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PECULIARITIES OF LITERARY TRASNLATION

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ABSTRACT

Interpretation is, no question, a really productive field. Interpreters are properly called as „cultural mediators‟ but at the same time interpretation could be a meticulous errand. Each class, specifically verse, dramatization, novel and brief story, presents particular issues whereas deciphering from the SL to TL. Of these classes, verse is said to be the foremost troublesome to translate.

Keywords: translation, poetry, poetic effectiveness, source poets, shifting.

INTRODUCTION

Translating poetry is considered hard work. Translation is often formed through a series of universal poetic sounds and effects. Versions almost always occur in a few drafts or business meetings, interspersed with "drawer break time." Each session usually includes several passes of the poem. The unit of translation and revision in the complete reading usually corresponds to the subdivisions of stanzas, couplets, verses and half lines of a poem itself. In these units, translators use strategic "micro-sequences" to solve individual problems (dictionaries, rhymes, etc.).

METHODOLOGY

The translator reads and re-reads the source poem, the target version, the working notes, etc., and writes and rewrites the version and the notes at the same time: after the first reading, there is no evidence that the reading phases and writing are separate. The translator is also concerned with reconstructing the intentions of the poet (for example, about the inspiration of the poem in the real world) and asking the poet if it is possible. However, when choosing a translation solution, they do not necessarily think that it will affect your direct experience of the text as a reader.

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Translators spend most time tackling problems of lexis: words and fixed expressions. They are also strongly concerned with underlying poetic image: exploring the source poem's use of imagery, and attempting to recreate this in the translation. Less translating time is typically spent on sound (rhyme, rhythm, assonance, etc.), unless translators are trying to recreate formal rhyme and rhythm.

RESULTS

Poetry translation is popularly seen as ‘creative’. If we see creative problem-solving as involving solutions which are both novel and appropriate relative to the source text, re-creative translators seem to consider semantically novel solutions only reluctantly and gradually[1]. For example, if the source poem plays on an idiom's literal and figurative senses, translators first seek solutions that keep all relevant elements (e.g. hands + heart + compassion). If this fails, they consider solutions that reproduce at least some of the elements (e.g. in English, had a heart).

Finally, interviews and post-translation reports show differences between translators in terms of overall strategic orientation. And different translators' final versions of the same source poem can differ radically—especially, perhaps, if the source poem sets high formal challenges in terms of sound structure, word-play, etc., and thus offers no simple or obvious solutions. However, the few think-aloud reports available show that translators working on the same poem have similar task management styles, problem-solving processes, and problem hierarchies. This also holds for the same translator tackling different poem types (apart from a rise in sound-based micro-sequences for translations from fixed form to fixed form), and from different language types.

DISCUSSION

Those who advocate reproducing the rhyming scheme of the original poem by imitation or analogy admit that it requires skill, but believe that rhyme is an integral part of the meaning of the poem: ``If you do not approve of the rhyme in the poem, you must not translate the rhyme in the poem. In addition,

[1] Francis R. Jones. The Translation of Poetry. 2011. p. 176

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although rhyming searches can lead to fundamental changes in surface wording, the underlying image can be preserved.

Source poets may deliberately use "marked" language variants: Compared to standard variants, the language is obviously ancient or modern, informal or formal, regional, poetic, or other genre-specific typical language, or simply special. Or, the language variants that seem unmarked to poets may seem lacking to most modern readers. Then the translator is faced with the following options:

• replicating the source variety. This may not always replicate its effect, however: archaisms, for example, may seem original and exciting to modern Serbo-Croat readers but hackneyed to modern English readers.

• finding an analogy. This, however, may not exactly replicate the source variety's associations.

• shifting to another marked variety, whether along the same axis or a different axis (e.g. from regional to informal). This almost always changes the variety's associations.

• shifting to standard language. This avoids the risks of the other approaches, but also removes the source variety's effect. When the source poem is ‘multi-voiced’—when changes of variety mark out different protagonists or different ideological viewpoints—it removes this structuring effect.

CONCLUSION

Finally, specific associations of the culture of origin, references to other works, and the poem's position in its broader poetic culture can be difficult to reproduce or make an analogy, especially if the restricted format of a poem does not have room for interpretation. explicit expression. Therefore, published translations often provide this information through the introduction and / or translator's notes.

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