

LATVIJAS UNIVERSITĀTE  
MODERNO VALODU FAKULTĀTE  
SASTĀTAMĀS VALODNIECĪBAS UN TULKOŠANAS NODAĻA

**PECULIARITIES OF TRANSLATION OF POETRY ON  
THE BASIS OF THE PILOT TRANSLATION OF H.  
LONGFELLOW'S "THE SONG OF HIAWATHA"**

**DZEJAS TULKOŠANAS ĪPATNĪBAS, PAMATOJOTIES  
UZ H. LONGFELO "DZIESMAS PAR HAIJVATU"  
EKSPERIMENTĀLO TULKOJUMU**

DIPLOMDARBS

Autors: **Maksims Gataulļins**  
Stud. apl. AngF 010101  
Darba vadītāja: lektore S. Koroļova

**RĪGA**

**2009**

## **ABSTRACT**

In this paper, the author analyzes the pilot translation of the poem *The Song of Hiawatha* by H. Longfellow focusing on particular issues and challenges encountered during translating, and on the basis of this analysis, judges of challenges of poetry translation in general and maintains the hypothesis stated in the introduction. The given work consists of the theoretic part where general aspects of poetry translation are highlighted and the practical part, in which the pilot translation and issues encountered are considered in the light of theoretic findings.

## ANOTĀCIJA

Šajā darbā autors analizē H. Longfelo poēmas *Dziesma par Haijavatu* paša veikto eksperimentālo tulkojumu, pievēršot uzmanību atsevišķiem jautājumiem un izaicinājumiem, ar kuriem autors saskārās, tulkojot šo darbu, un pamatojoties uz šo analīzi, izdara secinājumus par dzejas tulkošanas vispārīgajiem aspektiem un pierāda ievadā norādīto hipotēzi. Šajā darbā ir iekļauta teorētiskā daļa, kur ir apskatīti dzejas tulkošanas vispārīgie aspekti, un praktiskās daļas, kur eksperimentālais tulkojums un minētie izaicinājumi ir izskatīti, pamatojoties uz teorētiskajā daļā iegūtajiem pētījumu rezultātiem.

## TABLE OF CONTENTS

|   |    |
|---|----|
| Introduction.....   | 2  |
| Chapter One. General Aspects of Translation of Poetry   |    |
| 1.1 Translation of Poetry vs. Translation of Prose and Other Forms of Translation.....        | 6  |
| 1.2 Equivalence in Translation of Poetry.....   | 8  |
| Chapter Two. Particular Aspects of Translation of <i>The Song of Hiawatha</i>                 |    |
| 2.1 The Song of Hiawatha as a Romanticist Poem.....   | 10 |
| 2.2 Importance of Background Knowledge in Translation of <i>The Song of Hiawatha</i> ....     | 12 |
| 2.3 Longfellow and Latvian Romanticist Poetry.....  | 16 |
| Chapter Three. Analysis of Translation of <i>The Song of Hiawatha</i> and Practical Solutions |    |
| 3.1 Observing Meter and Rhythm.....   | 23 |
| 3.2 Language of Source and Translation.....   | 29 |
| 3.3 Rendering Proper Names.....   | 30 |
| Conclusion.....   | 32 |
| Theses.....   | 33 |
| Bibliography.....   | 34 |

## INTRODUCTION

Translation of poetry admitted by many as one of the most peculiar fields of translation presents certain specific challenges that differentiate it from all other forms of translation. Even translation of prose or drama brought under the common umbrella called literary translation with translation of poetry, albeit sharing more common aspects with translation of poetry than other forms of translation, are not distinguished by certain peculiarities, by which translation of poetry is characterized.

The goal of the present paper is to investigate specific challenges of translation of poetic compositions on the basis of the pilot translation of a particular poem from English into Latvian in order to identify issues of the most importance and interest and to discuss the common and distinct aspects of translation of poetry and any other form of translation, i.e. translation in general.

Translation of poetry is the most contradictory field of translation. Most of discussions are concentrated around the possibility of poetry translation as such. Due to the special form of poetry differentiating it from any other textual forms, some insist that it is impossible to translate poetry; others advocate translatability of poetry using as evidence the fact of existing such practice, to put it simply, “someone translates poetry, and someone reads the translation”, asserting that availability of poetic texts in translation is sufficient for recognition of translation of poetry as such. This is opposed by such views as, for instance, that not only poetry, but any other literary forms cannot be translated since a translator translates his own interpretation of a literary work. Certainly, translation of poetry is more abstract notion than, for instance, translation of legal documents.

Nevertheless, if the translator’s goal is to present a certain poem by a foreign author in the target language, the success of the translation can be measured by the extent how closely the translator adheres to the original work and how fully he reveals its ideas and mood in the target language and how easily it is for the target readership to perceive it. This leads to the following hypothesis: **translation of poetry should be mainly source-oriented, but it also should harbor some aspects of target-oriented translation.**

This work analyzes peculiarities of translation of poetry on the basis of the pilot translation of *The Song of Hiawatha* by H.W. Longfellow into Latvian performed by the author

of this paper, which hereinafter will be referred to as “pilot translation”. To a certain extent, it is difficult for the author of this paper to comment on his own translation, however, the author does not intend to assess his translation, but to make inferences about translation of poetry on the basis of the selected translation. In the course of the analysis, the following methods and recourses are employed:

- a theoretic research into translation of poetry and the theory of poetry on the basis of various sources;
- analyzing the pilot translation and commenting on peculiarities encountered during the translating process;
- consulting with the previous translations of the selected poem;

*The Song of Hiawatha* has been translated into Latvian by A. Švabe and E. Sprice, and the Latvian translation of the poem was published in 1937 and 1965, correspondingly. Occasionally the author of the present paper refers to these translations to show differences and similarities between different translations of the same work.

The first chapter of this paper highlights general theoretical aspects of translation of poetry, discusses common and distinct features of translation of poetry and other forms of texts and such a relevant aspect as equivalence. The second chapter highlights particular aspects of the given poem such as language, trend, main themes as well as issues relevant for translation such as background knowledge. Finally, the third chapter discusses practical aspects of the given translation on the basis of what has been highlighted in the two previous chapters.

## **Chapter One. General Aspects of Translation of Poetry**

This chapter highlights theoretical aspects and the main peculiarities of translation of poetry. The purpose of this chapter is to tackle the most general and relevant issues, which will allow to apply them to the selected translation, which will be analyzed on the basis of theoretic inferences.

### **1.1. Translation of Poetry vs. Translation of Prose and Other Forms of Translation**

Translation of poetry is certainly more challenging than translation of other texts, including prose and drama. Most of scholars admit that it is impossible to translate poetry to a full degree of equivalence. Some even question translation of poetry as such. In Latvian there is even a special word for translation of poetry: “adzejošana” in lieu of “dzejas tulkošana”, which implies that there are certain aspects, which cause a necessity to speak of this field of translation in quite special terms. Nevertheless, it still may be regarded as translation for the general concept of translation involves the same relevant questions as translation of poetry. B. Hatim notes:

From the perspective of translation and relevance, the true translation is a case of interpretive use. That is, translation proper involves the representation of what someone else has thought or said. Furthermore, translations are intended to achieve relevance, not alone as communication in their own right, but by standing in for some original.

Although the scholar speaks thus in the context of translation of any literary genre, not only poetry, this observation is even more applicable to poetry than to translation of prose or drama. The questions whether the translator merely reproduces the source text in the target language or creates something of his own and to what extent the translator is a mere translator and to what extent an independent author become more crucial when it comes to translation of poetic works. It is certain that the least degree of translator’s freedom is allowed in translation of documentary texts where absolute equivalence is a must, and the translator’s freedom and creativity is limited to such aspects as style, word choice, and syntax of the target text. Translating prose or drama allows more freedom for the translator’s style and creativity. It may also depend on the individual

approach of the translator and the requirements of the target culture. In some cultures, during certain periods, translators often would almost undertake the role of the author: they could change names of characters, transfer the settings to another place, remove some passages and write some paragraphs or even chapters on their own assuming that this can be justified as long as it pleases the reader. This took place in the Russian literature in the 19<sup>th</sup> century when so called ‘free translations’ were widely practiced. Zhukovsky, Karamzin and other prominent translators of that time actively advocated “free translations”, and translating foreign novels, they would often create almost a new piece of literature. For instance, Irinarkh Vedonsky in his translation of Charles Dickens' novel *David Copperfield* added several pages on his own to some chapters. He also justified that by his intention to “please the reader” and claimed that the translator has a right to put the action of the novel “under another sky”. (Komissarov, 1998:544–545). Obviously, such translations were highly target-oriented. Such an approach did not receive lasting recognition. There also has been the opposite approach. As I. Zauberga states, “until 1980s translation was generally regarded as a search of equivalence or sameness” and “translation was defined as the replacement of textual material in one language by equivalent textual material in another language”. (2001:61) Such a concept of translation is the least appropriate for translation of poetry.

The given area of translation is a special case with regards to equivalence since it shares common basic aspects with any other form of translation, in other words, it comprises all relevant aspects of translation as such, however, besides observing the register, proper lexical and semantic rendering as common requirements for translation, it presents additional difficulties such as necessity to observe meter, rhythm, and in most of cases also rhyme, which makes translation of poetry quite distinct from all other areas of translation. For this reason, many scholars even question the translatability of poetry. The difficulty of translation of poetry creates a necessity to allow certain flexibility in comparison with other forms of translation since the poetic language also allows some deviations from the standard word order, grammar rules, etc. That is if the Russian poet A. S. Pushkin admitted presence of grammar errors in his epic poem *Eugene Onegin* and also admitted, “без грамматической ошибки я русской речи не люблю,” this suggests that certain deviations from the standard grammar can be also permitted in the translation, which may serve two functions: allow the translator to be less pedantic about observing standards of grammar and to make the style more closely resembling that of the original text. Besides, translation of poetry has lower requirements to formal equivalence: comparing translations of different poetic works, it can be observed that almost none of them is

translated word for word: certain omissions and alterations are much more frequently traced in translation of poetry than in translation of other literary genres. This can be illustrated by a fragment from the Latvian translation of the Russian novel *Doctor Zhivago*, which consists of both prose and poetry. A certain sentence picked up at random in the original text says:

Летом 1943 года, после прорыва на Курской дуге и освобождения Орла возвращались в свою общую войсковую часть недавно произведенный в младшие лейтенанты Гордон и майор Дудоров, первый из служебной командировки в Москву, а второй оттуда же из 3-дневного отпуска.

If we compare this sentence with the corresponding sentence from the Latvian translation by E. Rauhvargers,

Tūkstoš deviņi simti četrdesmit trešā gada vasarā pēc Kurskas loka pārrāvumā un Orlas atbrīvošanas uz savu kopīgo karaspēka daļu katrs atsevišķi atgriezās nesen par jaunāko leitnantu paaugstinātais Gordons un majors Dudorovs, pirmais no dienesta komandējuma uz Maskavu, bet otrs arī no turienes, no triju dienu atvaļinājuma.

we shall trace only slight changes in the word order, however, for each word in the source text there is a counterpart in the translation, and it is easy to restore the original sentence by the translation with minimal changes. However, it will be different when a random passage from the poetic text of the novel is chosen to compare it with the translation. A certain stanza from the poem *Hamlet* says:

На меня наставлен сумрак ночи  
Тысячью биноклей на оси.  
Если только можно, авва отче,  
Чашу эту мимо пронеси.

The Latvian translation of this stanza cannot be marked by the same degree of equivalence:

Prefī raugās tumsa, nakts un vēji.  
Tūkstoš acīm mani izspiego.

Mūsu Tēvs, ja tik tu esi spējīgs,  
Garām nes šo kausu nolemto.

In the first line of the original stanza, there is no word corresponding to the Latvian “vēji”, in the second line, the word “acīm” appears instead of “биноклей”, there are also many other changes.

Different translations of the same poetic work usually vary greater than translations of the same piece of prose. Yet, equivalence plays an important role in translation of poetry. The next section will consider the importance of equivalence in the given area of translation.

## **1.2. Equivalence in Translation of Poetry**

Although translation of poetry allows more freedom with regards to creativity of the translator, and if we speak of the degree, to which the translator can be regarded as an author, translation of poetry is the area where this degree will be the highest, it does not make such an aspect as equivalence irrelevant. Admittedly, different translations of the same poetic work may differ from each other to a higher extent than translations of any other form of text, however, it does not serve as a ground to conclude that translation of poetry is the same or somewhat similar to “free translations” highlighted in the previous section.

Discussing the importance of equivalence in translation of poetry calls on answering a relevant question: whether translation of poetry must be source-oriented or target-oriented. There is hardly a definite answer to this question, and searching for it requires considering the purpose of translation. If the purpose of translation of a certain work is viewed as a mission of representing this work to the target readership, then both questions “what is represented” and “to whom” are of great importance. Generally accepted conventions admit that the translator should always remain behind the author, and the function of translation is linking the author and the reader causing a minimal impression on the latter that there is somebody between him and the author. If this principle is applied to poetry, the translator’s mission is not simply rendering the text of a certain poetic work, but also presenting the mood, the language, and the style of the poet, the personality of the poet manifested in the translated work. For instance, if it is a poem by W. Whitman, the translator is to write in the same form of poetry, to observe relevant peculiarities of the language, to convey the mood, etc. If this is fulfilled, the translator’s mission will be successful, and the translation will serve as a bridge between the author and the target readership. A source-oriented translation must do everything possible to make the B-language

reader understand what the writer has thought or said in language A. *Guardian Weekly, January 16, 1994.*

Considering the above, it can be easily concluded that translation of poetry must be source-oriented. Such a judgment would cause no doubts if it were not for dynamic equivalence, which according to Zauberga, “refers to a translation, which is natural target text as well as close to source text and which has as far as possible the same effect on the target readership as the source text on the source readership,” and is opposed to formal equivalence, “which is based on the closest possible match of form and contents between the source language and the target language.” (2001:62) While achieving formal equivalence is impossible in translation of poetry, unless it is interlinear translation, dynamic equivalence is crucial in translation of poetic works and certainly even more essential than in translation of other literary forms. With regards to the aforementioned question of translatability of poetry as such, the answer lays in the category of equivalence. It is just to assert that translation of poetry is impossible if formal equivalence is implied since formal translation of the text of a poem will no longer be a poem, however, it is possible to speak about the ability of a translated poem to provoke equal emotions, thoughts in hearts and minds of readers who will read the poem of the target language as it was originally assigned for the readership. Dynamic equivalence presumes a certain response from the target audience. Hence, the target readership is also concerned. This reveals the other side of the medal, namely, that translation of poetry must be also target-oriented. However, to achieve the effect produced by the original poem, the translator must closely consider the poem in the source language and transmit the equal virtue of the poem preserving all its aspects.

Translation of poetry must not only balance between source-oriented and target-oriented translation, but it also must comprise some relevant aspects of each. With regards to the poem considered in this paper, E. Nida states: “Translators must find the balance between fidelity to the source text and readability in the target language. The best translation is the one that no one recognizes as a translation. In other words, the document should read as though it were written in the target language originally.” (1984:53)

This principle, set forth by Nida, is crucial for translation of poetry. It gives an answer to the question formulated above concerning the extent, to which the translator is to be an author. Translation of a poetic work is also a poem, in a sense. It partly contributes to the opinion that is poetry is untranslatable. Nevertheless, it is the source text, including all its ideas, mood and aspects of style and language what is to be reproduced by the translator. The question whether the translator is only to find means to reproduce these things in the target language cannot be easily

given a definite answer, like the question about whether translation of poetry is to be source-oriented or target-oriented. The translator cannot but add his interpretation, approach and his own style to the translation. Besides, finding and choosing means to reproduce the aspects of the source text and to achieve dynamic equivalence also requires creation. Admittedly, such a feature as dynamic equivalence can be spoken of in abstract terms since it cannot be precisely measured, it can be questioned or advocated by depending on the individual view of a target reader.

## **Chapter Two. Particular Aspects of Translation of *The Song of Hiawatha***

The aim of this chapter is to analyze relevant theoretic aspects particularly of *The Song of Hiawatha* in order to provide background of the source text. Theoretic features of the poem are considered in relation to what has been discussed above: in the first section, these features are considered from the perspective of the Romanticist trend, which the given poem represents, and the second section concerns the relevance of background knowledge, i.e. knowledge of those theoretic aspects in achieving dynamic equivalence in the translation. The final section considers some parallels between H. Longfellow and Romanticist poets of the target language, i.e. Latvian Romanticists, which may concern the relation of a Latvian translation of a particular Romanticist poem to the original work, i.e. the relation between the target text and the source text.

### **2.1 *The Song of Hiawatha* as a Romanticist Poem**

Translation of poetry, like any other translation, involves certain background knowledge. It is important to consider the author, the time when the poem was written, themes set forth by the author, and the literary trend the translated poem represents. Given that H. W. Longfellow (1807–1882), a contemporary of such poets as R. Emerson, W. Whitman and E. Dickinson, was a Romanticist poet, relevant aspects of Romanticism as a literary trend must be borne in mind when translating this poem.

Briefly summarizing the main features of the Romanticist trend and the Romanticist poetry, it is important to mention aspiration for the unreal and the ideal, intention to break the bounds of the existing and the surrounding reality or to represent reality as ideal, admiration and contemplation of nature, interest to the individual. Some of particular features of Romanticism commonly admitted by many scholars are particularly important for *The Song of Hiawatha*. For instance, *Cambridge Guide to Literature in English* distinguishes a following specific quality as the principal feature of Romanticism: “The most typical Romantic attitude is individualism.” (1993:237). J. R. Watson provides another vital characteristic of Romanticism: “the Romanticist poets have always been celebrated for their love of nature.” (1985:44) There is no doubt that individualism and love for nature are crucial in *The Song of Hiawatha*: the image of Hiawatha as the central character as well as his life and personality, exalted in this epic poem and the author’s love for nature is vividly manifested in personifying objects of nature, for instance, animals,

plants, seasons, the wind; the author often uses nature to convey the mood. The given poem is about the American Indians, and their life can hardly be imagined apart from nature. Along with these features, *A Dictionary of Literary Terms and Literary Theory* defines several aspects as the principal features of Romanticism:

an increasing interest in Nature, an association of human moods with moods of Nature; a tendency to exalt an individual, and emphasis of the need for a freer and more personal expression; the cult of the Noble Savage. (1998:769–770)

Every aspect specified in the definition above strikingly fits *The Song of Hiawatha* as if the author of the definition has this particular poem in mind. This leaves no doubt that *The Song of Hiawatha* is a Romanticist poem, which should be bore in mind when translating it. Particularly of *The Song of Hiawatha*, B. Saulītis in his forward to the Latvian edition of the poem notes:

Nav grūti izskaidrot, kāpēc dzejnieks izvēlējās indiāņu tematiku. Romantiķi palaikam meklējuši vielu tālas pagātnes notikumos, bet Jaunās pasaules iekarotājiem vēl nebija savas vēstures... Daudzkārt pievilcīgāka šķita Longfelo kontinenta pirmiemītnieku dzīve, kuru 19. gadsimta vidū jau apvija daudz teiksmu un nostāstu. Eksotikas pārbagātie dabas un cilvēku attēlojumi deva iespēju pilnībā atplaukt H. V. Longfelo dzejnieka talantam.<sup>1\*</sup> (1965:244)

Certainly, *The Song of Hiawatha* is a poem, which embraces all vital elements of Romanticism discussed above. The poem explicitly reveals the Romanticist views of Longfellow. Therefore, preserving the Romanticist aspects in the translation is essential for presenting the poem and the author to the target readership and for achieving dynamic equivalence.

---

<sup>1</sup> It is not difficult to explain why the poet chose the Native American themes. The Romanticists have usually searched for materials in events of the remote past, but the conquerors of the New World did not have their own history yet... The life of the indigene people of the continent given that in the middle of the 19th century it was already twined by a number of stories and tales seemed much more attractive to Longfellow. Depictions of nature and people, abundant in exotica, let Longfellow's poetic gift fully come out. (*my translation*)

\* Hereinafter, English translation will be provided for quotations from Latvian theoretic sources.

## 2.2. Importance of Background Knowledge in Translation of *The Song of Hiawatha*

With the view of what has been discussed in the previous section, such relevant aspects of the Romanticist trend as love for nature, aspiration for the ideal and the unattainable, interest to the ‘noble savage’, particularly characteristic of *The Song of Hiawatha*, should not be lost when translating this poem into the target language. Thus, possessing certain knowledge on the traditions of Romanticism not only can be helpful, but also may be essential for translating Romanticist works. In this sense, translation of poetry must be source-oriented, albeit, on the other hand, it must fit the needs and perception of contemporary readers of the target-language, being comprehensible and readable, able to produce an emotional effect equal to the effect produced by the source text. Knowing and observing general aspects of Romanticism will help the translator not to lose the originality of the source-text and will allow the audience to better and closer feel the author and to get a genuine impression of the original work.

Being familiar only with one particular work, the source text, may cause difficulties in representing the author to the target readership. Reading other works by the author whose poem is translated will enable the translator to acquire more comprehensive impression of the author, particularly, to understand his motives, ideas, views, language and style.

As a prominent representative of the American Romanticism, Longfellow is celebrated for a number of major works. The prevailing themes of his works are contemplation of nature, historical events, friendship. One of specific themes that distinguish Longfellow from other Romanticists is vigorous action and work. Longfellow adores making efforts and such qualities as creativity, persistence and diligence, presenting them as genuine virtues. It can be felt reading his poems *The Village Blacksmith* devoted to a hardy and industrious craftsman, *Building a Ship*, in which the poet in quite a subtle and inspiring way depicts constructing of a great vessel, *A Psalm of Life*, in which vigorous acting is encouraged:

Let us then be up and doing  
With a heart for any fate,  
Still achieving, still pursuing,  
Learn to labor and to wait.

In *The Song of Hiawatha*, the theme of labor is expressed in several chapters, most of all in Chapter XIII, *Blessing the Corn-Fields*, in which work, on the one hand, and rest and peace, on the other hand, are depicted as being in harmony with each other, also in Chapter VII, *Hiawatha's Sailing*. In turn, *Hymn to the Night* is a bright contrast to *A Psalm of Life*. In this poem, Longfellow personifies the night and glorifies it for giving rest and comfort:

From the cool cisterns of the midnight air  
My spirit drank repose;  
The fountain of perpetual peace flows there  
From those deep cisterns flows.

O holy Night! From thee I learn to bear  
What man has borne before!  
Thou layest thy finger on lips of Care,  
And they complain no more.

Peace! Peace!

Similarly, in *The Song of Hiawatha* the poet personifies objects of nature and addresses them, often using personal names.

Identifying themes, relevant for Longfellow, not only in the given poem, but also in the entire collection of his works, points out what is to be revealed or particularly stressed in the translation.

Admittedly, it would be exaggeration to assert that possessing background knowledge is absolutely a must for a translator of poetry. A gifted translator can feel the spirit of the poem and reproduce this spirit in the target language without any background knowledge on the author and other works written by this author. However, there is no doubt that background knowledge will enable the translator to more precisely reproduce the poetic work and to be closer to the original work. Besides, background knowledge is not limited to being familiar with the author of the source text. It can also embrace knowledge about the literature of the target language. Translating a poem, pertaining to a certain literary trend, the translator will benefit from knowing works written by authors representing the same literary trend in the target language. The next section

will consider particular Latvian Romanticist poets in relation to Longfellow and *The Song of Hiawatha*.

### 2.3 Longfellow and Latvian Romanticist Poetry

Romanticism in the Latvian poetry, albeit having developed considerably later than in the American poetry, shares many common values and aspects. It can be easily observed that nearly all features of the Romanticist trend highlighted in one the previous sections and considered with regards to Longfellow apply to the Latvian Romanticist poetry as well. There is no need to prove that love of nature, aspiration for the ideal, interest to the remote past, individualism can be traced in many Latvian poems considered as pertaining to the Romanticist trend. Remarkably, J. Sudrabkalns, like Longfellow in his *Hymn to the Night*, also personifies night with request of peace and comfort:

Dodi mieru, vakarkrēsla!  
Lai bez bailēm laižas tavās rokās,  
Tie, kas cīnās paguruši mokās,  
Nemierā un rūpēs lokās.

Dodi spēku, pusnakts dusa.  
Raisi zvaigžņu noslēpumu svētu,  
Remdē postu, dziedē dziļu rētu...

Words “mokas, nemiers, rūpes, posts, rēta” are opposed to the word “miers” corresponding to the English ‘peace’ contained in Longfellow’s poem. Further, the Latvian poet urges to act as Longfellow does in his *Psalm of Life*:

Lai mēs ticam, kvēlojam un darām,  
Ceļu nostaiģāt līdz galam varam  
Uzticībā dzīvam garam!

With regards to love and adoration of nature, a number of parallels revealing common motives can be drawn between Longfellow and Latvian Romanticist poets. For instance, the poem

*Flowers*, in which Longfellow compares stars to flowers, "... he called the flowers, so blue and golden, stars, that in earth's firmament do shine," exalts stars as works of the loving Creator:

Wondrous truths, and manifold as wondrous,  
God hath written in those stars above;  
But not less in the bright flowerets under us  
Stands the revelation of his love.

This contemplation of God through nature as his creation can be traced in several poems by F. Bārda such as *Dievs un dzīvība*, *Es, Mans Dievs*. As another common feature between Longfellow and Bārda, frequent allusions to the Bible and ancient literary works is worth mentioning.

Drawing parallels between Longfellow and Latvian Romanticists, it should be noted that there is no homogeneous 'body', which could bring all the Latvian poets who represented the Romanticist trend under the same roof. Particularly, Bārda and Sudrabkalns are rather distinct from each other. Sudrabkalns lived in a much later period than Bārda and can be only partly regarded as a Romanticist. He is one of the Latvian poets who represent transition from Romanticism to modernism. One will hardly find contemplation of beautiful nature, allusions to the Bible, shared by Longfellow and Bārda, in Sudrabkalns' poems. However, Sudrabkalns perfectly retains such aspects, typical of the Romanticist poetry, as interest to the individual, to his world of feelings, and contrast between the ideal and the evil, the latter aspect being overtly manifested in the poem *Veltījums*:

Es esmu jutis kaislas sāpes,  
Kur prieks ar postu vienuviet,  
Kur dažviet saulē uzved kāpnes  
Un dažviet tumsā dvēse riet.

This experience of emotional contrast is equally revealed in a line of Longfellow's *Hymn to the Night*, a poem already referred to above:

I heard the sounds of sorrow and delight.

Similarly, Fr. Bārda's poem *Zvaigznes un zeme*, even its title, vividly expresses the contrast between the ideal and the real, the categories often opposed to each other in the Romanticist poetry:

Zvaigznes un zeme, zvaigznes un zeme –  
Ciešanas – gaviles, skumjas un prieks  
Zvaigznes un zeme, zvaigznes un zeme –  
Cietumnieks esmu un valdinieks.

Returning to *The Song of Hiawatha*, happiness and grief along with anguish is depicted in different parts of the poem. 'The sounds of sorrow and delight' are also heard in *The Song of Hiawatha* shaping the action of this epic poem. Thus, the Chapter XIII *Blessing the Corn-Fields* depicts time of peace and content:

Sing, O Song of Hiawatha,  
Of the happy days that followed,  
In the land of the Ojibways,  
In the pleasant land and peaceful!

This is contrasted by scenes depicted in several following chapters where death of the protagonist's loved ones, sorrow, famine and other disasters contrast to the preceding events. Happiness and sorrow, each depicted in bright colours, is a vital part of *The Song of Hiawatha* as well as of a number of Latvian Romanticist poems, regardless whether epic or lyric.

Such parallels illustrate that two poets of different nations can share common motives, even expressed in similar words in different languages.

Possessing some knowledge on the corresponding literary trend may enable the translator to see what must be reproduced or accented in the target text. This is also true with regards to *The Song of Hiawatha*. Besides, some aspects of the Latvian Romanticism, particularly, the language and essential themes, should be bore in mind when translating *The Song of Hiawatha*, considering parallels between the given poet and Latvian Romanticists. Translating this 19<sup>th</sup> century poem into the Latvian language, the pilot translator intended to use the language resembling that of Fricis Bārda or Kārlis Skalbe as the most prominent Latvian 19<sup>th</sup> century

Romanticist authors. This intention is manifested in abstaining from “modernisms”, frequent employing some obsolete words or grammatical forms, colourful adjectives and stylistic devices.

According to its genre, *The Song of Hiawatha* is an epic poem. It is a novel in the poetic form, like *Evangeline* and *The Courtship of Miles Standish* by the same author. It has a plot and action consisting of events evolving into each other. The action of the poem embraces a period from the time even preceding the conception of Hiawatha to the end of his life depicting shifts of happy, tranquil life and hard times full of anguish and losses. The translation should convey the action of the poem in a whole as well as separate scenes.

Whether the translator takes into account all these relevant aspects will determine the equivalence and the success of translation.

## **Chapter Three. Analysis of Translation of *The Song of Hiawatha* and Practical Solutions**

The first section of this chapter highlights such a specific aspect of translation of poetry as maintaining the rhythm. The second section considers some particular examples of fragments of the pilot translation with the view of what has been discussed in the previous chapter. The choice of fragments considered below is motivated by intention to present the most expressive parts of translation, which illustrate aspects covered in the theoretical part or which contains issues and practical solutions worth being commented on. In some cases, the author of this paper refers to translations by A. Švābe and E. Sprice to compare his solutions to those of other translators.

### **3.1. Observing Meter and Rhythm**

Translation of poetry being so special and distinct from translation of other text is related to a certain peculiarity of source-texts. When we think of poetry the first difference between the poetic and non-poetic texts that most likely comes to our mind is the presence of a special rhythm determined by the meter.

What makes translation of poetry so distinct from all other forms of translation is that not solely the text of the source-language must be translated, but the original rhythm must be also preserved. Speaking about the equivalence of the translation of a poetic work, it is necessary to consider whether the translated text ‘flows’ the same way as the original text. The poetic rhythm is achieved by means of meter and, therefore, the meter must be observed when translating a poem, which lays some additional constraints since frequently good possibilities of translating of a particular sentence or clause need to be given up if a particular word or its form does not fit the meter and causes collapsing of the rhythm.

The entire poem *The Song of Hiawatha* has a recurrent number of syllables and accents in each line. The poem is written in 4-foot lines, each foot consisting of two syllables and the meter of the poem being trochaic, i.e. the first syllable is stressed. Considering the technical aspects of the poem, translating it into Latvian is relatively easy since trochee is quite a common meter in Latvian given that in vast majority of words in this language have the first syllable stressed. Besides, there is no rhyme in this poem, which releases the translator from the necessity to search

for words with particular endings and, therefore, lays less constraints. Nevertheless, maintaining the meter remains one of the major concerns of translating and an issue worth discussing.

With regards to specific practical solutions, it should be noted that for the sake of observing the meter and preserving the original rhythm, some deviations from the standard word order or even rules of grammar are permitted in the pilot translation. For instance, the category of definiteness is violated in a certain fragment of the pilot translation:

Gitče Manito, tas dižais  
Savām tēvišķajām acīm,  
Savām žēlsirdīgām acīm  
Lūkojās uz viņu karu...

Hence, the adjectives “tevišķas” and “žēlsirdīgas” in the feminine gender in the plural form are used with different endings: the definite ending in one case and the indefinite ending in the other only for the purpose of preserving the rhythm. According to the grammatical rules, both adjectives in the two identical phrases should be used with the definite ending since they are attributed to a particular object – Manito’s eyes. Such a violation can be considered a minor drawback in translation; however, strict observation of grammar is not a major concern in translation of poetry.

In some occasions, the pilot translator “manipulated” with the accent in order to achieve the desired meter:

|                           |                                     |
|---------------------------|-------------------------------------|
| Šūpojās vīnkoka stīgās,   | Swinging in a swing of grape-vines, |
| Kad sāncense atraidītā... | When her rival, the rejected...     |

In words “šūpojās”, “vīnkoka” and “atraidīta”, there is a shift of the accent: the word “šūpojās” is stressed twice – in the first and the third syllable while in the word “vīnkoka” the second syllable is stressed, which can be partly justified by this word being a compound and the stressed syllable being the first syllable of the second root. In the word “atraidīta” two syllables are stressed: the first and the third; accent on the third syllable can be justified by the stressed vowel being a long vowel. Such a “violation” can be commonly traced in many translations as well as in original poems, especially in Latvian since in the Latvian language words are comparatively long and

occasionally need to be phonetically split for the sake of observing the meter. A certain fragment from J. Ziemeļnieks' poem *Maijā* quoted below contains two examples:

Sāk atkal sirdis ilgoties pēc rētām,  
Kā sapnis aizmirsts maldu gājums viss:  
No laika dzelmēm, zvaigžņu **apmirdzētām**,  
Šurp zaļais maijs ar gaismu **atnācis**.

The last words of the third and the fourth lines “apmirdzētām” and “atnācis” are obvious examples of “non-standard” stressing, especially “atnācis”, in which the last syllable is stressed to make it consonant with the monosyllabic word ‘viss’ in the second line. Another example is from A. Skujiņa’s poem also written in the trochaic meter:

Pirms uzbrūk nakts bez rīta jundas  
Un klusos namos spoki klīst,  
Vēl vienmēr dzīves **vagabundi**  
Ies laimes stirnai pēdas dzīt.

In the word “vagabundi” the first and the third syllables are stressed contrary to the rules of the Latvian phonetics.

The Latvian poet and essayist A. Čaks observes this tendency and makes the following remark: “Latvju valodā mēdz uzsvaret vārdam pirmo balsienu. Dzejnieki... pārkāpj šo likumu un līdz ar to lauž latvju valodas vecu veco parašu, uzsverot vārda pirmo balsienu. Sekas var būt tādas, ka ar laiku daudzus vārdus, kurus tagad mēdz izrunāt ar uzsvaru pašā sākumā, lietos ar akcentu pēdējā vai priekšpēdējā balsienā un līdz ar to pamazām pārveidos latvju valodas fonētisko pusi.”<sup>2</sup> (A. Čaks, 52, V)

---

<sup>2</sup> Customarily, the first syllable is stressed in the Latvian language. Poets... often violate this law and consequently breach such an old custom of the Latvian language as to stress the first syllable. The consequences can be such that in the course of time many words, which are now usually pronounced with the stress in the very beginning, shall be used with the accent on the last syllable or one before the last and, hence, gradually shall transform the phonetic aspect of the Latvian language. (*my translation*)

In some occasions, the pilot translator “manipulates” also with diphthongs to achieve the desired rhythm. As a rule, diphthongs are considered to produce one syllable. However, in a few occasions, the translator uses diphthongs as two syllables, for instance:

Pái-pa-lás tās dzí-e-dā-ja.

This example is not the most successful solution, however, it is not frequently used in the pilot translation. Nevertheless, such a practice of adjusting the number of syllables in a word by means of playing with diphthongs or other ways occasionally takes place in poetry. J. F. Nims notices several particular examples of words with a possibility of different numbering of syllables in a word: “Words like “fire” or “hour” are pronounced sometimes as one syllable, sometimes as two (fi-er, hou-er). Other words have a certain play or give: cu-ri-ous or cur-yus; sen-su-al or sensch-wul, fa-vor-ite or fav-rite, mur-der-ous or murd-rous.” (1992:218-219) Further the scholar asserts: “Speech has a tendency to alternate accented and unaccented syllables, much as we tend to impose a rhythm on any series of sounds. The language likes to rhythmicize itself.” (ibid.)

Besides diphthongs, there is another thing to remember about proper numbering of syllables. While diphthongs make a lesser number of syllables than there are vowels in a word, the opposite occasion occurs when there are more syllables than there are vowels in a word that is when a sonorant consonant directly follows a plosive consonant. The pilot translation contains at least one such an example:

Bet cits **putns**, gaidot biedru...

There is no way to pronounce the Latvian word ‘putns’ as a monosyllabic word, thus there is no possibility in rhythmic manipulation.

Besides phonetic and grammatical deviations of the language, another common “violations” in translation of poetry is introducing some changes into the text, including omissions provided that the given form of translation is characterized by the least possibility for word-for-word translation. Even in prose, comparing different translations of the same prosaic works, it can be observed that one translator closely adheres to the source text whereas another translator takes a more flexible approach and to a greater measure alters the syntactic structure, even omits some words or phrases. The pilot translation analyzed in this work is comparatively faithful whereas the Russian translation by I. Bunin demonstrates greater “flexibility” as more

significant changes and omissions can be observed. Below is a fragment, which illustrates alterations made by the Russian translator:

|                                    |                            |
|------------------------------------|----------------------------|
| Two good friends had Hiawatha      | Было два у Гайаваты        |
| Singled out from all the others,   | Неизменных, верных друга.  |
| Bound to him at closest union,     | Сердце, душу Гайаваты      |
| And to whom he gave the right hand | Знали в радости и в горе   |
| Of his heart in joy and sorrow:    | Только двое: Чайбайобис,   |
| Chabiabos, the musician,           | Музыкант и мощный Квазинд. |
| And the very strong man, Kwasind.  |                            |

In this translation, the clause “singled out from all the others” is not present, and in lieu of this the translator employs the word ‘friends’ attributed by two adjectives, counterparts of the English “constant” and “faithful” whereas in the source text the word “friends” appears in the previous line and is attributed by a single and more neutral adjective “good”. The Russian translator omits the line “bound to him at closest union,” as well as the metaphor “the right hand of his heart”. The pilot translation, analyzed in this paper, closer resembles the source text, albeit the metaphor “the right hand of his heart” is also omitted since it would sound awkward in Latvian and would not produce the effect achieved by this metaphor in the English text:

Divi draugi Haijavatam  
Bija tuvāki par citiem,  
Tie bij cieši viņam līdzās,  
Tiem viņš sirdi uzticēja  
Visos priekos un bēdās:

The pilot translation is intended to be precise, few omissions and deviations from the original text can be traced, from which it can be judged about the level of equivalence. The passage below allows assessing the correspondence of the translation to the source text:

|                                 |                                       |
|---------------------------------|---------------------------------------|
| Tie, kam sirdis jaunas, kvēlas, | Ye whose hearts are fresh and simple, |
| Tie, kas Dievam tic un Dabai,   | Who have faith in God and Nature,     |
| Tie, kas tic, ka visos laikos   | Who believe that in all ages          |

|                                      |   |
|--------------------------------------|---|
| Katram cilvēkam ir sirds,            | Every human heart is human,               |
| Kas pat iezemiešu krūtīs             | That in even savage bosoms                |
| Pukst, un skumst, un cieš, un cīnās, | There are yearnings, longings, strivings, |
| Klausait šo seno stāstu,             | Listen to this simple story,              |
| Dziesmu šo par Haijavatu!            | To this song of Hiawatha!                 |

Nevertheless, some minor changes can be also traced in the given passage. For instance, the adjective “kvēlas” does not correspond to the English “simple”. The Latvian counterpart “vienkāršas” would cause discords in the rhythm whereas the adjective “kvēlas” (ardent) fits the rhythm and the context, logically matching with the preceding adjective “jaunas” (young) and making it more emotional and appealing, producing the effect of dynamic equivalence. Considering the Romanticist aspiration for the noble and the sublime, which can be felt in the given passage, the word combination “kvēlas sirdis” is appropriate for imparting the passage a more elated tune. Likewise, series of verbs “pukst, un skumst, un cieš un cīnās” makes the fragment more elated and emotionally charged. This conforms to the Romanticist ‘cult of the Noble Savage’ referred to in the previous chapter.

As V. Stewart notes, “the content may be developed to fit into predetermined structure... The groups of sounds we call words can be manipulated and structured.” (1969:63–64) With regards to this, it should be noted that it is necessary to keep balance between the adequate word choice and such technical aspects as observing the meter. In some poems, not only grammatical or syntactic violations are permitted for the sake of maintaining the rhythmical consistency, but rhythmical violations can be traced as well. J. F. Nims refers to deviations from the meter as to “offbeats” and provides several examples of sudden interruption of the meter and then returning of the rhythm to a regular line. (1992:236) The scholar also asserts that in poetry “servitude to meter can be as destructive as total contempt for it.” (1992:232) However, in *The Song of Hiawatha* no significant deviations from meter can be traced; it is metrically consistent. For this rigid consistency in rhythm, J. F. Nims considers the trochaic lines of *The Song Hiawatha* monotonous and traces the influence of the Finnish epos *Calevala* in it. (1992:245–246) However, there are few exceptions, for instance the line:

While the Master of Life, ascending...

In this line, there is a certain rhythmical violation: the number of syllables becomes nine instead of eight as the preposition “of” does not fit the standard meter. This cannot be considered a major violation since it is easy to omit the preposition “of” or to make the second syllable of the word ‘master’ converge with this preposition while reading. This violation is not preserved in the pilot translation as the line consists of eight syllables:

Kamēr Dzīves Kungs, kas cēlās,

There can be different opinions on whether rhythmical consistency is necessary or it makes the poem too monotonous, the pilot translator refrains from expressing his opinion on this matter and intends to maintain the original rhythm not deviating from the 4-foot trochaic meter, except a few cases similar to the one from the source text.

The next section will pass over to the language issues as a less technical and broader aspect of translation.

### **3.2. Language of Source Text and Translation**

The language of the source text *The Song of Hiawatha* is solemn and exalted, which corresponds to the traditions of the Romanticist trend. B. Saulītis admits that many readers “slavēja Longfelova izkopto formu un cienību pret daiļu labskanīgu valodu<sup>3</sup>.” (1965:250) Pertaining to the genre of epic poetry, *The Song of Hiawatha* is an expressive text, according to its function. Both of these factors should be taken into account in translation, and the language of the target text must also be expressive and solemn as it must exalt the main character (‘the noble savage’), depict nature and address the reader.

The poem starts with an introduction where the author, before starting to narrate the story addresses the recipient of his message:

Should you ask me, whence these stories,  
Whence these legends and traditions  
With the odors of the forest...  
I shall answer, I shall tell you...

---

<sup>3</sup> celebrated Longfellow’s perfect form and respect for the beautiful and euphonic language. (*my translation*)

I repeat them as I heard them  
From the lips of Nawadaha,  
The musician, the sweet singer.  
If still further you should ask me,  
Saying, “Who was Nawadaha?  
Tell us of this Nawadaha.”  
I should answer your inquiries  
Straightway in such words as follow...

The author thus intends to attract attention, to establish contact with the recipient of the narration. Hence, the first words of the translation must also address the reader, drawing his attention. The pilot translation intends to equally serve this purpose closely resembling the source texts and allowing slight changes:

Ja jūs vaicāsīt, kur radu  
Es šīs teikas un leģendas,  
Ar to cēlo meža smaržu...  
Tad, jums atbildot, es teikšu...  
Es jums atstāstu šīs teikas,  
Kā man teica Navadāha,  
Saldu dziesmu dziedātājs.  
Ja jūs vēl man vaicāsiet:  
“Kas gan bija Navadaha?  
Pastāsti par Navadahu”,  
Tad, jums atbildot, es teikšu  
Uzreiz taisni šādos vārdos...

The author must have intended to intrigue the reader, and this intention is retained in the pilot translation. When this purpose is met, the author invites the reader to hear the story:

Klausait šo seno stāstu,  
Dziesmu šo par Haijavatu!

Listen to this simple story,  
To this song of Hiawatha!

Some obsolete words and forms are used in the pilot translation to resemble the language of the original poem. The latter was written in the 19<sup>th</sup> century, and the author uses certain forms that now are considered obsolete in English, for instance, the Past form “spake”. In the pilot translation, some obsolete forms of verbs are also used, which makes the language more solemn and corresponding to the Romanticist traditions, but does hinder the reader from comprehending the text. For instance, in the verses above the Latvian verb “klausīties” was used in the old plural form of the imperative mood – “klausait” instead of “klausieties”. Employing this form also allows to better preserve the rhythm:

|                               |                                |
|-------------------------------|--------------------------------|
| Ja jūs klausīsit viņa vārdus, | If you listen to his counsels, |
| Tad jūs plauksit un zelsit.   | You will multiply and prosper; |
| Ja jūs nicināsīt viņu,        | If his warnings pass unheeded, |
| Tad jūs tiksīt izdeldēti!     | You will fade away and perish! |

Another relevant aspect of the language is choice of words. The purpose of selecting words in translation of poetry is not to find counterparts of words of the source text, but to achieve dynamic equivalence. To attain this, the pilot translator intends to comprehensively use possibilities and recourses of the Latvian vocabulary, abstaining from foreign words, modernisms, words with too general meaning or so-called “good-for-everything” words, and employing colorful and expressive synonyms to depict characters, sceneries or events. The passage below from Chapter One titled as *The Peace-Pipe (Miera pīpe)*, in which the supreme Indian deity Gitche Manito, addresses his people urging them to stop fighting and promotes peace and reconciliation, exemplifies this. The most noteworthy detail in this fragment of the pilot translation is rendering words pertaining to the semantic field of the noun “conflict”:

|                                    |  |
|------------------------------------|--|
| “Manis dots jums mežs, kur medīt,  | “I have given you lands to hunt in,              |
| Dotas upes jums, kur zvejot,       | I have given you streams to fish in,             |
| Jums ir dots bizons un lācis..     | I have given you bear and bison...               |
| Kādēļ neesat gandarīti?            | Why then are you not contented?                  |
| Kamdēļ medījat viens otru?         | Why then will you hunt each other?               |
| Man jau riebjas jūsu <b>kari</b> , | “I am weary of your <b>quarrels</b> ,            |
| Riebjas jūsu <b>asinspirtis</b> ,  | Weary of your <b>wars</b> and <b>bloodshed</b> , |
| Jūsu <b>atriebības lūgšanas</b> ,  | Weary of prayers for <b>vengeance</b> ,          |

|   |  |
|---|--|
| Jūsu <b>ķildas</b> , jūsu <b>kaujas</b> , | Of your <b>wranglings</b> and <b>dissensions</b> ; |
| Jūsu spēks ir vienotībā,                  | All your strength is in your union,                |
| Jūsu briesmas – <b>nesaskaņās</b> .       | All your danger is in <b>discord</b> ;             |
| Tātad esiet mierā jūs turpmāk,            | Therefore be at peace henceforward,                |
| Dzīvojiet kā brāļi kopā.                  | And as brothers live together.                     |

To produce the effect of dynamic equivalence, abundant synonyms are employed. Some lines very closely resemble the source text, for instance, “Jūsu atreibības lūgšanas” – “weary of your prayers for vengeance”, “jūsu spēks ir vienotībā, jūsu briesmas – nesaskaņā” – “all your strength is in your union, all your danger is in discord”. In Švabe’s translation this passage goes as follows:

Esmu gurds no jūsu **ķildām**,  
 Gurds no jūsu **asins kariem**,  
 Jūsu **strīdiem**, jūsu **naida**,  
 Gurds, kad lūdzat dievu **atriebt**,  
 Vienībā tik stipri būsiet,  
**Nesaskaņās** – briesmas draudēs,  
 Tamdēļ turpmāk turat mieru,  
 Dzīvojiet kā brāļi kopā.

Lexical solutions in the given translation are similar to those in the pilot translation: words “ķildas”, “kari”, “nesaskaņas” are in both translations, although the places where these words appear in the poem do not always coincide; the differences between the meaning of synonyms under the given semantic field are rather insignificant in the context of the given fragment since all of them are related to one theme, and one word in English can be rendered by several words in Latvian, by which another word in the source text can be also rendered without causing a significant difference in the emotional effect produced. The final line urging to dwell in brotherly union precisely coincides in both translations:

Dzīvojiet kā brāļi kopā.

Another fragment of translation, which can be of interest from the point of view of the language and lexical solutions is Chapter Nineteen under the title *The Ghosts* rendered in the pilot translation as *Spoki*:

|                                       |  |
|---------------------------------------|--|
| Nekad plēsonīgais putns               | Never stoops the soaring vulture       |
| Viens neuzbrūk bizonam,               | On his quarry in the desert            |
| Kad tas nespēkā jel saļimst,          | On the sick or wounded bison,          |
| Bet cits putns, gaidot biedru,        | But another vulture, watching          |
| Lidinās pār ieleju,                   | From his high aerial look-out,         |
| Un tad strauji putni laižas,          | Sees the downward plunge, and follows; |
| Trešais sekojot aiz otrā              | And a third pursues the second,        |
| Pār bizonu savārgušo                  | Coming from the invisible ether,       |
| Metas putnu bāra ēnas,                | First a speck, and then a vulture,     |
| Un pat gaiss kļūst tumšs no spārniem. | Till the air is dark with pinions.     |
| Tā jau bēdas nenāk vienas,            | So disasters come not singly;          |
| Bet ar citām bēdām kopā,              | But as if they watch and waited,       |
| Viena otru atdarinot,                 | Scanning one's another motions,        |
| Viena sekojot aiz otrās,              | When the first descends, the others    |
| Sanāk kopā, sanāk apkārt              | Follow, follow gathering flock-wise    |
| Savam upurim jau vārgam,              | Round their victim, sick and wounded,  |
| Vispirms ēna, pēc tam sāpes,          | First a shadow, then a sorrow,         |
| Ka pat gaiss kļūst tumšs no mokām.    | Till the air is dark with anguish.     |

This passage contains an extended simile, in which life tribulations are compared to predatory birds suddenly attacking their victim. The poet vividly depicts this scene, which serves as the introduction to the chapter and creates anticipation of doom. Although the meter formally does not change, one wants to read these lines faster, which matches with the action depicted. To achieve this effect in the translation, the pilot translator intends to make lines visually short and to keep low number of long vowels and diphthongs, which allows to mend the pace of reading. In the second part of the passage where the subject of the simile is introduced, an issue of particular interest is selection of words related to the common semantic field, of which the first is the noun “disasters” rendered into Latvian as

“bēdas”. The given passage is followed by an episode where a collective image of two wretched women is depicted, which reinforces the atmosphere of doom:

|                              |  |
|------------------------------|--|
| Savā izskatā un drānās       | From their aspects and their garments, |
| Viņas visiem svešas likās,   | Strangers seemed they in the village;  |
| Viņas bija bālas, vecas,     | Very pale and haggard were they,       |
| Klusas, nomāktas un skumjas, | As they sat there sad and silent,      |
| Bikli ēnās sarāvušas.        | Trembling, cowering with the shadows.  |

Choice of adjectives in Latvian is motivated by pursuing two goals: maintaining rhythmic consistency and provoking an image corresponding to that in the source text. Series of adjectives ‘svešas, bālas, vecas, klusas, nomāktas, skumjas’ attributed to these two women are employed to create an overt image and to produce the same impression on the target audience as the impression that can be derived from the corresponding fragment of the original poem. In translation by A. Švābe, these two women are characterized by a lesser number of adjectives:

Gan no sejām, gan no drēbēm  
Viņas svešnieces šķita  
Ļoti bālas, nomocītas,  
Viņas sēdēja tik klusi,  
Trīcēdamas līdz ar ēnām!

Spice is also rather economic concerning adjectives:

Gan no izskata, gan tērpiem,  
Šķita svešnieces un viešņas  
Ļoti bālas, ļoti gurdas,  
Klusi sēdēja tās kaktā,  
Drēbot, tīnās tumšās ēnās.

In the second line, repetition of a consonant ‘š’ coupled with other consonants creates an impression of assonance, however, no assonance can be traced in the corresponding line of

the source text, and it may be questioned whether the repetition of this consonants in Spruce's translation is intentional.

All these fragments reveal difficulties and possible solutions in translation of poetry and illustrate how dynamic equivalence can be achieved and what can be sacrificed for this purpose.

### 3.3 Rendering Proper Names

*The Song of Hiawatha* abounds in proper names. Besides the protagonist, there are a number of other characters in the poem, however, the main source of the great quantity of proper names are objects of nature. It has been discussed that the poet often personifies them and also gives them proper names.

Rendering these names is a matter, in which solutions are sought for, since most of the proper names encountered in the poem are of the American Indian origin and do not appear in other literary works, nor can be found in a dictionary. In the pilot translation the method of transcription, the commonest and the most widely accepted method of rendering foreign proper names in the practice of Latvian translation is employed.

The second most frequently encountered proper name in the poem is the name of the supreme Indian deity "Gitche Manito," frequently attributed by the adjective "the mighty". This name in combination with the glorifying title this adjective imparts makes up a standard line in the poem: "Gitche Manito, the mighty", which in prose would be most likely translated as "Varenais Manitu" as this is the most direct equivalent, is rendered in the pilot translation as "Gitče Maintu, tas dižais" again to make the rhythm of the target text corresponding to that of the source text. A short fragment from the translation quoted below provides an example of how this rendering fits the target text:

Gitče Manito, tas dižais,  
Tas, kurš pavēl gaismai spīdēt,  
Laidās lejup uz šo zemi...

The name Mujekewis is rendered as "Mudžekīviss". The long 'ī' in the third syllable is motivated by the fact that this vowel is long in the original name, which can be drawn from the double 'e'. The double consonant 's' can be explained by grammatical adjustments: the first 's' is

the final letter of the original name while the second is the Latvian ending for a proper noun of the 1st declination. In the context this name is decimated according to the rules of the Latvian grammar, which also allows to preserve the meter:

Gods lai ir Mudžekīvisam!

Honor be to Mudjekeewis!

The poet also personifies animals and gives them Indian names. Below is a fragment with several examples of transcribing them into Latvian:

Un tas tārtiņš Čitoveiks,

Chetowaik, the plover, sang them,

Arī meža zosis Vava,

Mahng, the loon, the wild goose, Wawa,

Zilais gārnis, tas Šu-šu-ga

The blue heron, the Shuh-shuh-gah,

Un vēl mēdnis Muškodasa!

And the grouse, the Mushkodasa!

Another peculiar detail is rendering the Indian tribes and nations, in which the pilot translator also employs the method of transcription and intends to provide that these names fit the rhythm of the poem, for instance, in Chapter One:

Nāca tautu karavīri

Came the warriors of the nations

Delavēri un mohavki,

Came the Delawares and Mohawks

Nāca čoktavni, kamanči

Came the Choctawes and Camanchees

Nāca šošoni, melnkāji,

Came the Shoshonies and Blackfeet,

Nāca poņi un omahi,

Came the Pawnees and Omahwaws,

Nāca mandani, dakoti,

Came the Mandans and Dacotahs,

Odžibveji un huroni,

Came the Hurons and Ojibways,

Kopā visi karavīri.

All the warriors drawn together.

The tribe of Ojibways is the most frequently mentioned tribe in the poem since the protagonist originates from this tribe. It appears mostly in the line ‘in the land of the Ojibways’ rendered as “kurā mīt odžibveji”, the word “land” usually being transferred into the preceding line.

Rendering proper names every time they appear in the original text also contributes to the hypothesis translation of poetry should predominantly source-oriented.

## CONCLUSION

Issues encountered in the process of translation of the particular poem have provided abundant practical material for inferring on translation of poetry as such. The key question opening the door to research on this topic was what should be understood by translation of poetry considering that this notion itself has been largely questioned. One of the most important questions was on the notion of equivalence in translation of poetry and a number of related questions such as whether translation of poetry must be source-oriented or target-oriented, to what extent a translator can be considered an author, how difficulties of translation can be avoided or solved.

Dynamic equivalence was admitted as the crucial aspect of translation of poetry, and much consideration was given to factors that may contribute to achieving this effect. One of these is background knowledge, which includes knowledge on the author of the source text and the poetry of the target language since this can help to determine what should be particularly stressed in the target text. *The Song of Hiawatha* is a great work of the Romanticist trend and it perfectly embraces the most vital qualities of Romanticism. Consequently, the pilot translation intended to preserve these qualities in the target text.

Dynamic equivalence is constituted by observing the rhythm equal to the source poem and maintaining rhythmic consistency, maintaining the register of the language, the style, finding words and expressions that produce an emotional effect equal to that of the source poem. For instance, where in the source text a particular object is depicted by a series of adjectives, the translator is not obliged to find counterparts for these adjectives; the translator can employ any adjectives that can be arranged into appropriate rhythmic units and are able to produce an impression equal to the impression that can be derived from the source text; the translator may shorten or extend or even omit some clauses as long as the spirit of the poem is retained. Word choice was one of the most interesting issues to cover in the practical part, especially when a group of synonyms or words related to a single semantic field was involved.

Considerations of dynamic equivalence are tied with the hypothesis that translation of poetry must be predominantly source-oriented. However, as there is no literary translation that could be considered purely source-oriented or purely target-oriented, translation of poetry includes some aspects of target-oriented translation, which also follows from the concept of dynamic equivalence, namely, that the translation must produce the same effect on the **target readership** as it was by intended by the **source text**. Thus, the concept of dynamic equivalence

presumes comprising qualities of both types of translation. Throughout this paper it was maintained that albeit translation of poetry must be to a certain extent target-oriented, it must be predominantly source-oriented. Considering in what way translation of poetry is to be source-oriented and in what way target-oriented, it was concluded that features of source-oriented translation overbalance features, due to which it can be considered target-oriented as there was more to speak on the given translation from the point of view of source-oriented translation.

The principal ideas maintained in this paper are based solely on one particular translation, therefore, no result or judgment drawn in this paper can be taken as absolute. This suggests a possibility of conducting a similar analysis on the basis of experimental translation of another poetic work and leaves a possibility of obtaining different findings.

## THESES

1. The translation of poetry must be more source-oriented than target-oriented, although a certain balance between source-oriented and target-oriented translation should be maintained that is a balance between fidelity to the source text and readability in the target language.
2. The crucial aspect of translation of poetry is dynamic equivalence; the essence of dynamic equivalence is producing the effect equal to the effect produced by the source text.
3. Background knowledge on the poet, the author of the source text, and the literary trend the poet represents as well as on the literature of the target language is important in translation of poetry.
4. To achieve dynamic equivalence, the translator has certain flexibility and is not obliged to render every word of the source text.
5. The main tasks in translation of poetry constituting dynamic equivalence are observing the rhythm of the source poem and maintaining rhythmic consistency, finding lexical and stylistic solutions.

## BIBLIOGRAPHY

1. **Hatim, B.** Teaching and Researching translation. Pearson education, 2001
2. **Komissarov, V.** *Routledge Encyclopedia of Translation Studies*. London, 1998
3. **Nida, E.** *On Translation*. Translation Publishing Corporation, Beijing, China, 1984
4. **Nims, J.** *Western Wind. An Introduction to Poetry Third Ed.*, Mc-Graw Hill, Inc., 1992
5. **Ousby, I.** *The Cambridge Guide to Literature in English*. Cambridge University Press, 1993
6. **Stewart, V.** *Three Dimensions of Poetry*, Charles Scribner's Sons, New York, 1969
7. **Watson, J.** *English Poetry of the Romantic Period*. New York: Longman Group Limited, 1985
8. **Zauberga, I.** *Developing Translation Competence*. Latvijas Universitāte, R. 2001.
9. **Čaks, A.** *Jauno rakstnieku stāvoklis un meklējumi.*//*Raksti*. 5. sēj. "Liesma", Rīga, 1976.
10. **Saulītis, B.** *Henrijs Vordsvorts Longfelo un viņa "Dziesma par Haijavatu"*//*Dziesma par Haijavatu*. "Liesma", R., 1965.

Diplomdarbs „Dzejas tulkošanas īpatnības, pamatojoties uz H. Longfelo “Dziesmas par Haijavatu” eksperimentālo tulkojumu” ir izstrādāts LU Moderno valodu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: Maksims Gataučins

Rekomendēju darbu aizstāvēšanai

Vadītāja: lektore S. Koroļova

Recenzents:

Darbs iesniegts Sastātamās valodniecības un tulkošanas nodaļā 12.01.2008.

Metodiķe:

Darbs aizstāvēts valsts gala pārbaudījuma komisijas sēdē

prot. Nr. , vērtējums

Komisijas sekretāre: lektore

