



Translating the metaphor in poetry: A cognitive approach to *Le Bateau Ivre* and its translation in Turkish

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Abstract

Lakoff and Johnson (1980) gave a cognitive point of view to metaphor study explaining that metaphor is not a mere literary stylistic device, rather a tool for conceptualization. According to this view, metaphors are conceptualized in man's mind with regard to source domain and target domain in different types of context. This study is an attempt to investigate the conceptual mapping between the metaphors in Source Language (SL) and Target Language (TL) and explain how the conceptual shift occurs between the domains. In order to do so, the metaphors in the poem "Le Bateau Ivre" by Arthur Rimbaud (1854-1891) and their translations in Turkish by Sabahattin Eyuboğlu (1908-1973) are investigated within the framework of Mandelblit's (1995) Cognitive Translation Hypothesis in which the translations of the metaphors are evaluated from a cognitive perspective. A schema added by Al-Hasnawi (2007) to this hypothesis is also included in the analysis of the present study. The conclusion aimed at by the researcher is to turn focus to metaphor as a conceptualized cognitive figure in translation and to unearth the dimensions of analysis, comprehension and interpretation of metaphor in source and target language with a cognitive perspective.

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1. Introduction

For many people, metaphor is merely a device of poetic imagination and expression of one thing comparing to another as the Encyclopedia Britannica (2015) describes it: "a metaphor is a figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison signaled by the words 'like' or 'as'." Until recent years, metaphor has been constrained within the framework of literary studies studied mostly by rhetoricians and literary critics for artistic purpose consciously and has been viewed as a matter of words. As distinct from the traditional view on metaphor, in the last two decades there has been a greater shift on the perspective to the metaphors like situating them within human cognition and culture and as Dur (2006) states "there is a great interest in metaphor as 'a central mechanism' of human cognitive functioning."

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Notwithstanding that the idea that metaphors are beyond literary use and mean more than being a figurative language use is a point of view dating back Sophists (Sarup, 2005), it was Lakoff and Johson's work "Metaphors We Live By" that changed the way linguists thought about metaphor more than thirty years ago. They have illustrated that how the novel metaphors can be studied from the perspective of conceptualization (Lakoff and Turner, 1989). In general, cognitive theorists claim that metaphors cast light upon the process of conceptualization between two different domains: the source domain (the conceptual domain drawn upon to create metaphorical expressions) and the target domain (the conceptual domain to be described by the metaphor).

There have been many studies in which metaphors of two different cultures are studied. When the cross-cultural studies are regarded, it could be easily seen that Turkish metaphors are mostly compared with English language such as in the following ones: Özçalışkan (2003) investigated that the typological differences between English and Turkish hold true for the metaphorical extensions of motion events; Bulut (2012) focused on the use of *zenci* [*negro/nigger*] in Turkish as a political metaphor in transfer into English; Bengi (1992) studied Can Yücel's poem titled as *Kitabsiz Seng-i Mezar* and its translation in English and discussed the constraints in poem translation. As for the other languages being compared, the following studies could be viewed in the literature: Yurina and colleagues (2015) examined the meta-language category on the material of the Russian translation of Orhan Pamuk's novel *The Black Book* by a professional translator and evaluated the Russian variants of the vocabulary units in regard to their structural and semantic equivalency to the Turkish units; İspirli (2014) studied the metaphor processing in Turkish and German language; Youssefi (2009) carried out an analysis of the translation of metaphors in Hafiz's selected poems. Besides studying the languages of two distinct cultures, a large number of Turkish researchers have also studied metaphors within the source language from different perspectives such as in the works of Akgül (2005), Ak (2012), Dođramacıođlu (2012), Yardımcı and Bal (2015).

In recent years, metaphor has been studied from the point of cross-cultural view by comparing the conceptual mapping in the source language and the target language, accordingly it has made its name within the discipline of Translation Studies, notably in regard to translatability (van den Broeck, 1981) and has dealt with from several perspectives such as descriptive, contextual, and cognitive point of views.

The present study is among very few investigations which considers the matter of metaphor translation in poetry based on a cognitive approach. Besides it may be regarded as the first ever study which discusses the matter of conceptual shift of metaphors in French to Turkish.

Based on the approach that metaphor has become a vital language device that reflects the cognitive source of human thinking, the fundamental question in this paper is the consideration of metaphor conceptualization in poetry from a cognitive point of view and the possibilities in metaphor translation in two distinct cultures and the problem could be how to achieve that in reality in theory and practice.

This study investigates the metaphors and their translations in poetry from a cognitive perspective. Starting from the idea that metaphor is a conceptual phenomenon and that cognitive mechanism shapes it, the researcher intends to shed some light on the linguistic variations of the metaphors in the SL and the TL to reveal whether or not the translator saves the conceptual mapping of the metaphors of the SL while translating them to the TL.

1.1. Literature review

So little has been written about the methods and theories for the metaphor translation by taking into consideration that cognitive approach to metaphor has recently taken place in Translation Studies (Mandelblit, 1995; Maalej, 2003; Schäffner, 2004; Kovacs, 2005). However, the target ideas within

a cognitive approach to metaphor translation have been broadly accepted and explained by Burmakova and Marugina (2014) as follows:

- “Metaphor is understood as a cognitive process that conceptualizes people’s minds and thoughts linguistically in similar or different ways in languages.
- Metaphor translation is the inter-cultural process, so it is too hard to translate the metaphor adequately (deep knowledge of intercultural ties is demanded).
- The practical rules of translation suggested by cognitive linguistics’ researchers are the same as traditional one. A number of translation procedures have been suggested, such as substitution (metaphor into different metaphor), paraphrase (metaphor into sense), comparison or deletion.”

In a cognitive approach to translation, the focus of study is not on the linguistic aspects but on the cognitive nature and it is considered to shed light on the conceptualizations in human mind and how it works in the languages (Verdonk, 1999; Stockwell, 2002; Simpson, 2004; Maalej, 2003; Chakhachiro, 2011; Ghazala, 2011). Thus, as a property of human mind, metaphor “must be independent of language and transferable from one language to another” (Wierzbicka, 1992:3).

Based on the cognitive approach, Mandelblit (1995) presents his “Cognitive Translation Hypothesis” and considers two schemes for the translation of the metaphors as follows:

- a) Similar mapping conditions between the SL and the TL
- b) Different mapping conditions between the SL and the TL

If any conceptual shift does not occur between the metaphor of source language and target language, this scheme is called as similar mapping condition (SMC); however, if there is a conceptual shift between the metaphors of the two languages, it is different mapping condition (DMC). Mandelblit (1995) suggests that it is less time-consuming and simple to preserve the conceptual mapping in the SL and the TL, namely similar mapping condition. He (1995:493) argued that “the difference in reaction time is due to a conceptual shift that the translator is required to make between the conceptual mapping system of research and target languages.” On the other hand, in the translation of the SL metaphor with different mapping condition, the translator can use some strategies such as rendering metaphor to simile, a paraphrase, a footnote, an explanation and as omission.

Al-Hasnawi (2007) added one scheme to Mandelblit's Cognitive Translation Hypothesis and considered three schemes for the translation of metaphors as follows:

- a) Metaphors of similar mapping conditions and similar lexical implementations
- b) Metaphors of similar mapping conditions but different lexical implementations
- c) Metaphors of different mapping conditions and different lexical implementations as omission.

Al-Hasnawi (2007) explains that the first set is about the metaphors shared by human experience, that is; the universal metaphors. The second set includes the metaphors lexically implemented differently due to the different ethical system in the source and target language. Finally, the third group comprises the metaphors that are specific to the culture of the source language.

1.2. Research questions

This paper aims to analyze the metaphorical expressions in the SL (French) and the TL (Turkish) according to Mandelblit’s Cognitive Translation Hypothesis with the addition of one scheme by Al-Hasnawi (2007). In parallel to this aim, the study attempts to answer which cognitive strategies the translator uses in the process of metaphor translation.

2. Method

2.1. Selection of the material

The corpus drawn upon in this paper is a poem titled “Le Bateau Ivre” (literally, *Drunken Boat*) written by Arthur Rimbaud (1854-1891), a French poet who is one of the most outstanding representatives of symbolism in 19th century poetry. Le Bateau Ivre is one of the most famous poems of Rimbaud with its rich metaphors (Appendix A). The most well-known Turkish poet with this poem’s translation into Turkish is Sabahattin Eyuboğlu (1908-1973) (Appendix B).

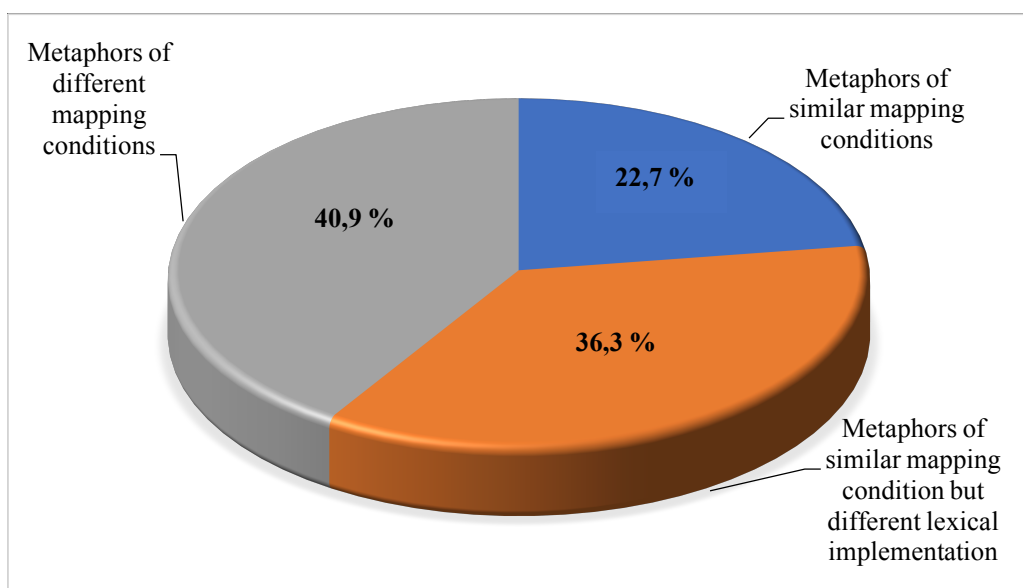
The reason of selecting poetry as genre for the metaphor translation within the cognitive perspective is that poems embody original or very original metaphors more than any other genres as Boer (2003) stated.

2.2. Data analysis

Relying on the theoretical framework of Mandelblit’s two schemes and through focusing on Al-Hasnawi’s proposed schemes in the translation of metaphors, the present research considers three patterns for rendering the contrastive analysis of the metaphors from the SL (French) to the TL (Turkish) on the basis of the following patterns: Metaphors with similar mapping conditions; metaphors of similar mapping conditions but different lexical implementation; metaphors of different mapping conditions. All the metaphorical expressions are determined and these expressions and their translations are compared according to the schemes given above. The frequency of three schemes applied in the metaphor translation is calculated.

3. Results and Discussion

All metaphorical expressions have been analyzed cognitively in the source and target languages in terms of the domains of conceptualization. The investigation carried out shows the following results stated in the graphics.



Graphic 1. The frequency of three schemes applied in the translation of metaphors in *Le Bateau Ivre*

The discussion below focuses on each pattern example and its translations.

- Metaphors of similar mapping conditons.

Below are the metaphors in which no conceptual shift occurs between the SL and the TL.

- (1) **soleils d'argent** (the SL) - **gümüş güneşler** (the TL) (14th stanza)
 “silver suns” - “silver suns”
- (2) **flots nacreux** (the SL) - **sedef dalgalar** (the TL) (14th stanza)
 “nacre waves” - “nacre waves”
- (3) **monté de brumes violettes** (the SL) - **büründüm mor dumanlara** (the TL) (19th stanza)
 “purple mists” - “purple mists”
- (4) **des lichens de soleil** (the SL) - **güneş yosunları** (the TL) (19th stanza)
 “sun moss” - “sun moss”
- (5) **d'oiseaux d'or** (the SL) - **altın kuş** (the TL) (22nd stanza)
 “golden bird” - “golden bird”

- Metaphors of similar mapping condition but different lexical implementation.

Below are the metaphors which are lexically implemented differently in the translation to the TL. However, their mapping conditions are similar.

- (6) **des Fleuves impassibles** (the SL) - **ölü sular** (the TL) (1st stanza)
 “impassive rivers” - “dead water”
- (7) **les clapotements furieux** (the SL) - **çılgin çalkantılar** (the TL) (3rd stanza)
 “angry upheavals” - “mad upheavals”
- (8) **cieux de braises** (the SL) - **mercan gökler** (the TL) (14th stanza)
 “coal sky” - “coral sky”
- (9) **avec de noirs parfums** (the SL) - **simsiyah kokularla** (the TL) (14th stanza)
 “black scents” - “coal black”
- (10) **des morves d'azur** (the SL) - **mavilik meduzaları** (the TL) (19th stanza)
 “blue snots” - “blueness of jellyfish”
- (11) **à cinquante lieues** (SL) - **uzaklardan** (TL) (21st stanza)
 “fifty leagues” - “afar”
- (12) **des immobilités bleues** (the SL) - **mavi dünyalar** (the TL) (21st stanza)
 “blue immobilities” - “blue worlds”
- (13) **l'âcre amour** (the SL) - **aşkın acılığı** (the TL) (23rd stanza)
 “bitter love” - “bitterness of love”

- Metaphors of different mapping condition.

Below are the strategies used by Turkish poet in the metaphor translation of the SL into the TL such as rendering the metaphor to a paraphrase and omission. The omissions that the translator applied in the metaphor translation can be seen in the phrases of (14), (15), (16), (17), (18), (19). Another strategy that the translator applies in the translation of metaphors is paraphrase which can be seen in the phrases numbered as (20), (21) and (22).

- (14) des **taches de vins bleus** (the SL) - **şarap lekesi** (the TL) (5th stanza)
 “blue wine stain” - “wine stain”

That the wine stain is blue is not given in the TL (omission).

- (15) Dévorant les azurs verts; où, **flottaison blême** (the SL) (6th stanza)
 yardığım yeşil maviliğın derinlerine (the TL)
 “Devouring the azure verses; where, like a pale elated” – “devouring the azure verses”

The phrase *a pale elated* is omitted in the translation process (omission).

- (16) Fermentent **les rousseurs amères de l'amour** (the SL)- (7th stanza)
 arzu, buruk ve kızıl, kabarır denizlerde (the TL)
 “the bitter redness of love” – “desire, fluffy, readhead, it heaves in the seas”

The bitter redness of love is a metaphor which is not used in the TL (omission).

- (17) Les flots roulant au loin leurs **frissons de volets** (the SL)- (9th stanza)
 Ürperip uzaklaşan dalgalar, sıra sıra (the TL)
 “quivering of shutters” – “the waves quivering and rolling far off, row after row”

That the shutters quiver is not given in the TL (omission).

- (18) Et **l'éveil jaune et bleu** (the SL)- uyanır çın çın öter fosforlar, mavi, sarı (the TL) (10th stanza)
 “yellow and blue awakening” - “the singing phosphorous waken, blue, yellow”

The metaphor ‘yellow and blue awakening’ is paraphrased in the TL and the metaphor disappears.

- (19) des **phosphores chanteurs** (the SL) - çın çın öter fosforlar (the TL) (10th stanza)
 “singer phosphors” - “phosphors sing”

The metaphor in the SL is translated in paraphrase.

- (20) dont les **cieux délirants** (the SL) - göklerinde (the TL) (22nd stanza)
 “whose delirious heavens” - “whose heavens”

In the TL, heavens’ being delirious is not given (omission).

- (21) Toute lune est atroce et tout **soleil amer** (the SL) -
fecre, aya güneşe; hepsi acı, boş, dipsiz (the TL) (23rd stanza)

“bitter sun” -“to the dawn, moon, sun; all is bitter, blank, bottomless”

The metaphor ‘bitter sun’ is paraphrased in the TL and given in a sentence.

- (22) le **crépuscule embaumé** (the SL) - kokulu akşam vakti (the TL) (24th stanza)
“fragrant twilight” - “scented twilight”

That the twilight’s smell is good is not given in the TL (omission).

Embaumer means to fill something with fragrance or to smell good.

4. Conclusion

As Schäffner (2004) points out, it is difficult to understand whether differences in linguistic variations in the translation of the metaphors in SL and TL are due to conscious decisions or simply ignorance on the part of the translator.

Taking into consideration all the schemes used in the translation of the metaphors from source to target languages, it can be clearly seen that in the present study the main translation models that the translator follows are metaphors of similar mapping conditions and metaphors with different mapping conditions, respectively. That the translator mostly saves source domain in metaphor translation confirms that in general translators tend to copy the original even though the languages belong to two different cultures.

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Appendix A. Le Bateau Ivre

Comme je descendais des Fleuves impassibles,
Je ne me sentis plus guidé par les haleurs :
Des Peaux-rouges criards les avaient pris pour cibles,
Les ayant cloués nus aux poteaux de couleurs.

J'étais insoucieux de tous les équipages,
Porteur de blés flamands ou de cotons anglais.
Quand avec mes haleurs ont fini ces tapages,
Les Fleuves m'ont laissé descendre où je voulais.

Dans les clapotements furieux des marées,
Moi, l'autre hiver, plus sourd que les cerveaux d'enfants,
Je courus ! Et les Péninsules démarrées
N'ont pas subi tohu-bohus plus triomphants.

La tempête a béni mes éveils maritimes.
Plus léger qu'un bouchon j'ai dansé sur les flots
Qu'on appelle rouleurs éternels de victimes,
Dix nuits, sans regretter l'œil niais des falots !

Plus douce qu'aux enfants la chair des pommes sures,
L'eau verte pénétra ma coque de sapin
Et des taches de vins bleus et des vomissures
Me lava, dispersant gouvernail et grappin.

Et dès lors, je me suis baigné dans le Poème
De la Mer, infusé d'astres, et lactescent,
Dévorant les azurs verts ; où, flottaison blême
Et ravie, un noyé pensif parfois descend ;

Où, teignant tout à coup les bleuités, délires
Et rythmes lents sous les rutillements du jour,
Plus fortes que l'alcool, plus vastes que nos lyres,
Fermentent les rousseurs amères de l'amour !

Je sais les cieux crevant en éclairs, et les trombes
Et les ressacs et les courants : je sais le soir,
L'Aube exaltée ainsi qu'un peuple de colombes,
Et j'ai vu quelquefois ce que l'homme a cru voir !

J'ai vu le soleil bas, taché d'horreurs mystiques,
Illuminant de longs figements violets,
Pareils à des acteurs de drames très antiques
Les flots roulant au loin leurs frissons de volets !

J'ai rêvé la nuit verte aux neiges éblouies,
Baiser montant aux yeux des mers avec lenteurs,
La circulation des sèves inouïes,
Et l'éveil jaune et bleu des phosphores chanteurs !

J'ai suivi, des mois pleins, pareille aux vacheries
Hystériques, la houle à l'assaut des récifs,
Sans songer que les pieds lumineux des Maries
Pussent forcer le mufler aux Océans poussifs !

J'ai heurté, savez-vous, d'incroyables Florides
Mêlant aux fleurs des yeux de panthères à peaux
D'hommes ! Des arcs-en-ciel tendus comme des brides
Sous l'horizon des mers, à de glauques troupeaux !

J'ai vu fermenter les marais énormes, nasses
Où pourrit dans les joncs tout un Léviathan !
Des écroulements d'eaux au milieu des bonaces,
Et des lointains vers les gouffres cataractant !

Glaciers, soleils d'argent, flots nacres, cieux de braises !
Échouages hideux au fond des golfes bruns
Où les serpents géants dévorés des punaises
Choient, des arbres tordus, avec de noirs parfums !

J'aurais voulu montrer aux enfants ces dorades
Du flot bleu, ces poissons d'or, ces poissons chantants.
– Des écumes de fleurs ont bercé mes dérades
Et d'ineffables vents m'ont ailé par instants.

Parfois, martyr lassé des pôles et des zones,
La mer dont le sanglot faisait mon roulis doux
Montait vers moi ses fleurs d'ombre aux ventouses jaunes
Et je restais, ainsi qu'une femme à genoux...

Presque île, ballottant sur mes bords les querelles
Et les fientes d'oiseaux clabaudeurs aux yeux blonds.
Et je voguais, lorsqu'à travers mes liens frêles
Des noyés descendaient dormir, à reculons !

Or moi, bateau perdu sous les cheveux des anses,
Jeté par l'ouragan dans l'éther sans oiseau,
Moi dont les Monitors et les voiliers des Hanses

N'auraient pas repêché la carcasse ivre d'eau ;

Libre, fumant, monté de brumes violettes,
Moi qui trouais le ciel rougeoyant comme un mur
Qui porte, confiture exquise aux bons poètes,
Des lichens de soleil et des morves d'azur ;

Qui courais, taché de lunules électriques,
Planche folle, escorté des hippocampes noirs,
Quand les juillots faisaient couler à coups de triques
Les cieus ultramarins aux ardents entonnoirs ;

Moi qui tremblais, sentant geindre à cinquante lieues
Le rut des Béhémots et les Maelstroms épais,
Fileur éternel des immobilités bleues,
Je regrette l'Europe aux anciens parapets !

J'ai vu des archipels sidéraux ! et des îles
Dont les cieus délirants sont ouverts au vogueur :
– Est-ce en ces nuits sans fonds que tu dors et t'exiles,
Million d'oiseaux d'or, ô future Vigueur ?

Mais, vrai, j'ai trop pleuré ! Les Aubes sont navrantes.
Toute lune est atroce et tout soleil amer :
L'âcre amour m'a gonflé de torpeurs enivrantes.
O que ma quille éclate ! O que j'aille à la mer !

Si je désire une eau d'Europe, c'est la flache
Noire et froide où vers le crépuscule embaumé
Un enfant accroupi plein de tristesse, lâche
Un bateau frêle comme un papillon de mai.

Je ne puis plus, baigné de vos langueurs, ô lames,
Enlever leur sillage aux porteurs de cotons,
Ni traverser l'orgueil des drapeaux et des flammes,
Ni nager sous les yeux horribles des pontons.

Arthur Rimbaud

Appendix B. Sarhoş Gemi

Ölü sularından iniyordum nehirlerin
Baktım yedekçilerim iplerimi bırakmış;
Cırlak kızıl derililer, nişan atmak için
Hepsini soyup alaca direklere çakmış.

Bana ne tayfalardan; umurumda değildi
Pamuklar, buğdaylar, Felemenk ve İngiltere;

Bordamda gürültüler, patırtılar kesildi;
Sular aldı gitti beni can attığım yere.

Med zamanları, çılgın çalkantılar üstünde,
Koştum, bir çocuk beyni gibi sağır, geçen kış
Adaların karalardan çözüldüğü günde.
Yeryüzü böylesine allak bullak olmamış.

Denize bir kasırgayla açıldı gözlerim;
Ölüm kervanı dalgaları kattım önüme;
Bir mantardan hafif, tam on gece, hora teptim:
Bakmadım fenerlerin budala gözlerine.

Çocukların bayıldığı mayhoş elmalardan
Tatlıydı çam tekneme işleyen yeşil sular;
Ne şarap lekesi kaldı, ne kusmuk, yıkanan
Güvertemde; demir, dümen ne varsa tarumar.

O zaman gömüldüm artık denizin şi'rine,
İçim dışım süt beyaz köpükten, yıldızlardan;
Yardığım yeşil maviliğin derinlerine
Bazen bir ölü süzülürdü, dalgın ve hayran.

Sonra birden mavilikleri kaplar meneviş
Işık çağılıtısında, çılgın ve perde perde,
İçkilerden sert, bütün musikilerden geniş
Arzu, buruk ve kızıl, kabarıp denizlerde.

Gördüm şimşekle çatlayıp yarılan gökleri,
Girdapları, hortumu; benden sorun akşamı,
Bir güvercin sürüsü gibi savrulan fecri.
İnsana sır olanı, gördüğüm demler oldu.

Güneşi gördüm, alçakta, kanlı bir âyinde;
Sermiş parıltısını uzun, mor pıhtılara.
Eski bir dram oynuyor gibiydi, enginde,
Ürperip uzaklaşan dalgalar, sıra sıra.

Yeşil geceyi gördüm, ışıl ışıl karları;
Beyaz öpüşler çıkar denizin gözlerine;
Uyanır çın çın öter fosforlar, mavi, sarı;
Görülmedik usareler geçer döne döne.

Azgın boğalar gibi kayalara saldıran
Dalgalar aylarca sürükledi durdu beni;
Beklemedim Meryem'in nurlu topuklarından
Kudurmuş denizlerin imana gelmesini.

Ülkeler gördüm görülmedik, çiçeklerine
Gözler karışmış, insan yüzlü panter gözleri
Büyük ebemkuşakları gerilmiş engine,

Morarmış sürüleri çeken dizginler gibi.

Bataklıklar gördüm, geniş, fıkır fıkır kaynar;
Sazlar içinde çürür koskoca bir ejderha,
Durgun havada birdenbire yarılır sular,
Enginler şarıl şarıl dökülür girdaplara.

Gümüş güneşler, sedef dalgalar, mercan gökler;
İğrenç leş yığınları boz, bulanık koylarda;
Böceklerin kemirdiği dev yılanlar düşer,
Eğrilmiş ağaçlardan simsiyah kokularla.

Çıldırırdı çocuklar görseler mavi suda
O altın, o gümüş, cıvıl cıvıl balıkları.
Yürüdüm, beyaz köpükler üstünde, uykuda;
Zaman zaman kanadımda bir cennet rüzgârı.

Bazen doyardım artık kutbuna, kıtasına;
Deniz şıpır şıpır kuşatır sallardı beni;
Garip sarı çiçekler sererdi dört yanına;
Duraklar kalırdım diz çökmüş bir kadın gibi.

Sallanan bir ada, üstünde vahşi kuşların
Bal rengi gözleri, çığlıkları, pislikleri;
Akşamları, çürük iplerimden akın akın
Ölümler inerdi uykuya gerisin geri.

İşte ben, o yosunlu koylarda yatan gemi
Bir kasırgayla atıldım kuş uçmaz engine;
Sızmışken kıyıda, sularla sarhoş; gövdemi
Hanza kadırgaları takamazken peşine.

Büründüm mor dumanlara, başıboş, derbeder,
Delip geçtim karşımdaki kızıl semaları;
Güvertemde cins şaire mahsus yiyecekler:
Güneş yosunları, mavilik meduzaları.

Koştum, benek benek ışıkla sarılı teknem,
Çılgın teknem, ardımda yağız deniz atları;
Temmuz güneşinde sapır sapır dökülürken
Kızgın hunilere koyu mavi gök katları.

Titreirdim uzaklardan geldikçe iniltisi
Azgın Behemotların, korkunç Maelstromların.
Ama ben, o mavi dünyaların serserisi
Özledim eski hisarlarımı Avrupa'nın.

Yıldız yıldız adalar, kıtalar gördüm; coşkun
Göklerinde gez gezebildiğin kadar, serbest.
O sonsuz gecelerde mi saklanmış uyursun
Milyonlarla altın kuş, sen ey Gelecek Kudret.

Yeter, yeter ağladıklarım; artık doymuşum
Fecre, aya, güneşe; hepsi acı, boş, dipsiz,
Aşkın acılığı dolmuş içime, sarhoşum;
Yarılsın artık bu tekne, alsın beni deniz.

Gönlüm Avrupa'nın bir suyunda, siyah, soğuk,
Bir çukurda birikmiş, kokulu akşam vakti;
Başında çömelmiş yüzdürür mahzun bir çocuk.
Mayıs kelebeği gibi kağıt gemisini.

Ben sizinle sarmaş dolaş olmuşum, dalgalar,
Pamuk yüklü gemilerin ardında gezemem;
Doyurmaz artık beni bayraklar, bandıralar;
Mahkûm gemilerinin sularında yüzemem.

Translator: Sabahattin EYUBOĞLU

Şiirdeki metaforun çevirisi: Le Bateau Ivre'e ve Türkçe çevirisine bilişsel bir yaklaşım

Öz

Lakoff ve Johnson (1980), metaforun sadece edebi sanat olmadığını, daha çok kavramsallaştırma için bir araç olduğunu açıklayarak metafor çalışmalarına bilişsel bir bakış açısı kazandırmıştır. Bu görüşe göre, metafor insan zihninde farklı bağlam türlerinde kaynak alan ve hedef alana göre kavramsallaştırılır. Bu çalışma, Kaynak Dil (SL) ve Erek Dildeki (TL) metaforlar arasındaki kavramsal haritalamayı araştırmayı ve kavramsal değişimin alanlar arasında nasıl olduğunu açıklamayı amaçlamaktadır. Bu amaçla, Arthur Rimbaud'un (1854-1891) şiiri "Le Bateau Ivre" ve bu şiirin Sabahattin Eyuboğlu (1908-1973) tarafından yapılmış olan Türkçe çevirisi, metafor çevirilerinin bilişsel bir bakış açısıyla değerlendirildiği Mandelblit'in (1995) Bilişsel Çeviri Hipotezi çerçevesinde incelenmiştir. Al-Hasnawi'nin (2007) bu hipoteze eklediği bir şemaya da çalışmanın analizinde yer verilmiştir. Araştırmacı tarafından amaçlanan sonuç, metafora çeviride kavramsallaştırılmış bilişsel bir figür olarak dikkat çekmek ve metaforun kaynak ve erek dilde bilişsel bir bakış açısıyla analiz etme, anlama ve yorumlama boyutlarını ortaya çıkarmaktır.

Anahtar sözcükler: Bilişsel çeviri hipotezi; şiir; kavramsal değişim; metafor

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