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INADEQUATE TRANSLATION

The main purpose of the article is *to consider the problems of correspondence and inconsistency in literary translations. It is noted that in modern translation theory there are generally accepted classifications of translation matches, which were developed at the end of the last century and represent a classic approach to this problem.*

Methods and methodology*. The article uses methods of analysis of manuscripts and data and comparative methods. The method of comparative description, the method of classifying correspondences according to the belonging of the original unit and its correspondence to a certain linguistic level: lexical, grammatical, phraseological, is also widely used.*

The novelty of the article *lies in the issues of studying the problems of adequate and inadequate translation. It is noted that an adequate translation should reflect both the form and content of the original with the help of another language, bring clarity to the grammatical, lexical and phraseological substitution of the original, show and explain the translator's mistakes and errors in the translation of the epic, the correct options and specific methods and methods are proposed translation of realities.*

Conclusion*. Summing up, it is emphasized that the adequacy of translation is a category that has an ontological status. Must substantiate on real translation experience in order to reduce the translated material to the communicative and functional content of the original. It is noted that the translator's decision is often subjective, where he often allows some losses in order to convey the main and important points, functional dominants of the source text at the end of the translation. It is concluded that the adequacy is maximal, not optimal; translation must meet certain conditions and tasks in an optimal way. In other words, the translation, the final text can be adequate to the original only at one of the semiotic levels or functional measures. There may be cases when some parts of the text are not equivalent to each other, but at the same time the translation was made in the appropriate form as a whole. The criterion of adequacy is that going beyond the limits of equivalence should be associated with the subjective approach of the translator, and not with objective necessity.*

Key words: *translation, adequacy, inadequate, equivalence, translator, original, language, problems.*

Introduction. Deviations from the original often occur in the translation of the epos Koroglu from the Azerbaijani language into English. The Azerbaijani variant of the epos Koroglu used by us consists of 17 parts. This variant is the unified text compiled on the basis of more than 50 different variants (Koroglu, 2005) [12].

The variant in English is known as Qaf-Penn. It consists of 12 parts. It was collected by A. Khodzko and translated into Russian by Q. Penn in 1856. Koroglu's father's name is Ali kishi in the variants in the Azerbaijani language, but in the Qaf-Penn his name is Mirza Sarraf, and he is not only a herdsman but also a talented astrologer (Chodzko, 1842).

The purpose of the article is that in the process of translation, there are words belonging to the Azerbaijani language that cannot be translated into another language. Therefore, in the process of translation, these words are required to be translated directly into the target language and explained. Taking into account all these processes, it is considered expedient to present the studied parts of the "Koroglu" epos in both Azerbaijani and English.

The article uses **the methods** of manuscript and data analysis and comparative methods.

The novelty of the article is to study the translation of the Azerbaijani national epos Koroglu into English. Therefore in the 21st century, when effective communication has become the center of our professional lives, the importance of finding better ways of translating is increasing. Due to globalization and establishment of transnational corporations, new criteria appear of what can be regarded as an adequate translation. It is important to remember at whom the translation is targeted and what communicative effect it is supposed to produce. The debates about what can be considered an equivalent translation give rise to a new stage of development of Applied

Linguistics and other linguistic sciences, which are becoming more and more concerned about achieving communicative excellence in the modern world.

Review of recent related publications. Abridgement and additions substantiated by some pragmatic factors, or, on the contrary, fully equivalent translation do not always meet the requirements of adequacy; sometimes translation made in an appropriate form (a source) and translated texts are not based on the relations of the complete equivalence (Retsker, 2010) [14; 8].

Translation that precisely preserves originality and content of the text is called adequate translation. Adequate translation preserves the phrases, artistic characters and ideas that have an impact on the readers. It is necessary to find equivalents of the phrases and words and use the similar phrases that substitute them in the adequate translation. National coloring, reality, artistry of the original must be preserved. It is rather difficult to reflect the original language and make adequate translation. It is necessary to abide by the original language, exact approach to the concrete period of the translated text, to the used stylistic methods and present the text to readers with the preserved semantics.

Adequate translation is to reflect both the form and content of the original by means of the other language. Adequacy is inseparable from exactness. It means grammatical, lexical and phraseological replacement according to the original. By this way a translator actually is able to render all the elements of the original to the audience. The essence of adequate translation combines the use of equivalence and replacement. If it is impossible to give all the elements of the original a translator can use appropriate replacement. So, the result that is equal to the original is created in the translation.

It should be noted that partial equivalence often occurs in fiction, especially in poetry, and such translation sometimes creates the specific tradition of the author's comment who speaks the other language. Evolution of the literary traditions and change of the translation norms in this regard have a significant impact on the understanding of adequate translation. The necessity of new translation of the classical works is explained by this factor.

Any highly developed language is powerful enough to give unity of form and content by means of the other language. At that moment stylistic means of the translated language do not repeat peculiarities of the original language; they often present the stylistic functions of the original elements (Retsker, 1950) [15]. A.V. Fyodorov notes the importance

of the linguistic analysis of the translation activity in his book "Introduction to the theory of translation" and distinguishes theory of translation that describes equivalence between two and more languages (Fyodorov, 2010) [4]. When translating a word, combination of words or grammatical moments the main challenge is to determine their connection with feelings and emotional meaning.

There is emotional stylistic meaning in any translation, because any word or grammatical moment is neutrally emotional and this neutral emotionality must be preserved. It is known that adequate translation reflects not only exact meaning of the original but also its expressive – stylistic peculiarities. So, the problem of presentation of stylistic peculiarities of lexical and grammatical cases is considered together with the different lexical and grammatical problems of translation.

However, a translator often faces stylistic problems during his practical activities. They are about the use of the different expressive means in order to make the text clearer and more figurative and deliberately have a more emotional impact on readers. Figurative lexical means, stylistic methods, phrases, special combinations of sentences should be used for this purpose. Both of these methods, each of the stylistic methods of the text pose challenges to translators that are solved by means of the special methods (Chernov, 1987) [8]. In addition, a translator often faces difficulties with regard to the belonging of the text to a certain speech style. Usually the stylistic methods of the appropriate genres do not match in the different languages. A translator must know the main cases of inadequacy and general principles of translation of the texts of the different genres into the Azerbaijani language. Thus, there are three main groups of the stylistic problems of translation; lexical-stylistic problems of translation; grammatical-stylistic problems of translation; presentation of the different genres of speech.

There are such words in the Azerbaijani language that cannot be translated into the other languages. Hence, such words must be explained. Having taken into consideration all these processes we think that presentation of the studied parts of the epos Koroglu both in Azerbaijani and English is compulsory:

As soon as he heard of his father's punishment the young man, bathed in tears, ran towards him – Xəbər gedib Alı kişinin oğlu Rövşənə çatdı. Rövşən qızmış pələngə döndü.

There is some difference in the translation of this sentence. Though the thought is nearly the same the figurative phrase *bathed in tears* is not in

the Azerbaijnai language. The figurative comparison *qızmış pələngə dönmək – to turn into a furious tiger* was not adequately translated into English. The different peoples have different traditions and customs and so their feelings, emotion are also expressed by the different forms. If the phrase *bathed in tears* is used by the English it could be translated into English as *gözyaşlarında çimmək*. It is incorrect translation. This phrase should conform to the people's mentality.

Actually, such translation is also wrong and it belittles the idea and content of the epos. There is an equivalent of this idiom in the Azerbaijani language: *gözyaşlarına qərq olmaq*. It is associated with grief, sorrow in both languages, but it means inactivity in the Azerbaijani language and it is a sign of depression and weakness. In our opinion, it expresses the equivalent meaning in English, too. The phrase *qızmış pələngə dönmək – to turn into a furious tiger* calls for activity, revenge. The first phrase is a sign of weakness; the second one is a sign of courage, bravery.

So Khodzko's translation is wrong from the beginning to the end. One could say that it insults Rovshan, as the brave man does not weep for his father, he revenges for his father.

There are both objective and subjective reasons of inadequate translation. The objective reason is that there is no equivalent of the Azerbaijani idiom in English (but it may be). The subjective reason is that (presumably) the translator does not know all necessities of the Azerbaijani language and does not understand the Azerbaijani people's mind.

Let forty stalls be made in it, and between every two stalls thou make a reservoir of water – Sən tövlədə hər day üçün qırx gözlü axır qayıracaqsan.

Every language has the specific grammar rules, and these rules and laws are different in the Azerbaijani and English languages.

Let us have a look at the literal translation of the sentence in English: *Qoy bu qırx burdaq burada qayrılsın və hər iki burdağın arasında sən su anbarı qayıracaqsan*. As there is one horse in Qaf-Penn variant there is difference between the Azerbaijani and English variants. *Reservoir of water* is expressed as *qırx gözlü axur* in the Azerbaijani language.

The function of the auxiliary verb to be must be taken into consideration during the translation. If Past Participle is after the auxiliary verb to be and is used for passive voice to be has no lexical meaning. At that moment to be is translated into the Azerbaijani language together with the Past Participle.

The whole body of the colt appeared to him resplendent and shining like a lamp. The light that issued from it instantly became dim, and, as it were extinguished, by a single glance of Roushan's eye. He was frightened, and quickly closing the small aperture – Rövşən gözlərinə inana bilmədi. Sağ axurdakı atın çiyinlərində ikidənə qanad var idi. Qanadlar alov kimi yanır, qızıl kimi parıldayırdı. Rövşən sol axurdakı ata baxdı. Gördü ki, yox, bu atın qanadı yoxdu. Gözlərini dolandırdı, yenə də sağ tərəfdəki ata baxdı. Gördü, qanad yavaş-yavaş sönür. Rövşən tutduğu işdən peşman oldu. Tez deşiyi bağlamaq istədi, ancaq iş-işdən keçmişdi. Qanadlar yavaş-yavaş əriyib axırda tamam yox oldu. Rövşənin bir əli oldu, bir başı. Ancaq hara çatacaq, olan olmuşdu. Kor-peşiman deşiyi örtüb geri qayıtdı.

So there is some difference in this passage. Likening is used as a stylistic method in English.. The whole body of the colt appeared to him resplendent and shining like a lamp *Madyan lampa kimi parlaq, işıqlı görünürdü*. Intense likening is used in the Azerbaijani language: *Qanadlar alov kimi yanır, qızıl kimi parıldayırdı*.

People have different manners of expression, that can be considered an objective factor, and it is very difficult to express it in translation, for example: *İş-işdən keçmişdi, Rövşənin bir əli oldu, bir başı, ancaq hara çatacaq, olan olmuşdu*. These phrases reflect the national colouring and they were not reflected in Qaf-Penn variant.

This phrase said in the tale style in the Azerbaijani language prevents adequacy in the translation for objective reasons. It is very difficult to translate the phrase: *Az getdilər, üz getdilər*. The phrase *Az getdilər, üz getdilər* A. Khodzko translated as *Daly Hassan then led the way*. But this English phrase cannot embody imagery. The phrase *Az getdilər, üz getdilər, dərə təpə düz getdilər* is widely used in the Azerbaijani tales, eposes and reinforces the idea. Translation of the phrase *bir su içim saatda* may be difficult. The expressive phrases used by peoples are different. This phrase can be translated into English as *immediately* but it does not express the essence of the Azerbaijani phrase.

The pronoun one means 1 before a noun. One is used as a substitute word in order not to repeat a noun twice. There is the definite article before it – the one. Its attributes are pronouns, adjectives and ordinal numerals: that one – the one – the big one – the first one. One is a gender – neutral, indefinite pronoun, meaning roughly *a person*. It is sometimes called an impersonal pronoun. It is translated into the Azerbaijani language as *adam, hər kəs, hamı*.

There is no equivalent of the phrase *ərəsət-məhşər* in English. The translation of the phrase *göyün*

üzünü yeddi qələmlə yeddi zinət vurmaq isn't in A. Khodzko's variant: *İstanbul kəndlərinin birində Bəlli Əhməd adında yeniyetmə, cavan bir oğlan vardı. Bəlli Əhmədin bığ yerləri təzəcə tərləyirdi.*

The last sentence *bığ yerləri təzəcə tərləyirdi* is not in Khodzko's variant. It is the Azerbaijani people's specific phrase. It is a sign of a teenager, fellow.

Elə təzəcə bazara girmişdi, bir də gördü carçılar car çəkdilər. O saat bazara vəlvələ düşdü. Bir qaçhaqaç başladı ki, gəl görəsən. Bir su içim saatda bütün dükan-bazar qaldı başına. Bəlli Əhməd mat-məəttəl dayanmışdı. Bir də baxdı ki, budur bir çolaq tacir qıçını çəkə-çəkə qaçır.

It happened that whilst Belly Ahmed was taking a walk in the bazaar of Istanbul, he looked and beheld on the platform of the building, daroghs beating drums, whilst all the inmates of the bazaar, the workmen as well as the merchants were flying in great hurry, after having left the shops ajar.

O saat bazara vəlvələ düşdü – Khodzko chooses the other way of expression in order to preserve imagery of this phrase that shows the state of people who are in the market: workmen as well as the merchants were flying in great hurry. The phrases *were flying – vəlvələ düşmək* intensifies the meaning *bazar* as a realia is transliterated. The word *carçı* is given as daroghs. The general comparative analysis of these passages shows that the phrases in the Azerbaijani variant are more expressive and colourful. A. Kodzko's variant is wider and better. There are facts showing that Koroglu was Moslem but such facts are not in the Azerbaijani variant. Koroglu orders to bring him the Koran when he is in a difficult situation. In such cases he says: Put your hand on the Koran and swear or Pass under the Koran etc. Such wonderful phrases related to Islam are in the English variant (Chodzko, 1842**).**

My daughter, I send this cavush, Roushan by name, to thee from Mecca. All the caress, services, and esteem which thou wouldst show to me in person, show into him. A man so pious, so deeply skilled in theological lore, by night or by day, so true a servant of Allah as he is does nor exist on the surface of the earth.

The word *çavuş sergeant* is used as realia in both languages. The word *Mecca* is realia, too. *Mecca* is regarded as the Holiest city in the religion of Islam, as well as being the direction of Moslem prayer. These ideas in Khodzko's variant are not in the Azerbaijani variant.

Khodzko writes that it is such a true God's child that is second to none in the world. We can take all subjective factors. By subjective factor it is meant that a translator must have solid knowledge of peculiarties

of the original language, the people's history, culture, way of life etc. If a translator has no information about any event in the text, he will not be able to translate it correctly.

Əfəndi altdan-altdan Koroğluya baxa-baxa naməni yazıb qurtardı. Tez istədi ki, ağzını bağlasın, Koroğlu dedi:

Bağlama, ver görüm nə yazmısan.

The fakky wrote, this man an ass and cannot read I must write something else. I have written it, sir, give me a seal that I how thou didst write it.

The Azerbaijani phrase *altdan-altdan baxmaq* is equivalent to the verb *to peep* in English. The sentence *this man is an ass and cannot read* in English has no variant in the Azerbaijani language.

Koroğlu oxuyub gördü ki, əfəndi yazıb.

Nigar xanım, bu quldurdur. Oraya çatcaq tutub asdırarsan.

Eventually what he wrote was this, Nighara Khanum, a chavush, Roushan by name, the bearer of this letter is the great scoundrel, swindler, and brigand, that the world ever saw; whip him well, but let him not enter the town lest he should disturb my capital.

As there is a difference between Qaf-Penn and Azerbaijani variants the thoughts in this passage are different.

The phrase *tutub asdırarsan* is given as *whip him well* in English. The other additions are the following: *let him not enter the town lest he should disturb my capital*.

The word *bir quldur* is given by several words with the similar meaning in English: *scoundrel, swindler, brigand*.

Koroğlu bir əyri-əyri ona baxıb dedi:

– Sən elə bilmə, mən savadsızam. Mən dedim, sən yazasan ki, sizin dilinizdə olsun. Al, düzəlt.

He trampled on him and exclaimed. Then write now, miscreant.

The English verb *trample* is given with quite a different meaning in the Azerbaijani variant *əyri-əyri baxmaq – to look askance, to scowl. He trampled on him.*

Articles, pronouns and gender can be examples of objective factors. One of the objective factors that perevents adequacy in translation is a personal pronoun and its objective case. There is no category of gender in the Azerbaijani language. Translation of the pronouns he, she, him, her etc. causes problems for a translator. Using the pronouns o, onu, ona in the Azerbaijani language a translator cannot show the hero's gender and so he has to indicate their names.

Qızlar hamısı çıxdı. Elə ki, tək qaldılar, Koroğlu əbanı, əmmaməni çıxardıb bir tərəfə tulladı.

He tore quickly the turban form his head, and flung it from him; he then took a car from his pocket, which he put sideways in the fashion of the Kajjars. He threw off the white mollah's gown, and adjusted the folds of his dress, made of dark olive-coloured cloth, cut in the Persian fashion.

The archaic words *əba*, *əmmamə* in the Azerbaijani variant are at the same time realia. A. Khodzko gives the word *əmmamə* as *turban* in English. The word *əba* is given as gown. As there are a lot of realia in Khodzko's variant we consider it necessary to specify the principles of the translation of realia.

We agree with some scientists' views on translation of realia and consider the following methods and ways advisible:

1. Method of transcription and transliteration.
2. Translation of realia with explanation.
3. Explanation partly is given at the bottom of the page and partly in the text.
4. Realia is explained in the text.
5. Approximate translation of realia.

Aldı Koroğlu sazı görək nə dedi:

He took the guitar. The guitar resounded like a nightingale. Kurroglou sang.

Is it appropriate to use the word *guitar* instead of *saz*? A. Khodzko could give the word saz with transcription according to the principle of translation and its explanation at the bottom of the page. He uses likening in the sentence *guitar resounded like a nightingale.*

The objective and subjective reasons that prevent adequacy in the translation of the epos Koroglu can be observed in the following parts.

Hərdən elə olurdu ki, bir su içim saatda çən, duman Çənlibeli bürüyürdü. Göy guruldayır, ildırım oynayır, yağış yağırdı. Bir qiyamət qopurdu ki, lap ərəsət-məhşər.

Sometimes it was happening that suddenly mist was shrouding Chanlybell. It was thundering, was raining, suddenly it was raising hell.

Ərtafa göz gəzdirib baxdı ki, yanında bir səbzəvat dükanı var. Hərçi badabad deyib girdi dükana.

Looking at the sides, he saw that one vegetable shop has next to him. I do not care for what will happen saying he came in the shop.

As these examples show, standartization is impossible in translation of realia. Sometimes calque is acceptable in translated text, but it may be unacceptable in the other text or some realia are given in the translated text as they are.

Conclusions. Summing up, it is emphasized that the adequacy of translation is a category that has an ontological status. Must substantiate on real translation experience in order to reduce the translated material to the communicative and functional content of the original. It is noted that the translator's decision is often subjective, where he often allows some losses in order to convey the main and important points, functional dominants of the source text at the end of the translation. It is concluded that the adequacy is maximal, not optimal; translation must meet certain conditions and tasks in an optimal way. In other words, the translation, the final text can be adequate to the original only at one of the semiotic levels or functional measures. There may be cases when some parts of the text are not equivalent to each other, but at the same time the translation was made in the appropriate form as a whole. The criterion of adequacy is that going beyond the limits of equivalence should be associated with the subjective approach of the translator, and not with objective necessity. The terms "equivalence" and "translation adequacy" have long been used in translation research, but the boundary between them is not always clearly defined. Often the concept of translation equivalence is interpreted as the adequacy of the translation.

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Гумбатова Айтен. НЕАДЕКВАТНИЙ ПЕРЕКЛАД

Основна мета статті – розгляд проблем відповідності та невідповідності в літературних перекладах. Відзначається, що в сучасній теорії перекладу існують загальноприйняті класифікації перекладацьких відповідностей, які були розроблені в кінці минулого століття і являють собою класичний підхід до даної проблеми.

Методи і методологія. У статті використовуються методи аналізу рукописів і даних і порівняльні методи. Так само широко застосовується метод порівняльного опису, метод класифікації відповідностей за належністю вихідної одиниці і її відповідності до певного мовного рівня: лексичного, граматичного, фразеологічного.

Новизна статті полягає в питаннях вивчення проблем адекватного і неадекватного перекладу. Відзначається, що адекватний переклад повинен відображати як форму, так і зміст оригіналу за допомогою іншої мови, привнести ясність у граматичну, лексичну і фразеологічну заміну за оригіналом, показати і пояснювати помилки перекладача і похибки в перекладі епосу, пропонується правильні варіанти і конкретні методи і способи перекладу реалій.

Висновок. Підкреслюється, що адекватність перекладу – це категорія, яка має онтологічний статус. Необхідно спиратися на реальний перекладацький досвід, щоб звести матеріал до комунікативно-функціонального змісту оригіналу. Відзначається, що рішення перекладача часто носить суб'єктивний характер, де він часто допускає деякі втрати, щоб в кінці перекладу передати основні і важливі моменти, функціональні домінанти вихідного тексту. Робиться висновок, що адекватність носить максимальний характер, а не оптимальний; переклад повинен відповідати певним умовам і завданням в оптимальній формі. Іншими словами, переклад, остаточний текст може бути адекватний оригіналу тільки на одному із семіотичних рівнів або функціональних заходів. Можуть бути випадки, коли деякі частини тексту не еквівалентні один одному, але водночас переклад був виконаний у відповідній формі в цілому. Критерій адекватності полягає в тому, що вихід за межі еквівалентності повинен бути пов'язаний із суб'єктивним підходом перекладача, а не з об'єктивною необхідністю.

Ключові слова: переклад, відповідність, невідповідне, еквівалентність, перекладач, оригінальний, мова, проблеми.