

Aimilia Papadopoulou 2012

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Abstract

The study examines two Greek translations of Allen Ginsberg’s poem “Howl”, published in 1987 and 2007, to show shifts in the representation of the beat generation and culture into Greek. Findings testify to the retranslation hypothesis, namely, that the first translations of a source text suppress the alterity of the text to ensure understanding on the part of target readerships: the former translation of the poem is shown to have imposed some ‘underground’ gloss on the text and a political intention. The study verifies partiality of translation, i.e. the potential of translation to partially represent a source text in order to meet expectations of a target audience.

Key words

Beat generation, spirituality, drugs, insanity, expressive freedom, automatic writing.

1. Beat generation and “Howl”

The term ‘Beat Generation’ was coined by Jack Kerouac to signify an artistic movement of young people with an intention to renovate art and the world. The Literature Network provides an account of the profile of the beat generation, as follows: they

saw runaway capitalism as destructive to the human spirit and antithetical to social equality. In addition to their dissatisfaction with consumer culture, the Beats railed against the stifling prudery of their parents’ generation. The taboos against frank discussions of sexuality were seen as unhealthy and possibly damaging to the psyche. In the world of literature

and art, they fashioned a literature that was more bold, straightforward, and expressive than anything that had come before. Underground music styles like jazz were especially evocative for Beat writers, while threatening and sinister to the establishment (Literature Network, online).

The term 'Beat Generation' also signifies a "group of US writers, notably Jack Kerouac, Allen Ginsberg, and William Burroughs, who emerged in the 1950s"¹, but also Gary Snyder, Philip Lamantia, Gregory Corso, Carl Solomon, and Harold Norse were key figures. The Beats challenged the conservative American society of the 1950s, the exhaustion caused by the unfair political system and made a demand for innovation.

The "Howl" was published by poet Lawrence Ferlinghetti and his editorial house, City Lights Books: Allen Ginsberg, *Howl and other poems*, (The pocket poets series), San Fransisco: City Lights, 1956, with an introduction by William Carlos Williams. In May, 1956 the police seized all the copies of the books, the poem was censored and the poet was charged with disseminating obscene literature. Caveney (1999) highlights aspects of Allen Ginsberg's perspective:

Ginsberg is a poet who denounces the world around him and sets the bare ego its centre. He is the poet that attempts, at almost any cost, to verify David Thoreau's declaration: "The poet writes the history of his own body" (ibid: 14).

The themes are social and spiritual decadence, deep personal sentiment and the wonder of existence that is accomplished through a conscious unconventional lifestyle and personal liberation. Homosexuality and experimentation with drugs are among the poem's distinctive themes.

The poem foregrounds the poet's experience with fellow artists, drug addicts and mentally ill people. Ginsberg vehemently disapproves of the horror of contemporary society, personal oppression, the failure of the political system, the hypocrisy of the intellectuals and the superficiality of materialism. Instead he suggests with a howl the raise of personal awareness, the mystified unification with

¹ The Free Dictionary, by Farlex, online.

the primal self, the quest of the essence of life, the expressive freedom and the breath of subjectivity. Ginsberg sets into motion a competent linguistic and stylistic apparatus: “huge linguistic masses, spontaneous talk, exaggerations, lyricism, strides and ejections” (Berlis in the introduction to his translation of “Howl”, 1978)².

The “Howl” is a study on spontaneous writing. Its long sentences violate the formal rules of rhythm, meter and punctuation. Its prominent stylistic characteristic is the *big breath unit*. Ginsberg has been highly influenced by the poetic example of the American poetry innovators William Carlos Williams and Walt Whitman. He follows Kerouac’s technique, the colour contradiction of Cezanne and the improvisatory rhythms of jazz music (Kerouac-Ginsberg-Burroughs 2001). He lengthens the verse, interweaves the different meanings and makes confessions in a delirious crescendo until he remains breathless. The first lines of the poem read as follows:

*I saw the best minds of my generation destroyed by madness, starving hysterical naked,
dragging themselves through the negro streets at dawn looking for an angry fix,
angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night,
who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz,...*

(POETS.org *From the Academy of American poets, Howl, online*)

2. Culture, retranslation and translation partiality

The study assumes the partiality hypothesis, namely that translation is an incomplete act and that it can strive for competition through retranslations (Berman 1990, in Gürçağlar 2011). It examines two versions of the poem on the assumption that they provide a different (and partial) representation of the poem and the beat movement in general, reflecting a different reception by Greek society.

² The researcher’s translation.

As Gürçağlar (2011) claims, the two main arguments of the retranslation hypothesis, first originated in an article by the French scholar Antoine Berman in a special issue of the journal *Palimpsestes*:

(a) the first translations of a source text are often driven by ideological and editorial parameters, thus, suppressing the alterity of the translated text which is adapted to target culture in order to facilitate readability and understanding (Gambier 1994, in Gürçağlar 2011). On the other hand, the subsequent translations may pay more attention to the source text and maintain a cultural distance between the translation and the original. Another claim is that

(b) the retranslation of the source text is not exclusively motivated by 'ageing' of a previous translation but is possibly driven by its functional failure or by changes occurring in the target environment.

The study aims to show changes in the target environment which affect the representation of the beat movement. Representations *selectively* inscribe ideological positioning or worldviews of the translator by shifting aspects of the author's perspective. Gürçağlar, following Gentzler and Tymoczko (2002: xviii), speaks about 'partial' translation, the partial representation of the source text. The translator selectively registers worldviews "deriving from the taken-for-granted assumptions, beliefs and value systems which are shared collectively by social groups" (Simpson 1993: 5, in Baker and Saldanha 2011:137). The two versions of the "Howl" will be shown to selectively register aspects of intended meaning, maintaining or challenging power relations in target society.

Culture is seen as a system of power differentials, as the "result of the pressures that social structures apply to social action" (Jenks 1993: 25). Likewise, Hatim and Mason highlight the constructionist perspective of representation stressing the notion of power in a society: "The translators intervene between competing (and unequal) systems of power, no longer to facilitate but to participate in constructing the world, acknowledging that texts are carriers of ideologies" (1997:147). Power is related to ethics. The translator is transformed to an ethical agent of social change (Baker and Saldanha 2011) or an activist involved in renarrating the world. Textual

elements are negotiable and are reinterpreted according to context and circumstances (including the politics of publishing houses).

3. Implementing the reverberations

The study aims at tracing variation, registered in the two versions, in the reception of the beat movement in Greece, assuming cultural (Katan 2011) and ideological motivation (Williams and Chesterman 2002). The two translation versions are twenty years apart (1987 and 2007) and are shown to implement different 'reverberations' of a Howl.

- ST Allen Ginsberg "Howl", [1955] *The Norton Anthology of American Literature*, vol. E, 7th edition, USA W.W. Norton & Company, Inc, 2007. 2576-2581
- TT1 Άλλεν Γκίνσμπεργκ, *Ουρλιαχτό*, μετάφραση Γιώργος Μπλάνας - Δημήτρης Πουλικάκος, Αθήνα: Ελεύθερος Τύπος, 1987
- TT2 Άλλεν Γκίνσμπεργκ, *Ουρλιαχτό*, μετάφραση Γιάννης Λειβαδάς, Αθήνα: Ηριδανός, 2007

Themes in the poem, whose reflection is focused upon in the two versions, are the treatment of drug references, the feeling of social exclusion and the attitude towards state authority, class, sexual or racial identities, and the environment. Instances of these are analysed in the following sections.

3.1 Drug references

The poet as well as other artists of the beat generation were familiar with drugs and hallucinogens, thus drug references are abundant in beat literature. Drug users pursued spiritual freedom and broadening of conscience. Experimentation with drug use, as a typical cultural phenomenon needs a vehicle, namely, some register or (social) dialect reflecting aspects of the beat experience, which translators need to trace an equivalent for. In Greek there is the so called

ναρκοουλτούρα (*drug culture*)³ whose social dialect may be exploited in the translators' agonizing search for an equivalent. Examples 1-3 show a systematic difference in the two target versions as far as rendition of drug vocabulary is concerned.

TT1 seems to favour a kind of in-group drug-culture vocabulary for references to drugs, which are emotionally loaded and signal exclusion of the drug addict from canonical social norms. In example 1, TT1 item *τσιγαρλίκι* (rendering ST item *marijuana*) vs. TT2 item *μαριχουάνα* (*marijuana*) is an instance of this. Other lexical items highlighting the in-group perspective of drug-culture representation are: in example 2, TT1 item *στεγνοί* (*dry*, a metaphor used for users who have withdrawn or not used drugs for sometime) vs. TT2 item *σταδιακή αποτοξίνωση* (*gradual withdrawal*), which is almost a medical term, or in example 3 TT1 items *μπατήρηδες* and *μαστούρηδες* (emotionally loaded, low tenor Turkish loan items rendering ST items *poor* and *high*, respectively) vs. TT2 items *φτωχοί* and *φτιαγμένοι* (the former being a neutral item for *poor*, the latter a low tenor but less emotionally loaded [than *μαστούρηδες*] item for ST *high*).

Example 1

- ST who got busted in their pubic beards returning through Laredo with a belt of marijuana for New York (p. 2576)
- TT1 Αυτούς που τους τσακώσανε απ' τα ηβικά τους μούσια καθώς γύριζαν μέσω Λαρέντο στη Νέα Υόρκη μ' ένα τσιγαρλίκι. (p. 15)
Those who got busted by their pubic beards while going back through Laredo to New York with a pot
- TT2 που τους έκαναν τσακωτούς απ' των αχαμνών τους τα μαλλιά γυρνώντας απ' το Λαρέντο στη Νέα Υόρκη με μια ζώνη γεμισμένη μαριχουάνα. (p. 35)
Who got busted by their pubic hair returning from Laredo to New York with a belt filled with marijuana

³ Neologism, widely used in Greek spoken language.

Example 2

- ST suffering Eastern sweats and Tangerian bone-grinding and migraines of China *under junk-withdrawal* in Newark's bleak furnished room (p. 2577)
- TT1 υποφέροντας από Κίτρινους «πυρετούς», «οστεομυελίτιδες» της Ταγγέρης και Κινέζικα «κεφάλια», στεγνοί σε ερημική γκαρσονιέρα του Νιούαρκ (p. 17)
Suffering from Yellow "fevers", Tangerian "osteomyelitis" and Chinese "heads", dry in a Newark's deserted room.
- TT2 υποφέροντας από πυρετούς της Ανατολής και οστεοπάθειες της Ταγγέρης και ημικρανίες της Κίνας *σε σταδιακή αποτοξίνωση* μέσα σε σκοτεινό επιπλωμένο δωμάτιο στο Νιούαρκ (p. 39)
Suffering from Eastern fevers and Tangerian osteopathy .and Chinese migraines on a gradual rehab inside a Newark's bleak furnished room

Example 3

- ST who poverty and tatters and hollow-eyed and *high* sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz (p. 2576)
- TT1 λέτους, μπατήρηδες, κομμένους, να καπνίζουν *μαστούρηδες* στο μεταφυσικό σκοτάδι ξυλισμένων ορόφων, να πλέουν στις κορυφές των πόλεων να *μελετούν τζαζ* (p. 15)
Who scruff, skint, weary, smoking stoned in numb floors, floating across the tops of cities, studying jazz.
- TT2 Που φτωχοί κουρελιασμένοι με βαθουλωμένα μάτια και φτιαγμένοι στάθηκαν καπνίζοντας μέσα στο υπερφυσικό σκοτάδι τυποτένιων διαμερισμάτων αιωρούμενοι πάνω από τις κορυφές των πόλεων *βυθισμένοι στη τζαζ* (p. 35)
Who poor, tatteres, hollow-eyed and high stood smoking in the supernatural darkness of lousy flats floating above the cities' tops sunk into jazz.

TT2 options tend to demystify drug use in setting up the representation of the social phenomenon, whereas TT1 employs options whi-

ch more clearly connote a non-conformist, unconventional way of life, signaling an in-group identity. The next section highlights TT1 translator's intention to depict social exclusion.

3.2 State authority and social exclusion

Another aspect of variation is the attitude encoded in the two texts towards all kinds of state or religious authority. In example 4, see rendition of ST item *policecars* as TT1 *μπατσάδικα* (low tenor, ideologically loaded term for *policecars*) vs. TT2 neutral item *περιπολικά* (*police patrol cars*).

Example 4

- ST who bit detectives in the neck and shrieked with delight in *policecars* for committing no crime but their own wild cooking pederasty and intoxication (p. 2578)
- TT1 αυτούς που μούνταραν στο λαιμό ιδιωτικών αστυνομικών και ούρλιαξαν με πάθος μέσα στα *μπατσάδικα* πως δεν έκαναν άλλο έγκλημα άλλο από το χασίσωμα και το κωλομπάρεμα των ίδιων τους των εαυτών, (p. 18)
Who rushed at private police officers' necks and screamed with passion in the cops cars that they haven't done any other crime than the pots smoking and the hooking of themselves
- TT2 που δάγκωσαν πράκτορες στον σβέρκο και κραύγασαν από χαρά μέσα σε *περιπολικά* γιατί άλλο έγκλημα δεν διέπραξαν πέρα απ' τις τρελές τους επινοήσεις την παιδεραστία και τη μέθη τους (p. 41)
Who bit agents on the neck and screamed out of joy in police cars because no other crime did the commit than their mad inventions the pederasty and their intoxication.

Likewise, in example 5, ST item *jails* is rendered in terms of a TT1 highly loaded target item for *prison* (*ψειροούδες*) vs. the TT2 standard item for *prison* (*φυλακές*).

Example 5

- ST yacketayakking screaming vomiting whispering facts and

- memories and anecdotes and eyeball kicks and shocks of hospitals and jails and wars (p. 2577)
- TT1 χαζολογώντας, ουρλιάζοντας, ξερνώντας, μουρμουρίζοντας περιπτώσεις κι αναμνήσεις κι ανέκδοτα, καλαμπούρια, ηλεκτροσόκ νοσοκομείων και ψειροόδες και πολέμους (p. 16)
fooling around, screaming, throwing up, mumbling cases and memories and jokes, kids, hospital electric shocks and jugs and wars
- TT2 πολυλογώντας ουρλιάζοντας ξερνώντας ψιθυρίζοντας μνημες και γεγονότα και ανέκδοτα και πλάκες ηλεκτροσόκ νοσοκομείων και φυλακές και πολέμους, (p. 39)
rambling screaming throwing up whispering memories and facts and jokes and kids of hospitals' electro shocks and jails and wars

Example 6 shows a shift in attitude towards editorial authority: TT1 item φαύλη *Intelligentsia* (rendering ST *sinister intelligent editors*) is an Italian loan item connoting a negative attitude on the part of the speaker and implying a sense of speaker exclusion. TT2 equivalent item *απαισιών διανοούμενων εκδοτών* renders the negative attitude solely through the adjective (*απαισιών/ sinister*).

Example 6

- ST who were burned alive in their innocent flannel suits on Madison Avenue amid blasts of leaden verse & the tanked-up clatter of the iron regiments of fashion & the nitroglycerine shrieks of the fairies of advertising & the mustard gas of *sinister intelligent editors* (p.2579)
- TT1 αυτούς που κάηκαν ζωντανοί με τ' αθώα φανελένια τους κουστούμια στη λεωφόρο Μάντισον, μέσα σε θύελλες μολυβένιας ποίησης κι επελάσεις κλαγών σιδηρών συνταγμάτων μόδας, νιτρικών ουρλιαχτών διαφημιστικών νεράιδων, ξινή μπόχα της φαύλης *Intelligentsias* των εκδοτών (p. 20)
who were burnt alive with their innocent flannel suits on in Madison avenue, in poetry storms and clangs' charges of iron constitutions of fashion, nitric howls of advertising fairies, sour odor of the vicious Intelligentsia of the publishers.
- TT2 που κάηκαν ζωντανοί με τ' αθώα φανελένια τους κουστούμια

στη Λεωφόρο Μάντισον μέσα σε εκρήξεις μολυβένιας ποιή-
σης και τον φουλαριστό κρότο των μελαγχολικών ορδών της
μόδας και τις νιτρογλυκερινικές κραυγές των ζωτικών της
διαφήμισης και των υπερίτη των απαίσιων *διανοούμενων*
εκδοτών (p. 49)

*who were burnt alive with their innocent flannel suits on in
Madison Avenue in explosions of leaden poetry and the full speed
crack of melancholic fashion's horde and the nitroglycerine screams
of advertisement's elfins and the mustard gas of the sinister
intellectual publishers.*

In example 7, TT1 registers a negative attitude towards religious authorities, which is rather invented since religiousness is a major theme of the poem and a characteristic principle in poet's life: ST item *dolmen-realms of love* is rendered as TT1 *παπαδοβασιλεια της αγάπης* (*priest-run realms of love*), which are assumed to be *ερειπωμένα* (*in remnants and deserted*), rendering ST *solitude-bench*. By contrast, in TT2 no reference is made to religious authority (e.g. priests) nor is there a negative item (i.e. TT1 *ερειπωμένα* [*deserted*]) rendering ST *solitude-bench* (see instead TT2 close equivalent, *μοναχικό πάγκο*).

Example 7

- ST blickering with the echoes of the soul, rocking and rolling in the midnight solitude-bench *dolmen-realms of love* (p. 2580)
- TT1 καβγαδίζοντας με τους αντιλαλους της ψυχής, χορεύοντας στα μεσονύκτια, ερειπωμένα *παπαδοβασιλεια της αγάπης* (p. 22)
quarrelling with the echoes of their soul, dancing in midnight, ruined priest-realms of love
- TT2 Λογομαχώντας με τους αντιλαλους της ψυχής, μεάνυχτα με ταρακούνημα στον *μοναχικό πάγκο* των πετρόκτιστων *βασιλείων της αγάπης*. (p. 53)
Disputing with the soul's echoes at midnight with a jolt on the lonesome bench of love realms

The translation options in TT1 degrade the religious elements of the text and assume indifference to its vital theological parameters. The next section shows shifts in the representation of more themes associated with the beat culture.

3. 3 Singing, alcohol drinking, wealth, racial identity, sexuality

TT1 seems to have a strong preference for emotional connotations carried by loan expressions and lower tenor items in rendering vocabulary related to singing, alcohol drinking, wealth, sexuality and other manifestations of culture.

In example 8, the TT1 translator interferes with the representation of blues, the traditional style of popular music⁴: TT1 uses a Turkish loan item for *μερακλήδικα μπλουζ* (*artfully performed blues*) to render ST *sweet blues* with TT2 employing a neutral positive item *όμορφα μπλουζ* (*nice blues*). Evidently, the TT1 translator is concerned with rendering the pragmatic reading of the “style of music that evolved from southern African-American secular songs”⁵ and traces a pragmatic equivalent through Turkish loan items which are emotionally loaded options in Greek.

Example 8

ST	who crashed through their minds in jail waiting for impossible criminals with golden heads and the charm of reality in their hearts who sang <i>sweet blues</i> to Alcatraz (p. 2580)
TT1	αυτούς που φρίαξαν μέσα τους, φυλακισμένοι, προσμένοντες αφάνταστους εγκληματίες με κεφάλια χρυσά και πραγματική γοητεία στις καρδιές τους, αυτούς που τραγούδησαν <i>μερακλήδικα μπλουζ</i> στο Αλκατράζ (p. 21) <i>who were horrified, imprisoned, waiting unimagined criminals with golden heads and real charm in their hearts, those who sung devotee blues in Alcatraz.</i>
TT2	που παλάβωσαν στη φυλακή προσμένοντας απίθανους ε-

⁴ Traditional style of popular music characterized by lyrics expressing hardship, lost love, etc. The Free Dictionary by Farlex, online.

⁵ Ibid.

γκληματίες με χρυσά κεφάλια και τη γοητεία της πραγματικότητας στις καρδιές τους που τραγούδησαν *όμορφα μπλουζ* στο Αλκατράζ (p. 51)
who went mad in prison waiting for impossible criminals with golden heads and the charm of reality in their hearts who sung beautiful blues in Alcatraz

In example 9, TT1 item *κρασοκατανόξεις*, rendering ST item *wine drunkenness*, carries strong mystifying implications elevating wine drinking to a ritual. TT2 item *μεθύσια με κρασί* is a less expressive, rather neutral descriptive term. The same holds for TT1 item *σουρωμένα ταξί* in example 10, rendering ST item *drunken taxicabs*, vs. TT2 readily equivalent item *μεθυσμένα ταξί*.

Example 9

- ST backyard green tree cemetery dawns, *wine drunkenness* over the rooftops (p. 2577)
- TT1 χαράματα σε περιβόλους κατάφυτων νεκροταφείων, *κρασοκατανόξεις* σε σκεπές, (p. 16)
at dawn in backyards of verdant cemeteries, wine devoutness upon roofs
- TT2 ξημερώματα σε περιβόλους με δέντρα πράσινα πίσω από νεκροταφεία, *μεθύσια με κρασί* πάνω στις στέγες (p. 37)
at dawn in backyards with green trees behind cemeteries, wine drunkenness on roofs

Example 10

- ST or were run down by the *drunken* taxicabs of Absolute Reality (p. 2579)
- TT1 ή τους έλιωσαν *σουρωμένα ταξί* της Απόλυτης Πραγματικότητας (p. 20)
or were smashed by stewed taxis of Absolute Reality
- TT2 ή τους πάτησαν τα *μεθυσμένα ταξί* της Απόλυτης Πραγματικότητας (p. 49)
or were hit by drunk taxis of Absolute Reality

An instance of interference with representation of wealth and racial identity appears in example 11. TT2 item *λιμουζίνες* (rendering ST *limousines*) is rendered in terms of a neutral readily available option, whereas TT1 opts for an Italian loan word carrying wealth connotations (*κούρσα*), which are enforced through a magnifying suffix (*κουρσά-ρες*). TT1 option registers deprived addicts' admiration for wealth and signals social exclusion.

Example 11 also provides an instance of variation in the representation of racial identity. Staging racial difference is a current theme in translation studies, especially after the cultural 'turn'. Hall (1997) refers to 'signifying' and 'naturalizing' practices in popular representations of racial difference (highlighting the subordinate status and the 'innate laziness' attributed to blacks). The poem includes an instance of racial reference through ST item *the Chinaman of Oklahoma*, which the two versions treat differently: TT1 traces a marginalized racial group in the target environment to signify the connotations of non-canoncity, so it opts for *Γύφτο* (*Gypsy, Roma*), whereas TT2 assumes that a Chinese identity would be eloquent enough at a time when the target environment has a considerable number of Chinese immigrants, which may ensure the pragmatic reading of a 'marginalized identity'.

Example 11

- ST who jumped in *limousines* with the Chinaman of Oklahoma on the impulse of winter midnight streetlight small town rain (p. 2578)
- TT1 αυτούς που μπουκάρησαν σε *κουρσάρες* με το *Γύφτο* της Οκλαχόμα, σπρωγμένοι απ' την επαρχιώτικη βροχή του χειμωνιάτικου μισόφωτου μεσονυχτίου (p. 17)
Who rushed in big cars with the Gypsy of Oklahoma, pushed by the provincial rain of the winter half-lit midnight
- TT2 που σαλτάρησαν σε *λιμουζίνες* με τον *Κινέζο* της Οκλαχόμα σπρωγμένοι από τη μεσονύχτια χειμωνιάτικη βροχή της επαρχιακής μισόφωτης πόλης (p. 39-40)
Who jumped into limousines with the Chinaman of Oklahoma pushed by the midnight winter rain of the provincial half-lit town

Loan expressions carrying implications that enrich the pragmatic reading of the text are frequent: e.g. TT1 items *γκαβή*⁶ and *σένιος Ισπανός* (rendering ST items *one-eyed* and *brilliant Spaniard*), vs. less eloquent TT2 expressions in terms of pragmatic reading like *μονόφθαλμη* and *μεγάλος Ισπανός*.

Examples 12 and 13, provide shifts in the representation of sexual organs. In example 12, TT1 Turkish loan *καλαμπάκκια*, rendering ST *genitals*, carries humorous connotations and does not clearly allude to genitals, vs. TT2 lower tenor item *αχαμνά*, which is an explicit reference to genitals and does not carry humorous connotations. Implicit references to genitals may occasionally signify taboo and a different text producer-readership relationship.

In example 13, TT1 item *τεκνά* is a low tenor rather offensive item (carrying connotations of male subjugation) vs. TT2 neutral item *αγόρια* (*boyfriends*). Representation of gender and sexuality is a current theme in translation studies. As von Flotow claims,

when gender serves as a lens for the micro-analysis of individual translations, the focus is on minute details of language that (may) reflect the gendered aspects of a text, or seek to conceal them (often in the case of homosexual writings)" (in Baker and Saldanha 2011: 124).

Example 12

- ST who howled on their knees in the subway and were dragged off the roof waving *genitals* and manuscripts (p. 2578)
- TT1 αυτούς που κραύγασαν γονατιστοί στον Υπόγειο και πετάχτηκαν έξω απ' τη σκεπή, κουνώντας *καλαμπάκκια* και χειρόγραφα (p. 18)
Who howled on their knees in the Subway and came out of the roof, waving balls and manuscripts
- TT2 που ούρλιαξαν γονατιστοί στον υπόγειο και τους κατέβασαν από τη στέγη λικνίζοντας *αχαμνά* και χειρόγραφα (p. 41)
Who howled on their knees in the subway and were taken down of

⁶ *Γκαβή*: loan from the Rumanian language (gavu< latin. cavus). The word has strong deteriorating connotations in Greek.

roof waving testicles and manuscripts

Example 13

- ST who lost their *loveboys* to the three old shrews of fate (p. 2578)
- TT1 αυτούς που έχασαν τα *τεκνά* τους για τις τρεις κωλομέγαιρες της μοίρας (p. 18)
who lost their steadies for the three old shrews of fate
- TT2 που έχασαν τα *αγόρια* τους για τις τρεις γριές μέγαιρες της μοίρας (p. 43)
who lost their boys for the three old shrews of fate

The next section focuses on representations of the environment in narrating the beat experience.

3. 4 Pragmatic meaning and the environment

Another aspect of variation is manifested in representations of the environment. In example 14, TT1 seems to be favouring a reading of suffering (and perhaps threat) through option *δειλινά μουγγαλητά του χειμέριου Μπρούκλιν* (*dusk roaring of hibernating Brooklyn* rendering ST item *roaring winter dusks of Brooklyn*), whereas TT2 seems to be favouring lyricism through option *χειμωνιάτικα σούρουπα*. Likewise in example 15, TT1 item *στο βούρκο των ποταμών* activates metaphorical readings of the *βούρκος* item (connoting impurity) vs. TT2 item *στη λασπωμένη κοιτή των ποταμών* (*in the muddy beds of rivers*), which do not allude to impurity that forcefully.

Example 14

- ST sun and moon and tree vibrations in the *roaring winter dusks* of Brooklyn (p. 2577)
- TT1 ήλιο, φεγγάρι και δονήσεις δέντρων στα δειλινά *μουγγαλητά του χειμέριου Μπρούκλιν* (p. 16)
Sun, moon and trees vibrations in the dusk roaring of winter Brooklyn
- TT2 δονήσεις του δέντρου της σελήνης και του ήλιου στα *θορυβώδη χειμωνιάτικα σούρουπα του Μπρούκλιν* (p. 37)

*Vibration of the moon's and the sun's tree in noisy winter
dusks of Brooklyn.*

Example 15

- ST who ate the lamb stew of the imagination or digested the crab at the muddy bottom of the rivers of Bowery (p. 2579)
- TT1 αυτούς που έφαγαν το βραστό της φαντασίας και χώνεψαν-νε καβούρι στο βούρκο των ποταμών του Μπάουερν (p. 19)
Who ate the stew of imagination and digested crab in the slush of Bowery's rivers.
- TT2 που έφαγαν τον βραστό αμνό της φαντασίας ή χώνεψαν τον κάβουρα στη λασπωμένη κοίτη των ποταμών του Μπάουερν (p. 45)
Who ate the lamb stew of imagination or digested the crab in the muddy bed of Bowery's rivers.

TT1 seems to be registering a rather negatively charged contribution of the environment to narrating the beat experience. There seems to be threat and menace in the subtext. TT2 is closer to the source text and is favouring lyricism. The lyrical features are invisible in TT1 and the images produced lose their original and authentic lyricism.

In his preface of the TT1, Giorgos Blanas – one of the two TT1 translators – highlights the romantic aspects of the poem:

Carlos Williams was absolutely right in seeing Romanticism in "Howl". This kind of romanticism naturally presupposes an Ideal world and all Ideas include a Moral element. The function of poetry becomes clearly legislative and the Poet steadily steps towards Politics (1987:10)⁷.

4. The representation of a movement

Findings suggest that the two versions signal a different reception of the beat movement in Greece. Themes like drug use, social exclusion and attitude towards state authority, class, sexual, racial identities,

⁷ Translation by the author

and the environment are reflected differently, making up a different 'reverberation' of the *Howl*.

TT1 made use of slang, lower tenor expressions, exploiting the implications following from abundant use of loan items. It favoured an informal tone of poetic writing and echoed value and moral annihilation, assuming awareness of political correctness. Through the implications following from the pragmatic reading of TT1 expressions, the text is assigned an 'underground'⁸ gloss and a political intention. Moreover, it includes specific political and sociological references and assumes the rejection of moral annihilation. The study has aimed to show that textual elements are negotiable and are reinterpreted according to context and circumstances (including editorial policy). In fact, TT1 was published by Eleftheros Typos editorial house, well known for its political and ideological orientation. A survey on Eleftheros Typos publications in the official e-database of the National Book Centre (EKEBI)⁹ shows that the majority of the books published (by Eleftheros Typos) are essays of political theory on anarchy, revolution and political change. TT1 is a somewhat partial translation attributing the beat culture an 'underground' worldview. Translation, thus, becomes a tool for re-shaping identity, as the beat movement is related to the margins of the society and becomes stigmatized as a carrier of social and political meaning. This narrative perspective is restored in the retranslation of the poem.

By contrast, TT2 is concerned with foregrounding lyricism and highlighting the romantic aspects of the beat experience. The translator attempts to restore the distorted view of the Greek audience on the literary movement of the Beat Generation which is assumed to have been misinterpreted due to its liberal and unconventional identity. The translation choices are of high linguistic and aesthetic value, proving that the beat generation and Ginsberg in particular, may have been questioning the status quo of literature and society being intellectuals themselves, with a high sense of what linguistic

⁸ The term "underground" is further described in Chronas online.

⁹ National Book Centre [Εθνικό Κέντρο Βιβλίου, EKEBI], online

and artistic performance might be. TT2 attempts to restore the quality of a true work of art being tolerant of the ST options.

For instance, the translator of TT2 aims to maintain the religious feeling of the source text, as shown in the examples above. Religion was of major importance to the poet who embraced Buddhism and adhered to an American brand of mysticism that was rooted in humanism and in a romantic and visionary ideal of harmony among men¹⁰. In general, the translation choices in TT2 are rather neutral, they carry no further political or cultural intention other than that inscribed in the original poem and thus accomplishes a true and literal enactment of it.

The two versions selectively register worldviews (Simpson 1993, Fawcett and Munday 2011) by shifting aspects of author's perspective. In agreement with the constructionist paradigm, translators are shown to construct worldviews in target versions, acting as ethical agents and activists.

TT1 appropriated the beat movement too forcefully and at points seems to have misinterpreted its liberal and unconventional character. I would assume that a politically oriented reading deprives the beat tradition from its true literary value, and misplaces the poem in the target literary system. TT1 registers a partial, distorted 'reverberation' of the Howl, which is rather restored in TT2. The study verifies the partiality hypothesis of translation, i.e. the potential of translation to partially represent a source text in order to meet expectations of a target audience and publishing goals.

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