

Philology

Allen Ginsberg's Poem *Improvisation in Beijing*: Artistic and Aesthetic Features of the Original and Translation

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Abstract. Allen Ginsberg is one of the most prominent poets of the Beat Generation, a literary movement that laid the foundation for twentieth-century American counterculture. Rejecting established poetic norms alongside contemporaries like Jack Kerouac, William S. Burroughs and other Beat writers Ginsberg created a freer, more natural style of poetry. Notably, Ginsberg's work has been scantily studied in the Georgian literary context. This paper analyzes his poem *Improvisation in Beijing*, highlighting the artistic and aesthetic features of the poem and comparing the original text with its Georgian translation by Vako Natsvlishvili and Giorgi Khasaia. Special attention is paid to the challenges associated with translating of some words and passages. The findings reveal that while the translators occasionally departed from a literal replication of the original, they successfully preserved the core content and Ginsberg's distinctive style.
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Keywords: Allen Ginsberg, Beat Generation, China, translation

Introduction

The Beat Generation was an American social and literary movement that began on the campus of Columbia University in 1944, when Allen Ginsberg, William S. Burroughs and Jack Kerouac first met. They brought together like-minded poets and writers whose works made a significant contribution to the history of the Beat Generation. Their writings laid the foundation for modern counterculture. The Beat Generation became one of the most successful movements in American literature in terms of free speech. It confronted the tradi-

tional values of the 1950s and questioned the dominant culture of the post-World War II era.

These changes were not random. While explaining the mentioned process, Yonghong Zhang notes that culture is passed down from generation to generation within society. Once a culture no longer addresses the needs of society, a new culture will emerge. The Beat Generation was formed as a result of this kind of process, the origin of which was closely linked to the social situation of the United States in the 1950s (Zhang, 2013, p. 205).

The development of the new cultural ideas defined creative and individual features of the Beat

Generation. According to Yonghong Zhang the main characteristics of the Beat culture were rejection of received standards, innovations in style, experimentation with drugs, a different approach to the issue of sexuality, a fascination with Eastern religion, a rejection of materialism and an honest depiction of the human condition (Zhang, 2013, p. 207).

Beat writers and poets rejected traditional poetic conventions adopting experimental approaches to poetic form. They tried to portray a human condition in detail including taboo aspects of a sexual life unacceptable and harmful to the psyche. Beat writers began writing pornographic literature, exposing the vices of society. They tried to show that drug addicts, vagrants, swindlers and prostitutes were integral members of society and writing about them was not a shame. Beat writers and poets were drawn to the East and sought inspiration in Buddhism. They consumed alcohol and various drugs in the belief that these substances could enhance their creative productivity.

Irwin Allen Ginsberg (1926-1997), commonly known as Allen Ginsberg, was one of the most prominent members of the Beat Generation. During his visit to China, Ginsberg wrote more than ten poems. He conveyed his feelings and impressions of what was seen. *Improvisation in Beijing* was one of Ginsberg's poems. The poet wrote it in 1984. However, the verse was published in 1994. Notably, Ginsberg's *Improvisation in Beijing*, as well as his work, has been scantily studied in the Georgian literary world. The paper presents the analysis of the poem. It singles out the artistic and aesthetic features and compares the original text with its Georgian translation made by Vako Natsvlashvili and Giorgi Khasaia. Special attention is paid to the challenges of translating some words and passages.

Methods

This research employed a qualitative case study approach, based on a comparative textual analysis

as the main research method, in order to identify semantic, lexical and stylistic transformations. The study also applied contextual and intertextual analyses, considering both the historical, social, and cultural context of the original poem and its interrelations with other poets and literary traditions. The object of the research is Allen Ginsberg's poem *Improvisation in Beijing* and its Georgian translation by Vako Natsvlashvili and Giorgi Khasaia. The Georgian translation entitled *Pekinuri improvizatsia* was posted on the popular Georgian website Demo.ge on 4 March 2014. First, the original poem was analyzed to identify its main issues. Then, the poem and its Georgian translation were compared at lexical, semantic, and stylistic levels. During the analysis process, interesting and difficult words and phrases for translation were discussed and the translators' decisions and strategies used were evaluated.

Discussion

The title of the poem – *Improvisation in Beijing* shows how spontaneously and freely it must have been written. Written as a free verse poem, it is significant in many respects. The experienced poet critically evaluates his own path and names the reasons that led to his poetic career. Each line of the poem begins with the phrase “I write poetry because”, thereby emphasizing the meaning and significance of his literary work. The poem is interesting for its thematic content. Several main issues can be identified in this respect. Let us discuss the most important ones.

In the first line, Allen emphasizes that inspiration is vital, as important as breathing to a living person. The poet says he wants to breathe freely because it is difficult in a world filled with obstacles. Some lines of the poem (2, 3, 23, 26 and 39) are dedicated to Walt Whitman, the 19th-century poet, who is considered to be a founder of American poetry and the father of free verse. Walt Whitman inspired Allen Ginsberg in many ways. He gave the world permission to speak with candour.

Walt Whitman rejected the poetic norms of his time and sought to compose lively poetry through free-form stanzas and lines. He made poets breath unobstructed and became a role model for Ginsberg.

In lines 4 and 5, the poet considers Ezra Pound his teacher, who taught him and other young Western poets to look for inspiration in Eastern thought and Chinese ideograms. Lines 6 and 8 of the poem are dedicated to William Carlos Williams and Gary Snyder. Under their influence, Ginsberg's literary work was influenced by Chinese poems and Buddhism. He found his spiritual calm in Eastern culture and thought. Line 26 is dedicated to the Chinese Philosophers (Confucius, Lao Tzu and Chuang Tzu), whose works greatly influenced Ginsberg.

In line 22, the poet writes about his duality (another reason he writes). Allen Ginsberg wants to be alone, yet at the same time he wants to talk to people. He uses the method of image juxtaposition. Notably, this method originated in the Chinese poems. Ezra Pound, Kenneth Rexroth and Gary Snyder, who were interested in classical Chinese poetry, adopted it. Allen Ginsberg was familiar with the verses translated by these poets. Under their influence, he juxtaposed many dirty and ugly images of industrial society to create a visual shock and to provoke a reader's antipathy toward modern civilization (Yu, 2012, p. 851).

Lines 12 and 14 of the poem are dedicated to Buddhism. Its mystery always attracted the Beat Generation writers and poets. Buddhist wisdom and meditation always inspired them. In the 1970s, Allen took Buddhism as his religion.

Line 15 reveals Allen's responsibility towards the Chinese people. Despite having such an interest in China, Ginsberg managed to visit this country only once (in 1984). He was invited as a member of the American writers' delegation. After other delegates' departure, he stayed in China for some months and travelled. Allen gave lectures and readings in Beijing and Shanghai (Ginsberg and China, 2017).

In the seventh line, Allen mentions his parents. According to the poem, one of the poet's sources of inspiration was his past, specifically his difficult childhood. Allen's parents were the famous lyric poet Louis Ginsberg and Russian immigrant Naomi Ginsberg. Many factors affected the poet's mental state. He constantly missed his mother, who was almost always hospitalized in psychiatric institutions due to her mental disorders and suicide attempts. One more factor that stressed the young poet was his parents' constant disagreement. As a result, Allen thought of death and madness from his childhood. Moreover, death and suicide became the topics of his literary work. Accordingly, it is not surprising that in the sixteenth line of *Improvisation in Beijing*, Allen Ginsberg mentions two young Russian poets – Vladimir Mayakovsky and Sergei Yesenin – who committed suicide. He also declares that somebody else has to talk. This phrase probably means that the known reasons for Vladimir Mayakovsky's and Sergei Yesenin's suicides are less convincing, and someone should tell the truth.

When the Beat Generation appeared on the literary scene, writing about sex was unacceptable and considered shameful in the US. The eighteenth line of the poem is dedicated to this issue. Allen Ginsberg and his Beat friends were the first to start openly write about this taboo subject. In line 20 of the poem, the poet emphasizes his non-traditional sexual orientation, his homosexuality, which was also a taboo topic in his era. According to Allen, this was one of the reasons for writing the poems.

The members of the Beat generation were known for their free attitude towards life. This is stated in line 21, where the poet declares that he writes poetry because he has no dogmatic responsibility. The Beat writers and poets did not have ordinary lives. Their literary works state that they travelled a lot (sometimes without any specific direction) and sought pleasure. Line 40 emphasizes the idea that a poet may not travel physically, but

their mind can think about different things every time.

In line 33, Allen mentions World War I, World War II, nuclear bombs and possible World War III, which he does not want to happen. As is well known, the Beat Generation emerged when World War II had just ended. People, tired of the war, wanted a peaceful life. A home became a safe place for them. Materialism and consumerism prevailed in post-World War II America. However, the Beat Generation writers and poets criticized this state of society. Lines 36 and 37 are dedicated to the famous rulers Hitler and Stalin. Allen Ginsberg reminds his readers of the cruelty of these rulers towards Jews and mentions that he is Jewish. Supposedly, he tries to say that he could have been one of the victims of cruelty.

In lines 34 and 35 of the *Improvisation in Beijing*, Allen Ginsberg mentions his most famous poems “Howl” and “Kaddish for Naomi Ginsberg”. He dedicated the poem “Howl” to Carl Solomon, the person he met at the New York State Psychiatric Institute. The poem was published in 1956 and later became one of the most influential works of the 20th century. The poem “Kaddish for Naomi Ginsberg” was published in 1961. In the poem, Ginsberg talks about Naomi’s mental illness and unsuccessful treatment.

According to lines 9, 11 and 13, writing poems is the way of expressing Allen’s condition. It becomes obvious that the process of composing poems can cure his paranoia and inner world. After listing several reasons why he writes poems, Ginsberg concludes that he is full of thoughts and that poetry is the best way to express them. Poetry is improvisational, the kind that comes from within a person and does not need to conform to poetic norms.

Before comparing the poem and its Georgian translation, the study considers the nature of translation. “Translation is a kind of secondary communication with both a limiting and an enabling function. It can be defined as a process of replacing a text in one language with an equivalent text in

another” (House, 2009, p. 13). One of the central issues in translation theory is whether it is possible to achieve equivalence of form and content between the original text and the translation. In this regard, Eugene Nida identifies two distinct approaches to translation evaluation, namely formal equivalence and dynamic equivalence. Formal equivalence implies that the message in the target language should correspond as closely as possible to the original message in terms of its linguistic forms. Dynamic equivalence suggests that a translation should achieve full naturalness in the target language (House, 2009, p. 18). Although translating poetry is theoretically possible, it always requires some changes in both form and content. A translated text can never be identical to its original, as elements such as rhyme, rhythm, metre, tone, stylistic devices, imagery and symbolism are often difficult or even impossible to convey in translation, which results in equivalence to original in certain respects. Translation is not only about transferring the original text into the target language, but also taking into account the cultural context, the author’s goals and the target audience. These factors should be taken into consideration when selecting a translation strategy, whether formal or dynamic. This determines the level of adaptation of the text to the target audience and its communicative effect.

Having established the theoretical framework, the study proceeds to the comparison of the poem *Improvisation in Beijing* and its Georgian translation. The line “I write poetry because Walt Whitman gave world permission to speak with candor” (Ginsberg, 2006) was translated as: *me vtser leksebs imitom, rom uolt uitmenma samkaros gultsrpeli laparakis neba darto* (Natsvlishvili & Khasaia, 2014). It is noteworthy that the verb “speak” means “to talk to somebody about something; to have a conversation with somebody” (Oxford University Press, speak, n.d.). In the Georgian translation, the noun *laparaki* is used instead of the verb. “Candour” is the noun, which means “the quality of saying what you think openly

and honestly” (Oxford University Press, candour, n.d.). In the Georgian version of the poem, “candour” is presented as the adjective *gultsrpeli*. Accordingly, “to speak with candor” is translated as *gultsrpeli laparaki*, which means “sincere speaking”. Although the Georgian translators used different parts of speech in the translation, this fact did not change the meaning of the original.

The line “I write poetry because Ezra Pound saw an ivory tower, bet on one wrong horse, gave poets permission to write spoken vernacular idiom” (Ginsberg, 2006) was translated as: *me vtser leksebs imitom, rom ezra paundma dainakha spilos dzvlis koshki, psoni dado arastsor tskenze, poeteb neba darto, chveulebriv sasabro enaze tseron* (Natsvlshvili & Khasaia, 2014). The word-for-word translation of the passage “Ezra Pound ... gave poets permission to write spoken vernacular idiom” would be: *ezra paundma ... poeteb neba darto daetserat adgilobrivi sasabro enaze*. Vako Natsvlshvili and Giorgi Khasaia translated it as *ezra paundma ... poeteb neba darto, chveulebriv sasabro enaze tseron* that means “Ezra Pound ... gave poets permission to write in the ordinary spoken language”. According to Oxford Learner's Dictionaries, “vernacular” is not equal to “ordinary”. “Vernacular” is the adjective “(of language) spoken by ordinary people in a particular country or region” (Oxford University Press, vernacular, n.d.). “Ordinary” means “not unusual or different in any way” (Oxford University Press, ordinary, n.d.). Accordingly, the Georgian translation of the above mentioned passage does not fully coincide with the original. It would be better to follow the latter.

The line “I write poetry because Pound pointed young Western poets to look at Chinese writing word pictures” (Ginsberg, 2006) was translated as: *me vtser leksebs imitom, rom paundma dasavleli poetebi aidzula chinuri sitqvis surat-khati daenakhat* (Natsvlshvili & Khasaia, 2014). It is notable that “point” is the verb that means “to show somebody which way to go” (Oxford University Press, Point, n.d.). In the Georgian translation of the

poem, the verb *aidzula* is used. It means “to force”, to make somebody do something that they do not want to do (Oxford University Press, Force, n.d.). Accordingly, the meaning of the Georgian version differs from the original. In our opinion, making a significant change to the translation process is not appropriate. It makes readers think that Ezra Pound put pressure on the Western poets. This is not implied in the original.

The line “I write poetry because young friend Gary Snyder sat to look at his thoughts as part of external phenomenal world just like a 1984 conference table” (Ginsberg, 2006) was translated as: *me vtser leksebs imitom, rom chemi akhal-gazrda megobari geri snaideri dajda, rata sheekheda sakutari azrebistvis, rogorts tatbiris monatsileebistvis 1984-dan* (Natsvlshvili & Khasaia, 2014). It is clear that in the Georgian translation, the words “as part of external phenomenal world” are not transferred. The passage “just like a 1984 conference table” is translated as *rogorts tatbiris monatsileebistvis 1984-dan* and means “as for the participants of the meeting of 1984”. Accordingly, the meaning of the Georgian version significantly differs from the original. In our opinion, Vako Natsvlshvili and Giorgi Khasaia should have provided a word-for-word translation to convey the meaning of the line more accurately.

The line “I write poetry because I suffer confusion not knowing what other people think” (Ginsberg, 2006) was translated as: *me vtser leksebs imitom, rom vitanjebi artsodnit, ras fikroben skhva adamianebi* (Natsvlshvili & Khasaia, 2014). The translators ignored the noun “confusion” and did not render it. However, this ignorance is not appreciable. The Georgian reader may easily understand the implied meaning of the passage.

The line “I write poetry because millionaires East and West ride Rolls-Royce limousines, poor people don't have enough money to fix their teeth” (Ginsberg, 2006) was translated as: *me vtser leksebs imitom, rom dasavletisa da aghmosavletis milionerebi rols-roisebit dakrian, gharibebs ki*

shimshilisgan kuchi ukhmebat (Natsvlishvili & Khasaia, 2014). It is notable that in the line, Allen Ginsberg mentions “Rolls-Royce limousines”. In the Georgian translation of the poem, the noun “limousines” is ignored and only the noun “Rolls-Royce” is translated with the plural form *rols roisebi*. Apparently, Vako Natsvlishvili and Giorgi Khasaia did not specify the car model but only mentioned the brand name. However, this did not affect the meaning of the passage, because the brand name “Rolls-Royce” is itself associated with wealth and luxury. The passage “poor people don’t have enough money to fix their teeth” emphasises the poverty of the poor. In the Georgian translation it is replaced with a metaphor of hunger. It is translated as the idiom (*gharibebis ki shimshilisgan kuchi ukhmebat*) and means: “The poor stomachs dried up from hunger”. Although the original and its translation do not match, the Georgian translators skillfully emphasise the difficult conditions faced by people on low incomes.

The line “I write poetry to talk back to Whitman, young people in ten years, talk to old aunts and uncles still living near Newark, New Jersey” (Ginsberg, 2006) was translated as: *me vtser leksebs imitom, rom vkamatob uitmentan, vkamatob akhalgazrdebtan, mokhuts bidzebtan da bitsolebtan, romlebits jer kidev tskhovroben niuiarkshi, niu-jersi* (Natsvlishvili & Khasaia, 2014). It is notable that the phrasal verb “talk back (to somebody)” means “to answer somebody rudely, especially somebody in authority” (Oxford University Press, Talk back, n.d.). In The Georgian version of the line, the word *kamati* is used. It means “to argue” with somebody. Supposedly, *kamati* better conveys the implied meaning of the passage.

The line “I write poetry because no ideas are comprehensible except as manifested in minute particulars: “No ideas but in things” (Ginsberg, 2006) was translated as: *me vtser leksebs imitom, rom azrebi mkholod umnishvnelo detalebshi amzhghavneben sakutar tavs: ara sitkvebshi,*

aramed sagnebshi (Natsvlishvili & Khasaia, 2014). It is clear that Vako Natsvlishvili and Giorgi Khasaia did not provide a word-for-word translation, because the Georgian version of the passage (*azrebi mkholod umnishvnelo detalebshi amzhghavneben sakutar tavs*) means: “ideas reveal themselves only in unimportant details”. The passage “ideas are comprehensible except as” (Ginsberg, 2006) was ignored by the Georgian translators. As for the noun “idea”, in one case it was translated as *azrebi*, which is the exact meaning of the word, and in the other case it was translated as *sitkvebi*, which means “words” and this is a lexical inaccuracy. The above reveals that the translation’s meaning differs from the original. Ignoring the passage (“no ideas are comprehensible except as”) in the translation led to the change of the content, which, in our opinion, is not justified.

The line “I write poetry because Moscow said Stalin exiled 20 million Jews and intellectuals to Siberia, 15 million never came back to the Stray Dog Café, St. Petersburg” (Ginsberg, 2006) was translated as: *me vtser leksebs imitom, rom moskovma aghiara – stalinma gaatsimbira 20 milioni ebraeli da intelektuali, matgan 15 milioni arasdros dabrunebula sankt-peterburgis kafeshi “matsantsala dzaghli”* (Natsvlishvili & Khasaia, 2014). The verb “exile” means “to force somebody to leave their country, especially for political reasons or as a punishment” (Oxford University Press, Exile, n.d.). “Siberia” is a region of Russia located in northern Asia. The Georgian translators united the verb “exile” and the noun “Siberia” and translated them as *gatsimbireba*, which means “to be exiled to Siberia”. It is obvious that the translators successfully translated the above passage.

Conclusion

The paper discusses Allen Ginsberg’s poem *Improvisation in Beijing*, which is interesting in terms of its content and structure. The study of the poem reveals the reasons that became the foundation of Ginsberg’s literary work. In this

paper a qualitative case study was conducted, based on a comparative textual analysis. Both contextual and intertextual analyses were also employed. The comparison of *Improvisation in Beijing* and its Georgian version revealed problems with the translation of several words and passages. Vako Natsvlashvili and Giorgi Khasaia did not present the word-for-word translation of the poem. In some cases, they offered their own interpretations of the original lines or used the method of adding/omitting words. Some words/passages were rendered in accordance with their contextual meanings. The comparative textual analysis

revealed several lexical, semantic and stylistic transformations. By prioritizing semantic clarity over formal equivalence, Vako Natsvlashvili and Giorgi Khasaia achieved the perfect translation of the poem while skillfully preserving its core content and style. Our research not only seeks to achieve specific goals but also contributes more broadly to the field of translation studies. Since the research combines the analysis of a specific poem and the study of general principles of translation, it will be of interest to researchers across both translation and literary studies.

ფილოლოგია

ალენ გინზბერგის ლექსი პეკინური იმპროვიზაცია“: ორიგინალისა და თარგმანის მხატვრულ-ესთეტიკური თავისებურებები

მერი სამაკაშვილი

ივანე ჯავახიშვილის სახ. თბილისის სახელმწიფო უნივერსიტეტი, ჰუმანიტარულ მეცნიერებათა
ფაკულტეტი, საქართველო

(წარმოდგენილია აკადემიის წევრის გიორგი ალიბეგაშვილის მიერ)

ალენ გინზბერგი ბით თაობის ერთ-ერთი ყველაზე ცნობილი პოეტია, რომლის ლიტერატურული შემოქმედება მე-20 საუკუნის ამერიკის კონტრკულტურის საფუძველი გახდა. ალენ გინზბერგმა, ჯეკ კერუაკმა, უილიამ სიუარდ ბეროლუმ და სხვა ბით პოეტებმა/მწერლებმა უარყვეს დამკვიდრებული პოეტური ნორმები და შექმნეს უფრო თავისუფალი და ბუნებრივი პოეზია. აღსანიშნავია, რომ ალენ გინზბერგის შემოქმედება ქართულ ლიტერატურულ სამყაროში ნაკლებად იქნა შესწავლილი. წინამდებარე ნაშრომი წარმოგვიდგენს ალენ გინზბერგის ლექსის “პეკინური იმპროვიზაცია” ანალიზს. იგი გამოყოფს ლექსის მხატვრულ-ესთეტიკურ თავისებურებებს და ორიგინალს უდარებს ქართულ თარგმანს, რომელიც შესრულებულია

ვაკო ნაცვლიშვილისა და გიორგი ხასაიას მიერ. განსაკუთრებული ყურადღება ეთმობა ზოგიერთი სიტყვისა და პასაჟის თარგმნის სირთულეებს. კვლევის შედეგები ცხადყოფს, რომ ზოგიერთ შემთხვევაში, ვაკო ნაცვლიშვილმა და გიორგი ხასაიამ ზუსტად არ თარგმნეს ორიგინალი, თუმცა შეინარჩუნეს შინაარსი და აღენ გინზბერგისთვის დამახასიათებელი სტილი.

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