

Translation of Proper Noun: Allusions in Some Verses of Bustan

Valeh Jalali¹,

¹ Assistant Professor, Department of English
Language, Kerman Branch, Islamic Azad
University, Kerman, Iran
valejalali@gmail.com

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ABSTRACT

In various poets' works, religious beliefs are recognizable. The role and significance of Quranic verses in Bustan is clearly evident and shows that Saadi's spirit and soul have been inspired by them. One of the literary terms in Bustan is the allusion which is based on simile in relation to the subject matter. His method of expression is simple, and the knowledgeable reader must have the ability to decode it in order to understand the meaning of that word or phrase, properly. Therefore, what transforms a work into a lasting literary work is a deep reflection in which it is hidden, and this is the thought of a poet of a nation that forms his/her worldview. Moreover, the purpose of Saadi's toward the use of allusion in his stories is not only limited to the statement of events, but also his purpose is to express the transcendental thoughts that refer to ethics and knowledge. In this thesis, religious allusions, especial proper noun ones, have been identified as the specific types of allusions, and their translation methods have been examined

Keywords: Allusion, Culture Specific Items, Culture, Literary Translation

مطالعه ای بر ترجمه تلمیحات اسامی خاص در بوستان سعدی

در آثار مختلف شاعران، اعتقادات مذهبی قابل تشخیص هستند. نقش و اهمیت آیه‌های قرآنی در بوستان سعدی به وضوح آشکار است و نشان می‌دهد که روح و روان سعدی با آنها درآمیخته شده است. یکی از صناعات ادبی در بوستان، تلمیح است که مبتنی بر شبیهسازی و تناسب و در ارتباط با موضوع موردنظر می‌باشد. روش بیان او ساده است، و خواننده‌ی آگاه باید توانایی رمزگشایی آن را داشته باشد تا معنی آن کلمه یا عبارت را به درستی درک کند. بنابراین، آنچه که یک اثر را به اثر ادبی ماندگار تبدیل می‌کند تفکر عمیقی است که در آن پنهان است و این همان، تفکر یک شاعر ملت است که جهانی‌بینی را تشکیل می‌دهد. افزون بر این، هدف سعدی نسبت به کاربرد تلمیح در اشعارش تنها محدود به بیان وقایع نیست، بلکه هدف او این است تا این افکار متعالی را بیان کند که به اخلاق و معرفت اشاره دارند. در این رساله، تلمیح‌های اسم خاص، مشخص شده و شیوه ترجمه آنها بررسی شده است.

واژگان کلیدی: تلمیح اسمی، مشخصه‌های فرهنگی، فرهنگ، ترجمه ادبی

INTRODUCTION

Persian literature with its noticeable literary men has a great power to transfer knowledge around the world and for this reason, the translation of poems has been the most controversial issue for any translator. One of the difficulties in translating poems from ST to TT is figurative language(s) which has its especial style and beauty. If the translator takes them literally, they will look nonsensical because it may cause misinterpretations. Therefore, it is difficult for the TL audience to understand them. In this case, translation of allusion is a bothersome task because it is a figure of speech that refers to an especial character, event, person, etc. According to Perrine (2006, p. 676) "Allusions are a means of reinforcing the emotion or the ideas of one's own work with the emotion or idea of another work or occasion." Considering these points, allusion is an inter-textual reference that evokes another text (the referent) and conveys implicit meanings to readers who can recognize the referent and interpret the alluding text in relation to it (Ruokonen, 2010, pp. 30-33; based on e.g. Ben-Porat, 1976, Perri, 1978, Pasco, 1994, Leppihalme, 1997, Irwin, 2001). As the referents can be culture-specific, allusions often present a challenge to translators and, thus, a subject of interest to translation researchers.

Based on Leppihalme (1997) translating allusions is a challenging task since: the translator has to identify any inter-textual references and then judge the likelihood that the TL readership will be able to recognize them and cue in to the intended references. Moreover, allusions are considered as culturally specific items (hereafter as CSIs), so they are heavily and exclusively grounded in one culture which seem impossible to translate into the terms of another. Leppihalme agrees that a cultural barrier can prevent the understanding of an allusion, unless the receivers are sufficiently bi-culturized. This study tries to study different kinds of proper noun allusions in order to show that allusions are translatable or not because allusions are the ones which enrich the texts in which used and they will be used as the literary devices that make the texts ambiguous or exaggerated and at the same time, they will be used to create ambiguity especially when it is not possible to speak directly because of social or political considerations. It must be noted that allusions play the most important role in persuading its readers to accept what the author says especially when they quote some parts from religious texts or famous literary works. For this reason, among the poets of Persian literature, Sheikh Moslehedin Saadi Shirazi is renowned for his great intuition, for extensive knowledge, and making proper relationship between his thought and the needs of different communities. The aim of this present study is to analyze the translation of proper noun allusions in the Persian literary work "Bustan". Finding the allusions in the SL text and their different English translation versions in the TL texts, as well as investigating their frequencies in the translated texts are interesting for the translators. Allusions' translation is a challenging task or process for the translators who will face this difficulty as allusions are untranslatable. This task challenges translator's potentiality for making creative solutions (Ross, 2004) because allusions have created lots of problems as some scholars have considered them which are not translatable (Delabastita, 2007). For this reason, many scholars or the researchers of the translation domain have tried to discover sets of strategies for rendering them from the ST into the TT. The present study has focused on the translation of PN allusions in some verses of Bustsn and to answer why some translators prefer to retain the SL name by using footnote strategy. This study also intended to focus on the strategies used by the translator in order to find out the proper equivalents for the alluding words or terms. The current study seeks to answer the following questions:



Which strategy (strategies) did the translator use in translating the proper noun allusions?
What is the frequency of each strategy?

LITERATURE REVIEW

The allusion has a long history and is a concentration of a country's culture and history. The brief allusions embody the historical events, novels, myths and fables etc. Bustan, a literary masterpiece, has been popular in Iran and it is enriched in allusion which is one of the greatest features of the rhetorical devices. The application of many allusions makes these sonnets precise, indirect with cultural connotation and historical meanings. Therefore, translation is not mere transfiguration of words which all have counterparts in other world languages. Translating primarily involves an attempt to surpass a gap existing between two cultures (Ivir, 2004, p.: 117).

In an article by Dastjerdi and Sahebbonar (2008), **Lost in Translation: An Intertextual Study of Personal Proper-Name Allusions**, by studying the personal proper-name allusions (PN) in the first Book of Rumi's (1207-1273) Mathnawi, and its two translation versions by Redhouse (1881) and Nicholson (1940), based on Leppihalme's (1997) proposed strategies for translating propername allusions to see which specific strategies were preferred by each of the translators, they found that the most common strategy for the translation of personal proper names was that of retention without any guidance. This shows the translators' wish to be as faithful as possible to the source texts. Their analysis also showed that when other strategies were employed, a relative loss of allusive connotations was inevitable.

Translating Political Allusions: A Survey of A Portrait of the Artist as a Young Man by James Joyce by Pirnajmuddin and Niknasab in 2011 found that one of the elements present in almost all literary texts causing intercultural gaps is allusion. This study addresses allusion, as a form of intertextuality, in translation. An attempt has been made to look into the strategies the translators have used in translating into Persian four types of allusive PNs (proper names) and KPs (key phrases; such as religious, political, historical and mythological) in A Portrait of the Artist as a Young Man. This comparative study is done on the basis of the strategies of translating allusions suggested by Leppihalme (1997) to find whether the Persian translations follow these strategies or not and to find the frequency and efficiency of each strategy. The three Persian translations are by Badi'ei, M. (1380), Dariush, P. (1370) and Jooya, A. (1382). The strategy of 'retention of the given name' was of the highest and 'omission' of the lowest frequency in the translations studied.

Badi'ei's translation proved to be the most attentive to allusions and the most successful in rendering them. **Key-phrase Allusions and Their Translations: A Focus on Mathnawi** by Khademi and Dastjerdi in 2012 compared key-phrase allusions in this poem in Persian with their translations in English. Then, according to the strategies proposed by Leppihalme (1997), they plan to discover which of the strategies are observed by the translators and why. As most of the Key-Phrase allusions in Mathnawi are verses of Koran or some parts of the verses, there seems a specific relation exists between this type KP allusions and the choice of the strategies.

Strategies used in the translation of allusions in Hafiz Shirazi's poetry by Bahrami in 2012 showed that a translator who examines a text with a view to translate it will have a number of concerns. Among them, allusions are likely to become puzzles when they cross a cultural divide. Translating allusions can



be a demanding task due to the fact that they simultaneously activate two texts and have specific meanings in the culture and language in which they arise but not necessarily in others. However, the use of allusions by an author shows an expectation that the reader is familiar with the references made, otherwise the effect is lost. Taking this into account, the present study focuses on personal proper noun and key-phrase allusions in the poems of the famous Persian poet Hafiz and their translations by Clark (1891) to investigate how translation strategies would provide the translators, in particular the novice ones, with useful insights concerning intertextual references in general and allusions in particular in order that the translators might find it no more a challenging task. In order to achieve the above mentioned purpose, the personal proper noun and key-phrase allusions in Hafiz's Divan and their equivalents in the English translation by Clark (1891) were first identified. Then, Leppihalme's (1997) proposed strategies for the translation of allusions were analyzed. The analysis revealed that the most common strategy for the translation of personal proper nouns was that of 'retention without any guidance' and for key-phrase allusions was that 'literal translation with minimum change'. This is indicative of the translator's wish to be as faithful as possible to the source texts to demonstrate that the allusive language of the original texts and connotations conveyed by them were largely ignored by the translator of Hafiz's Divan.

Kheirandish and Dorri (2013) in **Array of Allusion and its Position in the Persian Speech** as a general study about allusions, its types, its effect on the audience, its relation with simile, its origin, etc. stated that allusion is the fourth literary figure of speech as well its literal definition is a hidden conversation and in rhetorical terms it consists of: a word which is said with the purpose of an unreal meaning (denotation), or it can refer to the connotation of the word. Although allusion is less poetic or artistic, in contrast to the other aesthetic elements; it can be viewed in the language field. Therefore, in literary texts, allusion is one of the devices used by the writers and preachers, and is effective in adding beauty and elegance to the literary work.

Analyzing Translated Allusions: Exploring a Statistical Approach by Ruokonen in 2016 explored a statistical approach to analyzing translated allusions by using material from a previous, qualitative study (Ruokonen 2010). After some reorganization, the data were analyzed to discover whether there were statistically significant differences between the translations from the different periods or based on the familiarity or coherence of the ST allusions. The results did show significant differences between the translations from the different periods. Foreign vs. familiar allusions had also been translated differently, although statistical differences only emerged in terms of binary categories rather than the original three-fold classification, which calls for further investigation. The links between familiarity and coherence also require further analysis, as does the fact that there were statistically significant differences between individual translations from the same period. Although further testing on the full data of the previous study is thus required, a statistical analysis of translated allusions may be worth pursuing as a method that can complement previous, mainly qualitative research. Applications to similar phenomena, such as intertextual references, realia or culture-specific items, could also be explored.

Behind A Name: The Preservation of Allusions in the Serbian Translations of Pynchon's Crying of Lot 49 and De Lillo's White Noise by Stojilkov in 2015 showed that translating proper names, although seemingly simple, may be a true endeavor for literary translators. Toponyms and characters' names in a work of fiction directly refer to its cultural setting. Moreover, proper names of fictional characters can bear additional semantic value and carry multiple allusive meanings. This paper studies



the rendition of meaningful names in the Serbian translations of two novels by the greats of twentieth century American literature: Pynchon's *Crying of Lot 49* and De Lillo's *White Noise*. In a shared postmodern gesture, these authors use names as powerful symbols, allowing space for an additional interpretative level to their novels, and this paper offers an assessment of the degree of information lost in their translation from English into Serbian.

The Translation of Local Historical Allusions in the Perspective of Cross cultural Communication-With Case Studies by Qian in 2017 showed that the translation of place-names plays a significant part in both translation and the process of communication. The translation of place-names is a cross-cultural communication, especially in the translation of the place-names with allusion oriented meaning. The translators should consider the cultural meaning of the place-names and convey the cultural meaning accurately to the foreigners. This paper is based on some cases that have been searched, illustrating the translation of place-names on allusion-oriented from the perspective of cross-cultural communication consciousness and the strategy of foreignization. It also analyzes the basic guiding principles, strategies and specific translation methods on the translation of Chinese place-names, as well as the scope of various translation methods, such as literal translation, free translation, combination of both of them, and proposes the guiding principles of this kind of translation which should be "literal translation-headed, proper free translation, and appropriate interpretation". The other principles are "following the pronunciation of the owners of proper names, adopting the established popular translated names, and using the standard pronunciation of the Chinese character" etc. Based on it, this paper discusses the translation of the place-names, such as "Zhenyuan".

METHOD

The researcher's plan is to see whether the strategies of Leppihalme are observed in these translations and which of them has been used more than the others. So in this study, a qualitative study is adopted in the research of the PN allusion translation in the English translations of Bustan verses in order to analyze the translation techniques and whether it has achieved the optimal relevance, that is, whether the English version has the original intention clearly conveyed to the TL viewers or not. The corpus of the study consists of some verses of Bustan including PN allusions and the English translation version by Wickns (1984). All the examples of PN allusions extracted from this poem are mostly proper names such as the name of places or the name of people. The translated forms in English are compared with their ST in Persian to see what kinds of strategies are used in the translation of allusion. The comparison is done based on Leppihalme's strategies for translating PN allusions. Then the parts which include PN allusions are separated in tables and to a descriptive analysis, the frequency of the use of strategies are counted. In an analysis of the verses, PN allusions were found and categorized as well they were compared with their English translation. Then, each of the couplets which included those allusions was separated in a table with their translations in English by Wickns (1984). After the comparison of the allusions in the ST with their translations in TT, the translation strategies were found according to Leppihalme's strategies.

RESULTS

The table shows the frequency of each strategies applied.



Table 1*Frequency and Percentage of Each Strategy*

Strategy	Frequency	Percentage
Omitting the name and the allusion together	0	0
Omitting the name, but transferring the sense by other means, for instance by a common noun	0	0
Replacing the name by another	0	0
Replacing the name by a TL name	20	55.56
Replacing the name by another ST name	0	0
Using the name, adding a detailed explanation	0	0
Using the name, adding some guidance	0	0
Using the name	16	44.44

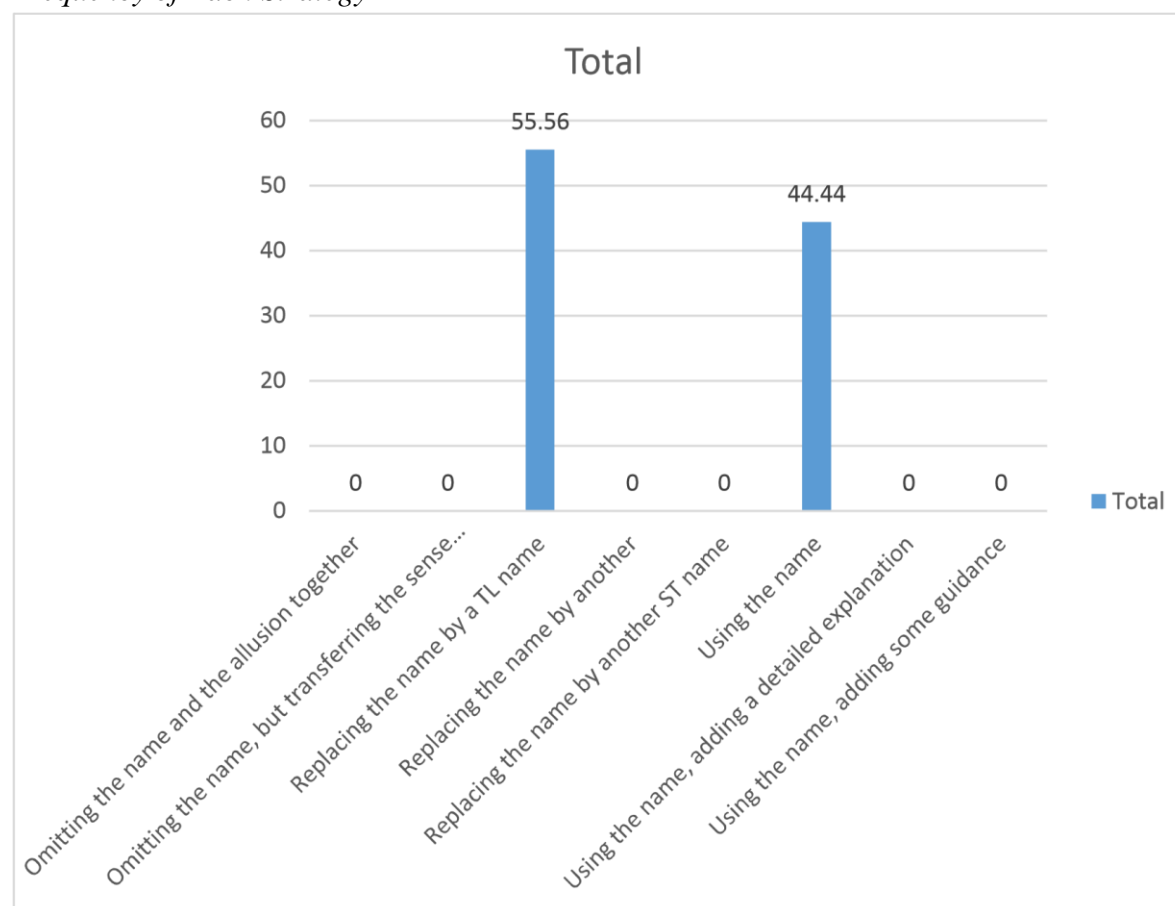
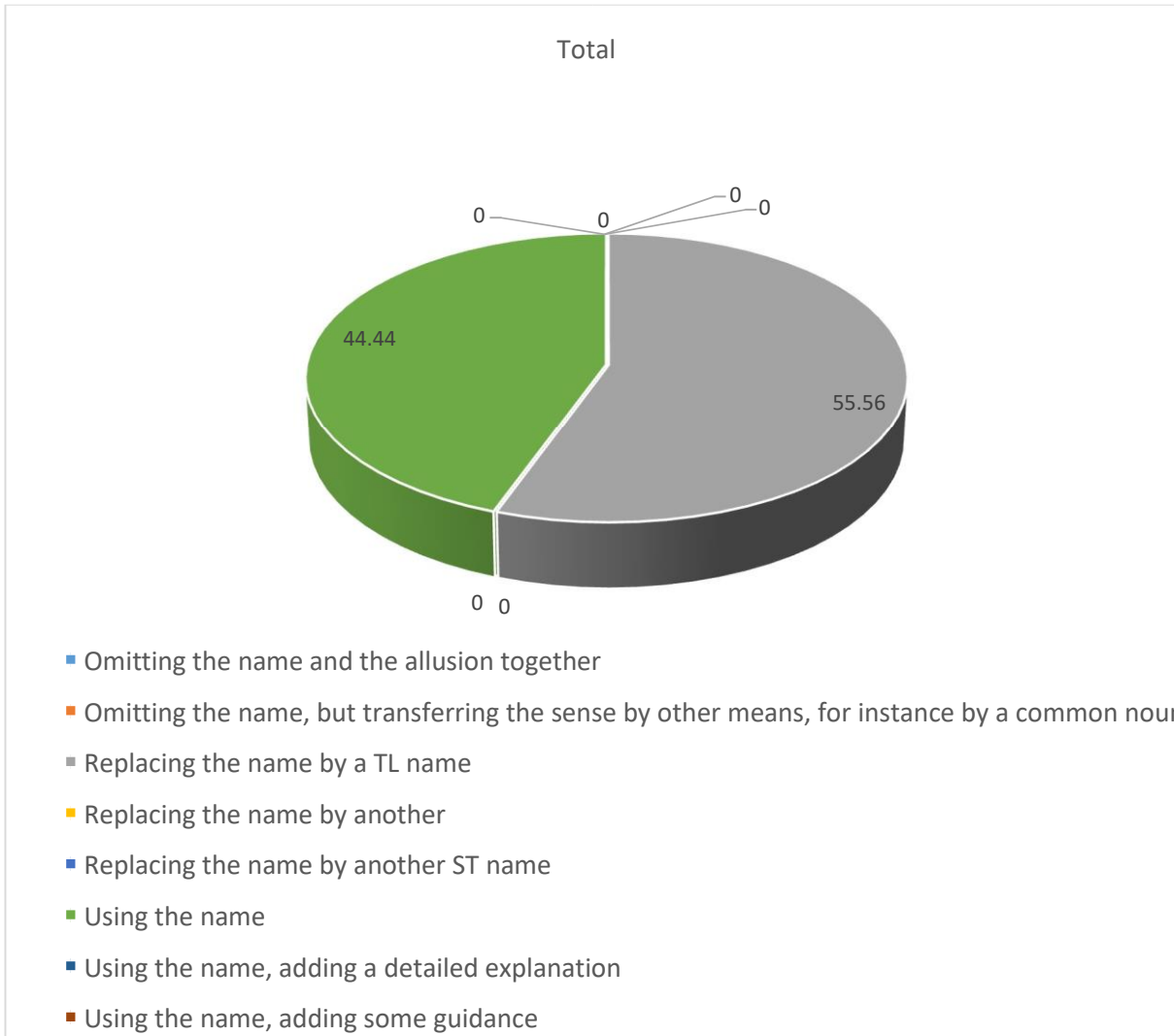
Bar Graph 1*Frequency of Each Strategy*

Figure 1*Percentage of Each Procedure*

Naturally, allusions are culture-bound, and the extent to which they are intelligible across cultural and language barriers varies a great deal. Various strategies opted for by translators in rendering allusions seem to play a crucial role in recognition and perception of connotations carried by them. If a novice translator renders a literary text without paying adequate attention to the allusions, the connotations are likely not to be transferred as a result of the translator's failure to acknowledge them. They will be entirely lost to the majority of the TL readers; consequently, the translation will be ineffective. Translation strategies are transliteral ways of solving translation problems. Being culture-bound, allusions are potential translation problems. In order to transmit the thoughts evoked by the allusions in source text readers to the target text readers, translators may add guidance to the translated text. Often guidance is not added, which may result in changes in handling of themes or character delineation, clear in the source text but confusing or incomprehensible in the target text. Translating allusive texts, then, is complicated by two factors. Firstly, it is probable that the readers of the translation cannot make much of the number



of allusions, even if the source is given, because the connotations of those allusions are not activated in the reading process. Secondly, readers of translations are not a homogenous group, and some of them will probably spot and enjoy allusions if they are given a chance to do so, but will resent being written down to in the form of additional explanations (Leppihalme, 1997, p.: 110).

DISCUSSION

In this study, the researcher set out to test the classifications that would enable a systematic examination of the translation of allusions and cultural references. The aim was to determine how well suited these methods were for this purpose. Overall, the categorization systems worked well, although a few amendments might be necessary before embarking on a larger study. Naturally, as noted in Section 3.3 above, certainty regarding whether the translator noticed any given reference and why he or she translated it in a given way is difficult to achieve. It may also be that the translator and researcher do not see the function of a particular reference in the same way. These factors naturally complicate matters, but careful analysis may still generate interesting and useful results. It is possible to look at what has been done and see if there is any general pattern. It seems that Common and Proper Noun References conform the most readily to the categorization system used here, although this is not surprising considering that Newmark's translation strategies were first created for such cultural references.

Therefore, should the majority of the data found be of this type, it will be a significant factor in favor of retaining the current system. PN allusions and the other types of reference all appear to fit well enough. At this point, the principal difficulty seems to concern the functions assigned to the references: Firstly, can we be sure that the function assigned is actually that which the original author felt he or she was using it for? If not, this renders substantially weaker any conclusions that may be drawn involving translator habits for individual functions. Secondly, the thorny issue of multiple functions raises its head. How does one proceed when there seem to be two (or more?) functions? How can we determine whether one is dominant and one is subordinate? This research is ultimately intended to throw some light on how some translators change, or do not change, their approach to allusions and cultural references as they increase in experience. This initial analysis of the different types of examples above suggests that existing classifications can, with some modifications, be used to describe such phenomena in both the source and target texts. The analysis also offers some ideas about the ways in which the classification system may be improved for future comparative work.

CONCLUSION

Theses analyses revealed that there are slight changes between them, but it remains debatable whether these changes actually matter. On the one hand changes can be regarded as inevitable, but on the other hand, it has been tried to argue that differing ideas about contemporary books in the TT and TC as well as ST and SC respectively might have had an influence on which elements of Bustan have been emphasized in translation and consequently, in the reception of the English translations. In more definite terms, the present study adds a small contribution to the knowledge we have on translation of allusions, and to the knowledge we have on the role of allusions in detective fiction. It would be extremely interesting to do extensive close analyses between the translation and the ST to see what other changes, apart from the ones discussed in this study, there are, and attempt to quantify them in one way or another.



Alternatively, it would also be interesting to compare the English translation of Bustan, so far Bustan that has been translated into two languages, in order to see whether there are any differences in translation strategies between the translations, suggesting the existence of contrasting translation norms between the two countries. Such study could also shed some more light on the translation of intertextual elements in general. With the consideration of Leppihalme's Strategies on translating PN allusions, the poems of Bustan was compared with its translations in English and the frequency of each strategy was found. Among these 9 strategies, only 2 of them were used by Wickns. Strategy "replacing the name by a TL name" has the highest frequency (frequency=20 and percentage=55.56). As allusions are culture-bound elements, they cannot be rendered simply to other languages. Like other cultural-bound terms, PN allusions may remain unclear in their translations because they may refer to some special events, places, and people etc. which have an origin in the ST. In the comparison of PN allusions in a poem in Bustan with its translation, it was found that the most common strategy for rendering them to English was strategy "replacing the name by a TL name" of the nouns. It was shown that allusion was defined according to Ruokonen (2010, p.: 3) as an implicit reference resembling an external referent that belongs to assumed shared knowledge. Allusions were then studied on the basis of their function, textual properties and translation strategies. In this study most of the allusions functioned inter-textually on extra-textual level.

The inter-textual functions were mostly used to connect the text to canonized literature and thus to the tradition of literature in general. It was assumed that a genre author might want to connect his work to the tradition of the genre and this was done to some extent by referring to commonly used sources (like mythologies) in fantasy literature. The focus is clearly on the attempt connect with the canonized literature rather than the tradition of fantasy literature (the lack of allusions to the genre classics). On the intra-textual level allusions were mostly used in a thematic function to reinforce the themes of the stories, such as dreams, myths, imprisonment and facades. Additionally, it must be noted that the format and genre of the material presented some issues for consideration in regard to stylistic markedness and cotextual coherence. Fantasy as a genre allows more room for allusions to be coherent in their context as they are not restricted by the norms of the real world. With these issues borne in mind, most of the allusions in the material proved to be stylistically marked to some extent. It seems that the author does not want to point out allusions too clearly as stylistically marked allusions were in the minority, but at the same time he still wants to provide enough clues for the audience to detect the allusions. Allusions were mainly also coherent to some extent in their co-text, which further enforces the image that the author wants his allusions to be detected, but still wants to provide the audience the joy of discovery.

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