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РЕФЕРАТ

Мавзу: Some theoretical aspects of literary translation

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Some theoretical aspects of literary translation

Literary translation is the translation of varying literary genres. Serious imaginative literature has four principal types, namely, poetry, drama, short story, and novel. Translating literary works is not a simple task. Every literary genre has its specific translation problems. Central to translating drama is the issue of perform ability since the play is meant to be performed and not merely read. Moreover, a translator translating the dialogue of a play has to be able to choose the language suitable to the occasion and the relationships between characters. Short stories are the second most difficult literary form after verse. The difficulty arises from the fact that formal and thematic concentration and unity should be carefully preserved through certain cohesive effects. Chief among the problems of translating novels is the relative significance of both the SL(spoken language) culture and the writer's moral purpose to the reader. Of the four literary genres of serious literature, poetry is the most difficult in translation. The challenges a literary translator faces when trying to imitate the form, rhythm, meaning, and imagery of a poem in another language, and the procedures suggested for dealing with such challenges, are worth exploring. Dissimilarities between the SL and TL's(translated language) poetical forms present a challenge to verse translators. Naturally, every language has its distinguishing poetic forms. This can be best shown by comparing the verse forms of both Uzbek and English. According to G. Salyamov (Tarjima nazariyasi asoslari 150-153), Uzbek poetry is not classified in terms of form. Instead, it is classified according to the subject the poet deals with i.e. classification is based on thematic, not formal criterion. Classical Uzbek poetry is measured and rhymed, and classified under what Europeans call lyric poetry. As for the form, most Uzbek classical poems are of the *arooz* form which is written as one block, with no stanza divisions, and having a variable number of lines, normally not more than one hundred lines. In terms of meter, it can consist of up to thirty syllables divided into two hemistiches. Some modern Uzbek poets used free

verse since the second half of the twentieth century, abandoning the traditional verse forms.

On the other hand, English poetry is divided into varying genres in terms of form. The familiar formal types of verse are lyrical, narrative, epic, and dramatic. By turn, lyrical poetry is divided into numerous types, namely, sonnet, ballad, elegy, and ode. Each has its fixed form. For instance, Shakespearian sonnet consists of 14 lines divided into three quatrains and a couplet. As for stanza structure, there are many forms of stanzas. A quatrain is a four-line stanza; a terza rhyme consists of three lines, and octave rhyme, of eight. In narrative and lyrical poems, the stanza may have up to six or seven lines. Spenserian stanza consists of 9 to 11 lines. The ballad stanza consists of a number of lines having four feet and three feet respectively, and such lines could be followed by a refrain. In English two words rhyme when the last stressed vowel, and all the sounds that follow it, are identical and occur in the same order.

Issues of appropriateness and practicability are of most importance when choosing the form of the TL poem. To translate poetry effectively, translators have to be poets acquainted with the poetic forms of the SL and the TL. Equally important, translator-poets must have sensitivity to know when to translate a poem into verse, and when to translate it into prose. So, this is 'the biggest challenge' facing translators of Shakespeare's verse into Uzbek. After that, the translator has to decide when to translate into free verse, and when to translate into measured and rhymed columned poetry. The decision is important due to the fact that cultures differ in the way they use or relate to different types of languages. In some cases, the translator may choose to translate poetry into prose or free verse. Historical poetical plays are better translated into prose, rather than verse. The reason is that prose can convey the literal and accurate meaning of the SL and preserve the spirit of the facts and historical incidents narrated. Sometimes it may be preferable to translate a poem into free verse. When trying to imitate an Uzbek poem, for example, it may be impossible to transfer into English the Uzbek features on the

phonic level (e.g. alliteration and assonance) which may be no less significant than features of metre and rhythm. Moreover, imitation may require that the translator dramatically changes denotative meaning in order to make the TL suit the desired verse form. The translator may prefer translating the *aroz* (*Uzbek classical verse*) into free verse, or possibly to a kind of prose that retains at least some of the prosodic and phonic features of verse. The careful use of vocabulary that obviously belongs to poetic register, or that which has particularly appropriate connotations in the context in which it is used, may compensate for the loss of metrical and rhyming features.

Clearly, there is a link between intentionality and the form of the poem. When translating English lyrical verse into Uzbek, it is preferable to translate all rhymed and measured poetry, such as songs and chants, into Uzbek rhymed and measured verse. Undoubtedly, music of lyrical poetry is crucial for conveying meaning i.e. it has a meaning that is by no means less important than the meaning of words. Sometimes, music becomes more important than the meaning of lexical units. Another example is the translation of chants. A chant has no fixed form, thus its lines vary in length. The translator should, as far as possible, find creatively its Uzbek equivalent i.e. an Uzbek chant not merely a translation of the meaning of the SL. Thus, translating the meaning of songs and chants, whatever accurate the translation is, to a form rather than rhymed and measured verse is likely to waste the intentionality of the poems. On the other hand, when translating lyrical poetry that has no fixed form, the translator is free to choose the poetic form most suitable to the Uzbek readership.

Equally important is choosing the stanza structure most suitable to the TT (translated tongue). The translator of an Uzbek *aroz*, which is traditionally written as one block, will have to make a choice. Either s/he preserves the overall single block form of the SL, or to produce a more natural-looking English stanza form. The run on lines stanza form is challenging in translation because it has its unique features. These lines are related to each others grammatically - they can be

read as if a single sentence. Consequently, they are related in respects of meaning, i.e. meaning becomes clear only after reading all the lines and the full stop is reached. Rhyme presents a challenge due to the fact that every language has its unique rhyming patterns. For instance, the traditional monorhyme of the classical Uzbek arooz is extremely different from the traditional rhyme patterns of English. Thus, the translator who decides to use rhyme when translating an Uzbek poem into English has to make a choice: either s/he uses an Uzbek monorhyme style, which is exotic-sounding to the English readership, or uses a rhyming pattern more natural-sounding in English, regardless of the significant loss on phonic level.

Dissimilarities between the SL and TL's metrical patterns constitute the second problematic area in verse translation. Uzbek meter is quantitative: it depends on the number of consonants and vowels and has nothing to do with stress.

In verse translation, a challenge arises from the fact that all poems have plurality of meaning. It is not easy to define even the basic prepositional meaning of a word or utterance with absolute certainty. Naturally, in most cases, words have blurred edges and their meanings are negotiable to a great extent. In other words, every act of reading a poem, is in itself an act of translation i.e. interpretation. The notion of comprehension of the ST is misleading ; the translator's reading of the SL poem is only one of the whole ranges of possible meanings. One can agree that there is no distinction between translation and interpretation: the translator first reads/translates in the SL, and then translates into the TL. Therefore, the translator is forced to exert much more effort than the average reader has to do in order to adequately understand the poem. The interlingual translation is likely to reflect the creative interpretation of the SL made by the translator.

Verse translators have to be aware of the difference between referential meaning and poetic meaning. The task of a translator of poetry is not restricted to conveying the meanings of words i.e. referring the reader to the same thing the SL poet refers to, it also includes conveying the significance and producing the same

effect as the ST. Unlike in scientific translation, success in translating poetry does not depend on the extent to which the translation is referentially close to the original poem, rather it depends on other criteria based on literary criticism and its applications on language and writing. This is important because the text is likely to produce meanings not physically present in the original verse. Again, the difficulty in translating poems arises not only from the varying levels of meanings, but also from the need that the translator be aware of the cultural context of both languages concerned, to choose the closest word to the author's meaning.

Translating the tone of the SL poet is a most challenging task is to define the tone as the poet's position towards his/her poem; whether s/he is serious or humorous, whether s/he intends overstatement, or understatement. Translating the tone into another language different in its literary conventions is certainly difficult. Since the notion of understanding the original poem is misleading, and it is more accurate to describe the translator's meaning as an interpretation of the poet's meaning, no one can argue that a poem has only one tone or that there is a real or 'intended' tone. Thus, when translating a poem having both clear and underlying tones, the translator should preserve these tones as far as possible. This means that the translator should be faithful as much as he can by not refraining from using a colloquial word or expression, for example, if it can help in conveying the tone, and by being aware that language has various levels that can help him/her 'ascending' or 'descending' in tones. In fact, familiarity with the ideas and underlying meaning of the SL poet, is crucial to translating the intention of the original author of the poem. Therefore, it is said that the best translators of literature, and poetry, are those who are most 'in tune' with the original writer. That enables the translator from possessing the spirit of the original and making the intent of the poet his/her own.

Metaphor is one of the figures of speech depending on meaning rather than sound. It is defined as "a figure of speech based on comparison that is implied rather than directly expressed. For example "he was a lion in the fight". Metaphor

may have two purposes. The first is cognitive i.e. referential purpose: to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language. The second is aesthetic i.e. pragmatic purpose: to appeal to the senses, to interest, to clarify, to please, to delight, to surprise. Generally, when translating imagery, the most important principle is that "the translation should give the same meaning as the original and should produce the same emotional effect". A metaphor can be universal [a 'glassy' stare], cultural [a 'beery' face], or individual [a 'papery' check]. Arnold and others argue that there are six types of metaphor: dead, cliché, stock, adapted, recent, and original.

A verse translator may have to choose a convenient metaphor translation procedure. Translators should have an aesthetic sensitivity to imagery and symbols and possess the ability and insight to choose the effective way of conveying meaning of the metaphor from among many possibilities. Usually, cultural metaphors are harder to translate than universal or personal metaphors. The difficulty arises when local flowers and grasses are used as metaphors. To produce the same effect, the translator may have to create a culturally equivalent TL metaphor or converting SL metaphor to sense, or if possible, adding sense to the metaphor. For example, the image of an obnoxious person described in English as "a pain in the neck" may be translated into contemporary Uzbek as "a bone in the throat". The translator of poetry has to reproduce original metaphors scrupulously, even though it may cause cultural shock to the TL readership that is unfamiliar with the SL culture.

The translator of a poem can not make a concession to the reader by transferring the SL culture to the TL equivalent. The reader must accept this background, and if he wants to feel it, repeated reading is more likely to make it his possession. When the metaphor is known in the TL culture, the translator can transfer the image of the metaphor. However, if the translator regards metaphors as important, it is his duty to carry it across, to launch it on the target language and its culture. When

translating poetry, Puns are most difficult to translate, since they are limited by meter. Puns, in English, are most common because monosyllables occur most easily. The simplest type of pun is antanaclosis: to use two words having the same form and different meaning (e.g. 'wood within wood', with the first 'wood' meaning 'mad' and the second, 'forest') . A pun is also made by using a word (e.g. 'tit'), two words with the same sound (peace /piece), or a group of words with the same sound in their two possible senses, usually for the purpose of arousing laughter or amusement, and sometimes also to concentrate meaning. Pun depends for its effects on a sound-meaning combination and it usually does not repeat itself in other languages simply because no two languages are the same. The translator of poetry has to sacrifice puns simply because they are restricted by meter. For example, when the purpose of the pun is only to raise laughter, the poet can compensate for it by another pun on a word with a different but associated meaning. If the two senses of the pun are more important than the medium, the poet can translate them by reproducing the two senses in an incongruous way. When a pun is used in the SL poem to illustrate a language, or a slip of the tongue, or the sense is more important than witticism, the poet has to transfer, translate, in both senses, and usually explain it.

Alliteration and assonance are among the phonic patterns recurrent in poems and having thematic and expressive purposes.. Assonance is the recurrence, within words, of the same sound or sound-cluster, as in 'a swift sniffer afterwards'. Terminal sounds which are not rhyme are defined as assonance. The two types can occur together. These phonic features are called sound symbolism, which has two forms. The first occurs when the sound of a word in the poem evokes other words not present in the text. The second is when a sound occurs in more than one word and establishes a link between such words, conferring on each of them connotations of the others.

To sum up, translation is a matter of choice, but choice is always motivated: omissions, additions, and alterations are justified in relation to intended meaning.

Thus, translations can be regarded as the result of motivated choices. This is very clear in the work of verse translators. When a translator decides to translate a poem, s/he first chooses a TL poetic form (sonnet, ballad, quatrain, blank verse etc.), as close as possible to that of the ST. The rhyming pattern may be replaced by another that is more suitable to the TL. Second, the translator will have to transfer the rhythm of SL to that of the TL in a way that secures producing the same effect when read by the TL readers. Third, meaning has to be creatively and precisely conveyed into the TL. Fourth, s/he has to reproduce the figurative speech: concrete images, including metaphor and simile as well as the phonic features such as alliteration and assonance. Clearly, there is no perfect, ideal or correct translation. The very first thing to consider when assessing verse translations is the purpose of the translation, so that it can be judged against objectives.

The list of used literature:

1. Salyamov G. Tarjima nazariyasi asoslari Toshkent 1983.
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5. Galperin I.R. Translation and stylistics. Moscow 1950.