



PNU University

Translating Literary Texts (1)

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امروزه کتاب‌خوانی و علم‌آموزی، نه تنها یک وظیفه‌ی ملی، که یک واجب دینی است.

مقام معظم رهبری

در عصر حاضر یکی از شاخصه‌های ارزیابی رشد، توسعه و پیشرفت فرهنگی هر کشوری میزان تولید کتاب، مطالعه و کتاب‌خوانی مردم آن مرز و بوم است. ایران اسلامی نیز از دیرباز تاکنون با داشتن تمدنی چندهزارساله و مراکز متعدد علمی، فرهنگی، کتابخانه‌های معتبر، علما و دانشمندان بزرگ با آثار ارزشمند تاریخی، سرآمد دولت‌ها و ملت‌های دیگر بوده و در عرصه‌ی فرهنگ و تمدن جهانی به‌سان خورشیدی تابناک همچنان می‌درخشد و با فرزندان نیک‌نهاد خویش هنرنمایی می‌کند. چه کسی است که در دنیا با دانشمندان فرزانه و نام‌آور ایرانی همچون ابوعلی سینا، ابوریحان بیرونی، فارابی، خوارزمی و ... همچنین شاعران برجسته‌ای نظیر فردوسی، سعدی، مولوی، حافظ و ... آشنا نباشد و در مقابل عظمت آنها سر تعظیم فرود نیاورد. تمامی این افتخارات ارزشمند، برگرفته از میزان عشق و علاقه فراوان ملت ما به فراگیری علم و دانش از طریق خواندن و مطالعه منابع و کتاب‌های گوناگون است. به شکرانه‌ی الهی، تاریخ و گذشته ما، همیشه درخشان و پر بار است. ولی اکنون در این زمینه در چه جایگاهی قرار داریم؟ آمار و ارقام ارائه‌شده از سوی مجامع و سازمان‌های فرهنگی در مورد سرانه‌ی مطالعه‌ی هر ایرانی، برایمان چندان امیدوارکننده نمی‌باشد و رهبر معظم انقلاب اسلامی نیز از این وضعیت بارها اظهار گله و ناخشنودی نموده‌اند.

کتاب، دروازه‌ای به سوی گستره‌ی دانش و معرفت است و کتاب خوب، یکی از بهترین ابزارهای کمال بشری است. همه‌ی دستاوردهای بشر در سراسر عمر جهان، تا آنجا که قابل کتابت بوده است، در میان دست‌نوشته‌هایی است که انسان‌ها پدید آورده و می‌آورند. در این مجموعه‌ی بی‌نظیر، تعالیم الهی، درس‌های پیامبران به بشر، و همچنین علوم مختلفی است که سعادت بشر بدون آگاهی از آنها امکان‌پذیر نیست. کسی که با دنیای زیبا و زندگی‌بخش کتاب ارتباط ندارد بی‌شک از مهم‌ترین دستاورد انسانی و نیز از بیشترین معارف الهی و بشری محروم است. با این دیدگاه، به‌روشنی می‌توان ارزش و مفهوم رمزی عمیق در این حقیقت تاریخی را دریافت که اولین خطاب خداوند متعال به پیامبر گرامی اسلام (ص) این است که «بخوان!» و در اولین

سوره‌ای که بر آن فرستاده‌ی عظیم‌الشان خداوند، فرود آمده، نام «قلم» به تجلیل یاد شده‌است: «اقْرَأْ وَ رَبُّكَ الْأَكْرَمُ. الَّذِي عَلَّمَ بِالْقَلَمِ» در اهمیت عنصر کتاب برای تکامل جامعه‌ی انسانی، همین بس که تمامی ادیان آسمانی و رجال بزرگ تاریخ بشری، از طریق کتاب جاودانه مانده‌اند.

دانشگاه پیام‌نور با گستره‌ی جغرافیایی ایران‌شمول خود با هدف آموزش برای همه، همه‌جا و همه‌وقت، به‌عنوان دانشگاهی کتاب‌محور در نظام آموزش عالی کشورمان، افتخار دارد جایگاه اندیشه‌سازی و خردورزی بخش عظیمی از جوانان جویای علم این مرز و بوم باشد. تلاش فراوانی در ایام طولانی فعالیت این دانشگاه انجام پذیرفته تا با بهره‌گیری از تجربه‌های گرانقدر استادان و صاحب‌نظران برجسته کشورمان، کتاب‌ها و منابع آموزشی درسی شاخص و خودآموز تولید شود. در آینده هم، این مهم با هدف ارتقای سطح علمی، روزآمدی و توجه بیشتر به نیازهای مخاطبان دانشگاه پیام‌نور با جدیت ادامه خواهد داشت. به‌طور قطع استفاده از نظرات استادان، صاحب‌نظران و دانشجویان محترم، ما را در انجام این وظیفه‌ی مهم و خطیر یاری‌رسان خواهد بود. پیشاپیش از تمامی عزیزانی که با نقد، تصحیح و پیشنهادهای خود ما را در انجام این وظیفه‌ی خطیر یاری می‌رسانند، سپاسگزاری می‌نماییم. لازم است از تمامی اندیشمندانی که تاکنون دانشگاه پیام‌نور را منزلگاه اندیشه‌سازی خود دانسته و ما را در تولید کتاب و محتوای آموزشی درسی یاری نموده‌اند، صمیمانه قدردانی گردد. موفقیت و بهروزی تمامی دانشجویان و دانش‌پژوهان عزیز آرزوی همیشگی ما است.

دانشگاه پیام‌نور

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Preface

The aim of the current book is to introduce the challenges that translators may face while translating predominant genres of literature, i.e. poems, fictions and dramas, and to suggest some common strategies used to deal with the problems of translating each genre. At the end of each unit, some relevant translation tasks have been provided for students to let them put what they have learnt in theory into practice. The objective of developing the current book is to adopt new approach to teaching translation which is descriptive rather than prescriptive. The attempt was also made to use the contribution of stylistic analysis to translating literary texts.

To meet these objectives, the book opens with an introductory chapter regarding the distinguishing features of literary and non-literary texts and the functions of the texts in order to provide the students with a general overview of the distinctive features of literary texts. Chapters 2, 3 and 4 will expose the students to the problems of translating poems: metaphors, synecdoche, metonymy, allusions and alliterations, and will suggest some common strategies used to deal with them. Units 5, 6,7,8,9 and 10 will be designated to the problems of translating fictions. These units are concerned with issues such as style variation and reregistration, translating culture- bound words, important issues in translating dialogues in fictions and translating ironic expressions. It is noteworthy that some issues of translating fictions and dramas such as socio-cultural relationship between characters, translating their titles

and dialogues overlap; therefore, these issues were dealt with just in the section related to translating fictions. Units 11 and 12 will be concerned with issues related to translating dramas. To this end, first two pragmatic approaches, i.e. Politeness Theory and Conversation Analysis, will be introduced to analyze the socio-cultural relationship between characters, and then their contribution to translating dramas will be explained.

In designing the present book, caution was exercised to use the most recent theories and references in the remit of translating literary texts. To this end, the final chapter of the book was dedicated to the current approach to translating literary texts which is 'ideological and manipulative' approach. Throughout the development of the discipline of Translation Studies, there has been various paradigm shifts and scholars of the field so far has had different concepts and definitions for 'equivalence:' Equivalence at word level, sentence level, text and discourse level. However, with the emergence of cultural and ideological turn in Translation studies, the focus has shifted from textual to extra textual and ideological aspects of the texts. Accordingly, the task of the translator and the meaning of 'faithfulness' has also changed. Translators are supposed to wrestle with different factors while translating: textual, cultural and social ones. The following example can shed some light on the issue. For instance, a translator who is translating a short story whose audience is children and faces a vulgar word, is supposed to take cultural and ethical issues into consideration in applying translation strategies. In order to elaborate on this issue, the final chapter of the book will provide the reader with some manipulative strategies that American translator, Paul Sprachman, applied in translating Iran's war literature (Sacred Defense literature). Taken together, the book intends to familiarize students with the most recent paradigm shifts in Translation studies using domesticated examples in a reader-friendly fashion.

Unit 1

Translating Literary Texts: Some preliminaries

Overview

The current chapter aims to initially introduce different functions of texts and the task of translators in relation to each, then it will talk about the distinguishing features of the language of literature, and finally it will deal with denotative and connotative meanings of words.

1-1 The functions of texts

Texts are often popularly viewed as either literary or non-literary. Core literary genres include poetry, fictional prose and drama. Wittman (2013, p.438) defines literary translation as "the translation of an original text of cultural and aesthetic import" and distinguishes it from technical and commercial translation. The distinctive feature of translating literary texts is that, in their translation, form is as important as meaning. In other words, in translating literary texts, the style of the Source language (SL) text should be taken into consideration. Wales (2001; p.371) defines style as "the perceived distinctive manner of expression." Therefore, before embarking on translating a text, the task of the translator is to recognize the function of that text. There are various categorizations of functions of the text which some of the most relevant ones will be taken up below.

According to Buhler, (cited in Newmark, 1988), the three main functions of texts are **the expressive**, **the informative** and **the**

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vocative functions which are the main purposes of using language. The core of the expressive function is the mind of the speaker or the writer. The writer uses the utterance to express his feelings irrespective of any response. For the purpose of translation, the following text types can be categorized under the rubric of this function:

1. **Serious imaginative literature:** This includes lyrical poetry, short stories, novels and plays.
2. **Authoritative statements:** These include texts which derive their authority from the high status and linguistic competence of their authors. Typical authoritative statements encompass political speeches, documents written by ministers and party leaders, legal documents, scientific, philosophical and academic works written by acknowledged authorities.
3. **Autobiographies, essays, personal correspondences:** These can be expressive when the author expresses his personal emotions in these texts.

The task of the translator is to distinguish personal components of these texts: For instance, unusual collocations (e.g., a heavy smoker), original metaphors, untranslatable words, adjectives of quality that have to be translated one-to-one or three, unconventional syntax, neologism, archaism, dialect, odd technical terms, idiolect or personal dialect. The personal components constitute the expressive element and usually should not be normalized in translations.

The core of the **informative** function is external situation, the facts of a topic, reality outside language, including reported ideas or theories. The format of an informative text is often standard: a textbook, a technical report, an article in a newspaper, a scientific paper or a thesis. One normally assumes a modern, non-regional, non-class, non-idiolectal style in text types having this function. The core of the **vocative** function of language is the readership, the addressee. The term vocative means calling upon the readership to act, think or feel, in fact to react in the way intended by the text. These texts must be written in a

language that is immediately comprehensible to the readership. Thus for translation, the linguistic and cultural level of the SL text has to be reviewed before it is given a pragmatic impact. It is noteworthy that few texts are purely expressive, informative or vocative: most include all three functions, with an emphasis on one of the three. Other authorities have different classifications for language functions. For instance, Jakobson (1967) identified three language functions: 1) **The aesthetic function** which is designed to please the senses, firstly through its actual or imagined sound, and secondly through its metaphors. 2) **The phatic function** which is used for maintaining friendly contact with the addressee rather than providing him/her with information. It usually occurs in the form of standard phrases, or **phaticisms**. For example, ‘How are you?’, ‘You know’, ‘Have a good week-end’, ‘see you tomorrow’, and ‘Nasty weather we’re having’. Some phaticisms are universal, others (e.g. references to weather) are cultural. Therefore, they should be translated by standard equivalents which are not literal translation. 3) **The metalingual function** which indicates a language’s ability to explain, name and criticize its own features (e.g. sentence, grammar, verb, object, etc.).

1-2 The language of literature

There is no consensus over the answer to the question ‘what is literary language?’ The majority of scholars believe that there is no such thing as literary language. It means that it is impossible to isolate any single property of language which is exclusive to a literary work. Romantic critics thought that metaphor is the distinguishing feature of literature. However, a little linguistic introspection indicates that metaphor is pervasive in our daily discourse and is not exclusive to Shakespeare or Donne. Discussion and debate, parliamentary, journalistic and academic texts are replete with metaphors. For instance, defend a position, conflict of opinion, leg of a table, etc.; however, they are not considered literary texts (Brumfit & Carter, 1991).

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Some other scholars argue that a striking phonological pattern and features like rhythm and rhyme are the distinguishing mark of poetic and literary language. However, it is counter argued that in several instances of ordinary language such as advertisements, nursery rhymes and proverbs, these features are also to be found. For example, the proverbs, 'a stitch in time saves nine' is rhythmic, but it is not viewed as literary language, or in the advertisement.

'You'll never bite a better bit of butter in your life', we have the repetition of the sound b (alliteration), but these are not considered as serious poetic language. Still others argue that double-sidedness, ambiguity and even multiple valency are the characteristics of literary language. However, these features can also be found in the language of jokes.

A: Which room doesn't have any door?

B: A Mushroom

Or

A: What's black and white and red all over?

B: A newspaper.

In this example the structural ambiguity red (adjective) and verb (read) is exploited.

Some scholars' theoretical position is that deviation from ordinary language is the distinguishing feature of literary from nonliterary language. According to deviation theory, literariness can be measured based on the degrees to which language use deviates from expected normal patterns of language. For example, the phrase 'a grief ago' would be literary by virtue of its deviation from normal language. In normal language, one expects temporal nouns such as 'week' or 'month' to be collocated with ago, for instance 'a week ago' or 'a month ago', but never 'a grief ago'; therefore, it is considered deviant from ordinary use of language (Carter, 2003). To give a Farsi example, Sohrab Sepehri says/*Roozhatan Porteghali bad*/. In our daily conversations, we never collocate the adjective /*porteghali*/with the noun day, so it is considered as deviant. Some

others counter argue that this feature again is not exclusive to literary language since the language of advertisements is also replete with deviations. For instance, the advertising slogan of DHL, which is an international express mail service, is 'We KEEP YOUR PROMISE', which is grammatically deviant instead of 'WE KEEP OUR PROMISE'.

In a nutshell, as Carter (2003) argues, the opposition of literary to non-literary language is far from possible, and the notion of literary language as a yes/no category should be replaced with one which views literary language as a continuum, a cline of literariness in language use with some uses of language being marked as more literary than others. For instance, if we compare Text A with Text B below, we notice that both texts are about telephones and how they are used. We expect imperatives in an instructional text. The context for Text A is that we would read it with a telephone in front of us, and after its reading we might expect to be able to perform an action in the world (i.e. making a phone call). Therefore, the language used in Text A is unambiguous in its reference to the specific features of the depicted object. By contrast, Text B, which is an excerpt from *A Martian Sends a Postcard Home*, does not even mention the word telephone. We work out the referent by ourselves. Having read it, we will not expect to be able to use the telephone better. The poem does not conform to our expected frames of reference; we come to see the telephone in a different or a new way. We might enjoy reading it, be amused by it, want to read it again because it is worth reading for itself. Such claims could not normally be made in respect of Text A. Therefore, one can claim that Text B is more inclined toward the literary end of the literary-non-literary continuum, but Text A is more oriented toward non-literary end of it.

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Text A

When You Make a Call

First check the code (if any) and number.

Lift the receiver and listen for dialing tone.

Dial carefully and allow the dial to return freely.

Then wait for another tone:

Ring tone (burr-burr) the number is being called.

Engaged tone (a repeated single tone) try again a few minutes later

Text B

In homes, a haunted apparatus sleeps
that snores when you pick it up,

If the ghost cries, they carry it
to their lips and soothe it to sleep

with sounds. And yet, they wake it up,
deliberately, by tickling with a finger.

From Craig Raine: 'A Martian Sends a Postcard Home'

1-3 Translating literary texts

The distinction between **denotative and connotative meanings** of words can shed some light on the difference between translating literary and non-literary texts at word level. Denotative meanings or dictionary meanings of the words refer to meanings which are referential and objective and reflect the shared property of the speech community which use the language. By contrast, connotative meanings refer to those which are not referential but associational, subjective and affective. Connotative meanings are often culturally conditioned. A word which has a positive connotation in one culture may actually have a negative one in another, as for example, the word 'dog' which has a positive connotation in English-speaking countries and a negative one in Islamic countries. The word 'fox' has connotations of cunning and deceitfulness in English while in other languages it has no emotive meaning. Some words which have similar

denotative meanings vary in their connotative meanings. For example, English words 'skinny,' 'thin' and 'slender' have the following connotations for most people: negative for 'skinny,' neutral for 'thin' and positive for 'slender'. In the same way, 'fat' is negative, 'overweight' is more neutral and 'plump' more positive (Larson, 1998).

A literary translator should pay attention to connotative meanings of the words which are highly culture-bound as well as their denotative meanings. Translators of literary texts should pay particular attention to the fact that words which may be completely neutral in the source language, if translated literally, may have strong emotional overtones in the target language. It is also noteworthy that virtually all words possess both types of meanings (Bell, 1993).

Regarding methods of translation, generally speaking, Newmark (1988) introduces two kinds of translations: Communicative and Semantic. The goal of communicative translation is to produce on its readers an effect as close as possible to that obtained on the readers of the original; however, the goal of semantic translation is to render the semantic and syntactic structures of the second language as closely as possible. In other words, semantic translation is form-focused; however, communicative translation is meaning-focused. Semantic translation helps target text (TT) readers with connotations if they are a crucial part of message, remains within the SL culture, it has loss of meaning and is loyal to source text (ST) author. This kind of translation is appropriate for translating serious literature, autobiographies and any important political statement. Communicative translation, on the other hand, focuses on TT readers and culture, transfers foreign elements into the target language (TL) culture, it aims at clarity, it is faithful to TL norms, the form of translation is smoother, simpler and clearer than TL. This kind of translation is appropriate for vast majority of texts, e.g. non-literary writing, technical and informative texts.

The first step in translating literary texts is to specify the unit of translation: Is it the word, the sentence, the paragraph? Or the text? Whatever strategy is adopted, it must be flexible enough to adapt to

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changing conditions in the text. Among the most common mistakes of inexperienced translators is that of trying to ‘squeeze every lost kernel of meaning from the SL text’ (Landers, 2001; p.55). Example (1) is a case in point.

Example: 1. Education sows not seeds in you, but makes your seeds grow.

(۱) تعلیم و تربیت نه دانه‌ای را در تو می‌کارد بلکه باعث رشد دانه‌های تو می‌شود.

(word by word translation)

تعلیم و تربیت بذری در وجود تو نمی‌کارد، بلکه بذرهای وجود تو را می‌رویاند.

(thought- by- thought translation)

Thought-by-thought translation aims to translate the intended meanings of the SL text, and normally yields more fluent translations. The translator should ask how the speaker would have said this if s/he were saying it in Farsi. This is especially important in translating highly emotional discourse. In sum, the goal is not to translate what the SL author wrote by what s/he meant, and thought by thought translation is usually a better way for accomplishing this.

Translation Tasks

1. Translate the following texts into Farsi. Discuss if it is possible to translate the titles word by word.
2. In the first text, how do you translate the underlined phrase?/Khaneye pedarash/?, /Khaneye Madarash/?or /Khaneye valedaynash/? which one is more natural?

In the Genes

A young woman named Mary gave birth to her first child, and because her husband was on military duty, she spent a couple of weeks after the birth at the home of her parents.

One day Mary mentioned to her mother that she was surprised the baby's hair was reddish, when both she and her husband were blonde.

"Well, Mary", said her mother, "you must remember, your daddy's hair is red".

"But Mamma," said Mary, "that doesn't make any difference because I'm adopted".

With a little smile, Mamma said the loveliest words that her daughter had ever heard: "I always forget".

میراث عشق

زن جوانی به اسم مری فرزند اولش را به دنیا آورد و از آنجایی که شوهرش خدمت سربازی را سپری می‌کرد او چند هفته‌ای را پس از زایمان در خانه مادرش سپری کرد. یک روز مری به مادرش گفت از اینکه موهای بچه‌اش قرمز است درحالی‌که هم او و هم شوهرش موهای طلایی دارند شگفت‌زده است.

مادرش گفت حواست کجاست مگه موهای پدرت قرمز نیست؟ مری گفت اما ماما چه فرقی می‌کنه چون من فرزند واقعی شما نیستم. با لبخندی ملیح مادر عاشقانه‌ترین کلمات را که دخترش تا به حال شنیده بود را بر زبان آورد: «من همیشه فراموش می‌کنم.»

2. Translate the following text into Farsi.

3. What is the significance of the punctuation in the following text?

The Lord Will Provide

Write deep in your heart this New-Year's day this word of sublime confidence, JEHOVAH-JIREH. It tells you that you can trust God always; that no promise of his ever fails; that he doeth all things well; that out of all seeming loss and destruction of human hopes he brings blessing. You have not passed this way heretofore. There will be sorrows and joys, failures and successes, this year, just as there were last year. You cannot forecast individual experiences. You cannot see a step before your feet. Yet Jehovah-jireh calls you to enter the New

Year with calm trust. It bids you put away all anxieties and forebodings – “The Lord will provide.”

خداوند سبب ساز است.

در ژرفای قلبت، در این روز سال نو، این واژه توکل مطلق یهوه را حک کن. این یعنی تو می توانی همیشه به خداوند توکل کنی؛ هیچ خلف وعده ای از جانب او صورت نمی گیرد؛ که او همه چیز را به درستی انجام می دهد؛ که از پس خرابه های امید انسان برکت پدید می آورد. تو این راه را قبلاً نیموده ای. اندوه ها و شادی ها، شکست ها و پیروزی ها، امسال نیز همانند سال گذشته تو را به انتظار نشسته اند. تو نمی توانی آینده خود را پیش بینی کنی. تو نمی توانی حتی یک قدم جلوی پاهایت را ببینی. اما یهوه تو را فرا می خواند که با اتکال و طمانینه به استقبال سال نو بروی و تو را می خواند که تمام تشویش ها و دل نگرانی ها را کنار بگذاری- خداوند سبب ساز است.

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Unit 2

Translating poems (1)

Overview

The present unit intends to introduce some problems of translating poems such as understanding and transmitting the physical shape of the poem, the inventive language used in composing them and their openness to interpretation. To this end, first the distinctive features of the language of poems will be explained. Next, linguistic deviation and foregrounding features of poems will be put in the spot light.

2-1 Distinctive features of the language of poems

The central question that is asked is whether or not poems can be translated. It might seem evident that it can, for poems have always been widely translated and some poets, like Omar Khayyam, have been translated many times. However, there is also an opposite view which considers translating poems as impossible. This view itself arises from two assumptions: 1) poems should necessarily be translated into poems; 2) poems are difficult and ambiguous and exhibit a special relationship between form and meaning. One way of negotiating this difficulty is to translate poems into prose. This might be because prose is seen as easier to write. Another way of dealing with the supposed difficulty of poem's translation is to move away from the original, taking the content and recreating it using one's own words (Boase-Beier, 2013).

To translate a poem successfully involves being familiar with the language of poetry. Some of the elements that have been put forward as distinctive of poetic style are as follows:

1. Its **physical shape** including the use of lines and spaces on a page.

As an example, the form of the poem *Easter Wings* by George Herbert is in the shape of two wings. The lay out of this poem can be considered as a signal to read the text in a particular way. This type of poem-picture takes the relationship between form and content to a visual level. This wing-shape poem reflects the title of the poem (i.e. *Easter Wings*). The changing line length also reflects the line-by-line meaning of each stanza. Viewing the fact that the form of the poem adds to the meaning of it, the translator should pay particular attention to its form and try to reflect its form in TL.

Easter Wings

By George Herbert

Lord, who createdst man in wealth and store,

Though foolishly he lost the same,

Decaying more and more,

Till he became

Most poore:

With thee

O let me rise

As larks, harmoniously,

And sing this day thy victories:

Then shall the fall further the flight in me.

My tender age in sorrow did beginne

And still with sicknesses and shame.

Thou didst so punish sinne,

That I became

Most thinne.

With thee

Let me combine,
 And feel thy victorie:
 For, if I imp my wing on thine,
 Affliction shall advance the flight in me.

2. Its use of **inventive language** and patterns of sound and structure.

For example, in the following poem extracted from *The Temple* by George Herbert, one can notice the use of inventive language.

Ana- {Mary} gram {Army}

How well her name an Army doth present, In whom the Lord of Hosts did pitch his tent!

In this poem, Herbert is playing on two arbitrary facts about the spelling of the name 'Mary', namely that it is an anagram of 'army', and also shares three of its letters with the spelling of the last syllable of the word anagram itself. 'Army' and 'Lord of Hosts' also deviate graphologically from the rest of the lines. 'The Lord of Hosts' is God, of course. So if the Lord of Hosts metaphorically has pitched his tent in Mary, this suggests that she must be very privileged (beautiful, accomplished, rich, high-born), making her more and more attractive, but at the same time more and more unassailable. In such cases, the translator should use creative strategies to replace the inventive SL word with its TL equivalent.

3. The poem's **openness to different interpretations**: In translating poems, typically writers will speak of recreating particular aspects of style such as metaphors, similes, repetition and ambiguity. Ambiguity, in particular, is a stylistic device which allows for different interpretations, and thus, its preservation in translation enables the poem to retain its ability to fit different contexts. In sum, discussions on the nature of poetry suggests that there might be poetic characteristics that are universal, yet poetic traditions vary from one culture to another which is an important consideration in translating poems (Boase-beier, 2013).