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Sevda Agayeva

researcher,
Baku Slavic University,
Azerbaijan
turkologiya@mail.ru

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“IVANHOE” OF WALTER SCOTT IN AZERBAIJANI AND PRINCIPLES OF TRANSLATION OF HISTORICAL NOVELS

Abstract: History as a social science conveys information on historical events and their reasons. But very often not only historians, men-of-letters also appeal to historical topics; as a result, historical novels emerge. One of such men-of-letters is the English writer Walter Skott, the author of twenty-six historical novels and the founder of the genre of historical novel in English literature. “Quentin Dorward”, one of the writer’s novels, appeared in Azerbaijani in translation from Russian in 1978 (1). The second novel of Walter Scott “Ivanhoe” (2) was translated from English by Q. Bayramov in 2013 in the frames of the project of “World Literature” sponsored by the Azerbaijani President Ilham Aliyev (3). The choice of translation of this novel is dictated by such a fact that being the masterpiece of the writer “this novel forms the peak of his creative activity and the beginning of its decline”, as it was noted by the literary critics. The purpose of This Article is to analyze the text of the said novel in detail in order to find out the most striking elements which form the historical and to some extent the national background of the novel. This analysis allows the author of the article analyze different translation strategies and tactics used by the translator. At the end of the Article the author singles out the rules of translation used by the translator, which may be used as a guide by other translators of identical novels.

Key words: Walter Scott, historical novel, foreignisms, Latin words, transcription, transliteration, explanatory translation, commenting, historical background

Language: English

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Introduction

History as a branch of knowledge deals with the past events connected with a particular country or person, explains their reasons. This explanation may be objective or subjective. Such objective approaches to the events or their biased explanation gives birth to political histories. At present there are histories of different countries and of the world as a whole. But there are cases when the historical events have not been recorded, or recorded in other languages and alphabets, which require not only the study of the historical event, but also the language or alphabet in which they have been recorded. For instance, the events of different periods in Azerbaijan have been recorded in different languages and alphabets; therefore there have emerged difficulties in their studies.

Historical events are reflected not only in historical studies, but also in fiction. The writer describes the historical or public events by sieving them through the filter of his imagination, makes

additions or omissions in them, and sometimes adds his own inventions to them.

Materials and Methods

In general, the majority of the works created by the men-of-letters are the products of their imagination, because of it the English call them fiction, i.e., invented. As the truth invented by the writer and the real truth differ from each other, the invented and real histories also differ from each other. The real example of an invented history is the historical novel. History and fiction differ in their languages, the former has its own terms, style of narration, everything is neutral in them and they lack imagery. But in fiction we observe the contrary; use of imagery and other devices makes them attractive.

Historical novels as a genre of fiction reflect the attitude of the writer to the past. To write a historical novel the writer makes an excursion to the past history. By sieving the historical events through the filter of his imagination he introduces his product to



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the readers. One of such writers is Walter Scott, the founder of the historical novel in English literature. Being the author of twenty-six historical novels, he wrote "Ivanhoe" in 1819, which was translated into Azerbaijani in 2013. The literary critics describe this novel the peak and the beginning of the decay of the writer's creative activity. The events in "Ivanhoe" take place in England, in places and with the participation of historical persons known to English readers. Such a development of events makes the novel attractive both for the native and foreign readers. In historical novels the imagination of the writer and the historical truth mix and mingle, as a result the artistic description of the events and the images of the participants emerge.

The Russian writer A. N. Tolstoy in his article "To the Young Writer" points out that the heroes of the historical novels must speak the language and think of the period in which they live. If Stepan Razin speaks of the initial accumulation of the capital, the reader will be right to throw the book under the table. In general, this idea of A.N. Tolstoy does not need any criticism, but it may lead to such a wrong inference that the heroes of the historical novels must speak the language of the period in which they lived. If they really do like that, then the readers will not be able to read and understand them. In reality the heroes of the historical novels speak the language of the period in which the writer lives and speaks. The skill of the writer is that he enriches the language of the novel with archaic, obsolete and obsolescent words, includes them into the texture of the modern literary language. But these words must not be completely archaic, they must be recognized by the reader and must not hinder their comprehension [7, p.76].

In his time A. S. Pushkin felt the necessary subtleties in the usage of archaic words and phrases, and in his article "Yuri Miloshevski or the Russian of 1612" he wrote like this: "Walter Scott took as a teacher of imitators with him, but how far from them are the Scottish miracles! Like the pupils of Agrippa they call for the duce of the past and become the victims of their own slow-wittedness." (7, 76). Undoubtedly, W. Scott was the greatest master of creating the historical atmosphere. He was skillfully using different stylistic devices for the creation of this historical atmosphere, and the reader never guessed whether the heroes of his novels were speaking in their own language or in the language of their own century. The writer himself explains the principles necessary for this purpose like this: "the use of language for the expression of the feelings inherent to us and to our ancestors is one thing, to express their feelings and manner of speech is quite a different thing."

Proceeding from these principles W. Scott does not take the photo of the events of history. To create the historical background for the development of

events he includes a number of archaic words into the text of the novel, and without loading the novel with completely archaic and historical words into the text of the novel he tries to achieve the desired effect. Thus, he used this method in the language of "Ivanhoe" and therefore, there are a good number of words of this kind in the novel [7, p. 84-85]

In teaching materials on the theory of translation the translator is required to have a good command of the source and target languages, to have a profound knowledge concerning the source text, to have good world knowledge and possess the skill of the translator. In the process of translation all these four requirements have their own places. But in the translation of historical novels, particularly in those connected with the remotest past, with the epoch dealing with the events described in the source text, it requires much broader world knowledge. It is necessary to look at the world knowledge of the writer and the reader of the source text and at that of the reader of the target text and the translator from different angles, so that the author of the source text knows to whom his writing has been addressed, and he thinks that his readers, particularly those, who are his contemporaries, share the greater part of his world knowledge. One must approach the events described in "Ivanhoe" from these two angles: the readers who are contemporaries of W. Scott and his present readers. There is a gap of seven centuries between the time of the events described in "Ivanhoe" and a gap of about ten centuries separating the present readers from the time when the events of the novel took place. To understand the essence of the events in the novel the reader must possess encyclopedic knowledge, because they are not aware of the world knowledge of W. Scott. The contemporaries of the writer were aware of the events taking place in the novel in some degree from the point of view of time, but the present readers are very far from the events described in the novel and from the point of view of the writer's own period. Such an approach to the translation of the novel reveals a completely complicated situation, so that before beginning his work the translator must deeply penetrate into the world knowledge of W. Scott and not leave anything obscure for the comprehension of the reader. Thus, the translator assimilates the world knowledge of his readers and that of the writer, that is, he must determine what the reader of the target text knows and what he does not in order to be able to present to the reader a perfect translation. Whether he has achieved it, or not, will be clear when the translation is read.

Fiction is not a cosmopolitan completely, if even its author is anonymous, still the events described in it, their participants, time and space of events tell where it has been written, to what nation it belongs. In this sense, the toponyms and anthroponyms used in the fiction acquire great

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importance. Exclusions are inescapable in this issue. “Ivanhoe” of W. Scott is not an exclusion from this point of view, too. In order to transform them into the target language it is necessary to classify them. In This Article we classify both the toponyms and anthroponyms encountered in the novel.

Now let us pay attention how the toponyms encountered in “Ivanhoe” are transformed into Azerbaijani. We must say that most of the geographical names like anthroponyms are deprived of connotation. There is no unanimity concerning their transformation in translation. As a rule, we say that the geographical names are not translated; nevertheless, there are a lot of cases when different geographical names have literally been translated into different languages. And very often we have received them not from their origin, but through other languages. Perhaps, it is because of that the geographical names from English into Russian, as well as in the translation of “Ivanhoe” from English into Azerbaijani were translated mainly with the same methods, that is, with the method of transliteration and transcription. This is connected with the opportunities of the Azerbaijani, that is, everything is due to the correspondence of letters and phonemes, but not in all the cases.

The transformation of the names of historical persons used in “Ivanhoe” is also one of the interesting issues. The historical novels include not only historical persons, but also common people. The writer uses the names of historical persons without making any changes in them in order to create the historical background in the novel, but he chooses names for his other participants conforming their deeds and characters. In his article “What is in a name?” Richard Davis writes: “on deciding on names for his characters, an author has an unfair advantage over other parents. He knows so much better how his child will turn out...” [5].

The method of translation of such names also belongs to the Russian theorists of translation, who proceeded from their own translation experience, so that the same name of the king and of a common man was translated differently, therefore the translator “Ivanhoe” has remained devoted to the tradition and translated King William as *Vilhelm*, King Charles as *Kral Karl*, King Henry as *Kral Henrix*, but the name of the historian Henry has been transformed as “*tarixçi Henri*” (историк Генри).

It is clear that the driving force of events in fiction and in real life is man. In linguistic literature anthroponyms are spoken as words having nominative meaning. We distinguish people from each other by their names. In “Ivanhoe” there are also lots of participants with their own names. The name of the novel has also been taken from the name of Wilfred Ivanhoe. The title of the novel “Ivanhoe” has been translated into Russian as “*Айвенго*”. Here the first part of the word (*Ivan*) has been translated

into Russian by an incomplete transcription, we call it incomplete transcription, because there is neither completely stressed [ə:], nor neutral [ə] in Russian, the second part, which is “hoe”, has been translated as “ro” with an incomplete transliteration, but what concerns the final letter “e” of the word, it is mute (e). Being aware why it has been translated into Russian like that the Azerbaijani translator has transformed it into Azerbaijani by transcription, Daniel Jones in his “Dictionary of Pronunciation” has also transcribed the name like that. There is a full correspondence of sounds in the two languages.

The names of the people in the novel may be grouped like this: ordinary names (no one pays much attention, to their meanings) and telling or token names (they do not only name the person, but also inform the reader about the person). There are also several such names in “Ivanhoe”, for instance, Reginald Front-de-Boeuf (10), which means “bull-brow”. Phillip de Malvuazen (10), which means “a bad neighbour”. By giving such names to them the writer expressed his negative attitude to them. There are many other such names in the novel, which the translator found correspondences and explained their meaning in the commentary of translation.

The names of many well-known prophets and saints known in the Christian and Islamic worlds have been mentioned in the novel. The most popular of them is Mary, mother of Jesus Christ. Mary has been used by many attributes in the source text, but in translation they have only one correspondence:

Saint Mary (17) - *Müqəddəs Məryəm* (27), Our Lady (297) - *Müqəddəs Məryəm* (367), Blessed Virgin (19) - *Müqəddəs Məryəm* (30), Virgin Mary (191) - *Müqəddəs Məryəm* (235). The others are: God of Abraham (43) - *Avraamin allahı* (58), Messiah (198) - *İsa Məsihi* (244), Adam (270) - *Həzrəti Adəm* (334), Jacob (286) - *Həzrəti Yaqub* (355), Moses (331) - *Musa* (410), St. Michael (184) - *baş mələk Mikayıl* (226), etc.

Another means used by the writer for the formation of the historical background in the novel are archaisms and the words gradually becoming archaic. But how should they be transformed in translation. The first idea concerning their translation belongs to A. F. Tytler [5], who formulated his idea like this: Translation must be read like the contemporary of the original. - Translation must be read like the contemporary of the translation [6].

This thesis and anti-thesis is very important for us. Translation cannot be read like the contemporary of the original, because about two centuries separate us from the author of the original (W. Scott-1771-1832), and ten centuries from the events described in “Ivanhoe”. Great lexical and grammatical changes have taken place in English in the past ten centuries. For instance, it is noteworthy is such a fact that “The Canterbury Tales” of Geoffrey Chaucer written in the fourteenth century was renewed linguistically at the



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end of the 20th century in order to enable the English readers understand it. From this point of view, the translator also faced this problem in the translation of “Ivanhoe”, he had to preserve the historical and national spirit of the original in translation and introduce it in modern Azerbaijani to the contemporary readers of his time. We must acknowledge that the translator has duly coped with the task.

It is necessary to mention another moment here: the archaic words and grammatical means are encountered here only in the language of the personages, in other cases if the archaic things and articles are encountered, they do not hinder the readers’ comprehension, and the translator finds suitable substitutions for them in Azerbaijani.

Conclusion

Latin words form the majority of foreign words in the novel. In the period of flourishing of the Roman Empire the Romans occupied the territories

around the Mediterranean, a big part of Europe, the north of Africa, even twice marched against England. In the fourth century Bible was translated into Latin and then it was translated into many European languages from Latin. It was the language of the clergy in Europe for many centuries. In “Ivanhoe” Latin is used in the writer’s own language, in that of Prior Aymer, Gross master Bomanuar and Priest Tuck. Their speeches have been translated either directly in the text in order not to distract the attention of the reader from the narration, or in the commentary as it is in the sources text, too. The same can be said about the translation of other foreign words as well.

Commentary is unavoidable in the translation of “Ivanhoe”, to make the novel understandable to the source readers the publishers have added 427 commentaries into the book, taking into consideration of the world knowledge of the readers of both texts the translator has also included explanations and commentaries into translation.

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