berman, both of them in favor of the foreignization strategy, influenced Venuti. Schleiermacher, the founder of hermeneutics, delivered a number of thirteen lectures at the Royal Academy of Sciences in Berlin. In his third lecture, *On the Different Methods of Translating*, he identifies two options for the "true translator": "either disturbs the writer as little as possible and moves the reader in his direction, or disturbs the reader as little as possible and moves the writer in his direction" (D. Robinson, 2002: 229).

In his essay *Translation and the Trials of the Foreign*, Antoine Berman (2000) introduces an analytic of translation with twelve deforming tendencies that intervene in novels and essays. Venuti has translated the essay from French into English. Berman supports the idea that the *foreign* of the source text should be maintained in the translation i.e. the linguistic features and the signifying structures. The deforming tendencies he identifies from his experience as a translator, mainly of Latin American literature into French, are:

1. *Rationalization*: sentences and sequence of sentences are rearranged.
2. *Clarification*: something that is indefinite in the original is made definite.
3. *Expansion*: all translations tend to be longer than the original text.
4. *Ennoblement and popularization*: in poetry it is “poetization” and in prose “rhetorization”.
5. *Qualitative impoverishment*: terms, expressions and figures are replaced with terms, expressions and figures that are less rich from a sonorous or “iconic” perspective.
6. *Quantitative impoverishment*: lexical loss that coexists with expansion that sometimes only covers the quantitative loss.
7. *The destruction of rhythms*: rhythm is something which characterizes novels too, not only poetry and theatre.
8. *The destruction of underlying networks of signification*: some words have no meaning, but their linkage is a very important aspect of the text.
9. *The destruction of linguistic patternings*: “homogenization” is used as a means of concealing asystemacity.
10. *The destruction of vernacular networks or their exoticization*: an example is the replacement of the foreign vernacular with a local one.
11. *The destruction of expressions and idioms*: to replace an idiom by an equivalent idiom is an ethnocentrism, since these equivalents do not translate the original one.
12. *The effacement of the superimposition of languages*: in a text a dialect and a common language, or two or more koine can coexist and in the translated text, they should be traced.

He considers that these deforming tendencies are historical and they go back to the “Platonic separation between spirit and letters, sense and word, content and form, the sensible and the non-sensible” (p: 296) and they led to the same result: “the production of a text that is more “clear”, more “elegant”, more “fluent”, more “pure” than the original. They are the destruction of the letter in favor of meaning” (p: 297). Although Berman insists on the use of this analytic system only for novels and essays, a recent study applied it to poetry, more specific to the English translation of one hundred fifty lines of Book II of Rumi’s Mathnavi. The results showed that the most frequent deforming tendencies are rationalization, clarification, expansion, the destruction of rhythm, the destruction of underlying network of signification, the destruction of linguistic patterning and the effacement of superimposition of languages (Jafari and Karimnia, 2015: 61-62). Tanasescu (2016) also shows that poetry has a heuristic value in translation studies and one of her arguments is Berman’s analytic, which revolves around poetry.

One of the translation theorists who criticized Venuti’s work is Pym (1996) who raised some important issues, one of them being the fact that *domestication* occurs in other languages as well,

not only in English. He supports this statement with the study made by Maria Helena Luchesi de Mello on the contemporary literary translations in Brazil. In a similar study from Hungary, Csapó (2011) observes that “domesticating translation has been part of the Hungarian literary translation” (p: 103). In this analysis, we will investigate if the same happens when translating into Turkish and if Venuti’s conclusions are sustained by our analysis of the English translations.

Cronin (1998) argues that minority languages are generally ignored when it comes to theoretical and historical discussions on translation, and apparently draws on Venuti’s concept of ‘invisibility’ when writing “if translation has traditionally suffered from lack of visibility then there is a sense in which translators working in minority languages are doubly invisible at a theoretical level” (p: 147). To be or not to be a minority language is a relational fact and due to the hegemony of English, all languages have the potential of becoming a minority language (p: 151). In this study, two of the languages analyzed, Greek and Turkish are at the present time and from this perspective, minority languages.

There seems to be a tendency in research that applies Venuti’s theory to use quantitative means in order to decide if one of the two strategies, domestication or foreignization has been used more. An example is Shahabi & Abad (2016) who researched two Persian translations of *The Old Man and the Sea*. They found that the translators used a foreignizing strategy in 75% of the cases and 66% respectively. Unlike Shahabi & Abad, Anyabuike (2017) conducted a qualitative research and the conclusion was that Michel Ligny used a foreignizing method when translating *Things Fall Apart* into French. The researcher suggests that the resulted product is difficult for the target reader and it should be accompanied by glossary and footnotes for a better understanding. Both studies prove that domestication is not the only method of translation used as it seems to be suggested by Venuti or Pym, and, to be more precise, this may be the case with translations into English, but this rule should not be generalized to all languages. There is a need for studies on a large number of texts to see what the picture in other countries is. Ajtony (2017) notes that when it comes to translations into Hungarian, in particular the translation of G. B. Shaw’s *Pygmalion*, there is a balance between the two strategies even if English and Hungarian are not cognate languages and the translator faces a number of difficulties with culture-specific vocabulary, phrases, phrasal verbs, idioms, word order, accent and dialect.

## **2.2. Translating Eroticism**

A number of studies dealt with the ways in which eroticism is translated. Although these types of studies do exist, Larkosh (2007) stresses that the relation between translation and sexuality, in particular sexuality that deviates from the norm (like homosexuality) has not been enough researched (p: 66). Keenaghan (2011) investigates how Luis Cernuda’s poetry has been translated into English, and in particular the tension between reality and desire. The researcher

considers that “translators of queer-authored texts ought to recognize how, and to what ends, their subjects use eroticism and desire” (p: 150). There are different ways in which critics integrate Cernuda’s homoeroticism; they see it as significant for his work or they overlook it completely. Keenaghan concludes that there is a difference between “letting literature speak queerly through translation” and “merely nothing the author’s homosexuality”. Newmark (1993) advises that when it comes to this type of translation it “should be slightly more rather than slightly less erotic than the original” (p: 13). He argues that eroticism is not a cultural, but a universal issue and it can be influenced by ideological or governmental censorship. When someone mentions the word *censorship* the first thought which comes to mind is something negative, but Baer (2010) suggests that there is such a thing as *productive censorship* and he exemplifies his conclusion with queer texts translated in Soviet Russia by three homosexual literary translators, Mikhail Kuzmin, Ivan Likhachev and Gennadii Shmakov. Shmakov is famous for translating Cavafy, and what attracted him to Cavafy’s poetry is the fact that his poems have the perfect combination of “telling and hiding” (p: 34). Prinzing (2013) observes how gender in Cavafy can be interfered by grammatical means, activities like drinking cognac, or male spaces, like the café, which are characteristic for men. He has become “part of the literary sexual politics with his special ways of both refusing socially assenting and refusing socially accepted gender-patterns” therefore “the heterosexual male reader experiences in Cavafy’s texts the same exclusion female readers experience all the time” (ibid.: 120-121).

Eroticism is not an element that can be found only in poetry, but in other literary genres too. Yi-ping Wu (2009) explores two English translations of Li Ang’s *Sha Fu* novel, which has been translated as *The Butcher’s Wife* in 1986, three years after the publication of the Taiwanese book. Li Ang is a prominent figure in feminist studies and her writings, including this novel, aim at exposing destructive gender relationships, sexual abuse imposed on women and sexual oppression. To do this, Ang makes use of obscene language and sexual description. Wu found that the English translators “tend to euphemize the sexual descriptions and obscene words presented in the original, and this representation of eroticism inevitably diminishes the negative connotations of sexual abuse imposed upon woman” (p: 2). An inverted case is Ziman’s (2008) study of two Chinese versions of *The Color Purple* by Alice Walker. He argues that even if the translators justify their deletion of erotic passages by ethnical differences between East and West, the actual reason is the sex taboo among the translators and the Chinese scholars. Just like the Taiwanese novel *Sha Fu*, *The Color Purple* describes raping scenes from the victim’s point of view and the language has to be very direct so that the abuse imposed upon women can be shown in its whole monstrosity. The deletion of the sexual explicit passages leads to the story, becoming untrustworthy and to a loss of the artistic effects of the original. Another study from the same geographical space deals with the English translations of the Chinese drama *Mudan Ting (The Peony Pavilion)*. Lee and Ngai (2012) compared and contrasted three English translations with a focus on the erotic passages. The first translator attenuated these passages, the second changed the language register from a highly poetic,

in the original, to a contemporary English vernacular and the last translator “keeps to the source text very closely in terms of preserving its erotic and sex-related descriptions, to the extent that a foreign feel is often evident in his translation” (p: 21).

### 2.3. The Translation of Poetry

The poetic language is very different from the language used for communication and it possesses a variety of artistic qualities like rhythm, meter, and figures of speech. In his famous paper *Linguistics and Poetics* (1960), Roman Jakobson identifies six functions of language: the referential, denotative, or cognitive function, the emotive or expressive function, the conative function, the metalingual function, the poetic function and the phatic function.

Poetry is governed mainly by the expressive and the poetic function and according to Newmark (1988) it is “the most personal and concentrated of the four forms (i.e. lyrical poetry, short story, novel and drama), no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text” (p: 163). The word derives from the Greek word *poiein*, which means to make or to construct. Together with the etymology of the word, we inherited from the Greeks, through Plato, the notion of the divine inspiration of poetry, and the implication that poetry cannot be translated, being of divine inspiration (Bassnett, 2002: 62). On the other hand, Venuti (2011b) explains why the translation of poetry should be studied when it is the least translated literary genre. Poetry seems to be a “marginal genre”, but exactly “the marginality is in fact the first reason to move poetry closer to the center of translation studies”. The other reason for studying poetry translation is that “is more likely to encourage experimental strategies that can reveal what is unique about translation as a linguistic and cultural practice” (p: 127).

Connolly (2001) explores the field of poetry translation and he indicates that although this type of translation has been the most researched, there are actually few discussions about the strategies and the process of poetry translation. Even if poetry has been translated for over 2000 years, there are still questions regarding its translatability due to the connotational language of poetry, the musicality of poetry, its compact form and not lastly due to the fact that it is generally desired for a translated poem to stand as a poem in the TL. Octavio Paz (1992), the Mexican Nobel poet observes that “the meanings of a poem are multiple and changeable; the words of that poem are unique and irreplaceable. To change them would be to destroy the poem. Poetry is expressed in language, but it goes beyond language” (p: 159). He rejects the idea that poetry is untranslatable and argues that the connotative meanings can be reproduced in a translated poem “if the poet-translator successfully reproduces the verbal situation, the poetic context into which they are mounted” (p: 156). Unlike Paz, Vladimir Nabokov and Roman Jakobson believe that poetry is untranslatable. Nabokov (1955) writes:



The person who desires to turn a literary masterpiece into another language, has only one duty to perform, and this is to reproduce with absolute exactitude the whole text, and nothing but the text. The term “literal translation” is tautological since anything but that is not truly a translation but an imitation, an adaptation or a parody. (p: 77).

He concluded his investigation into the translation of Pushkin’s *Onegin* that it is impossible to be translated in rhyme and that the only acceptable translation is that which included a large number of footnotes. Jakobson (1959) classifies translation into three categories: intralingual, which takes place in the same language, interlingual, between two languages and intersemiotic, i.e. from verbal signs into nonverbal signs. He also argues that poetry is untranslatable, “only creative transposition is possible” (p: 118). Many theorists of translation are at the same time translators and the conclusions they draw are based on their experience as translators. This is the case with Nabokov, Venuti and others, including Lefevere.

André Lefevere, as quoted in Bassnett (2002), catalogues seven different strategies employed by English translators of Catullus’ *Poem 64*:

1. *Phonemic translation*, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. Lefevere concludes that although this works moderately well in the translation of onomatopoeia, the overall result is clumsy and often devoid of sense altogether.
2. *Literal translation*, where the emphasis on word-for-word translation distorts the sense and the syntax of the original.
3. *Metrical translation*, where the dominant criterion is the reproduction of the SL meter. Lefevere concludes that, like a literal translation, this model concentrates on one aspect of the SL text at the expense of the text as a whole.
4. *Poetry into prose*. Here Lefevere concludes that distortion of the sense, communicative value and syntax of the SL text results from this method, although not to the same extent as with the literal or metrical types of translation.
5. *Rhymed translation*, where the translator ‘enters into a double bondage’ of meter and rhyme. Lefevere’s conclusions here are particularly harsh, since he feels that the end product is merely a ‘caricature’ of Catullus.
6. *Blank verse translation*. Again the restrictions imposed on the translator by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted.
7. *Interpretation*. Under this heading, Lefevere discusses what he calls *versions* where the substance of the SL text is retained but the form is changed and *imitations* where the translator produces a poem of his own, which has ‘only title and point of departure, if those, in common with the source text’ (p: 87)

In Holmes' (1988) opinion, there are four strategies for the translation of poetry:

1. *Mimetic*, in which the form of the original is retained.
2. *Analogical*, in which the form of the translation suits the target language and not the original poem.
3. *Organic*, which derives from the content of the original poem.
4. *Extraneous*, in which the form of the translation is not implicit in the original poem.

Ndong (2017) explores the translation procedures employed by Annes when translating German poetry into Wolof, an African language. The main procedures are borrowings and paraphrases and the researcher concludes that these practices contributed to the enrichment of the target language and it also led to a better knowledge of the German literature. Pabarčienė & Veličkienė (2018) investigates the Lithuanian translation of Shakespeare's sonnets 18, 72 and 116, and they found that the translator Sigitas Geda stayed faithful to the structure, syntax and semantics of the poem, but did not retain the image of Shakespeare's time and the Renaissance era. Instead, he made the sonnets sound more local as he used folklore characteristics specific to the Lithuanian culture. Additionally, the translation has been done from *word for word* translations from other languages, like Russian. The previous examples show a more 'extreme' situation, i.e. translation between two unrelated languages, German and Wolof, English and Lithuanian, but when it comes to languages that actually belong to the same language family like English and German, translation does not seem to be any easier. Guthrie (2013) follows the German translations of Pope's poetry through the eighteenth-century with a focus not only on the famous *An Essay on Man*, but also on his religious poems. The main tendencies described are as follows: the translations are longer or much longer than the original due to the early translators' desire to explain Pope's ideas, and many translations are done from French or Latin translations or are influenced by them. What is important in the researcher's view is that the translation of Pope contributed to the birth of modern German poetry (Guthrie, 2013: 84).

Margaritis (1993) analyzes the English translations of Cavafy's poetry and he remarks that translation is based upon interpretation. Just like Venuti, he suggests that a translator has to decide on the strategies he employs based on the poetry itself not on the previous translation. The musicality of a poem has to be achieved not line by line, but within the totality of a passage (p: 42).

#### **2.4. Katharina Reiss's Translation Criticism Model**

Munday (2008) argues that Venuti's work lacks in offering "a specific methodology to apply to the analysis of translation" (p: 153). That is why we need to look for a methodology elsewhere. In a recent study, Van Poucke (2012) tries to measure the degree of foreignization of a translation; since he notices that most of the studies based on Venuti's work have a qualitative approach. The

researcher proposes a model with five fields: strong foreignization, moderate foreignization, neutral translation, moderate domestication and strong domestication, each of them being characterized by a number of translation shifts. As the current study is a qualitative one, this model was not considered suitable, so we chose Katharina Reiss's model for translation criticism.

Throughout her book, *Translation Criticism-The Potentials & Limitations*, Katharina Reiss (2000) stresses the essential role of comparing the target text/the translation, with the source text/the original (p: 16). The second aspect which should be taken under consideration is the text type of the source text (p: 22), which is important both for the translator and the translator critic. She identifies four categories of texts: the content-focused text, the form-focused text, the appeal-focused text, and the audio-medial text (p: 26). Poetry is included in the second category, i.e. the form-focused text in which the expressive function of language is employed. The translation should transfer the aesthetic factor and the form of the source text to the target text (p: 32-33). According to Munday (2008), Schleiermacher influenced Reiss in her text typology (p: 29).

#### **2.4.1. Target Language Text**

Reiss stresses once more the need for the translation criticism to focus not only on the translation into the target language, but to compare it with the original. The critique of the translation can be applied as a first step, but it must be completed with a comparison with the original, based on strict and objective criteria while offering alternative translations. She raises a number of questions regarding the fluency, similar to those analyzed by Venuti: "1. whether the original was written in a fluent style so that the fluency of the translation corresponds to it; and 2. whether fluency in a translation is an absolute or a relative value" (p: 10). Furthermore, the translator should have a good command of his native language and a talent for writing, otherwise the translated text will lack in quality.

#### **2.4.2. Source Language Text**

According to the researcher, translators should follow an important principle, that of "complete fidelity to the intent of the original author" (p: 16) and this can be observed only if the target text is likened to the source text. While comparing them, the text type, the linguistic elements and the non-linguistics elements must be evaluated. The type of text is the first factor that affects the translation method applied by the translator. There have been many attempts to identify different types of text, and a general division can be that into pragmatic and literary texts, but it is not a satisfactory one. Another distinction is made between technical scientific texts, philosophical texts, and literary texts, which is again considered unsatisfactory by Reiss. After summarizing the efforts made by other researchers to find a proper text typology, she proposes a new one which is based on "the medium of the texts themselves: *language*" (p: 24). The first three categories are

based on the functions of language, “the depictive function is emphasized in *content-focused* texts, the expressive function emphasizing *form-focused* texts, and the persuasive function emphasizing *appeal-focused* texts” (p: 25). A fourth category is added, the *audiomedial* type, which is not written but spoken or sung.

The content-focused texts consist of press releases and comments, news reports, directions for use, official documents, educational books, specialized literature in different fields and so forth, and their main concern is with communicating information. Their content has to be transferred into the target language without variance. What the critic has to evaluate is whether the content and the information of the source text is represented entirely in the target text. Therefore, the translation of this type of texts is target-oriented (p: 27-31.)

In form-focused texts, content is of less importance, and the form takes its place. Katharina Reiss defines “form” as being concerned “with *how* an author expresses himself”, unlike “content” which “deals with *what* the author has to say” (p: 31). In form-focused texts the most dominant function of language is the expressive function and if the translator wishes to achieve the same effect as the original, s/he must find an “analogous form” in the target language. These types of texts include literary prose, imaginative prose and poetry, and the translations resulted from such kind of texts are source language oriented texts (p: 33-35). Reiss and Venuti have been both influenced by Schleiermacher in that Reiss agrees that when translating form-focused texts, poetry in our case, the translator has to bring the reader to the original text (p: 37). To continue the parallel between the two researchers, it can be argued that the degree of domestication or foreignization must be decided according to each text type, since the expectations from the translation of a poem are different from those of an epistemological document. Obviously, this does not imply that the translator of the latter can make changes in the original without careful consideration. Venuti (1995) points to Freud’s texts, which, although written in simple German, due to the translator’s strategy, they became more scientific when translated into English (p: 25).

The appeal-focused texts cover advertising, publicity, preaching, propaganda and other kinds of texts which focus on the appellative function of language (p: 39) and in order to persuade the reader, “the translator has to depart more from the content and the form of the original than in other types of texts” (p: 41).

The last type of texts, the audio-medial includes radio and television scripts, songs and stage productions, and the translator has to take into consideration not only the content of the source language text, but also the spoken syntax of the target language (p: 45).

According to Munday (2008), the main criticism for Reiss’s theory is exactly the way she divides the types of texts; and it raises the question whether text types can “really be differentiated”

(p: 75). It is also difficult to find studies that applied her criticism model, perhaps due to her stronger association with Skopos theory. The term means ‘purpose’ and Hans J. Vermeer first introduced it in 1978 as a term for the purpose of translation. With Katharina Reiss, they co-authored a book with title *Groundwork for a General Theory of Translation*, which was published in 1984. The main idea behind Skopos theory is that every translation has a purpose and this purpose dictates how the original text will be translated. Reiss’s text typology was integrated into the theory and their aim was to create a general theory of translation that can be applied to all types of texts and all languages. One point of discussion for this theory is that it is not applicable to literary text because by nature they do not have a purpose (Munday, 2001: 79-81; Schäffner, 2001: 235-238).

Nevertheless, in Turkey, Reiss’s model seems to be a popular theory employed by master students in the departments of translation and interpreting. Such is the case with two theses from Hacettepe University. In the first case, Elem Öztürk (2016) undertook a comparative analysis of the Turkish translations of Virginia Woolf’s *Mrs. Dalloway* with a methodological framework combining Reiss’s translation criticism model and Aixela’s translation strategies. One year earlier, Tuncay Tezcan (2015) conducted a research into the applicability of translation criticism approaches to different text type, again making use of Reiss’s model.

### **2.4.3. The Linguistic Components**

The second step sought in the translation criticism model, after identifying the type of text and the most suitable methods of translating each one of them, is the style of the language which has four elements: the semantic, the lexical, the grammatical and the stylistic elements.

Reiss goes beyond the notion of *equivalence* between source text and target texts and argues that what is desired for the semantic elements is equivalence, for the lexical elements is adequacy, for the grammatical elements is correctness and for the stylistic elements is correspondence.

Since the context clarifies the meaning, the translator must check it in order to determine equivalence for the semantic elements and polysemous words. Homonyms, additions and omissions must be carefully considered (p: 53).

At a lexical level, the translator and the critic should observe technical terminology, special idioms, untranslatable words, metaphors, plays on words, and the like. A metaphor for example, should be translated into a similar metaphor in a form-focused text (p: 58).

Correctness in translating grammatical components can be achieved if the morphology and syntax of the target language are satisfied. There are, of course, some exceptions, and one of them is represented by source texts, which do not follow grammatical rules (p: 60).

In terms of stylistic elements, there should be a complete correspondence between the source text and the target text. Reiss argues that if a text exhibits more than one forms of language, this must be observable in the translation too. Alternatively, if some expression is being repeated in the original for some aesthetic effect, then the translator must not ignore it. These two observations are particularly suitable for Cavafy since he uses a combination of purist and demotic language and one of the few figures of speech that can be found in his poems is the repetition, which is quite frequent. The translator should also avoid improving the original text, especially in form-focused texts (p: 63-64).

#### **2.4.4. The Extra-linguistic Determinants**

The last step is to verify the extra-linguistic determinants, whose role is as important as the text type and the linguistic elements, because a complete translation criticism model must include both linguistics and pragmatics. These determinants are all contextual factors: the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor and the affective implications.

The immediate situation has to do with the immediate context of passages and moments and not with the entire work, like in the case of interjections, allusions, shortened colloquial expressions, which are more likely to be found in plays and novels (p: 69). Reiss states that:

The immediate context influences the lexical, grammatical and stylistic aspects of the form taken in the target language, and as such helps to interpret appropriately the semantic elements implicit in the original text. (p: 70)

The subject matter demands from the translator to have enough familiarity with the field in which he works, and this needs to be carefully considered when it comes to purely technical texts. The subject matter influences mainly the lexical level in the target language (p: 70-71).

The time factor plays a significant role particularly in form-focused texts and appeal-focused texts because if the original text was written in ancient times or even centuries before the translation, the form of the language use in the original should be somehow expressed in the translation. Translations of texts from different periods should be analyzed according to the use of language of that specific period. Exceptions are translations that aim at being understood by the modern reader (p: 71-73).

Another extra-linguistic determinant is described by Reiss as creating more problems to the translator than the time factor, the place factor. It is related to characteristics which are particular to a place or country and its culture. It may prove difficult to translate words related to places which do not have an equivalent in the target language, but the critic argues that with the help of modern technologies, this difficulty can be overcome if the translator acknowledges that it plays an important role in the translation. Other options are the use of loan words, calques, explanatory footnotes or an explanatory translation (p: 74-76).

When Reiss writes about the 'audience' factor she means the extra-linguistic determinant and how it influences the readers or hearers of the original text. It can be mostly seen in facts and concepts that are characteristic to the source language and the translator has to be able to transfer into the target language an equivalent meaning. Once again, the type of text dictates what liberties the translator can take with the source text (p: 78-81).

The speaker factor refers to elements that have an impact on the language of the author and they should be most carefully represented in form-focused texts where every author has a particular style (p: 82).

Affective implications affect mainly the appeal-focused text, with linguistic elements of irony, humor or excitement and the critic has to assess if they have been expressed in the translation as they did in the source text (p: 83-86).

There is a certain degree of *domestication* or *foreignization* in every translation, but in order to draw such strong conclusions as Venuti did regarding the Anglo-American context, one needs to investigate a large number of texts over a long period. Only then, these two terms can be used with the same implications of 'violence' as he does. In this study, the translations of only three poems written by one particular poet are analyzed. Therefore, these two terms are used more with the sense of *sense for sense* and *word for word* translation. If Venuti's theory is used mainly for the translation of culture specific words, herein, culture is replaced by eroticism, both being challenging issues. This explains why the translation of eroticism is not a popular subject among scholars. The short survey done into the existing studies shows that there are two types of such translations: one in which the erotic text has been translated so that it has a stylistic impact, and other studies which show how, together with the style, the translation changes the force of the original text's message. Such is the case with feminist writings which aim at showing the violence of the abuse imposed on women and a translation which 'softens' this aspect can be characterized, according to Venuti, as a 'violent' act. In any case, the investigation into the Turkish and English translations of Cavafy's erotic poems focuses on the form, the style of the translations and not on any ideological aspect. For such conclusions, the volume of texts should be much larger, as previously mentioned. Reiss's translation criticism model was adopted due to its clearness and

compatibility with the researcher's views on translation. In the translation of poetry, form and style should be of great concern, just as poetry itself is different from other types of texts due to its form and style. There are many theories on the translation of poetry, but the discussion seems to not have ended.





## CHAPTER THREE

### 3. CASE STUDY

#### 3.1. Methodology

In order to perform a comparative analysis of the four translations of Cavafy's sensual poems, Venuti's Theory of Invisibility and the two translation strategies he suggests will be used as theoretical framework. The first one is the domestication strategy and the second foreignization, which he favors. In addition, Reiss's text typology for translators will be applied to identify the requirements for translating and respectively analyzing the four translations of Cavafy's erotic poems.

Reiss summarizes her views about the methods needed for each type of text in the following passage:

The translation of a content-focused text demands fidelity on the level of content. A form-focused text demands similarity of form and esthetic effect. An appeal-focused text demands the achievement of an identical response. Correspondingly translations of audio-medical texts are judged by the extent to which they match the original in integrating the contributions of non-linguistic media and other components in a complex literary form. (p: 46-47)

Therefore, the texts from this study are form-focused and what it is required is similarity of form and aesthetic effect.

The poems selected for this analysis were chosen based on a few factors. The first and obvious one was eroticism, therefore we needed to make sure that they are purely erotic, i.e. they cannot be confused with Cavafy's philosophical and historical poems. The second factor is that they cover some of the main Cavafian themes and they are quite similar. This was required in order to make the observation of some general tendencies possible. The poems have been transliterated and together with the four translations, they have been included in a table (one for each poem) to insure transparency. In each Greek poem, the formal and aesthetic elements have been investigated and then analyzed throughout the four translations. One of the reasons for including the poems in the main corpus of the thesis and not as an appendix was that, by doing so, the form of the poems and the readers of the text can see some figures of speech, like anaphora in a clearer way.

In her translation criticism model, Reiss (2014) describes the linguistic elements: semantic, lexical, grammatical and stylistic in separated chapters, but when she offers example for each category, the analysis combines all four elements. They cannot be analyzed separately since they influence each other. If we look at the grammatical elements for example, we cannot speak only about how the translators translated them, but we have to see how the style of the poem changed. Therefore, in the following analysis, the linguistic elements will be combined. The non-linguistic determinants belong to pragmatics and their inclusion would be beyond the scope of our study, which focuses solely on the linguistic elements.

### **3.2. A Brief Biography of Constantine P. Cavafy**

Constantine P. Cavafy was born in 1863, in the Greek colony of Alexandria, Egypt and he was the ninth and last child of a wealthy family, with both parents being born in Istanbul. Two years after his father's death, his mother took him and his siblings to England. When he came back to Alexandria, Cavafy was fifteen years old, reason why he knew English very well, he also spoke with an English accent and some of his poems and his personal notes are written in English. In 1882, they had to move again due to the Urabi revolt in Egypt and they went to Istanbul to live with his maternal grandfather. He spends three years there, which could be defined as an important period in his life, since this was the time when his homosexuality started to be expressed and he began to write poetry. Two of these first poems were written in English, like some pages of his journal. We can find the traces left by these three years spent in Istanbul in the poems *The Beyzades to His Lady-Love* (it was translated by Daniel Mendelsohn), *Dünya Guzeli* (which means World's Beauty) and *The New Village* (Yeniköy in Turkish and it is a region in today's Istanbul) all of which remained unpublished. One of his most important friendships was with the British novelist E. M. Forster who is also the first to make Cavafy known to the West. For thirty years he worked in the Office of Irrigation as a clerk and he hated it, but ten years before he died he 'finally' quit. He died of laryngeal cancer in Alexandria, in 1933, on his birthday (Πιερής, 1985: 3-11).

The main scope of this brief biography was to show that Cavafy is related to both England and Turkey; therefore, a study on the English and Turkish translations of his poems is not out of scope.

### **3.3. Cavafy's Poems and Writing Style**

In his literary work, Cavafy was influenced by more than one literary movement: romanticism, symbolism, parnassianism and realism. He categorized his poems in three thematic collections: philosophical, historical, and hedonistic or aesthetic. The language used in his poems is very difficult especially for a foreigner since it is characterized by the 'hybridity' he used, intermingling the 'purist' form (or Katharevousa Greek) with the vernacular spoken by the people

called demotic. At the end of the 18<sup>th</sup> century, the ‘Language Question’ became a serious issue about which form of written language should be used in Greece. There were two sides, the advocates of the popular spoken language or ‘demotic’ and the ones who desired a ‘purist’ form of Greek, a combination between demotic and ancient Attic Greek. What they wanted to ‘purify’ were the Turkish words in particular, and the foreign ones in general. The debate ended in 1976 when demotic became the official language of Greece. (Connolly & Bacopoulou-Halls, 2001: 428-429). He published the first poems in 1886, in Katharevousa and at that time, he was influenced by romanticism, by Hugo and Musset. The ‘corpus’ of the poems he acknowledged is made of 154 poems (Cavafian canon) and other poems he repudiated, or which he did not publish and were discovered after his death (Emmerich, 2011: 200). An idiosyncratic aspect is the way in which he shared his poems, only with his admirers, by booklets and written by hand (Πολίτη, 2010: 228). As Emmerich observes (2011), Cavafy is a writer who “like other writers”, e.g. Emily Dickinson, William Blake, “eschewed conventional means of publication” and “during his lifetime, did not allow a single collection of his poems to be commercially released” (p: 199).

Δημαράς (2000: 597) traces Cavafy’s sources of inspiration to romanticism, which can be seen in the pessimistic philosophy, the hedonism or the theme of the poet, and will reappear throughout his work. Another influence is represented by the French parnassianism with its objectivity, precise description, and the use of history and later on another literary movement the symbolism is added. These three phases can be compared with the three categories to which his poems belong: the philosophical poems with the romanticism, the historical poems with parnassianism and the sensual ones with the symbolism. Although his poems seem like prose, he is a lyrical poet and his lyricism derives from his clarity, his way of projecting his visions in the reader’s fantasy and from dramaticism (ibid.: 598-604). Cairns (2013) traces Cavafy’s sources of inspiration in his erotic poems back to the Hellenistic poets, particularly in his epitaphs, “eroticism is dominant in Cavafy’s epitaph; the pleasures of family life and the virtues of moderation are absent in favour of the excesses of sexual pleasure which eventually (and admittedly) destroy.” (p: 135). Even if the catastrophic side of sexual pleasure is recognized, it is also acknowledged that it is an eclectic activity, not meant for everyone. Death and youth are two important themes in his poems and they generally refer to beautiful young men. The majority of Cavafy’s poems are not explicitly homosexual, since in his times this was not something so easily accepted as it was in Hellenistic times. In some other poems, eroticism is achieved from the “delight in dwelling upon the details of lovely young male bodies, the pleasure of enjoying them, and the sensations evoked by memories.” (p: 145). It is characteristic for this type of poems to be narrated by an older person, who uses the memories or the imagination in order to give life to poetry.

### 3.4. A Brief History of Cavafy's Translations into English and Turkish

The first person to translate some of Cavafy's poems was his brother, John Cavafy and the poet seems to have been a part of this project (Ekdawi, 2012: 130). Pantopoulos (2012) writes that Cavafy's 154 poems, i.e. the Cavafian canon, have been translated into English eleven times with the first translation being made by John Mavrogordato in 1951 and that Cavafy is also "the only modern Greek writer who has had their entire oeuvre translated by more than two different translators" (p: 94). There are, of course, numerous works with selected poems, but we will refer to the ones which include all Cavafy's recognized poems: *Before Time Could Change them: The Complete Poems of Constantine P.Cavafy*, translated by Theoharis C. Theoharis (2001), *C.P.Cavafy, The Canon*, translated by Stratis Haviaras (2004), *The Collected Poems of C.P.Cavafy: A New Translation*, translated by Alik Barnstone (2007), *C.P.Cavafy, Collected Poems*, translated by Daniel Mendelsohn (2009) and *C.P.Cavafy, Poems: The Canon*, translated by John Chioles (2011).

To our best knowledge, there is only one bilingual volume for the English translations of Cavafy, *The Collected Poems*, translated by Evangelos Sachperoglou (2007) and only one for the Turkish context, *K.P.Kavafis: Bütün Şiirleri*, translated by Aris Çokona (2017). Herkül Millas and Özdemir İnce (2016) made the first translation of the Cavafian canon, but his poems have been translated into Turkish since 1981.

Ekdawi (2012) points out to an interesting fact in the history of translations of Cavafy, the fact that several of the English translators are not native speakers of English, and this can also be seen in the French translations. This way of translating has a negative effect on the resulted poems, "the most persistent (and surprising) deficiency of translators of Cavafy: insufficient knowledge of, sensitivity to, and expressive powers in the English language. One has only to glance at Sachperoglou's strange syntax, Kolaitis's malapropisms, John Cavafy's painfully forced rhymes, or Barnstone's unhappy lexical choices to see that Cavafy has been extraordinarily poorly served in the one that most poets care most about: the use of language" (p: 131). Moreover, it is a well-known fact that Cavafy was a poet who cared enormously about the use of language, working and re-working his poems till the day he died. Ekdawi ends up with the hope that the time of 'faithful' translation has past and that the new translators will have to courage to experiment more with Cavafy's poems. An even more bitter critique is made by Margaritis who asks "what does it matter if we have a dozen Cavafy translations, if not one, as I see it, is faithful to the artistic integrity and individuality of the poet?" (p: 36). To be 'faithful' does not mean to translate *word for word*, just to be precise, but to be creative, therefore it is not a different expectation that the one desired by Ekdawi.

### 3.5. The Translations Used in the Present Study

As previously mentioned, Cavafy's poems have been translated into many languages, and the ones on which I will focus here are the English and the Turkish translations. In Turkish, Cavafy's canon has been translated solely two times and this is the reason why I selected from the English translations only two. The selected English translations were written at almost the same time and they have gained "cultural weight" (Pantopoulos, 2012: 98). Since the focus of the study is on the erotic poems and due to the limitations of the study, only the pure erotic poems have been selected for it, with a total number of three. Their titles are (Keeley & Sherrard): *In despair*, *Two young men, 23 to 24 years old*, and *Lovely white flowers*. The edition used for the Greek text belongs to G. P. Savvidis (2014) which was published first in 1963, but since the poems were written in polytonic system, we used the simplified version which can be found in electronic format on Cavafy's official website (M. Savvidis, n. d.).

#### 3.5.1. English: C P Cavafy Collected Poems Translated by Keeley and Sherrard

Edmund Keeley (1928) was born in Damascus, Syria and he is a novelist, poet, translator, critic and Charles Barnwell Straut Professor Emeritus of English at Princeton University. For his fiction, he won the Rome prize of the American Academy of Arts and Letters and the NEA/PEN Fiction Award. For the translations of Cavafy, Seferis and Ritsos, he was awarded the Columbia Translation Center Award, the Landon Award of the Academy of American Poets, and the Premier Prix Europeen de traduction la law Poesie (Princeton University; Harvey; Wallace, 1983: 1).

Philip Sherrard (1922-1995) was a British author, translator and philosopher. He studied history at the University of Cambridge and for his doctorate, he decided to study Modern Greek poetry at London University, after he spent some time as a soldier in Greece. After his doctorate, he came back to Greece as Assistant Director of the British School at Athens. His main research areas were the Orthodox Christian tradition and Greek poetry and together with Keeley, they translated Cavafy, Elytis, Seferis, Gatsos and Sikelianos (Harvey; Independent).

They first translated Cavafy's canon and a selection from the unpublished poems in 1975. After, a revised edition was published in 1992. George Savvidis, who is also the editor of the Greek text, edited the book. Kargiotis (2013) stresses his influence, fortunate or not, on the way we see and interpret Cavafy today. The notes at the back of the volume are translated from the Greek notes he prepared for the Greek edition of the poems. Apart from the notes, it includes an appendix with the poems as they were categorized by Cavafy and a biographical note. In the *Translators' foreword to the revised edition*, Keeley & Sherrard (1992) a brief analysis of their translation method is provided:

As in the past we have continued to strive for an equivalent discipline rather than strain to rhyme those poems—mostly early—that are strictly rhymed in the Greek; but in this later revision we have been especially sensitive to Cavafy’s other formal concerns, for example his subtle use of enjambment and his mode of establishing rhythm and emphasis through repetition. We have also chosen to render with repetitive consistency those words that Cavafy repeated often in establishing his particular personal landscape (for example, the word “idoni,” which we have usually translated as “sensual pleasure”). Along with a renewed sense of responsibility toward the finer nuances and occasional eccentricities of the Greek original, we have made every effort to exercise our responsibility toward the language of poetry in England, with the hope that our renderings will live comfortably and naturally in the Anglo-American tradition. (p: xvi)

In an interview Keeley gave to Wallace (1983), he was asked which poet is more difficult to translate from Elytis, Sikelianos, Seferis, Ritsos and Cavafy, and the answer was Cavafy, due to his subtleties. When it comes to Cavafy’s ‘hybrid’ language, Keeley stated that on a linguistic level it is impossible to show the difference between the purist and the demotic Greek words. When Wallace noticed that the “he always seems relatively plain” (p: 10), the translator explained that this happens only in English, because in Greek he is not plain at all.

### **3.5.2. English: Complete Poems of C P Cavafy Translated by Rae Dalven**

Rae Dalven (1904-1992) was a Romaniote author who lived in the United States. She was most known for her translations of Cavafy and for her books about the Jews of Ioannina. She graduated from Hunter College and obtained a doctorate in English from the New York University (New York Times). Her book, *The Complete Poems of Cavafy*, was first published in 1961 and the last edition, the book used in this study, was published in 1976, with an introduction by the English-American poet W. H. Auden (1907-1973). He writes that although he did not know Greek, he was influenced by Cavafy, and he goes as far as to say that without his poems, he might have not written at all, or may have written in a different way some of his own poems (1961: vii). This volume also includes the unpublished poems, a biographical note and notes on the poems. The difference between Keeley & Sherrard and Dalven is that she used a different edition of the Greek poems; the edition published in Athens in 1952, which was supervised by Rika and Alexander Singopoulos, Cavafy’s friends. Dalven (1976) explains some of the translation strategies she adopted, like the fact that she did not attempt to preserve the rhyme or that she took some liberties with the punctuation. The translator stresses the idiosyncrasy of Cavafy’s language, the combination between purist and demotic Greek, and she notes that there is nothing similar in English therefore the contrast cannot be retained (p: 294-295).

### **3.5.3. Turkish: Konstantinos Kavafis Bütün Şiirleri Translated by Millas and İnce**

Herkül Millas (1940) was born in Turkey and he currently lives in Greece. He obtained a Ph.D. degree in political sciences from Ankara University. Until 1985, he worked in different countries as a civil engineer, but afterwards his focus shifted on cultural activities like teaching

Greek language at Ankara University and Turkish language at the University of Macedonia, Greece. He received many awards, some of them for his documentary on how Greeks and Turks see each other called *The Other Town*. As a translator, his work includes the complete works of G. Seferis and C.P: Cavafy. Millas collaborated with Özdemir İnce on the translation of Cavafy (Millas, 2016).

Özdemir İnce is a Turkish poet and journalist born in Mersin, in 1936. The volume begins with a biographical note, which is actually based on a historical article written by Stratis Tsirkas, followed by an interview with one of Cavafy's old co-workers and a few clarifications on the poems. It includes not only the canon but also the unpublished poems. The translation ends with notes on the poems.

#### **3.5.4. Turkish: Konstantinos Kavafis Bütün Şiirleri Translated by Ari Çokona**

Ari Çokona was born in Istanbul in 1957, where he lives at the present time. He graduated from the Department of Chemistry Engineering, Yıldız Technical University and taught chemistry in Zografeion Lyceum. Çokona translated Ancient and Modern Greek literature, history and philosophy, and he published a number of articles in Turkish and Greek journals (Türkiye İş Bankası Kültür Yayınları). Some of the books he translated are Euripides's *Medea*, Aristotle's *Poetics*, Sophocles's *Antigone*, Xenophon's *Anabasis*, and Plato's *The Apology of Socrates*. Unlike Millas & İnce, Çokona includes, under the name of the Turkish poems, the original titles too, besides a biographical note on Cavafy and an explication of the historical, mythological and literary references in the poems. The volume was published in 2013 'The Year of Cavafy' and in 2017, a bilingual version appeared. The publishing house is called Istos and its website has a Greek version too. In the introduction of the book used in this study (2013), the publishing house notes something that seems very important for them, that the translations have been made directly from Greek, and not through a third language and it offers detailed information about the transliteration rules applied to the Greek proper names.

## CHAPTER FOUR

### 4. FINDINGS

Initially, ten poems were selected as best representing the erotic poems of Cavafy. After a better consideration, the number was limited to seven, because three of them could be read as both erotic and philosophical. Nevertheless, the size of this study would have been too big for a master thesis and it was decided together with the supervisor that three poems are a good sample to answer the research questions. All three poems belong to the second volume, which contains seventy poems, in chronological order, as they were made public by Cavafy, whereas the poet categorizes the poems from the first volume in a thematic collection. In the Greek volume, for the majority of poems, there are a number of notes that are either Cavafy's personal notes, or clarifications and metrical observations made by Savvidis, though it does not specify which notes belong to Cavafy. Nevertheless, in general Cavafy's notes can be identified due to their use of old-fashioned Greek words and the presence of English words. In this study, these notes will be overlooked as much as possible, apart from information on the publication date, since the focus here is on the poems themselves.

#### 4.1. In Despair (May 1923)

The first of the three poems analyzed is called *In despair* and it was written in May 1923, ten years before Cavafy's death. It is a short poem, just like many of Cavafy's erotic poems, composed of three stanza of different size (Table 1).



**Table 1: In Despair**

<p>ST: EN AΠΟΓΝΩΣΕΙ  Τον έχασ' εντελώς. Και τώρα πια ζητεί  στα χείλη καθενός καινούριου εραστή  τα χείλη τα δικά του' στην ένωση με κάθε  καινούριον εραστή ζητεί να πλανηθεί  πως είναι ο ίδιος νέος, πως δίδεται σ' εκείνον.</p> <p>Τον έχασ' εντελώς, σαν να μη υπήρχε καν.  Γιατί ήθελε –είπ' εκείνος– ήθελε να σωθεί  απ' την στιγματισμένη, την νοσηρά ηδονή'  απ' την στιγματισμένη, του αίσχους ηδονή'.  Ήταν καιρός ακόμη –ως είπε– να σωθεί.</p> <p>Τον έχασ' εντελώς, σαν να μη υπήρχε καν.  Από την φαντασίαν, από τες παραισθήσεις  στα χείλη άλλων νέων τα χείλη του ζητεί'  γυρεύει να αισθανθεί ξανά τον έρωτα του.</p>	<p>STT: EN AΠΟΓΝΩΣΕΙ  Ton echas' entelos. Kai tora pia zitei  sta cheili kathenos kainoyrioy erasti  ta cheili ta dika toy' stin enosi me kathe  kainoyrion erasti zitei na planithei  pos einai o idios neos, pos didetai s' ekeinon.</p> <p>Ton echas' entelos, san na mi ypirche kan.  Giati ithele–eip' ekeinos–ithele na sothei  ap' tin stigmatismeni, tin nosira idoni'  ap' tin stigmatismeni, toy aischoys idoni.  Ëtan kairos akomi–os eipe–na sothei.</p> <p>Ton echas' entelos, san na mi ypirche kan.  Apo tin fantasian, apo tes paraisthiseis  sta cheili allon neon ta cheili toy zitei'  gyreyei na aisthanthei xana ton erota toy.</p>
<p>TT 1: IN DESPAIR  He lost him completely. And he now tries to find  his lips in the lips of each new lover,  he tries in the union with each new lover  to convince himself that it's the same young man,  that it's to him he gives himself.</p> <p>He lost him completely, as though he never existed.  He wanted, his lover said, to save himself  from the tainted, unhealthy form of sexual pleasure,  the tainted, shameful form of sexual pleasure.  There was still time, he said, to save himself.</p> <p>He lost him completely, as though he never existed.  Through fantasy, though hallucination,  he tries to find his lips in the lips of other young men,  he longs to feel his kind of love once more.</p>	<p>TT 2: IN DESPAIR  He has lost him completely. And now he is seeking  on the lips of every new lover  the lips of his beloved; in the embrace  of every new lover he seeks to be deluded  that he is the same lad, that it is to him he is yielding.</p> <p>He has lost him completely, as if he had never been at all.  For he wanted–so he said–he wanted to be saved  from the stigmatized, the sick sensual delight;  from the stigmatized, sensual delight of shame.  There was still time –as he said–to be saved.</p> <p>He has lost him completely, as if he had never been at all.  In his imagination, in his delusions,  on the lips of others it is his lips he is seeking;  he is longing to feel again the love he has known.</p>
<p>TT 3: UMUTZUZ  Kesinlikle yitirdi o genç sevgiliyi. Şimdi onun  dudaklarını arıyor artık dudaklarında  yeni sevgililerin; kanıp inanmak istiyor  birleştiğinde her yeni sevgiliyle  hep aynı şehbazdır kendini gene ona veriyor sansın.</p> <p>Sonsuza dek yitirdi onu, sanki hiç olmamış gibi.  Çünkü kurtulmak–öyle demişti–evet kurtulmak istiyordun  bu lekeli, bu zavallı hedonizmden;  bu lekeli, bu ayıbın hedonizminden.  Hâlâ bir fırsat var–demişti–bundan kurtulmaya.</p> <p>Bütününü yitirdi onu, sanki hiç olmamış gibi.  Hayal gücüyle ve sanrılarda  arıyor dudaklarını onun başka dudaklarda,  tekrar duyumsamak istiyor yitirdiği aşkını.</p>	<p>TT 4: ÇARESİZLİK İÇİNDE  Onu tamamen yitirdi ve şimdi her yeni âşığının  dudaklarında onun dudaklarını arıyor.  Her yeni âşığıyla bir araya geldiğinde,  o genç olduğuna, bedenini ona verdiği  inandırmak istiyor kendini.</p> <p>Onu hiç var olmamış gibi, tamamen yitirdi.  Çünkü, dediğine göre, lekelenmiş hazlardan,  marazi hazlardan, utancın lekelenmiş  hazlarından kurtulmak istiyordun.  Dediğine göre, kurtulmak için vakti varmış daha.</p> <p>Onu hiç var olmamış gibi, tamamen yitirdi.  Hayallerinde, sanrılarında, başka gençlerin  dudaklarında arıyor dudaklarını.  Onun aşkını duyumsamak istiyor yeniden.</p>

ST: The title of the first analyzed poem (Table 1) 'en apognosei' is an old-fashioned phrase meaning 'in despair'. The noun 'apognosei' 'intense despair', from an etymological point of view, shows that someone refuses the knowledge or everything that can bring pleasure. Therefore, the lyric subject cannot find the same sexual pleasure in the 'enosi me kathe kainoyrion erasti' 'in the union with each new lover' since s/he refuses it.

The poem is composed of three stanzas; the first two have five lines each, while the last has only four and all lines are broken-backed, i.e. a line truncated in the middle. Each stanza begins with the phrase 'ton echase entelos' which means 's/he lost him completely'. The phrase plays a very important role because it is the explanation of the title; it explains the reason why the poet is desperate, because s/he lost him completely. The syntax of the Greek language does not require the inclusion of the subject in the sentence. The verb form indicates the person, the number, but not the gender of the subject. In this phrase, the person who 'lost' is a third person, but the gender is not made explicit; what is clear is who is 'lost', a male figure. The repetition of the phrase is also important because it mirrors the inner feelings of the poet, someone in despair who cannot believe that s/he lost his/her lover and s/he repeats in an obsessive way the same words, thus creating an internal rhythm. This poem is a good example of Cavafy's favorite figure of speech, the repetition, and in this case of anaphora. Apart from the first half of the first line of every stanza, the second half is repeated in the second and last stanza, 'san na min ypirche kan', 'as though s/he never existed'. An interesting word is 'zitei', which has more than one meaning, and Cavafy used it here three times, each time with a different one. In the first instance, it means 's/he searches', in the second 's/he is looking for' and in the last case 's/he asks' 'from fantasy, from hallucinations' to live their love again. The fantasy and the hallucinations became some kind of muse or divine power. When writing about the lost male lover, Cavafy uses a number of pronouns, which show obscurity: 'ton' meaning 'him', 'idios', 'same' and 'ekeinos' meaning 'him'. The pronoun 'idios' appears in the phrase 'zitei na planitheí pos einai o idios neos', 's/he is looking to fool herself/himself that he is the same young man'. The sentence is ambivalent and it can mean either that the poet wants to fool himself that he is still young, as he was when they were together; and therefore the gender of both lovers is revealed and the poem becomes a homoerotic poem, either the poet wants to fool himself that the lover s/he gives himself/herself is the same young man s/he lost completely. The first option seems more suitable since after 1918, Cavafy began to speak freely about his homosexuality (Vitti, 2008: 330) and this poem was written in 1923. In the second stanza, one of Cavafy's characteristic punctuation marks, the dash, can be seen twice; once in the line 'giati ithele-eip'ekeinos-ithele na sothei' 'because he wanted-he said-he wanted to save himself' and once in the last line 'itan kairos akomi-os eipe-na sothei' 'it was still time-as he said-to save himself'. Both phrases found between the dashes have an ironic effect, as though the poet does not take seriously what the lover says, that he wanted to save himself. As pointed many times, Cavafy's maybe most important keyword is 'idoni', which means 'sensual pleasure'. In this poem, 'idoni' is accompanied by three determinants: 'stigmatismeni' 'tainted', 'tin nosira' 'the sickly' and

‘toy aisxhous’ ‘of shame’. This is the way the lover seems to characterize their relationship; that is why he wants to save himself from it. Nevertheless, in the last line of the poem, we can see how the poet views it, as ‘erota’ ‘love’, and it is something he wants to feel again in the lips of each new lover, although the verb used, ‘gyreyei’ ‘searches’, implies that he behaves in a way which will cause him problems.

TT-1: In the first English translation, the translators rendered the title as ‘in despair’, which is the semantic equivalent of the ST, but it does not capture the old-fashioned flavor of the original Greek or the refusal of pleasure.

The phrase ‘stin enosi me kathe kainoyrion erasti’ was translated as ‘in the union with each new lover’ which is the exact meaning as the ST. The original poem is composed of broken-backed lines, but in TT-1 this formal element is not retained. The repeated first half line of every stanza is always translated in the same way and the punctuation marks are the same as the original. The verb ‘echase’ ‘s/he lost’ is translated by ‘he lost’ therefore missing the ambivalence of the original, where it is not clear if the lyric subject is a man or a woman. In the ST, the verb is in simple past time and in TT-1 it is grammatically correct. The second part of the last two stanzas is repeated in the translation as it is in the original. The verb ‘zitei’ was translated in the first and the third instance as ‘he tries to find’, and in the second as ‘he tries’. ‘He tries to find’ presents an addition, and the effect is not the same as the ST. Here it implies that the lyrical subject has some hope to find the lips of his lover in the lips of others, but in the original, it can be seen that s/he has not hope, that the hope is completely lost. S/he is only searching, not hoping to find. In the last stanza a similar interpretation is created and it is reinforced by the fact that TT-1 has ‘through fantasy, through hallucination, he tries to find’ instead of ‘from the fantasy, from hallucinations he asks’. The translators chose to interpret the pronoun ‘idios’ ‘same’ as referring to the lover, probably due to Savvidis’s notes on the original text. Nevertheless, taking into consideration that Cavafy is a poet who gives great importance to aging and that his poems are inspired by an event that happened many years ago, I would argue that the correct meaning is that the lyrical subject wants to fool himself that he is the same young man as he was when they were together. In TT-1, the dash, which is present four times in the ST, was replaced by a comma in all instances. The keyword ‘idoni’ is translated as ‘sexual pleasure’ which is the exact equivalent and the three determinants are translated as ‘tainted’, ‘unhealthy form’ and ‘shameful form’, the semantic equivalents. The adjective ‘tainted’ is repeated twice at the beginning of two consecutive lines, but TT-1 translates it only in the first instance. In the last line of the poem ‘he longs to feel his kind of love once more’, ‘kind of’ is an addition since the ST has ‘love’ and not ‘kind of love’. This seems to imply that what the lyric subject and her/his lover have is not love, but something that deviates from the normal kind of love. The choice of the verb ‘longs’ does not reproduce the same aesthetic effect as the ST, where the poet knows that this behavior can cause him problems, but does not care.

TT-2: In the second English translation, Dalven translated the title with the same words, but she paid more attention to the form of the poem, by keeping the broken-backed lines and the dash in all four instances.

The verb 'has lost' is not the exact translation, from a grammatical point of view, of the ST. It implies that the break-up happened recently, but it is in contradiction with the adverb 'completely'. The anaphora at the beginning of all three stanzas is kept. The same happened with the second half of the last two stanzas. Another change of the grammatical element is the verb 'na sothei' 'to save himself' which was translated as 'to be saved'. There is a significant difference between the implications of the two forms of the verb. TT-2 presents a passive lover who wants to be saved by someone or most probably by a divine power. By presenting the lover as passive, it implies that the lyrical subject was the one who made him live a tainted life. The verb 'zitei' was translated as 'he is seeking' or 'he seeks', therefore showing inconsistency with the original. The noun 'enosi' 'union' was translated as 'embrace' therefore losing some of the erotic effect of the original, embrace bringing in mind the image of two lovers hugging instead of making love. A clear element of foreignization is the word 'stigmatized' as the translation of 'stigmatismeni'. Cavafy's most important keyword 'idoni' was translated as 'sensual delight', which is somehow less erotic than 'pleasure'. In the last line, TT-2 is much different from the ST since, instead of 'his love' it is 'the love he has known'. There is no apparent explanation for this rendering. Just like in TT-1, the gender of the lovers is made explicit.

TT-3: The title in the first Turkish translation is an adjective instead of a noun 'umutsuz' 'hopeless'. TT-3 reproduces the form of the ST by keeping the broken-backed lines and the dashes, but when it comes to the first line of each stanza 'ton echase entelos' it is translated differently each time 'kesinlikle yitirdi o genç sevgiliyi', 'sonsuzda dek yitirdi onu', 'bütünüyle yitirdi onu'. The translators have not been faithful to Cavafy's intention. He is a master of the language and if he desired to use three different phrases he would have done it. In this case, the repetition is intentional. It can be observed that the three adverbs used by the translators are growing in intensity, and this may justify why the adverb was not always translated with the same words. The other repetitions from the poem have been translated in accordance with the ST. TT-3 adds some words in the poem like 'o genç sevgiliyi' 'that young lover' when the source-text has only the Greek equivalent of 'onu' 'him/her'. This is not the only addition; another one is the word 'evet' 'yes' in the second stanza, which can be explained by the need to emphasize the lover's desire to save herself/himself. In the last line of the poem, the word 'yitirgiği' 'the one s/he has lost' was added to characterize the love. The Turkish language has the advantage of using one pronoun for she and he therefore the ambivalence of the original can be maintained, but it is difficult to show the gender of the lover. In ST it is 'ton' 'him' but in Turkish that would be 'onu' 'her/him'. The Turkish translators have found a very ingenious solution. They translated the word 'neos' 'young man' as 'şehbaz' which has the equivalent meaning and it also shows that the lover is a man. The

other reason for considering it ingenious, is the fact that this is an old-fashioned Turkish word and therefore TT-3 compensates for the loss in the old-fashioned flavor of the original's title. This is a poem about two men lovers or about a woman who speaks about a man lover. The noun 'sevgili' 'beloved' does not have the same erotic meaning as in the ST and it looks as if the translators wanted to make the poem less erotic. Nevertheless, the following example will prove the opposite; 'birleştiginde' 'in the union' which has an erotic connotation. TT-3 tries to stay as close as possible to the syntax of the ST by inverting the word order and by not placing the verb at the end of the sentence, even if in places it may sound 'foreign' to the Turkish reader. Another foreignizing strategy is the translation of 'idoni' as 'hedonizm' although the Turkish language has words with equivalent meanings: 'şehvet, haz, zevk'. The second determinant of this noun is 'tin nosira' 'the sickly' but in TT-3 it is translated as 'zavallı' 'poor'; this rendering is not the exact semantic equivalent and it loses the implicit meaning of their love as being 'sick' something from which the lover wants to save himself. Another addition is present in the last line when instead of 'his love' TT-3 has 'yitirdiği aşkı' 'the love he lost'. The Greek phrase 'itan kairos akomi' 'there was still time' was translated as 'hâlâ bir fırsat var' 'there was still a chance' which is not the semantic equivalent. In ST the lyrical person is mocking the lover for wanting to save himself and does not believe him, but in this translation this effect is lost.

TT-4: The second Turkish translation shows a different title 'çaresizlik içinde', which is the exact meaning of the ST. The translator chose to reproduce the broken-backed lines, but he did not use the dash and this reduces the ironical effect of the second stanza, when the narrator is mocking her/his lover for wanting to save herself/himself. The repetition is always translated with the same words 'onu tamamen yitirdi' 's/he lost her/him completely', but in the last two stanzas it is placed not at the beginning of the line, but at the end. The musicality and the repetition in an obsessive way is lost, presumably for the sake of being faithful to the rules of the Turkish syntax which requires the verb to be at the end of the sentence. The phrase chosen to describe the union of the two lovers is 'bir araya geldiğinde' 'when they were coming together' which describes a casual meeting without erotic connotations. The word 'âşığı' 'his lover' does imply the person being an erotic partner or at least more than the TT-3 version 'sevgili' 'darling'. In this translation there is no word to clarify the gender neither of the lyrical subject, neither of the lover. The poem can be about two men or two women lovers, about a man who speaks about a woman or about a woman who speaks about a man. The repetition in the second stanza 'ap'tin stigmatismeni' 'from the tainted' is not present here and although the poem is not a lyrical poem in the usual sense of the term, these repetitions create an internal rhythm, which is lost in TT-4. The word 'idoni' was translated as 'haz' which has indeed the same meaning, but here it becomes a plural noun 'hazlar'. The three determinants of 'sexual pleasure' are translated as 'lekelenmiş', 'marazi', 'utancın lekelenmiş' meaning 'tainted', 'pathological' and 'tainted of shame'. The order of the words in these two lines makes it difficult to follow the form of the ST although, overall, the meaning is the same keeping both the atmosphere of shame and sickness implied by the original. Just like in the

TT-3, the word ‘gyreyei’ was translated here as ‘istiyor’ ‘s/he wants’ which not only does not keep the same meaning of the original ‘s/he is searching’ but also loses the connotation of looking for trouble.

#### 4.2. Two Young Men, 23 to 24 Years Old (14 June 1927)

The second poem investigated is called *Two Young Men, 23 to 24 Years Old* and it was written in June 1927. It is a longer poem than the first, composed of six unequal stanza (Table 2).

**Table 2: Two Young Men, 23 to 24 Years Old**

<p>ST: ΔΥΟ ΝΕΟΙ, 23 ΕΩΣ 24 ΕΤΩΝ  Απ' τες δεκάμισυ ήτανε στο καφενείον,  και τον περίμενε σε λίγο να φανεί.  Πήγαν μεσάνυχτα–και τον περίμενεν ακόμη.  Πήγεν η ώρα μιάμισυ' είχε αδειάσει  το καφενείον ολοτελώς σχεδόν.  Βαρέθηκεν εφημερίδες να διαβάζει  μηχανικώς. Απ' τα έρημα, τα τρία σελίνια του  έμεινε μόνον ένα: τόση ώρα που περίμενε  ξόδιασε τ' άλλα σε καφέδες και κονιάκ.  Κάπνισεν όλα του τα σιγαρέτα.  Τον εξαντλούσε η τόση αναμονή. Γιατί  κιόλας μονάχος όπως ήταν για ώρες, άρχισαν  να τον καταλαμβάνουν σκέψεις οχληρές  της παραστρατημένης του ζωής.</p> <p>Μα σαν είδε τον φίλο του να μπαίνει–ευθύς  η κούρασις, η ανία, η σκέψεις φύγανε.</p> <p>Ο φίλος του έφερε μια ανέλπιστα είδησι.  Είχε κερδίσει στο χαρτοπαικτείον εξήντα λίρες.</p> <p>Τα έμορφα τους πρόσωπα, τα εξαίσια τους νειάτα,  η αισθητική αγάπη που είχαν μεταξύ τους,  δρυσίσθησαν, ζωντάνεψαν, τονώθηκαν  απ' τες εξήντα λίρες του χαρτοπαικτείου.</p> <p>Κι όλο χαρά και δύναμις, αίσθημα και ωραιότης  πήγαν–όχι στα σπίτια των τιμίον οικογενειών τους  (όπου άλλωστε, μήτε τους θέλαν πια):  σ' ένα γνωστό τους, και λίαν ειδικό,  σπίτι της διαφθοράς πήγανε και ζήτησαν  δομάτιον ύπνου, κι ακριβά πιοτά, και ξαναήπιαν.</p> <p>Και σαν σώθηκαν τ' ακριβά πιοτά,  και σαν πλησίαζε πια η ώρα τέσσερες,  στον έρωτα δοθήκαν ευτυχείς.</p>	<p>STT: ΔΥΟ ΝΕΟΙ, 23 ΕὸΣ 24 ΕΤΩΝ  Απ' tes dekamisy itane sto kafeneion,  kai ton perimene se ligo na fanei.  Pigan mesanychta–kai ton perimenen akomi.  Pigen i ora miamisy' eiche adeiasei  to kafeneion olotelos schedon.  Varethiken efimerides na diavazei  michanikos. Ap' ta erima, ta tria selinia toy  emeine monon ena: tosi ora poy perimene  xodiase t' alla se kafedes kai koniak.  Kapnisen ola toy ta sigareta.  Ton exantloyse i tosi anamoni. Giati  kiolas monachos opos itan gia ores, archisan  na ton katalambanoy n skepseis ochlires  tis parastratimenis toy zois.</p> <p>Ma san eide ton filo toy na bainei–eythys  i koyrasis, i ania, i skepseis fygane.</p> <p>O filous toy efere mia anelpisti eidisi.  Eiche kerdisei sto chartopaiakteion exinta lires.</p> <p>Ta emorfa toys prosopa, ta exaisia toys neiata,  i aisthitiki agapi poy eichan metaxy toys,  drosisthikan, zontanepsan, tonothikan  ap' tes exinta lires toy chartopaiakteioy.</p> <p>Ki olo chara kai dynamis, aisthima kai oraiotis  pigan–ochi sta spitia ton timion oikogeneion toys  (opoy alloste, mite toys thelan pia):  s' ena gnosto toys, kai lian eidiko,  spiti tis diafthoras pigane kai zitisan  domation ypnoy, ki akriba piota, kai xanaipian.</p> <p>Kai san sothikan t' akriba piota,  kai san plisiaze pia i ora tesseres,  ston erota dothikan eytycheis.</p>
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**Table 2 Continue**

<p>TT 1: TWO YOUNG MEN, 23 TO 24 YEARS OLD</p> <p>He'd been sitting in the café since ten-thirty expecting him to turn up any minute. Midnight went by, and he was still waiting for him. It was now after one-thirty, and the café was almost deserted.</p> <p>He'd grown tired of reading newspapers mechanically. Of his three lonely shillings only one was left: waiting that long, he'd spent the others on coffees and brandy. He'd smoked all his cigarettes.</p> <p>So much waiting had worn him out. Because alone like that for so many hours, he'd begun to have disturbing thoughts about the immoral life he was living.</p> <p>But when he saw his friend come in—weariness, boredom, thoughts vanished at once.</p> <p>His friend brought unexpected news. He'd won sixty pounds playing cards.</p> <p>Their good looks, their exquisite youthfulness, the sensitive love they shared were refreshed, livened, invigorated by the sixty pounds from the card table.</p> <p>Now all joy and vitality, feeling and charm, they went—not to the homes of their respectable families (where they were no longer wanted anyway)—they went to a familiar and very special house of debauchery, and they asked for a bedroom and expensive drinks, and they drank again.</p> <p>And when the expensive drinks were finished and it was close to four in the morning, happy, they gave themselves to love.</p>	<p>TT 2: TWO YOUNG MEN 23 TO 24</p> <p>He had been in the café since ten-thirty, expecting to see him come in presently. Midnight went—and he still waited for him. Half past one went; the café was almost entirely empty.</p> <p>He grew weary of reading newspapers mechanically. Of his three solitary shillings, only one was left him: he had waited so long, he had spend the others on coffees and cognac. He had smoked all his cigarettes.</p> <p>Such waiting was exhausting him. For as he was also alone for hours troublesome thoughts took hold of him of the life that had let him astray.</p> <p>But when he saw his friend enter—instantly fatigue, boredom, thoughts vanished.</p> <p>His friend brought him unexpected news. He had won sixty pounds at the gambling-house.</p> <p>Their handsome faces, their marvelous youth, the sensitive love each felt for the other were refreshed, reanimated, fortified by the sixty pounds of the gambling-house.</p> <p>And full of joy and vigor, feeling, and beauty they went—not to the homes of their honorable families (where besides, they were no longer wanted): but to a friend's house, a very particular house of depravity, and they asked for a bedroom, and expensive drinks, and again they drank.</p> <p>And when the expensive drinks were finished, and since it was almost four o'clock in the morning, they gave themselves happily to love.</p>
<p>TT 3: 23-24 YAŞLARINDA İKİ GENÇ</p> <p>Kahvedeydi on buçuktan bu yana bekliyordu, her an gelebilirdi. Gece yarısı oldu—hâlâ bekliyor. Saat oldu bir buçuk; neredeyse kimse kalmadı kahvede. Bıktı gazeteleri karıştırmaktan. Bire inmişti o zavallı üç şilingi de: Kahve ve konyağa yatırmıştı parasını saatler boyu beklerken. İçmişti bütün sigaralarını. Yormuştu onu bunca bekleyiş. Çünkü</p>	<p>TT 4: 23, 24 YAŞLARINDA İKİ GENÇ</p> <p>Birazdan gelir diye bekliyordu, on buçuktan beri kahvede. Gece yarısı olduğunda hâlâ beklemekteydi. Saat bir buçuğa gelmiş, kahve neredeyse tamamen boşalmıştı. Okuduğunu anlamadan göz gezdiriyordu gazetelere. Biri kalmıştı sadece üç şilininden. Diğerlerini, beklerken, kahve ile konyağa harcamıştı. Sigarası kalmamış, bitkin düşmüştü bunca uzun beklemekten.</p>

Table 2 Continue

<p>ne zamam kalsa, tek başına, düşünmeye başlıyordu sapkın yaşamını, acıyla.</p> <p>Ama birden yok olup gitti yorgunluk, sıkıntı ve düşünceler, görür görmez içeri giren arkadaşını.</p> <p>Beklenmedik bir haber getirmişti arkadaşı: Altmış lira kazanmıştı kumarda.<sup>1</sup></p> <p>Güzel yüzleri, eşsiz gençlikleri, aralarındaki güzel aşk tazelendi, dirildi, güçlendi altmış lirası sayesinde kumarhanenin.</p> <p>Sevinç, güç, duygu ve güzellik dolu gittiler—saygıdeğer aile evlerine değil (zaten istenmiyorlardı artık oralarda): ama kendilerini tanıyan çok özel bir sefahet yuvasına gittiler ve bir oda istediler ve pahalı içkiler. Yeniden içtiler.</p> <p>Ve tükettince pahalı içkiler, ve saat dörde yaklaşırken bıraktılar kendilerini aşka. mutluluk içinde, [sic]</p>	<p>Yalnız kaldığı bu saatler boyunca, can sıkıcı düşüncelere kapılmaya başlamıştı, yoldan çıkmış hayatına dair.</p> <p>Ama görür görmez, kapıdan giren dostunu, yok oldu hemen yorgunluk, bıkkınlık ve düşünceler.</p> <p>Beklenmedik bir haber getiriyordu, altmış lira kazanmıştı kumarda.</p> <p>Kumardan gelen altmış lirayla güzel yüzleri, muhteşem gençlikleri, ve aralarındaki sevgi tazelenmiş, canlanmış, güçlenmişti.</p> <p>Mutluluk, enerji, duygu ve güzellik dolu, artık istenmedikleri ailelerinin erdemli evlerine değil, iyi bildikleri özel bir sefahat yuvasına gittiler. Yatacak bir yer ayarladılar, pahalı içkiler satın alıp içmeye devam ettiler.</p> <p>Ve pahalı içkiler bittiğinde, saat dörde doğru, mutluluk içinde aşka teslim ettiler kendilerini.</p>
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ST: The title informs us that the poem is about two young people with ages between 23 and 24. These people can be two men or a man and a woman. The majority of Cavafy's poems deals with young people in their twenties, and in this title the importance Cavafy gives to this age can be clearly seen. He might have wrote 'two young people, 23 and 24 years old', but he preferred the preposition 'between' either to show that he is not absolutely sure about their age, either because age and youth are very important and every month between the age of 23 and 24 matters. Another interpretation which takes the poem into account, and not only the title, can reveal that these young people are in an 'in between' situation, not belonging to any predetermined social group. The poem will show that it is about two men; therefore, it describes a homosexual relation that was not accepted by the society or even by their own families. The gender of the lover who was not in the café at the time is made clear in the second line 'ton perimene' 's/he was waiting for him', but to learn if 'she' or 'he' was waiting the reader has to wait until the seventh line 'ta tria selinia toy' 'his three shillings'. The passing of time is expressed by a repetition at the beginning of the forth and fifth lines 'pigan mesanychta' 'midnight went' and 'pigen i ora miamisi' 'half past one went'. The



time passing slowly is reinforced by the repetition of 'ton perimene' 's/he was waiting for him' from the second and third line. One man is waiting for another man in a place associated with men, the café, doing activities that are specific for men, reading newspapers, smoking, drinking coffee and cognac. The first half of the poem presents a somehow sad scene, a young man waiting in a café for his lover 'na fanei' 'to appear' for three hours during which he almost spend his three shillings. The poet plays with the word 'na fanei' which means 'something which is in the open so that others can see it too', since the relationship between the two men was not somethings which could be shown in front of the others. Nevertheless, there was nothing suspicious in their meeting in a café, which as previously mentioned, it was a place for men. The money he had almost spent are characterized by the adjective 'erima' meaning 'lonely', but also that they have not been earned easily. The time he spent alone in the café, apart from the financial lost, made him start thinking that the life he was living was 'parastratimeni', a life that deviated from the ethical lives of the others. The thoughts that came to his mind are 'ochlires' 'disturbing', but the noun from which it derives is 'ochlos' meaning 'crowd' therefore reinforcing the connection, or better said disconnection between his life and the others' lives.

With the fourteenth line, the scene suddenly changes, his friend entered the café and 'eythys' 'directly' the 'koyrasi' 'tiredness', 'ania' 'boredom', 'skepseis' 'thoughts' disappeared. He was bringing unexpected news; he had won sixty Egyptian pounds playing cards. There are three enumerations in the poem, the first was mentioned above, the second is 'ta omorfa toys prosopa' 'their beautiful faces', 'ta eksaisia toys neiata' 'their extraordinary youth', 'i aisthitiki agapi' 'the sensual love'. These three phrases are paralleled with three verbs 'drosisthikan' 'were refreshed' 'zontanepsan' 'were livened' and 'tonothikan' 'were invigorated'. With this refreshed mood they went to a 'glosto toys' 'known to them' and 'lian eidiko' 'very special' 'spiti tis diafthora' 'house of corruption' and they asked for a 'domation ypno' 'sleeping room' and 'akriba piota' 'expensive drinks'. This very special house is the opposite of the 'spitia ton timion oikogeneion toys' 'the houses of their respectable families'. As mentioned elsewhere, Cavafy's characters give up on the normal and respectable family life to have a marginal existence. It is an irony that although they are very poor, they drink expensive drinks. When these drinks 'sothikan', finished which literally, means 'were saved' the two lovers 'ston erota dothikan eptycheis' 'happily gave themselves to love'. Again, when the poet writes about the relationship between two men he uses the word 'love', implying that it was not only a physical act, there wer feelings too. The choice of the word 'sothikan' is not unintentional; Cavafy might make use of 'teleiosan' which means 'finished', but it implies that even the drinks could be saved, but the lovers could not.

In the entire poem, a mixture of purist and demotic Greek can be seen. Purist words or forms of words are for example: 'michanikos' 'mechanically', 'ochlires' 'disturbing' and 'lian' 'very'.

TT-1: The first English translation has exactly the same title as the original, although the gender ambivalence is lost; the reader does not have to wait until the seventh line to learn that the lovers are both men, s/he learns it from the title. One man is in the café waiting the other man to ‘turn up’ which has the semantic meaning as the original minus the connotation of being seen by others. The repetition expressing the monotonous passing of time is not retained ‘midnight went by’ and ‘it was now after one-thirty’. The meaning is weakened and the time seems to pass easier than the original implies. Also, the repetition of ‘ton perimene’ is translated in different ways ‘expecting him’ and ‘he was waiting for him’ thus creating more variety than the monotony of the original. It should be stressed one more time that the Greek language is a very rich language especially in the hands of a poet like Cavafy, who is familiar with all forms of Greek, from Ancient Greek to Byzantine Greek and Modern Greek. Therefore, if he decides to repeat a word is not due to a lack of other options, but for a stylistic reason. Here, the reason is to show monotony, boredom. The man waiting almost spent his ‘lonely’ shillings which shows that the amount was very small, but the word ‘lonely’ does not retain the original connotation of having been earned with difficulty. This money has been spent on coffees and ‘brandy’. This type of alcohol is a more general term than the original Greek ‘koniak’. The waiting, ‘had worn him out’ which stands for a single word in Greek ‘ton eksantloyse’ ‘exhausted him’ and he started to have ‘disturbing thoughts’ about ‘the immoral life he was living’. The source text has ‘tis parastratimenis toy zois’ ‘his immoral life’; therefore the translation adds a verb here. This scene prepares the reader for the second part of the poem when although he had no more energy, the arrival of his friend revived him completely. The end of this line has the adverb ‘eythys’ ‘suddenly’ to emphasize the change in his mood, but TT-1 places the adverb ‘at once’ one line below and by doing so it weakens the intention of the poet. The news was that he had won sixty pounds playing cards. The Greek word for it is ‘chartopaikteio’ which means game of cards and it can be found twice in the poem, but the translators changed it to a verb in the first instance ‘playing cards’ and the second time was translated as ‘the card table’. A more ‘foreignizing’ choice might have been to translate it simply as ‘cards’. The enumeration ‘their good looks, their exquisite youthfulness, and the sensitive love they shared’ is paralleled by another ‘were refreshed, livened, invigorated’. The original poem has ‘ta emorfa toys prosopa’ ‘their beautiful faces’ and it is more specific than the ‘good looks’. The ‘sensitive love’ stands for ‘i aisthitiki agapi’ which has a more suitable equivalent in English ‘the aesthetic love’, and the choice of ‘sensitive’ seems out of place. To Cavafy, homosexual love is sensual, aesthetic, eclectic and not sensitive. Sensitivity is more suitable for romantic love, which is not the case here. The lovers went to a ‘house of debauchery’ to celebrate their luck and their love. There was no other choice since ‘they were no longer wanted anyway’. The reader is left with the question of where they would have gone if there were not for these unexpected sixty pounds from the cards. ‘Debauchery’ is used for the disapproval of drinking of alcohol or the sexual activity. The translators probably chose this word for the original ‘diafthora’ ‘corruption’ since in the next lines we read that they ordered expensive drinks and they gave themselves to love, i.e. sexual activity. In this house they asked for a ‘domation ypnoy’ ‘room for sleep’, but TT-1 has a

'bedroom' instead; it is worth mentioning that the Greek language has also a single word for a 'room to sleep' 'ypnodomatio', but Cavafy chose to not use it and the translators must have been aware of this choice. The last line of the poem, 'ston erota dothikan eytycheis' was rendered as 'happy, they gave themselves to love' which although moved the adjective from the end of the line at the beginning, it retains the original text even if it may sound strange or foreign to the English readers.

TT-2: The translation by Dalven slightly changed the title by deleting the comma after the word 'men', and the phrase 'years old'. Again, the gender ambivalence is lost in the translation and the reader misses the surprise planned by the poet. TT-2 is more careful with ST's punctuation, in particular with the use of dashes.

The verb of the first line 'itan' is translated as 'he had been' which is closer to the original than TT-1 'he'd been sitting', even if the second sounds 'better' for an English reader; in the second line it adds 'to see' when the original has nothing for it. The repletion of 'ton perimene' is translated again in different ways, just like TT-2, 'expecting to see him' and 'he still waited for him', but the repetition at the beginning of the third and fourth line is retained 'midnight went' and 'half past one went'. Another expression which may sound unnatural to the target reader is 'only one was left him', referring to the shillings spent. The translator renders 'koniak' as 'cognac', which is a type of brandy probably to stay as close as possible to the original word. 'Brandy' was the term used by TT-1. The lover's thoughts become 'troublesome' due to his life 'that led him astray'. The phrase stands for a single Greek word. In the second part of the poem, the adverb that changes the scene is placed, as in the ST, at the end of the first line; therefore, the effect of surprise on the target reader is the same. The money have been won at the 'gambling-house' and it was translated in both instances with the same words. The lovers went 'to a friend's house' which is actually not the correct rendering of 's'ena gnosto toys'. It must be admitted that the first impulse when reading the lines is to understand it as such, since 'gnosto' in Greek can mean both something or someone familiar, but here it is certainly 'familiar' and not 'friend'. The word 'depravity' for 'diafthoras' is semantically closer to the original than the TT-1 'debauchery'. The lovers gave themselves to love 'happily'. The adjective from the ST has been changed into an adverb.

TT-3: The title of the first Turkish translation changes the order of the words in the title, emphasizing the age and not the young people '23-34 yaşlarında iki genç' '23-24 years old two young people', but keeping the unsureness about their exact age. The first line of the ST is an inverted phrase, since it does not respect the common order of the words in a sentence, subject, verb, and object. Nevertheless, the Greek syntax not being very strict, the sentence sounds natural. TT-3 chose to invert the phrase and by doing so, made it sound 'foreign' to the target reader 'kahvedeydi on buçuktan bu yana' instead of the standard Turkish 'on buçuktan bu yana kahvedeydi'. It should be made clear that in this case, the translators' decision has to be interpreted

as a strategy of *foreignization*, not as not being faithful to the original poem. It is quite difficult to follow the original poem in the Turkish translation, since the order of the words and sometimes lines is changed. The repetitions from the first four lines are rendered as follows: ‘ton perimene’ firstly as ‘bekliyordu’ ‘s/he was waiting’ and the pronoun is omitted, and secondly as ‘bekliyor’ ‘s/he waits’ where the pronoun is deleted and the verb passes from the past continuous tense to present tense. The second repetition related to the passing of time is rendered as ‘gece yarısı oldu’ ‘midnight went’ and ‘saat oldu bir buçuk’ ‘the hour went half past one’ which are same as the original. In addition, as it was the case with the above inverted syntax, the Turkish translators are not afraid to make the poem sound ‘foreign’ when Cavafy inverts the words in a line. The man is getting bored of ‘na diavazei michanikos’ ‘reading newspapers mechanically’; the phrase is translated with a single word in Turkish ‘karıştırmaktan’ ‘leaf through’ the newspapers. This rendering sounds more casual than the original. All this waiting made him have disturbing thoughts, but here the translators used ‘ne zaman kalsa, tek başına’ which is a very general statement, ‘when s/he was alone’ where the original refers to this specific situation, not that every time he is alone, he worries about his ‘sapkın’ life style. ‘Sapkın’ means ‘perverse, astray’. In this stanza the strategy of paraphrasing can be observed. For the original ‘archizan na ton katalambanoyn skepseis ochlires tis parastratimenis toy zois’ ‘disturbing thoughts of his astray life began to take hold of him’, TT-3 has ‘düşünmeye başlıyordu sapkın yaşamını, acıyla’ ‘s/he was starting to think about his perverse life, with pain’. In the original poem, whatever happens is in the man’s head, but here the rendering gives either a physical or a moral connotation to the ‘disturbing thoughts’. When his/her ‘arkadaşı’ friend came inside, his tiredness, boredom and the thoughts disappeared. In Greek the word ‘filos’ has two meanings, friend and lover. This is worth mentioning since this Turkish version of the poem is not a homosexual poem. It can be about a man and a woman, two women or two men. Of course, the target reader can deduce that the poem is about two men due to the elements of ‘male territory’ and activities, like café, smoking, drinking coffee and cognac, reading newspapers. These are not activities entirely dedicated to men, but they are more or less associated with them. Therefore, if the translators wanted to make the poem more explicit and emphasize the gender of the two young men, they had here the opportunity; to translate the word ‘filos’ as ‘boyfriend’ ‘erkek arkadaşı’, which did not happen. If doing so the gender of the person who came can be specified as masculine, but the gender of the person waiting would remain neutral. The perfect chance to make them both masculine comes two lines below ‘ta omorfa toys prosopa’ ‘their beautiful faces’. In Greek, the word ‘omorfos’ ‘beautiful’ can be used for both men and women, unlike English which has ‘beautiful’ for women and ‘handsome’ for men. This is the case with Turkish, which has ‘güzel’ for women and ‘yakışıklı’ for men. It must be admitted that it is not common in Turkish to use the word ‘yakışıklı’ when talking about a man’s face, but the translators might have made an exception to ‘foreignize’ the TT and translate the phrase as ‘yakışıklı yüzleri’ instead of ‘güzel yüzleri’. The unexpected news was about the sixty pounds won at the ‘kumarda’ ‘at gambling’. The second translation for the same original word is ‘kumarhanenin’ ‘of the gambling house’. With the money won, they went to a ‘sefahet yuvasına’;

‘sefahet’ is an old-fashioned word, from Arabic and it means pleasure and enjoyment in an excessive degree. ‘Yuva’ has two meanings in Turkish; one is nest and second is home. There, they asked for an ‘oda’ ‘room’ and not as in ST, a room for sleeping, thus omitting the word ‘sleep’. They drunk ‘pahalı içkiler’ ‘expensive drinks’ and give themselves to love ‘mutluluk içinde’ ‘in happiness’, instead of ‘eytycheis’ ‘happy’ (plural). The translator might have used the plural form of the adjective ‘eytycheis’ as in the original, i.e. ‘mutlular’, but to make it sound ‘better’ in Turkish they did not use it.

TT-4: The translator of the TT-4 chooses again to emphasize the ages of the two young people and not the people themselves. In addition, he used a comma between the two ages, thus deleting the ambiguity of the original. The target reader learns that one person is 23 and the other 24. The repetition of the phrase ‘ton perimene’ is translated in two different ways, ‘bekliyordu’ ‘s/he was waiting’ deleting the pronoun, and the second ‘beklemekteydi’ ‘s/he was still in waiting’. The same happened with the repetition expressing the passing of time ‘gece yarısı olduğunda’ ‘when it became midnight’ and ‘saat bir buçuğa gelmiş’ ‘time came to half past one’. Just as it is the case with the other translations, by doing so, the monotonous scene of waiting becomes less monotonous, and it diminishes the sudden change of mood a few lines bellow. The man who waits is ‘okuduğunu anlamadan göz gezdiriyordu gazetelere’ ‘reading without understanding the newspapers’. The phrase presents an inverted syntax just like the ST, but it omits the verb ‘varethiken’ ‘he got bored’. The waiting made the young man have ‘can sıkıcı düşünceler’ ‘disturbing thoughts’ about ‘yoldan çıkmış hayatına’ ‘his life which went out of track’. In adjective ‘can sıkıcı’ includes the noun ‘can’ meaning ‘soul’ which adds a more moral dimension to what was disturbing the young man. The phrase ‘yoldan çıkmış’ is close to the original expression since ‘parastratimeni’ includes the preposition ‘para’ meaning ‘outside’. The other man brought unexpected news regarding an amount of sixty pounds he won at ‘kumar’ ‘gambling’. The word is translated in both instances the same way. This version of the poem is again, not a poem speaking clearly about a homosexual relation. The arguments made for TT-3 are true for TT-4 too. The scene in which the two young men go to the house they knew very well, is different here. The old-fashioned word ‘lian’ ‘very’ is omitted; they went again to a ‘sefahat yuvası’ ‘home of pleasure’ but here they ‘yatacak bir yer ayarladılar’ ‘arranged a place to sleep’ and ‘satın alıp’ ‘bought’ expensive drinks. In the original, this scene is somehow ironic since the two young men are actually very poor and they only got lucky to win that money. If it was not for the sixty lira who knows where they would have slept; but in total disharmony with their situation, they went to a ‘house of corruption’, asked for a room to sleep and expensive drinks. In TT-4 the scene is less ironic because they are ‘arranging’ for a room to sleep, and ‘buying’ themselves the expensive drinks, not ordering. In the end, they ‘teslim ettiler’ ‘surrender’ to love.

### 4.3.Lovely White Flowers (3 October 1929)

The last poem was written two years later than the previous poem, in 1929 with title *Lovely White Flowers*. It is composed of five stanzas of unequal size (Table 3).

**Table 1: Lovely White Flowers**

<p>ST: ΩΡΑΙΑ ΛΟΥΛΟΥΔΙΑ ΚΙ ΑΣΠΡΑ ΩΣ ΤΑΙΡΙΑΖΑΝ ΠΟΛΥ</p> <p>Μπήκε στο καφενείο όπου επήγαιναν μαζί.– Ο φίλος του εδώ προ τριώ μηνών του είπε, &lt;&lt;Δεν έχουμε πεντάρα. Δυο πάμπτοχα παιδιά είμεθα–ξεπεσμένοι στα κέντρα τα φθηνά. Σ’το λέγω φανερά, με σένα δεν μπορώ να περπατώ. Ένας άλλος, μάθε το, με ζητεί&gt;&gt;. Ο άλλος του είχε τάξει δυο φορεσιές, και κάτι μεταξωτά μαντήλια.–Για να τον ξαναπάρει εχάλασε τον κόσμο, και βρήκε είκοσι λίρες. Ήλθε ξανά μαζί του για τες είκοσι λίρες’ μα και, κοντά σ’αυτές, για την παλιά φιλία, για την παλιάν αγάπη, για το βαθύ αίσθημά των.– Ο &lt;&lt;άλλος&gt;&gt; ήταν ψεύτης, παληόπαιδο σωστό’ μια φορεσιά μονάχα του είχε κάμει, και με το στανιό και τούτην, με χίλια παρακάλια.</p> <p>Μα τώρα πια δεν θέλει μήτε τες φορεσιές, και μήτε διόλου τα μεταξωτά μαντήλια, και μήτε είδοσι λίρες, και μήτε είκοσι γρόσια.</p> <p>Την Κυριακή τον θάψαν, στες δέκα το πρωί. Την Κυριακή τον θάψαν: πάει εβδομάς σχεδόν.</p> <p>Στην πτωχική του κάσα του έβαλε λουλούδια, ωραία λουλούδια κι άσπρα ως ταίριαζαν πολύ στην εμορφιά του και στα είκοσι δυο του χρόνια.</p> <p>Όταν το βράδυ επήγεν–έτυχε μια δουλειά, μια ανάγκη του ψωμιού του–στο καφενείον όπου επήγαιναν μαζί: μαχαίρι στην καρδιά του το μαύρο καφενείο όπου επήγαιναν μαζί.</p>	<p>STT: ORAIA LOYLOYDIA KI ASPRA OS TAIRIAZAN POLY</p> <p>Bike sto kafeneio opoy epigainan mazy.– O filios toy edo pro trio minon toy eipe, &lt;&lt;Den echoyme pentara. Dyo pamptocha paidia eimetha.–xepesmenoi sta kentra ta fthina. S’to lego fanera, me sena den boro na perpatō. Enas allos, mathe to, me zitei&gt;&gt;. O allos toy eiche taxei dyo foresies, kai kati metaxota mantilia.–Gia na ton xanaparei echalase ton kosmo, kai vrike eikosi lires. Ilthe xana mazy toy gia tes eikosi lires’ ma kai, konta s’aytes, gia tin palia filia, gia tin palian agapi, gia to vathy aisthima ton.– O &lt;&lt;allos&gt;&gt; itan pseftis, paliopaido sosto’ mia foresia monacha toy eiche kamei, kai me to stanio kai toytin, me chilia parakalia.</p> <p>Ma tora pia den thelei mite tes foresies, kai mite dioloy ta metaxota mantilia, kai mite eikosi lires, kai mite eikosi grosia.</p> <p>Tin Kyriaki ton thapsan, stes deka to proi. Tin Kyriaki ton thapsan: paei evdomas schedon.</p> <p>Stin ptochiki toy kasa toy evale loyloydia oraia loyloydia ki aspra os tairiazan poly stin emorfia toy kai sta eikosi dyo toy chronia.</p> <p>Otan to vradu epigen–etyche mia doyleia, mia anagki toy psomioy toy–sto kafeneion opoy epigainan mazy: machairi stin kardia toy to mayro kafeneio opoy epigainan mazy.</p>
<p>TT 1: LOVELY WHITE FLOWERS</p> <p>He went inside the café where they used to go together. It was here, three months ago, that his friend had told him: “We’re completely broke—the two of us so poor that we’re down to sitting in the cheapest places. I have to tell you straight out— I can’t go around with you any more. I want you to know, somebody else is after me.”</p>	<p>TT 2: BEAUTIFUL FLOWERS AND WHITE THAT BECAME HIM WELL</p> <p>He walked into the café where they used to go together,— It was here that his friend had told him three months before, “We haven’t a farthing. We are two boys who are completely penniless—reduced to the cheapest places. I tell you this plainly, I can no longer go around with you. Someone else, you must know, is asking for me.” (there is only one line in the original text)</p>

Table 3 Continue

<p>The “somebody else” had promised him two suits, some silk handkerchiefs. To get his friend back, he himself went through hell rounding up twenty pounds. His friend came back to him for the twenty pounds— but along with that, for their old intimacy, their old love, for the deep feeling between them. The “somebody else” was a liar, a real bum: he’s ordered only one suit for his friend, and that under pressure, after much begging.</p> <p>But now he doesn’t want the suits any longer, he doesn’t want the silk handkerchiefs at all, or twenty pounds, or twenty piasters even.</p> <p>Sunday they buried him, at ten in the morning. Sunday they buried him, almost a week ago.</p> <p>He laid flowers on his cheap coffin, lovely white flowers, very much in keeping with his beauty, his twenty-two years.</p> <p>When he went to the café that evening— he happened to have some vital business there—the same café (<i>there is only one line in the original text</i>) where they used to go together: it was a knife in his heart, (<i>there is only one line in the original text</i>) that dingy café where they used to go together.</p>	<p>This “someone else” had promised him two suits of clothes and a few (<i>only the word ‘few’ is on a different line</i>) handkerchiefs made of silk.—To win him back once more he moved heaven and earth, and he found twenty pounds. He went around with him again because of the twenty pounds; (<i>there is only one line in the original text</i>) but also, along with these, for their old friendship, for the old love they felt, for their very deep feeling.— The “someone else” was a liar, a regular guttersnipe; he had only one suit of clothes made for him, and even that begrudgingly, after a thousand pleas.</p> <p>But now he no longer wants either the suits of clothes, or anything at all of the handkerchiefs of silk, or the twenty pounds, or the twenty piasters.</p> <p>On Sunday they buried him, at ten in the morning. On Sunday they buried him, it is almost a week.</p> <p>On his very cheap coffin, he placed flowers, beautiful flowers and white that became him well, that became his beauty and his twenty-two years.</p> <p>In the evening when he went—on a job that came his way, a need to earn his bread—to the café where they used to go together: a knife in his heart, was the desolate café where they used to go together.</p>
<p>TT 3: GÜZEL BEYAZ ÇİÇEKLER, YARAŞTIĞI GİBİ Birlikte gittikleri kahveye girdi.— Arkadaşı işte burada üç ay önce, “Tek meteliğimiz yok. İki yoksul çocuğuz düşmüşüz bu berbat yerlere. Açık açık söylüyorum yürümeyecek seninle böyle. Evet, bir başkası istiyor beni” demişti ona. İki takım elbise ve ipek mendiller önermişti öteki.—Dünyanın altını üstüne getirdi yeniden kazanmak için onu, ve yirmi lira buldu. Gene geldi ona yirmi lira uğruna, ama paradan başka eski dostlukları için eski sevgileri için, derin duyguları için ayrıca.— Yalancıydı “öteki”, soysuzun biriydi; tek bir takım yaptırmıştı ona hem de zorla bin bir yalvarmalar sonunda.</p>	<p>TT 4: ÇOK YAKIŞAN GÜZEL BEYAZ ÇİÇEKLER Birlikte takıldıkları kahveye gitti. Arkadaşı, üç ay önce burada: “Beş parasız iki yoksul genciz, sefil batakhanelerle sürünen. Açıkça söylüyorum, seninle gezemem artık. Başka biri, istiyor beni, bilesin,” demişti. O başkası, iki takım elbise ile ipek mendiller söz vermişti. Geri getirmek için onu, dünyanın altını üstüne getirdi ve yirmi lira için, ama aynı zamanda eski dostlukları, eski aşkları ve aralarındaki derin bağlar için de. “O başkası” ise yalancı, serseri çıktı. Sadece bir takım elbise yaptırdı, hem de zar zor ve bunca yalvarmadan sonra.</p>

Table 3 Continue

Ama istemiyor şimdi artık ne takım elbise ne ipek mendiller ne yirmi lira ne yirmi para.	Arkadaşı artık ne takım elbise, ne ipek mendil, ne yirmi lira, ne de yirmi kuruş istiyor.
Pazar günü gömdüler onu, sabahleyin saat onda. Pazar günü gömdüler onu, oluyor bir hafta.	Pazar günü, sabahleyin, saat onda defnedildi. Pazar günü defnedildi, neredeyse bir hafta oluyor.
Çiçekler koydu onun yoksul tabutuna, güzel ve beyaz çiçekler yaraştığı gibi onun güzelliğine ve yirmi iki yaşına.	Yoksul tabutuna çiçekler koydu, güzelliği ve yirmi iki yaşına çok yakışan, güzel, beyaz çiçekler.
Akşamleyin –bir iş, bir zorunluluk ekmek parası için –gidince birlikte gittikleri kahveye yüreğinde kara saplı bir bıçaktı o birlikte gittikleri uğursuz kahve.	Akşamleyin, birlikte takıldıkları kahveye uğradığında, –bir işi düşmüştü, ekmek parası–kalbine saplanan bir bıçaktı o birlikte takıldıkları kahrolası kahve.

ST: Love, youth, and death are often connected in Cavafy's poems. This is the case with the poem 'Oraia loyloydia ki aspra os tairiazan poly' 'Beautiful flowers and white as they suited much'. It is also not uncommon for Cavafy's poems to find the title intact in the poem. Here, the title is repeated in line 22, where the reader learns for what these flowers were suited much. The title presents an inverted syntax; the usual practice in Greek is to have both adjectives before the noun, but here one is placed before and the second after. The narrator seems to have forgotten that the flowers were not only beautiful but also white, and s/he adds it immediately. It is known that the color white has always been associated with purity. The poem uses a similar form in the first analyzed poem 'En apognosi' 'In despair'; the lines are broken-backed and Cavafy's characteristic combination between the two registers of Greek is present.

Unlike many of Cavafy's erotic or sensual poems, the reader understands from the second line that the 'story' is about two men or more exactly 'paidia'. This word has two meanings in Greek; one is 'children' and second is 'boys'. In the past, and still today in some areas, only a family's boy was called 'paidi' 'child' since to have a child of masculine sex was very much preferable to having a daughter or even worse daughters. Again the scene begins in a café 'opoy epigainan mazy' 'where they were going together'. Σεφέρης (1946) wrote once that Cavafy's poems after 1910 have to be read as a whole, and not as individual poems; if so, these two boys could have been the same as the ones in 'Two Young Men, 23 to 34 Years Old', if it was not for line 23 which informs the reader that one of them was twenty two years old 'sta eikosi toy chronia'. What 'o filoi toy' 'his friend' told him three months before is given as direct speech in quotation marks; he could no longer continue their relationship 'me sena den mporo na perpato' 'I can not walk with you', and he wants to make himself clear about it 's'to lego fanera' 'I am telling you openly', due to their poorness. What actually triggered the break-up is the fact that another man



wanted him ‘enas allos, mathe to, me zitei’ ‘another one, learn it, asks for me’. That other man ‘toy eiche taxei’ ‘had promised him’ two ‘foresies’. This word means ‘a complete set of clothes’. Apart from these two sets of clothes, he had been promised ‘kati metaxota mantilia’ ‘some silk handkerchiefs’. These are the reasons for which he broke-up with him. The man who was left ‘echalase ton kosmo’ ‘ruined the world’ to ‘xanaparei’ ‘take him again’ and he found twenty pounds. The other man ‘ilthe xana mazy toy’ ‘came again with him’ for the twenty pounds. The next lines are full of irony; he came with him, ‘konta s’aytes’ ‘next to these (pounds)’ for ‘tin palia filia’ ‘the old friendship’, for ‘tin palia agapi’ ‘the old love’ and for ‘to vathy aisthima ton’ ‘their deep feeling’. This enumeration of three similar elements is a typical figure of Cavafy and it has been observed in the previous analyzed poem too. Now, the man who promised him all those things, becomes ‘the other’ with quotation marks. It seems that he was a ‘pseftis’ ‘liar’, a ‘paliopaido sosto’ ‘true old-child’. This idiom sounds funny in English or Turkish, but the meaning is that of a naughty boy. Cavafy plays with the opposite meanings of the words ‘pseftis’ ‘liar’ and ‘sosto’ which means both ‘true’ and ‘correct’. The reason he proved out to be a liar is that he had made him only one set of clothes (from the two he had promised and the silk handkerchiefs) and even this one ‘me to stanio’ ‘with force’ and ‘me chilia parakalia’ ‘with thousand beggings’. These two idioms present different degrees of difficulty in translation. The second can be quite easily into English or Turkish, but the first has to be translated with an equivalent idiom for the target reader. Obviously, that will be a *domesticating* strategy. Just like the previous poem, the scene totally changes approximately in the middle of it. Now, he does not wish for anything anymore, neither the clothes, nor the handkerchiefs or the money. ‘Tin Kyriaki ton thapsan’ ‘their buried him on Sunday’ is repeated in two consecutive lines. From the first line the reader learns the exact hour, ten o’clock in the morning and from the second s/he learns that ‘schedon’ ‘almost’ one week passed. The man remembers exactly the time of the funeral; it was so shocking that he could not forget it, but he can not keep track of the time which passed since the funeral. Another worth noting fact is that it is not clear which one of the two men was buried. Perhaps the ambivalence aims at showing that on that day both of them died; one literally and the second metaphorically. On his ‘ptochiki’ ‘poor’ ‘kasa’ ‘coffin’, he put flowers, the flowers from the title, which suited much ‘stin omorfia toy’ ‘to his beauty’ and ‘sta eikosi dyo toy chronia’ ‘his twenty two years’. Perhaps the interpretation goes a bit too far, but these lines together with the white color of the flowers and especially the verb ‘eiche taksei’ ‘has promised’ which has a second meaning, to promise something to a saint if he helps you, bring in mind the image of a saint. The young man becomes a saint. If this is correct, than the man who died should be the one who was left, since the other did not have the ‘qualities’ of a saint. One evening, almost one week after the funeral, he went ‘sto kafeneion opoy epigainan mazy’ ‘to the café they were going together’. The phrase can be seen three times in the poem, first in the first line and two times in the last stanza. He went there because ‘mia doyleia’ ‘a job’ come up by chance; this is the meaning of the verb ‘etyche’. This job was an ‘anagki toy psomiou toy’ ‘need of his bread’ which was felt as ‘machairi stin kardia toy’ ‘knife in his heart’. These are two idioms; the first means that someone has to do something in order to eat,

to survive and the second it means that someone feels a great pain. In the last line, the café is described as 'mayro' 'black' which again, obviously does not mean that the café was painted in black, but that it became a place where he no longer wanted to go, which causes him pain. The man who died is surrounded by white flowers, while he is forced to 'work' in a 'black' café. If the one being alive is the one who went with the man who promised him clothes and handkerchiefs, then, it seems that he is being punished for what he did by having to go on living this miserable and full of guilt life.

TT-1: The title of the first English translation is a shorter version of the original 'Lovely white flowers', where the second half is omitted and the repetition of the title in the poem is missed. Another significant difference from the original is the form of the poem; here, the broken-backed lines are not represented.

One man enters the café and the reader expects something to happen here; instead, the man remembers his lover who broke-up with him in this very café. In the second line of the poem, which introduces the words he said, the order of the ST is inverted. His reason for the separation is that they are 'the two of us', instead of 'two very poor boys' 'so poor' and he tells him 'straight out' that 'I can't go around with you any more'. In the original poem, the man is just telling him what he decided, but in TT-1 it becomes 'I have to tell you' which is not only an addition but it also shows him in a better light than in the original. He is not only telling; he has the need to tell him. For their relationship, Cavafy uses a euphemism 'me sena den mporo na perpatho' 'I can't walk with you'; this was translated with a similar phrasal verb, but the adverb 'any more' was added for clarification. Apart from their poorness, the other reason, or maybe the actual reason for leaving him is that somebody else wants him. The line 'I want you to know, somebody else is after me' changes the order of the original 'Somebody else, learn it, wants me'. For 'me zitei' 'wants me' the translators used 'is after me' which is less erotic and since he will be paid with clothes if he accepts, the original presents him as an object, someone who sells himself. In the translation, this meaning is lost. The 'somebody else' is written without quotation marks in the original in its first appearance; the second time is used with quotation marks to express irony. Here, it was both times used with quotation marks, thus the ironic effect is weakened. To get his friend back, 'he himself went through hell'; the word 'himself' is an addition, and the idiom 'went through hell' is not a literal translation of the ST, but an equivalent for 'echalase ton kosmo' 'ruined the world'. His 'friend' came back to him for the money he offered; the original has only 'he came', the word 'friend' is again an addition. The rendering of 'konta s'aytes' 'next to them' (the pounds) as 'along with that' is less ironic than the original which shows that the lover came with him only for the money, and not for 'their old intimacy', 'their old love' or 'the deep feeling between them'. Now, the other man proved to be a 'liar' and 'a real bum' since 'he's ordered' only one suit 'for his friend'. The last phrase is an addition, and the verb 'to order' is not the semantic equivalent of the ST, which means 'to make'. In the original, the meaning is that he already bought him one suit, but

here it implies that he only ordered. The rendering for ‘paliopaido sosto’ as ‘a real bum’ is missing the playful meaning of the original. The expression is used even for small children who are naughty; it is not a very serious accusation. The next two idioms we rendered as ‘me to stanio’ ‘under pressure’ and ‘me chilia parakalia’ ‘after much begging’. They are not the literal translations nor are they equivalent idioms; they are translating the meaning of the original. The scene changes; he does not want any of those things anymore because ‘Sunday they buried him’. The phrase is translated in the same way at the beginning of the two lines, just as in the ST. The ambivalence of the original regarding the person who died is retained. The phrase ‘he laid flowers on his cheap coffin’ inverts the order of the original line which has ‘On his cheap coffin he laid flowers’. The next line is the one that should have been the same as the title, but since the translators shortened the title, the repetition is lost ‘lovely white flowers, very much in keeping’. In addition, the order of the words is changed and this has an impact on the style of the poem. ST has ‘lovely flowers and white’ instead of ‘lovely white flowers’. The last stanza brings the reader back to the present; the man went to the café ‘where they used to go together’. The phrase can be found in the first line of the poem and twice in the last stanza; the poem begins and ends with the same café. The reason he had to go to the café was ‘some vital business’ which is more enigmatic and professional than the original; ‘mia anagki toy psomiou toy’. The expression means literally ‘a need of his bread’, more plainly, he needed to eat, to survive. The café is characterized as ‘machairi stin kardia toy’ ‘a knife in his heart’ and ‘mayro’ ‘black’. Fortunately, TT-1 was able to keep the first expression exactly as it is in the ST, since the English language also has it. The second was rendered as ‘dingy café’. The word ‘dingy’ brings out the image of a dark and dirty place, but in the original, the meaning of the word ‘mayro’ ‘black’ refers to something that makes one suffer. In this case, the café becomes a place of grief and it turns into an accursed place.

TT-2: Dalven is consistent in staying as close as possible to the original poems; the broken-backed lines are retained. This was seen in the other two poems and it can be seen here too. The title is exactly like the original: ‘Beautiful flowers and white that became him well’. In the second line of the poem, the order of the original words is inverted; instead of ‘His friend here, three months before, had told him’ one reads ‘It was here that his friend had told him three months before’. This change seems to be unjustified; even the order of the original makes sense for the target reader. The words of the man are given in quotation marks; he argues that ‘We haven’t a farthing. We are two boys who are completely penniless’. With these words he tries to justify himself for leaving him. The problem is that they are very poor. In the ST, this poorness is expressed with two expressions; one said that ‘den echoyme pentara’ and ‘dyo pamptocha paidia eimetha’. ‘Pentara’ comes from the word ‘pente’ ‘five’ and it shows a coin with a very small value. Dalven translates the word as ‘farthing’, which comes from the word ‘four’ and is again a small unit of currency. This can be seen as a foreignizing strategy since she wanted to keep this etymological relation with the original, but when it comes to the second expression she did not choose a literal translation, even if it might have sounded natural to the target reader ‘two very poor

boys we are' or even 'we are two very poor boys'. The last sentence of the direct speech is the same with the original 'someone else, you must know, is asking for me', but in the next line, just like TT-1, someone else was written in quotation marks. This person promised him two 'suits of clothes' and 'handkerchiefs made of silk'; 'made of' is an addition, ST having only 'silk handkerchiefs'. To take him back 'he moved heaven and earth'. The reason for going through all this trouble, in the original, is to 'take him again' and it expresses a clear exchange; his services for his money. TT-2 expresses this exchange by adding the adverb 'once more', which shows that this is a one time job. He came back with him for all the good reasons, but mainly for the twenty pounds. The reason he needed the money was that the 'someone else' proved to be a 'liar' and a 'regular guttersnipe'. The word 'guttersnipe' is a very suitable translation for 'paliopaido' since it makes reference to a naughty child and it is also a compound noun, just like the original. The other made him only a suit of clothes, no silk handkerchiefs, and even that 'begrudgingly' and 'after a thousand pleas', which are very close to the original. All things that he desired are of no importance. 'On Sunday they buried him' is repeated at the beginning of the two consecutive lines. He placed flowers on his 'very cheap coffin', with an emphasis, which is not present in the original, the word 'very'. The flowers 'became him well' 'became his beauty' and 'his twenty-two years'. The first phrase is an addition to the original. The last stanza of the poem is very similar to the ST. He had to go to the café for 'a need to earn his bread', but the 'desolate café' became 'a knife in his heart'.

TT-3: The title of the first Turkish translation is slightly different than the original 'Güzel beyaz çiçekler, yaraştığı gibi' 'Beautiful white flowers, as they suited', but if the translators wanted to translate the title in a literal way it could have been possible without sounding 'foreign' to the target reader, 'güzel çiçekler ve beyaz yaraştığı gibi'. The form of the original poem is retained with the broken-backed lines and, like the other poems, the gender of the two persons is not clear, although there are some clues that may be related to men. One person went to the same café where her/his friend told her/him that they are 'iki yoksul çocuğuz' 'two poor children'; the word 'child' in Turkish, just like in Greek is used generally to refer to a boy. Another clue is 'takım elbise' 'suit of clothes' which is again associated with men, just like the café. In the direct speech, there are some slight changes from the original: 'yürümeyecek seninle böyle' 'it will not go on with you like this' which is not the semantic equivalent of the original. The translators wanted to make a parallel between the Greek verb 'na perpatho' 'to walk' 'I can't walk with you anymore' and the Turkish verb 'yürümek' 'to walk', but they changed the person from first singular to third and this changed the meaning. The word 'evet' 'yes' is added for emphasis and to replace the phrase 'mathe to' 'learn it'. After the quotation marks, 'demişti ona' 's/he said to him/her' 'ona' is added. The 'bir başkası' 'someone else' 'önermişti' 'proposed/offered' him two suits and silk handkerchiefs. The verb is not the correct translation of the ST, which means 'to promise'. To 'yeniden kazanmak için onu' 'win him back' s/he 'dünyanın altını üstüne getirdi' 'turned the world upside down'. The 'öteki' 'other' was a 'yalancı' 'liar' and 'soysuzun biriydi' 'a bastard', which is a much heavier

adjective than the original. He made him only a suit of clothes ‘zorla’ ‘by force’ and after ‘bin bir yalvarmalar’ ‘one thousand and one beggings’. Luckily, the Greek and the Turkish language have more similar expressions than Greek and English as in this case. Now he wish for nothing more since ‘Pazar günü’ ‘On Sunday’ they buried him, at ten in the morning, but the unsureness from the original regarding when this happened is not retained; ‘oluyor bir hafta’ ‘it has been a week’ whereas the original has ‘almost one week passed’. He placed the flowers on his coffin, flowers which were worthy of ‘onun güzelliğine’ ‘his/her beauty’. In the analysis of the previous poem it was mentioned that the Turkish language had different words for female and male beauty. The word ‘güzellik’ ‘beauty’ is used for women and ‘yakışıklılık’ ‘handsomeness’ for men. If the translators desired to show the target reader that the original poem is clearly about two men they had this chance, but they chose not to. He had to go to the same café they used to go together for ‘ekmek parası’ ‘money for bread’ although it was ‘yüreğinde kara saplı bir bıçak’ ‘a black knife in his heart’ the ‘uğursuz kahve’ ‘accursed cafe’. The second expression is the literal translation of the ST, but the first one added the word ‘kara’ ‘black’.

TT-4: The title of the second Turkish translation inverts the order of the original title ‘Çok yakışan güzel beyaz çiçekler’ ‘Very much becoming beautiful white flowers’. The broken-backed lines are not changed in this translation either and the gender of the two persons is again unclear. The café where they were going together is described as a place where ‘takıldıkları’ ‘they were hanging’ which is more casual than the original. His friend told him that they are ‘beş parasız’, which is paralleled with the original in the sense that both expressions include the word ‘five’. He is telling him straight out that ‘seninle gezemem’ ‘I can no longer walk with you’, the literal translation of the original. Someone else ‘söz vermişti’ ‘had promised’ him clothes and handkerchiefs, but he was a liar and a ‘serseri’ ‘bum’ since he made him only one suit and even that one ‘zar zor’ ‘by force’ and ‘bunca yalvarmadan sonra’ ‘after many beggings’. The characterization of the ‘other’ as ‘serseri’ is more harsh than the original. The translator is trying to clarify who is the person who does not want the clothes and money anymore and who is the one who died, by adding the word ‘arkadaşı’ ‘his friend’. The repetition of the day in which they buried him is not reproduced in TT-4 and the word for ‘ton thapsan’ ‘they buried him’ is ‘defnedildi’ which is more official than the original and also more passive since it means that ‘he was buried’. The order of the lines in the stanza where the title of the poem is repeated is inverted; thus, the target reader learns faster to what thing these flowers were becoming. He went to the café where they used to go together for ‘ekmek parası’ ‘money for bread’, but he felt that it was like a ‘kalbine saplanan bir bıçaktı’ ‘knife in his heart’ the ‘kahrolası kahve’ ‘damned café’.

#### **4.4. Discussion**

The translation criticism model proposed by Katharina Reiss (2000) consists of three steps: text type identification, analysis of linguistic elements and analysis of extra-linguistic determinants;

here, the first two steps have been applied to the translated poems. All these steps should be sustained by a careful comparison of the translation with the original text. We have stressed at the beginning of the study that, by employing this model, we do not wish to criticize the translations as being good or bad. In addition, it should be added that, although the translations are compared with the original text, we do not imply that the translations cannot stand on their own as literary works. The three poems analyzed in the current study belong to the category of form-focused texts which are characterized by the use of the expressive function of language. With this type of texts, the translator should try and bring the aesthetic factor and the form of the source text into the target text.

Although in general lines all four translators paid attention to the original poems, each translation presents some deviations from the source text. When it comes to the semantic elements, Reiss argues that the translator's aim should be equivalence. The phrase 's'ena gnosto toys' was rendered by Dalven as 'to a friend's house'. In Greek, 'gnosto' can mean either something or someone familiar, but here it is certainly referring to 'familiar' and not 'friend'. For the lexical elements, adequacy is required. In the poem *Lovely White Flowers*, Cavafy plays with the words 'pseftis' 'liar' and 'sosto' 'right'; Keeley and Sherrard retain this word play, whereas Dalven chooses to translate 'sosto' as 'regular', therefore missing it. Correctness is needed for the grammatical elements. Dalven manages to change the meaning of the original by translating 'ithele na sothei' as 'he wanted to be saved'. The lover's desire to save herself/himself becomes a desire of being saved by someone, some other person or God and by doing so, apart from being grammatically incorrect, it also presents the lover as an innocent person who has been corrupted. Maybe the most important aspect of a poem is represented by the stylistic elements and the translations should completely correspond to the original poems. It has been mentioned in the findings section, that repetition is not only Cavafy's favorite figure of speech, but at the same time, one of the few figures of speech he uses in his poems. Millas and İnce's translation of the repetition at the beginning of each stanza in the poem *In Despair* with three different expressions shows that their translation does not correspond to the original poem, from a stylistic point of view. It can be concluded that the English translators have been more consistent in translating Cavafy's repetitions than the Turkish translators. Another aspect of Cavafy's poetic style are the broken-baked lines, which were not retained in Keeley and Sherrard.

As stated previously, Katharina Reiss's model has been applied as a preparatory step for answering the main research question: to what extent the strategies of domestication and foreignization, as established by Lawrence Venuti, have been employed by the translators? The analysis of the four translations, two English and two Turkish showed that the English translations have been more faithful to Cavafy's poems. This faithfulness might have been achieved due to the similarities between the Greek and the English language, both being Indo-European languages and having a more or less similar structure. Unlike Venuti's observations, the English translators did

not have to choose between a fluent translation and fidelity to the original text. Their translations manage to express both fluency and fidelity; therefore, the English translators are both 'invisible' and 'visible'. It may be concluded that the extent to which the strategies of domestication and foreignization are employed by the English translators of Greek depends on the style of the source text; subsequently, it seems that Cavafy is a poet who can be easily translated into English. Nevertheless, in both English translations, elements of domestication and foreignization can be found. To exemplify, Dalven's decision to translate 'stigmatismeni' with a neologism 'stigmatized', even if the English language has a 'domestic' equivalent, can be described as a strategy of foreignization, whereas Keeley and Sherrard's rendering of 'koniak' as 'brandy' can be seen as a strategy of domestication.

In the case of the Turkish translations, the picture is quite different and again, the differences between the source and the target language can be, in part, held responsible for it. Greek and Turkish belong to different language families and their structure is quite different. After the analysis of the three poems, it can be concluded that, in the Turkish translations, the strategy of domestication has been employed to a higher degree than in the case of the English translations and more by Çokona than Millas and İnce. If, for the English translators there was no need to choose between fluency and fidelity to the original poems, in the case of the Turkish translators this need exists and both translators made changes in order to make their texts more fluent and more accessible to the target readers. Çokona's translations read more fluent than Millas and İnce and according to Venuti, this results in the invisibility of the translator. Nevertheless, as is the case with the English translators, none of the translators opted for a totally domesticating or foreignizing strategy and elements of both strategies can be found in all translations. An example of foreignization in the Turkish translations is the word 'idoni' which was rendered as 'hedonizm' by Millas and İnce although the Turkish language has an equivalent term 'haz'. In Çokona's poems, a sign of domestication is the placement of the verb at the end of the sentence, since this is the structure of the Turkish language 'ne de yirmi kuruş istiyor'. Coleridge defines poetry as the product of a poet's imagination with the best words in the best order therefore in the translation of poetry, order is important.

The first poem, *In Despair*, is the only from the three poems analyzed, where the gender of the lovers is not made explicit, while the other two poems, *Two Young Men, 23 to 24 Years Old* and *Lovely White Flowers*, are clearly homoerotic poems. One of the main differences between English and Turkish is that, unlike English, Turkish has only one pronoun for third person singular. This is an advantage when it comes to the translation of the subject, but a disadvantage in the case of the object of the sentence. Nevertheless, with an effort there are ways to compensate for it, as Millas and İnce demonstrated. A similarity between Turkish and Greek is that they do not require the inclusion of the subject in the sentence, but in English this is not grammatically acceptable, except for the cases where the translator chooses a strong foreignizing method; then s/he may omit it

altogether. This is not the case with the two English translations investigated in this study which made the gender of the two lovers clear. It is difficult to decide whether by making the poems 'more' homoerotic than the original poems, they also become more erotic; this is what Newmark (1993) advises the translators, to create translations which are more erotic than the original. One of the characteristic aspects of Cavafy's erotic or sensual poems is exactly this ambivalence of gender. From this perspective, the English translations become 'less' erotic than the original; at the same time, by specifying the gender they become clearly 'more' homoerotic. In opposition, the Turkish translations are not at all homoerotic. Fortunately, the four translations have not been published "in an age when the choice of a pronoun could mean the difference between life or condemnation to death as an heretic, precision was of central importance" (Bassnett, 2002: 56).





## CONCLUSION

Constantine P. Cavafy is one of the greatest poets and his poetry received and continues to receive the researchers', critics' and readers' attention. The present study investigates how three of Cavafy's erotic poems have been translated into English and Turkish. Two English and two Turkish translations have been selected. The aim of the study is to give an answer to three research questions: what are the linguistic differences between the English and the Turkish translations of Cavafy's erotic poems, to what extent are the strategies of domestication and foreignization employed by the translators, and is there a change in the erotic quality of the English and Turkish translations.

For the investigation of the linguistic elements Katharina Reiss's model for translation criticism has been employed and the findings show that the English translators have made less changes to the Greek poems than the Turkish translators. The linguistic analysis has been employed in parallel with a comparison with the original Greek poems. Particular attention was given to the stylistic elements due to the fact that, in literary works in general and poetry in particular, style is a very important aspect. The analysis of the linguistic elements from a semantic, lexical, grammatical and stylistic perspective, offered the methodology for the application of Lawrence Venuti's notions of domestication and foreignization. His research was conducted on English translations and the present study expanded it to the Turkish translations as well. He argues that the English translators, due to a number of factors, have to be invisible in their translations so that the resulting product is fluent and it reads as an original. Our findings suggest that Cavafy's English translators did not have to choose between visibility and fluency. The explanation can be that Cavafy's poems are almost prosaic and additionally, the Greek and the English language share a number of structural similarities. Even so, there are a number of domesticating elements in both translations, in Keeley and Sherrard more than Dalven. When it comes to the Turkish translations and the Turkish language, the situation is different; its structure is very different from that of both English and Greek and the translators have to decide if the resulting poems will read like an original or they will stay 'visible' and point to the foreign elements of the Greek text. Our study found that they both employed the strategy of domestication to a greater extent than the English translators and Çokona more than Millas and İnce.

The study is important for a number of reasons and one of them is the fact that the translation of eroticism and homoeroticism in particular, has not received enough attention from the academia. Our findings show that the erotic quality of the translations is not the same as in the original poems.

The most important change is that the English translations unveil aspects which Cavafy desires to hide and the Turkish translations hide aspect which Cavafy desires to make reveal.

One of the limitations of this study is that none of the three languages analyzed Greek, English and Turkish, is my native language. Nevertheless, this can also be seen as an advantage since it can ensure a higher degree of objectivity. Another limitation is the number of poems under analysis: three, which is a relatively small number if we consider the total number of Cavafy's poems. For this reason the conclusions drew are not to be generalized to the Cavafian canon. In addition, a complete study of Cavafy's poems in Turkish may bring interesting results.



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## CURRICULUM VITAE

Florentina GÜMÜŞ (maiden surname BADEA) was born in Romania in 1987. She left for Greece in 2009 and lived there until 2015 when she graduated from the University of Ioannina, Department of Greek Philology with a degree (7.04/10) in Byzantine and Modern Greek Literature. In 2012, she enrolled in the Erasmus Program Placement Practice in Romania at the County Library of Braila 'Panait Istrati'. Her duties there were to read 19<sup>th</sup> century Greek books and then, enter information about them in the electronic catalog of the library. She published two bilingual papers in the Biannual Journal *Ex Libris*, with titles *Addition to the Religious History of Meletios, Georgios Bendotis, Vienna, 1795* and *Echoes about Panait Istrati in the Greek press. Some considerations. Panait Istrati/Gherasim Valsamis*. Since 2016, she is an MA student at Karadeniz Technical University, Department of Western Languages and Literature, MA Program in Applied Linguistics. During her studies, she participated in a number of international conferences around Turkey. She has a passion for foreign languages, knowing Romanian, English, Greek, Turkish at an advanced level, French, Italian and Russian at a beginner level. Her other interests include comparative literature and translation.

Currently she lives in Artvin, Turkey, with her husband and son.