

Transferring Connotative Signs in Translating Poetic Text Contextual Meaning

نقل الإشارات الإيحائية ضمن معاني السياق في ترجمة النص الشعري

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Abstract:

Poetic texts, considered as artistic literary writings, are thoroughly characterized by their particular options, mainly related to rhetoric, connotation, and aestheticism. Subsequently, translators works are expected to maintain such features. Their main preoccupation is, in fact the approaches and the techniques that should be identified and therefore adopted, including some connotative signs that have to be translated and transferred to readers. Such preoccupation reflects indeed the need for a significant study for those reasons. This research paper examines the most crucial considerations relevant to translating the connotative images designed by poetry writers. It also aims to determine the role of context and its effects on meanings in the view to exploit the whole for a good translating realization. For that sake, we have proceeded with our study through an analytic, critical method thought as the most suitable for this research. Reaching a symmetrical design of signs, planting the same equivalent effects, and preserving the aesthetic aspect in the target text are the most valuable results that require a deep linguistic and semantic analysis. This article is concluded with well-selected practical examples.

Keywords: connotation; translation; sign; meaning; context.

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ملخص:

باعتبارها فنا ادبيا قائما بذاته، و حقل كتابة ثري يتميز بعمقه و ثرائه، تبرز النصوص الشعرية قائمة على قواعد فريدة من نوعها، متعلقة اساسا بالبلاغة و الابداع و الجمال و تبعا لذلك، تأتي اعمال المترجمين كمجربى يساير في تدفقه ما يقابلها من منتجات المؤلفين الشعرية في النصوص الاصلية، و يحافظ على تلك الخصائص المتعلقة بهذا النوع من الآداب. و من هذا المنطلق تظهر طرق و تقنيات الترجمة كأبرز الاشياء التي تشغل ذهن المترجمين من خلال كيفية تعاملهم مع هذا النوع من المنتجات الادبية و التي غالبا ما تحمل في طياتها صورا و اشارات إيحائية و جب عليهم نقلها الى قارئهم مراعين في ذلك عنصر السياق و ما يحمله من معان. يهدف هذا البحث اساسا الى الغوص في ابرز الاعتبارات المتعلقة و اكثرها اهمية و منفعة. المتعلقة بترجمة الصور الابداعية التي رسمها مؤلفو النصوص الشعرية في كتاباتهم. و موازاة مع ذلك أيضا، يسعى هذا العمل الى تحليل دور السياق و وزنه و ما يتضمنه من دلالات خفية و اخرى جلية، و جب على اي مترجم اخذها بعين الدقة و العناية في سبيل الوصول الى ترجمة تحافظ على اطرها الاساسية و الحيوية من خلال نقل الصورة الشعرية كما هي، اضافة الى غرس الاثر نفسه الذي خلفه النص الاصيل في نفوس و اذهان قارئه و نظرا للأهمية التي يكتسبها هذا البحث و لتحقيق اهدافه المرجوة نرى ان توخي المنهج التحليلي النقدي هو الاكثر ملاءمة لموضوع البحث و محتوياتها. ان اعادة انتاج الاثر المكافئ في لغة الهدف و اعادة رسم متناظر للصور و الاشارات الإيحائية الموجودة في لغة المصدر موازاة مع المحافظة على الصبغة الجمالية للنص الاصيل هي اهم النتائج التي تم بلوغها في هذه الدراسة.

كلمات مفتاحية: إيحاء،، ترجمة،، إشارة،، معاني،، سياق.

1. INTRODUCTION

Translating poetry has always been a controversial question among translators, linguists, and academics in literature. Poetry as a large, deep, and rich literary art is distinguished through its specificities, mainly concerning connotation, creativity, and aestheticism. The role of translators who choose such literary streams for their performances is delicate. The core of the question is how to deal with such kinds of literary works containing implicit connotative signs in

the view to transfer them through accurate translations to target languages, preserving the poetic contextual meaning existing in the original.

The present article examines the significant considerations that would represent fundamental preoccupations in the minds of translators in their way for translating the connotative images drawn by poets in the source texts. Such images or signs are what characterize an artistic, poetic production from any other literary work from one side and are, moreover, a crucial factor aiding to measure to what extent a certain poetic work is more prominent and more appreciable than another one from another side. Along with all these considerations emerges the role of the translator to transfer the same effects planted in the minds and hearts of the source text readers towards those of the target text ones.

In order to reach a complete and valuable examination of the previous considerations, our study has to be sustained by discussing three relevant substantive elements.

First, the connotative signs in poetry, generally speaking, the nature of the poetic text, and the pragmatic purpose of connotation. Second, the contextual meaning and what components related to it as the role of context, semantics, and meanings distinction. Third, translating the connotative signs considers the notions of the equivalent choice appropriateness, the identical effect reproduction, and the supposedly closest techniques for translation.

This study is consolidated by practically two well-chosen and well-known parallel poetic text extract and their suggested translations in the light of what precedes them in the theoretical aspect discussion.

2-The connotative signs in a poetic text:

As a particular of the literary writings, poetic text is one of the most ancient fields in literature, preserving its fundamental characteristics and maintaining the features distinguishing it from any other literary work.

In addition to the form, the content of the poetic productions has always represented an essential issue of concern for many critics and has effectively urged literary researchers to engage in more profound enlarged studies to examine it as a distinguished stream of literature substantially.

The intentionally poets' tendency towards non-explicitly revealed messages, feelings, thoughts and ideas to their readership reflects the typical nature of their writings. Alternatively, a different way of implicit messages is launched to

readers. That is the well-known picture that identifies an artistic, poetic piece of written thought. Such messages are for some literary visions called connotative signs.

2.1 Requirements of the poetic text:

The general shaped frame of poetry writings has usually been controversial, especially in translation. Some researchers argue that any poetic production should preserve the usual well-known lay out of its writing through expressions and sometimes uncompleted statements under each other, which can thoroughly distinguish it from any other prosaic work. In contrast, others insist on giving more freedom to poetry writers to express their thoughts and emotions by emphasising content rather than shape, provided that the poetic features such as sentence shortenings and rhythmic aspects are carefully kept. Both the former and the latter have often been viewed as likely the most major requirements of beautifully constructed poetry productions. Hence, we should say, along with two previous notions that a poetry writer has to focus on the following elementary considerations:

- . Poetry is a typical art requiring the principle of word choice to be exploited to design the lining and the musical verses tendency.
- . Imagination is a characterized poetic feature.
- . Connotation and metaphoric expressions are typical poetic notions.
- . Deliberate implicit messages or signs to be transmitted often draw the readers' attention and increase their interest.
- . Emotional expressions are the main units reflecting the poets' feelings and exhorting the readers' interactions.
- . Rhetoric language and creativity characterize good poetic productions.

2.2 Pragmatic purpose of connotation:

With the pragmatic function of language use in some literary writings, the connotative ways of expressing thoughts emerge as a literary tendency, particularly in poetic texts, aiming, for a primary purpose, at directing the readers' attention to unveil the hidden intentional writer's messages. Thus, the parallelism existing between the pragmatic linguistic function from one side and the connotative use of language from another can easily be understood. Some critics believe that pragmatism and connotation should never be separated since they complete each other and serve one literary purpose. Others argue that the

connotative way of writing should come first in terms of role and is subsequently intended to pave the way for pragmatic purpose fulfilment.

2.3 The metaphoric base:

It is known that metaphors are the most common option used by poetic text writers in comparison, for example, to prosaic writings. As Peter Newmark said, its pragmatic purpose is to appeal to the senses, to interests, to graphically clarify, to please, to delight, and to surprise (Newmark,1988,p.104). It is noticeable through such suggestion that most of the works if not all, are related to some emotional aspects and are gathered to meet a psychological aim in the minds of readers and their senses. There are indeed sensitive signs held through connotative messages which are to be transmitted in the view to create a certain reader's effect full of delight and admiration.

2.4 The relevant purposive base:

In addition to what was previously mentioned in Newmark's suggestions, we should recall that he stressed a very overriding division of such pragmatic metaphoric purpose. Two mainly different motives have to be recognized: one is cognitive, whereas the other is aesthetic (Newmark, 1988, p.104).

The first base of such recognition reflects a formal and apparent impression of comprehending. It is natural, rational, or logical thoughts about a writer's intuition. Cognition is typically connected to the mind and natural belief or knowledge. It should supposedly not be controversial. The general understanding has to be a predominant truth.

Nonetheless, the second one considers an indirect and a hidden option. It is intended for an aesthetic artistic overtone, mainly exploited to gain the readers' support and pleasure. It is dimensional to a certain considerable extent.

3-Contextual meaning:

The language usage has usually been bound to the nature of context that contains the whole described events, as well as to all likely relevant elements and eventual outputs and dimensional effects.

3.1 The context weight:

It is frequently known that the context is the holder of the writer's thoughts rather than specifically the container of all expressed ideas in any given text. That is the determiner of both explicit and implicit meanings. However, some meanings expressed through general common words cannot highlight what we call a prominent context.

The nature of this latter is usually accompanied by technical terms and neologisms rather than generally chosen words (Newmark, 1988, p.80). What is understandable from that is the fact that context is the factor that influences such a choice of terms. Nevertheless, we should consider from a personal point of view that it is vice versa. It is the power of words that can empower the context and therefore makes it more weighable. The deliberate poetic text writer's innovation is generated through an accurate word choice specificity. Subsequently, the translator has to follow that particular innovative path.

This method can be oppositely faced from a critical angle as it may directly lead to creating a thoroughly plain literal translation. We should respond by saying that such a critical view might be true to a certain extent, but the accuracy base must be more considerable and valuable too.

3.2 Semantics and meaning identification:

Most poetic texts, we should recall, hold that specific option of their writers who often tend to leave their own "self-print" in their productions at the semantic level of their thoughts. We can personally name them meaning gaps deliberately left to be bridged by readers' interpretations. As a matter of fact it is exactly here where the idea of meaning identification emerges.

In addition to the fact that the semantic question exists at the writer's linguistic level, Newmark insists that it has to be discussed for expressive language texts; that is, the semantic aspect is individual and personal and inevitably pursues meaning nuances, which need to be detected and subsequently translated as a later on step. A substantial consideration of the aesthetic value of language is indeed taken through a purely semantic translation (1988, p.46).

4-Translating connotative signs:

The metaphoric poetic images drawn by the writer in the original text likely represent the most delicate task for a translator. In other terms, it is imputed to them the responsibility assumption to reconstruct a new discourse and prepare a new space where it is supposedly expected to plant symmetric images in the target text, containing the same, if possible, or the closest semantic meanings already intended in the source language text.

In order to be effectively accomplished, this task has to encounter three underlying challenges: considering the appropriateness of an equivalent choice factor, examining the condition of reproducing the same effect, and studying the selection of the most suitable techniques and procedures for that sake.

4.1 Equivalent choice appropriateness:

Whatever the original literary work, prose or poetry in particular, all translators seek to offer the most favourite equivalents for their readers. Any potential emerging problematic issue here urges us to find answers to the following questions:

a/ Does the translator possess some alternatives?

b/ Are they, in case of yes, suitable for a given situation?

c/ Which ones are considered the most appropriate, fulfilling, of course, the considerations of accuracy and taste?

The third question may urge in its turn to automatically raise a fourth one:

Which of them is closer to the aesthetic aspect?

We actually agree, after all, that the complete translation of the content as a faithful one is that which realizes a formal closeness to the original so that it can acquire its spirit by itself, instead, say, a spirit acquired by translators themselves (Mathews, 1959, p.61).

For a practical illustration of all that, let us examine the following example:

The snow has killed the windows-panes.

Obviously, the core of the problematic translating question here is pragmatic rather than anything else. We should agree that any eventual debate around such a question emphasises the semantic meaning of one linguistic unit, i.e., the verb “ to kill. “ The aesthetic aspect is evidently targeted, and the intentional rhetoric way of writing is purposed. Some multiple suggested alternatives can be envisaged by a translator’s thought, following, of course, the most probable synonymy for that verb: muffle, darken, block, or even hide. They should make sense of everything before being able to decide. The question of context has to be carefully considered and valued over its linguistic, situational, and cultural areas.

4.2 Same effect reproduction:

The already stated elements often related to the nature of any poetic text should all meet for a typically well-designed writer purpose, i.e., the plantation of a significant effect reaching both the mind and the feelings of their readership. Factors of words, sounds, rhythm, images, and semantic meanings are crucially vital for an effective establishment.

Delisle believes that a translating realisation within such considerations is a more a less sensitive task (Delisle, Lee Jahnke, and Cornie, 1999, p.198).

We must recognise that a translator's accomplishment task has to reach a so-called "equivalence area "regarding the effect planted in the original text. In other

terms, the stimulated messages expressed through some connotative messages should create an "equivalent response" in the target text. However, Nida called it dynamic, and Newmark went further as he considered it desirable. The relationship between a receiver and a message in the target text has to be similar, hopefully identical, to the one between a receiver and a message in the source text. This is what we actually call "the same message reproduction," holding a so intended effect to reach. This will likely be realised unless the closest equivalents are found and selected for specific situational requirements (Nida, 1964, p.159).

4.3 Suitable strategies:

The question of translation strategies is generally discussed when the usefulness of a literal translation is not found, primarily when such tasks are related to connotative and idiomatic writings in poetic productions. These kinds of translated texts require a certain level of literary creativity, as translators can do the same levels existing in the original texts.

In addition to being based on scientific and skillful principles, Newmark considers translation as an artistic performance and a matter of taste (1981, p.7). These two options represent the referential parameters allowing the ability to appreciate good translations and to what extent this latter can include innovative, intuitive, and inspired levels and involve the fact that translators can resort to their preferences. This is why a translated text should typically vary between translators.

4.3.1 Accommodation and compensation:

The translator is expected to leave some artistic and remarkable modifications and a sort of adaptation to reach an accurate picture as the original in his/her translated version. Adding is feasible at a higher level, especially when discussing the question of poem untranslatability and the issue of direct equivalent finding. In contrast, losing has to be examined more as it needs deeper analysis for aesthetic compensation. Metaphors, puns, poetic dictions, or neologisms can be used as substitutable devices for some needless losses to maintain the aesthetic aspect of the work.

4.3.2 Selection and arrangement:

According to Nida, the effectiveness of content and form are related to the principles of selection and arrangement, which can enhance the beautiful aspect of a given work (Nida, 1990, p.145).

Selection deals with some factors like themes, events, participants, speaker's role, discourse type, subtypes, language level, and dialectical varieties, in addition to some techniques like repetition, poetic measured lines, parallelism, non-grammaticality, paradox, irony, and figurative language (Nida, 1990, p.145).

As for arrangement, Nida stresses that arranging content and form is based on time, space class, rank, consequence, and dialogue sequencing (1990, p.145). Such procedures must be skilfully arranged to reach effectiveness (1990, p.146).

5-Practical suggested translated extracts of two contemporary American poets:

First Example:

Last Days, by Donald Hall (2015)

“Dying is simple,”she said.
“What’s worst is... the separation.”
When she no longer spoke,
they lay along together, touching,
and she fixed on him
her beautiful enormous round brown eyes,
shining, unblinking,
and passionate with love and dread.
Leaving his place beside her,
whereher eyes stared, he told her
“I’ll put these letters
In the box.” She had not spoken
for three hours, and now Jane said
her last words: “O.K.”

Translation, by Ahmed Morsi

الايام الاخيرة (مرسي، 2016، ص.383)
قالت " الاحتضار بسيط"
" ان الشيء الادهي ... الانفصال".
عندما لم تعد تتكلم،
كانا يرقدان وحدهما معا، يتحسسان احدهما الاخر.
وكانت تثبت عليه
عينها البنيتين الواسعتين المستديرتين الجميلتين،
متألفتين، لا تطرفان، متقدتين بالحب و الفزع.
اذ كان يغادر مكانه الى جانبها،
حيث كانت عيناها تحدقان، قال لها،

" سأضع هذه الرسائل
في العلبه " .لم تتكلم
طوال ثلاث ساعات، و الان قالت جين
« O.K » كلماتها الاخيرة

Second Example :

The Layers, by Stanly Kunitz(1978)

Oh, I have made myself a tribe
out of my true affections,
and my tribe is scattered!
how shall the heart be reconciled
to its feast of losses?
In a rising wind
the manic dust of my friends,
those who fell along the way,
bitterly stings my face.
Yet I turn, I turn,
exulting somewhat,
with my will intact to go,
and every stone on the road
precious to me.

Translation, by Ahmed Morsi:

الطبقات (مرسي، 2016، ص.550)

اه. جعلت نفسي قبيلة
من عواطفي الحقيقية،
و قبيلتي مشتتة
كيف سوف يرضى القلب
بوليمة خسائره
في ربح عاتية
غبار اصدقائي المجنون
اولئك الذين سقطوا على الطريق،
يقصر وجهي بمرارة.
مع ذلك استدير، استدير
جدلا الى حد ما،
بارادتي البكر لأذهب
الى حيث اريد ان اذهب

و كل حجرة على الطريق
ثمينة بالنسبة لي

A commentary on Morsi's translations :

A nearly complete pure literary translation can easily be noticed in both extracts of poems. Through such predominant procedure left in these two pieces of work, the translated texts have lost their sensitive poetic features and the real intentional meanings of the words in the originals. Thus, the contextual meanings and the connotative images have been buried. Expressions like: " I have made myself a tribe, feast of losses, manic dust of my friends " have not been symmetrically substituted by some appropriate equivalents; as a result, the equivalent effects have not been practically found. Subsequently, the textual unity has been affected by a remarkable absence of coherence and cohesion over the narration of the events, giving an impression of a range of scattered ideas. In addition to an existing spirit of isolation, the translated Arabic versions have missed the traditional musical and rhythmic options of poetic writing.

On the ground of what has already been said, we suggest the two following attempts:

الايام الاخيرة

قالت: " بسيط هو امر الوفاة ".
" و اسوا ما في الامر ... هو الفراق "
لم تتفوه بشيء بعدها،
ثم اسلما جسديهما الى بعضيهما،
و ثبتت تجاهه عينيها،
العينان الجميلتان الكبيرتان، الدائريتان البنيتان،
عينان تشعان ولا تطرفان،
بالحب و الفزع تتقدان.
ثم ترك ذاك المكان، بعدما كانا متلاحمان،
رمقته بنظرها الثاقبة، ثم ابان:
" سأضع تلك الرسائل في صندوقها"
لم تنطق باي كلام لثلاث ساعات،
" و هو كذلك"، مرددة اخر الكلمات.

الطبقات

اه، نفسي التي جعلت منها قبيلتي
من خلال صدق عواظفي،
و الحقيقة هي تفرق قبيلتي
كيف لقلب ان يتصالح مع عيد شهد ما شهد من فقدان؟

مع تعالي الرياح
بجنون ما تحمله عن الاصدقاء،
الذين سقطوا على طول تلك الجادة،
انه يلدغ وجهي بشكل مرير.
و لكنني استدير، ثم استدير،
شعور صغير بالابتهاج يساورني،
و ارادة نحو الذهاب تدفعني
الى حيث يجب ان يكون الذهاب،
غالية على نفسي كل الاحجار
الموجودة في طريق الذهاب.

6-Conclusion:

Context plays a significant role in translating meanings in poetic texts. To transfer the connotative signs implicitly planted in the source text, the translator must deeply and carefully examine some fundamental considerations. The images shaped by poets in the original should be symmetrically reproduced in the target texts, along with the same equivalent effects desired to reach both the minds and the feelings of readers. The aesthetic aspect of literary, poetic writing is the distinguished artistic side of any poetry production. An asymmetrical setup of design to reproduce original signs and images is crucially required, along with the exact equivalents effects reproduction. Hence, to realize a good translation for that purpose, considering such a specific valuable option, careful linguistic and semantic analysis has to be realized first, as important as what deserves a meaning distinction study, too. Well-translated tasks are often characterized by fulfilling the previous requirements and the eventual rhythmic consideration.

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