Dissenting Problems in Literary Translation

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Abstract
This article is about the problem translated the theory of cognitive phenomena dissonance referring to the idea of the role and importance of the process of translation. Literary translation cognitive dissonance examples of Uzbek writers of the French language and French writer analysis of samples taken from the works have been translated into. Studied the causes of contradictions and expressed views on ways to reduce them.

Keywords: Dissonance; Cognitive dissonance; Color; Adequate translation; Mentality; Source language; Target language; Meaning; Direct translation; Indirect translation

Introduction
To obtain an equivalence in the translation it is necessary to overcome some language barriers. One of the language barriers is related to the problem of cognitive dissonance. To reduce or eliminate cognitive dissonance in translation, it is first necessary to define the reasons why they appear. As part of our research we have distinguished 3 cases of dissonance in literary translation. In this article we examine the different perspectives on the study of these cases of dissonance.

Dissonances Resulting from the Addition of the Addi-
tional Word
The cases of cognitive dissonance result in the translation process of the addition by the translator of unnecessary or inappropriate words or expressions. We demonstrate this with an example of the translation into French of the novel by a famous Uzbek writer Tchulpam “Ketcha va koundouz” (“Night and Day”). This novel was translated directly from the Uzbek language into French by the French translator, the scholar-orientalist Stéphane Dudoignon in 2009 and published in France. It should be emphasized that this novel gave much information about the history, culture, values, traditions, national rites and festivals of the Uzbek people, and enabled French readers to discover the historical culture of the Uzbeks. At the end of the book, the translator gives an explanation of more than 100 notions of Uzbek national realities and facilitates reading to the French reader. In spite of all this, in the translation there are cognitive elements. For example, In the original: “I share a friend’s room for a while.” [4], “Without this solution, you will never have a place to live and I do not think that your theater will have the means to buy you an apartment. By waiting, you might get a hotel room from them, but that will not be enough for you.” [3].

In the original:
“имо No more teatring. If the yoto -Bera potoқ In the translation
“-Où Vas- tu maintenant?
- A l’hôtel.
- A l’hôtel? Que fait-tu là bas?”
La traduction:

The following example is taken from the news of Erkin A’zam “Pakananing оши бери” (“The loves of Courtaud”). This news was translated directly from the Uzbek language into French by Ch.Minovarov and O.Nabieva. The original text:

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Copyright: © 2017 Khakimova SR. This is an open-access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.
In his sack he put bran and cleft cabbage and stretched out on the ground, as if dead. Steel's wait for some young rabbit, is not yet versed in the tricks of the light, climbed in, eat a bag that was put there.

The translation of Moukhiddin Omon

"Kichik üquirrel bir qonşu qo'yiynan, tomon, qonşu qo'yiynan, qonşu qo'yiynan. Qonşu qo'yiynan, qonşu qo'yiynan."

In cases where the translator replaces the notions of national realities of the original by the national realities of the language of arrival, there is also a phenomenon of cognitive dissonance in the reader's consciousness. The following example is taken from the fairy tale of Charles Perrault "Les Contes de ma mère l'Oye".

The dissonances resulting from mixture of national realities

We have had a beautiful baptism: we have given as godmother to the little princess seven fairies that were found in the country, so that each fairy gave a gift to the child.

The translation of Ch. Minovarov

"Kiyrol cradle tўyi feat-Bulak žavdar non Turtle, tomork, qonşu qo'yiynan, qonşu qo'yiynan. Qonşu qo'yiynan, qonşu qo'yiynan."

In the original

He put his and the sow thistles in his bag, and pretending that he was dead. He waited until some young rabbit would stick himself into his bag to eat the contents.

Translation into the intermediate language:

"Once baked pie mother and daughter said: converges-Ka you, Little Red Riding Hood to her grandmother, she pulled down the pot pie and butter, so find out if she is healthy". In the original text it is said that Red Riding Hood should carry to the grandmother a cake and a pot of butter ". But in the translation the translator replaced a "pot of butter" with a "bottle of bouza". However, "bouza" is an alcoholic beverage made from rice, barley. The translator not only replaced a "pot of butter" with a "bottle of bouza," but added the words "of various medicinal plants, a little honey," which are absent in the original. One of the criteria for defining the quality of adequate translation is the proportion of form and content. For one of the earliest theorists of translation Ciceron (110-43 BC), the role of the translator is not to align the equivalents of the words of the text like coins, but to give the sum of their contents. The following example is taken from the translation of the fairy tale "Puss in Boots".

In the original

"One day his mother made cakes and said to his daughter:" Go and see how your grandmother is sick and carry a cake and a pot of butter.

The translation of Moukhiddin Omon

"I Savaçtaga for buvijoning kulça elegance, tours dorivor giyo lar, ASALA ozrok xamda shishas biya solib kygymanman. Ular zudlik Piano olib Borgan. Before analyzing the translation of the text, we found it necessary to pay attention to the translation of this fairy tale into the intermediate language, that is to say into the Russian language, of which it was indirectly translated into The Uzbek language.

Translation into the intermediate language

"Once baked pie mother and daughter said:-converges-Ka you, Little Red Riding Hood to her grandmother, she pulled down the pot pie and butter, so find out if she is healthy". In the original text it is said that Red Riding Hood should carry to the grandmother a cake and a pot of butter ". But in the translation the translator replaced a "pot of butter" with a "bottle of bouza". However, "bouza" is an alcoholic beverage made from rice, barley. The translator not only replaced a "pot of butter" with a "bottle of bouza," but added the words "of various medicinal plants, a little honey," which are absent in the original. One of the criteria for defining the quality of adequate translation is the proportion of form and content. For one of the earliest theorists of translation Ciceron (110-43 BC), the role of the translator is not to align the equivalents of the words of the text like coins, but to give the sum of their contents. The following example is taken from the translation of the fairy tale "Puss in Boots".

In the original

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which is the juridical and sacral sign of insertion into the Church; this ceremony Name of baptism: first name received at the time of baptism. The cradle is a special mechanism made of willow or mulberry log intended for the attachment of a small child and stir. In the eastern countries “оёшвқ ғўйи” (cradle wedding) is a national ceremony on the occasion of the birth of the baby for the first time in the cradle and this festival is very rich in national rites. Every reader knows that the French baptize the baby in the church where the name is given. The baby is grown in a cradle. Usually the difference between tongues is manifested in the absence of notions related to traditions, rites of a people. These traditions and rites are unknown to other peoples. The words designating the notions of the life of peoples surely express the national character. The example cited in the translation linked with the ceremony of “оёшвқ ғўйи” (the cradle’s wedding) of a French baby may seem like a scare to the Uzbek reader. It is for this reason that we can speak of dissonance in the consciousness of the reader. During the course of “Theory and Practice of Translation” and “Linguistic and Cultural Bases of Translation” we examined how each reader understands and appropriates the various examples. We have found that in most cases where there are inappropriate uses of the notions of national realities, readers have a dissonance, that is, they are not satisfied with the quality of the translated text. The analyzes of the fairy tale “Booted Kick” have well demonstrated the cases of dissonance. The fairy tale of Charles Perrault was translated into Uzbek by Ch.Minovarov and M.Kholbekov. The translation of Ch.Minovarov appeared under the name of “Master of the business, or Puss in Boots” (“The Cat Master and M.Kholbekov. The translation of Ch.Minovarov appeared under the name of “Кот в сапогах” . Let us give examples.

In the original

“The shares were soon made. The eldest had the mill, the second had the donkey, and the younger one had only the Cat”. The Minovarov translation: “The site merosnі qошілқалоо эллікбошті қағірбү үүрүнүү аткалып алыпбап”. The Kholbekov translation: “Zoo-ukalar ытысда өтпөл өлгөн inherent text тақшамаларды: катасси тегирмөннү тэрткансы ошкунү көрүп кетпөлөрүнү өлдөй. Although the two translations are made directly from the French language, in the first variant we see the remoteness of the original and the attempt to give the national character to the text. In Ch. Minovarov’s translation there is an attempt to give the text a national character. In Kholbekov’s translation there is a balance between meaning and content, the rules of equivalence are well respected. Here again we have convinced ourselves that if the translators respect the theoretical and practical rules of translation, they will be more likely to have an equivalence of translation. In the consciousness of the reader who reads the aforementioned texts will come a representation of the world of the Uzbek, more precisely of the East. Because words such as “қозиқалоо”, “эллікбошти”, “минбешпи”, “қошы”, “имоо”, “эшпен” (The aged words meaning the prosecutor, conscience of the Koran etc.) are only proper to the mentality of the East and are very far from the way of life of the West. Now, “the translator, with his translation, passes the examination before thousands of readers. This calls for the highest responsibility. The careless translation, having not understood the essence of the work, can not pass this just examination. “. Translation creates the possibility for people who do not speak other languages to know their favorite works. Through the translated works they get to know the history and culture of another people. It is for these reasons that each translator must create a translation that is as close as possible to the original. Examples cited above can be used to draw the conclusion that, as a result of the replacement of the national realities of the original language by the national realities of the language of arrival or as a result of their mixing, the phenomenon of dissonance.

Dissonances and the Translation of Proverbs

One can not imagine a literary work without proverbs and sayings. Proverbs and proverb sayings are considered to be the language units used to improve and enrich the literary work and increase its value. Proverbs present the original world of each nation, that is, national values, customs, customs, traditions. In literary translation proverbs acquire a new life and a new color. The translation of proverbs and sayings presents a particular difficulty for the translator. The poor translation of these can cause the appearance of cognitive dissonance. For the argumentation of the ideas expressed, we quote the example of the translation of the proverb “Жок күйдирмасан жонона қайд, қырақ қимасқан дўлона қайд” (“If you will not refuse the pleasures of life, where can you see the beautiful woman, and if you do not go up the mountain, where can you see the hawthorn”). This proverb is used when talking about a man who has assiduity and another lazy man. The proverb means that for the acquisition of something good one has to sweat on qch, one has to work well and one can not reach anything effortlessly. The French translator translates this proverb as follows: “Success before pleasure”. If we translate this variant into Uzbek, it expresses the following meaning: “Бекирланипдан олдин галаба қилиш керак” (“Before enjoying, you must defeat.”). However, in the French language there are proverbs which have almost the same meaning as the Uzbek proverb. For example, No pleasure without pain, “No good without pain” and “It is necessary to sow to collect”. For the precision of the degree of equivalence of these proverbs, we consider it necessary to give their translation verbata. The word-for-word translation of the first variant, that is, “No pleasure without pain” means “without movement nothing will achieve” or “No good without pain” “Without difficulty there is nothing good” or encore “good can be achieved only through the difficulties.” La traduction mot à mot de “Il faut semer pour recueillir” est la suivante: “before you collect (harvest), it needs to sow.” Taking into account the facts mentioned, in order to express exactly the meaning of the original, the translator would have chosen an equivalent that exists in French instead of inventing a new expression. Because the proverb “Success before pleasure” for the French reader, first, is unintelligible, second, it has reduced the artistic and aesthetic character of the work. If the translator had chosen instead of “Success before pleasure” the proverb “No pleasure without pain” or “No good without pain”, it would have expressed exactly the will to say of the original and would have retained its content and its emotivity.

Conclusion

The following example is in the original and concluded

“зисмоний ниро низхатдан ИДБ нуслуни ман, силингкү кыйпинча, грудинг ылдами. Бахилли эга қыярман гартен”. The translation variant: “People who suffer from a physical disability often become aggressive and wicked. They never find happiness or luck. In the given context the French translator translated the expression “Бахилли
боғи қўкармас” ("The garden of the miser never flourishes") as “They never find happiness or luck", that is to say "The aggressive and ferocious person will never attain happiness and success". In the French language there are variants "It is not rich that is chicken" or "Man chiche is never rich", which correspond entirely to the meaning and content of the given proverb. The word-for-word translation of the given proverb - "Avarice will never be rich" and "the avaricious will never make a fortune". Given these facts the variant chosen by the translator "They never find happiness or luck", in our opinion, is not quite suitable. Because the translator replaced the word "бахил" - "avaricious" with the words "баджакил, агрессив" - aggressive and wicked and emphasized that these people will never be happy and will have luck. In the example given, the author has shown through the proverb how our people have long looked at greedy, greedy, greedy, envious, jealous people. These bad characters often put people in delicate situations. But in the translation it was not well expressed. The analysis of the variants of the translation of the above passages has shown, in what degree the opinion of Alexander von Humboldt is timely in this respect: "First we must study the traits of lifestyle, customs and traditions, culture of the people who are the components of the language units, and after that we can rely on perception to create the image and Express it by the words. Language, from its earliest forms, is under the influence of the character signs of the people. It is worth quoting the words of L. Barkhudarov: "The text of the translation can never be complete and absolutely equivalent to the text of the original. That is why, when translating from one language to another to minimize semantic losses, one of the senses must be sacrificed ". It should be emphasized that translators in most cases succeed in having an equivalence of form and content thanks to their excellent mastery of the trade. Indeed, the understanding of the author’s idea, the resentment of the motif of the work and the animation of the work in another language requires the translator a great creative talent. The translator who has undertaken such a responsibility must accomplish his mission so that the reader does not have a different representation of the author and the work. The presence in translation of such defects, such as the non-conformity of proverbs, the misuse of phraseological units, the mixing of national realities testify to the presence of the phenomenon of dissonance in translation. Besides, in this chapter we have demonstrated, on the basis of the analysis of the examples, that indirect translation, that is to say through an intermediate language, can cause the appearance of cognitive elements. Each translator should not forget that dissonance is the element preventing equivalence of translation, and that in the translation process it is necessary as much as possible to reduce and eliminate them. The means proposed above will have the positive effect in eliminating certain defects in this field.

References