



The Importance of Detail in Translation of Short Stories

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Abstract

The article analyzes the features of the popular genre of American literature - short stories. The importance of the detail is considered - the main factor that should be taken into account when translating. Theoretical ideas are supported by the analysis of examples taken from the originals and translated works. The results obtained can serve as a reliable basis for the application of effective methods in translation practice.

Keywords: *Detail, Author's Style, Landscape; Portrait; Emotional Load; Mediated Translation; Direct Translation; Integrity of Form and Content; Image*

Introduction

The American short story has passed its initial stages with the works of W.Irving, E.Poe, N.Gautorn, B.Hart, H.James and others. It is shown that it was formed in the early nineteenth century as a national genre belonging to the Americans, and played a major role in reflecting the national, historical, political life of the people until the creation of a true novel. Although storytellers follow the same rule - to give the final blow at the end of the plot, the methods of giving national lines to the work are different. The writers differ from each other with their unique narrative intonation, emotional mood, worldview, and approach to nationalism. Short story, the "light cavalry" of American literature, developed rapidly. New developments in American life, unparalleled anywhere else in the world, gave rise to a similar new American literature.

Literature Review

It is well known that the short story requires compositional and stylistic rigor from the writer. In this sub-genre, brevity in narrative is achieved through careful selection of distinctive expressive details. "The short story is such a genre that some of its lines are as clear and sharp as light, from the details it is possible to imagine the character and destiny of the protagonist before and after the story" [1, 67]. In the depiction of scenes, a special role is given to the literary detail. The detail seems to have been deliberately created for a small genre like a short story. "The place of detail in other genres is not insignificant, but the

fact that the detail is very frugal, conveys great meaning and has a deep undertone is always useful in the short story. A detail in a short story can express a large amount of content in a small amount, just like the genre itself. Through the detail, the goal is immediately delivered to the reader” [1, 77].

In choosing the detail, the author’s deep understanding of life, study of human psychology is of great importance. “Detail is often chosen from a subjective point of view. Thus, the detail should be considered not only as the main part of the story, but also as the brightest manifestation of the author’s position in this part” [1, 78]. It has already been recognized that the widespread use of literary detail in literature and stylistics is an important indicator of the author’s individual style.

The detail is not limited to a single meaning. Its true content can be understood to varying degrees, depending on a number of other aspects, such as readers’ personal sensitivity, mood during reading, and acceptance conditions. The detail creates the whole image through a trivial edge, saving visual aids. In addition, the detail encourages the reader to co-author with him by completing a scene that has not been fully conveyed by the author. True, a short figurative phrase also saves words, but it does not stimulate the ability to see emotionally, which is the main goal. The detail creates in the reader not only sympathy for the author, but also imagery that evokes feelings of personal creativity. For this reason, detail is a very important element of a literary text system. “In order to make a work of art dull and useless in translation, it is not necessary to make many gross lexical shortcomings, but to fail to produce a few thin plates, to omit it by omitting one or two characteristic details that hit the target, to weaken the literary effect of the work” [6, 60].

The more detail is used in a landscape and portrait, the more successful it will be: it is it that will give individuality and clarity to the appearance of a particular landscape or character. The author’s point of view is clearly reflected in the choice of the pictorial detail.

Research Methodology

The work of nineteenth-century American storytellers was characterized by attention to the smallest details of everyday life. It is not surprising to the reader that processes such as eating and washing are described in minimal steps. And the character at the center of this activity also acquires credibility lines.

Jack London’s favorite method is to depict the character’s emotions by showing his attitude to the outside world and thereby aesthetically influencing the reader’s imagination. The writer forces us to stand in the place of the suffering hero, to feel the hardships he is going through. London achieves this effect by emphasizing the smallest details. These details, like grains of sand, can be poured into a phase of the scales on which the fate of the hero is set.

Let’s focus on the author’s work “Love of Life”. The protagonist of the story is a strong man, and this quality of him is constantly proven throughout the work. At the beginning of the story, the author aims to describe the situation of a traveler who bends his leg and calls for help from his partner. After all, the reader should not have any doubts about his physical readiness to fight with nature, and at the same time feel sorry for the fact that he was in trouble. In this case, the direct translation variant more clearly expresses the author’s purpose:

J.London: “It was the pleading cry of a strong man in distress, but Bill’s head did not turn” [8, 279]. Translation through Russian: “Бу, фалокатга йўлиққан одамнинг жон аччиғидаги ҳайқириғи эди, аммо Билл қайрилиб қарамади” [4, 57]. Direct translation from English: “Бу қичқириқ бошига кулфат тушган азамат бир кимсанинг шиддатли ноласи эди, Билл эса орқасига қайрилиб ҳам кўймади” [5, 134].

Jack London pays great attention to detail accuracy in this work. Naturally, the details depict the scene and the character provide a vivid, convincing exit from the moving situation. In indirect translation, where such clarity is required, neglect is allowed:

J.London: “He tore a long strip from one of his two blankets and bound the ankle tightly” [8, 281]. Translation through Russian: “У одеялларидаан биттасининг четидан узун қилиб йиртиб олди, тўпигини маҳкам сиқиб боғлади” [4, 60]. Direct translation from English: “Иккита одеялининг биттасидан узунасига йиртиб, тўпигини сиқиб боғлади” [5, 138].

The traveler is accompanied by a number of items: a gold bag, a rifle, a water bottle, a match and two blankets. The reader memorizes these items until the end of the work, as if preserving them with the protagonist. Therefore, the emphasis on exactly two of the traveler’s blankets increases the value of the detail.

From the first lines to the end of the story, London relies on pictorial details related to the ability to see, which is the most developed sense of man. This helps the author get a more vivid, more natural picture of the events.

J.London: “There were four newly hatched chicks, a day old little specks of pulsating life” [8, 286]. Translation through Russian: “Уяда эндигина тухумни ёриб чиққан каклик болалари бор экан” [4, 66]. Direct translation from English: “Уяда тухумдан янги чиққан тўртта бир кунлик каклик болалари бор эди” [5, 146].

The author is so observant that he did not shy away from the fact that the number of pups was four and a day. The impact of this observation also passes to the reader. As a result, he thinks instead of a traveler, imagining how well a four-day-old sparrow can satisfy his hunger. Jack London can thus put the reader in the place of the characters. Hence, this effect is achieved in direct translation, where attention is paid to detail accuracy.

The detail helps to draw the reader’s attention to what the author considers most important and characteristic. Detail is a small unit that carries significant meaning and emotional load and plays an important role in conveying the character, landscape, and emotions portrayed in a unique and distinctive way. The reader is primarily interested in the details. Some details also become polysemous symbols.

The protagonist of Albert Maltz’s short story “The happiest man on Earth” is Jesse as a very straightforward, kind and shy guy. These qualities, which have always amazed his brother-in-law, are manifested in various forms during the meeting. Recall the scene with Jesse’s torn shoes:

A.Maltz: “I stepped on a stone; it jagged a hole through my shoe” - Jesse pulled his feet back under the chair” [8, 438]. Translation through Russian: “Тошга қоқилиб тушиб, товоним ёрилиб кетди, – Джесси оёқларини стул тагига яширди” [7, 176]. Direct translation from English: “Оёғимни тошга уриб олдим. Туфлим йиртилиб кетди, – Жесси оёқларини курси остига яширди” [5, 18].

As described in the original, Jesse tells the truth about the fact that his shoes are torn, and then, embarrassed, he hides his feet under the chair. Jesse’s inability to lie is evident in this detail. In contrast to the indirect translation, an important feature of the character is fully revealed because the text of the direct translation can convey meaning in accordance with the original (not heel, shoes).

It is natural that the reader who reads the indirect translation of the story may not be able to understand what it is about by reading the sentences about “the List” in three or four places. Because in this translation option, the interpreter did not make it clear that he was talking about a Pension list. Due to the omission of an important detail, firstly, a misunderstanding arose in the reader, and secondly, the fact

of what forced Jesse to actually go on a two-week journey in search of work became abstract in the translated text. Let's compare:

A.Maltz: "We're just starving at home, Tom. They ain't put us back on relief yet" [8, 441]. Translation through Russian: "Биз очмиз, Том. Ахир мени рўйхатдан ўчириб қўйишган" [7, 182]. Direct translation from English: "Очликдан тинкамиз қурипти, Том. Мени ҳатто нафақа олувчилар рўйхатидан ҳам ўчириб ташлашибди" [5, 26].

In what cases does the writer use detail, and in what cases does he refer to extended explanation? If the author wants to concretize a large and significant image in his work, he enriches it with the necessary details. The details clearly mirror the whole image. The detail can also be expressed as the stylistic equivalent of synecdoche. If the author uses separate small images, and these images do not combine into a single image, but have an independent meaning, it can be described as literary details.

The full disclosure of a character's features in a literary translation depends on many factors. To do this, the translator must master the character of the protagonist, his ideological and aesthetic function, as well as the principles of image creation of the writer. The writer exaggerates a character's appearance, behavior, and a specific character or feature in his speech, resulting in having a certain idea of the character. With the help of one or two details, the character, psychology and spiritual image of the character are masterfully revealed. Such a detail primarily serves to individualize and typify the image of the protagonist.

When drawing a portrait of a character, the writer exaggerates the characters in it, such a detail not only serves as an element of the image, but also as a means of expressing the psychology of the protagonist. The detail used by the writer appropriately acquires different properties in different situations of the character, serves to fully reveal a certain aspect of the spiritual world. The skill of the translator is seen in the fact that he correctly understands the basic aesthetic function of this detail without being distracted by the various nuances, and makes extensive use of the means of the mother tongue in its restoration.

One of the methods of O'Henry is to make contrasts in a certain context using completely strange and unrelated concepts, words and phrases. He really achieves this with the help of details.

For example, in the short story "Pharaoh and the Choral", a reader who understands how strong Sopi's hatred of charity is will understand why he is so desperate and aspiring to prison. To do this, it will be necessary to articulate why Sopi is avoiding such organizations. The author has added such a comparative detail to the list of details commenting on the situation, as a result of which he was able to exaggerate the power of reason:

"As Caesar had his Brutus, every bed of charity must have its toll of a bath, every loaf of bread its compensation of a private and personal inquisition" [8, 273]. Word for word translation: "Цезарьнинг Брути бўлганидек, бу ерда ётишга битта сўри олиш учун албатта мажбуран ваннага тушишинг лозим, ҳар бир бурда нон эса рағй-андишасизлик билан қалбингга суқилиб кириш эвазига берилади".

In the original work, the story of Caesar and Brutus is briefly described in the footnotes. The Uzbek translator did not find it necessary. Once the author's style depended on it, the detail had to be restored in its place.

Where narrative order and literary tradition require a special description, O'Henry suddenly switches on to sarcasm:

“Up Broadway he turned, and halted at a glittering café, where are gathered together nightly the choicest products of the grape, the silkworm, and the protoplasm” [8, 273]. Word for word translation: “Бродвей юқорисидан у бурилди ва чарақлаб турган кафе олдида тўхтади. Бу ерда кечалари ток новдаси, ипак қурти ва протоплазманинг энг сара намуналари бирлашар эди”.

The author refers to these details, that is, to the wine through the grape, to the precious garments of the aristocrats through the silkworm, and through the protoplasm to the representatives of the rich class. Through such an image, he both informs and sarcastically laughs, and encourages the reader to make additional observations. The Uzbek translator summed it all up by simply saying, “In the evenings, everything best in the world could be found here”.

In the above two examples, let us theoretically analyze the situation that has arisen. Eugene Nida (USA) offers two different views of translation equivalence: formal and dynamic. According to Nida, formal equivalence is focused on the original, which is distinguished in the translation by such features as the invariability of the structure of the text, paragraph, sentence, sentence, the transfer of words in a single alternative sense. Dynamic equivalence requires that vocabulary and grammar be adapted to the norms of the target language, and that the translation sounds “as written in its own language”. Eugene Nida, who advocated the “dynamic” option, believes that the task of the translator is to create the closest natural alternative to the original, and this goal can be achieved only by the second method [3, 54]. Another American translator, S. Bassnett-McGuire follows in the footsteps of A. Popovich and A. Neubert and opposes Nida’s concept of dynamic equivalence. He seeks alternatives not from similarities, but from the dialectical relationship of characters and structures within and outside the text [3, 58].

The translator can use a number of details in his work, but he must pay special attention to restoring those details in the right and necessary form. Otherwise, the goal of the author may be lost. For example:

“A roast mallard duck, thought Soapy, would be about the thing – with a bottle of Chablis, and then Camembert, a demi tasse, and a cigar” [8, 274]. Word for word translation: “Қовурилган ўрдак, мулоҳаза қиларди Сопи, унинг ёнига бир шиша Шабли, Камемберт, demi-тассе ва битта сигара”.

In source language, we see that the author used foreign words. Using them, he explained what each one meant. Shabli is the name of the wine, Camembert is a type of cheese, and demi-tasse comes from the French meaning half a cup of coffee. So why didn’t the author use English names to include these details? According to the lexicon of that period, it was customary among the upper classes to include such foreign words in their speech, such as French concepts, in order to distinguish them from other classes. The author adds such details to the protagonist’s comments about eating in an expensive restaurant, creating another contrast. In the Uzbek translation, the details are listed as a bottle of white wine, cheese, and black coffee. However, in order to get closer to the author’s style, he could give as following: “Қовурилган ўрдак, мулоҳаза қиларди Сопи, унинг ёнига бир шиша Chablis виноси, Camembert пишилоғи, demi tasse, яъни ярим финжонгина қахва ҳамда битта сигара”. If done so, the redundant footnotes could also be avoided.

We have already mentioned that O’Henry’s stories were created as a result of his observations in the street, by remembering the simple details of everyday life. For this reason, his stories have become lively, close to the hearts of the people. O’Henry picks up details from the bustling real life around him. Imagine that the Uzbek play you are reading mentions the food of a well-known kitchen in the center of your village. Of course, warmth awakens in your heart, you acknowledge how convincingly the author writes the work. A similar atmosphere is created at the expense of details in Henry’s works. Therefore,

not every detail of it should be neglected. For example, in this example, the translator lost credibility due to the fact that he did not provide the details of the household:

“No cop for youse”, said the waiter, with a voice like butter cakes and an eye like the cherry in Manhattan cocktail” [8, 275]. Word for word translation:: “Полициячи сенга тушиб қолмаган”, деди официант ёғли кулчага ўхшаган овозда, манхеттенча коктейлдаги олчага ўхшаган кўзларини чақнатиб”.

It was emphasized here that the cocktail was in Manhattan style, which meant that it had to be reflected in the translation as well.

The details used by the author do not obscure the essence of the work, but reinforce and exaggerate it. The author shows not only the phenomenon itself, but also the cause of its origin. Integrity is difficult to understand without a good understanding of the parts. In the translation of stories, however, no detail can be overlooked, as a single detail may embody important lines of character. Depending on how well the translator knows his or her worldview, the author’s style and purpose, he or she may be motivated to make a valuable detail in the translation either a simple detail or a key word that reveals the literary essence of the work.

The inability of a particular work of literature to be perfectly restored in another language is due to a misunderstanding of the content or the inability to create a form similar to it. If the writer is required to objectively perceive reality and record it on paper, the translator is required to translate the original with correct understanding.

Preservation of the literacy of the work in translation requires, first of all, the solution of the problem of preserving the integrity of the content and form of the work. Consequently, the translator, working directly on the original, will be able to more clearly reflect the content of the work in accordance with the form. In some cases, the stylistic image of the Russian translator, which is embedded in the translation, is transferred to the Uzbek translation in the same way, as a result of which the specific stylistic features of the author of the original change in the indirect translation. The re-creation of the content and form of the work as a whole in translation requires serious attention to these aspects of the issue.

Conclusions and Recommendations

Since detail is an element that adorns a work of art, especially a short story, and enhances its literary value, it is important in the translation to make it fit the purpose of the author, to highlight the necessary side. Every detail secretly reflects the author’s view of reality, so omitting, altering, or misinterpreting it in translation will to some extent undermine the literary work. The errors in the analyzed examples were mainly due to two reasons:

1. The translator was unaware of the original and did not understand the essence of the detail and ignored it, and sometimes allowed arbitrariness;
2. He blindly followed the Russian translator, relying on the point of view of the Russian translator in illuminating the necessary aspect of the detail in the translation.

In both cases, the misinterpretation of the detail in the translation led to the complete restoration of the work and a certain change in the individual stylistic image of the author.

So, in restoring the literacy of the work in translation, one should not ignore every detail of the original. Especially when it comes to indirect translation, there is always the risk of deviating from the

properties of the original, as is clear from these examples. By resorting to the direct translation type, many mistakes can be prevented and the above problem can be solved easily.

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