TRANSLATION OF UZBEK FOLK TALES INTO ENGLISH: A TRANS CREATIVE APPROACH IN THE COLLABORATIVE TRANSLATION

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The importance of creating an authentic learning environment and engaging students in collaborative translation projects has been recognized in recent years by many translation teachers and scholars, acknowledging “the links and synergies between functional translation theory and authentic translation projects in translator education”, demonstrated in his action research that “an authentic project might be incorporated successfully into a translation practice classroom as an emergent phenomenon that can encourage students to understand translation as complex professional behavior” (2012: 142). Following this translation teaching methodology, translation trainers create simulations of translation bureaus or cooperate with translation agencies, publishing houses and other institutions to provide translation trainees with real-life experience. In order to prepare future translators for the demands of the market and translation industry, translation departments propose various additional activities, in and out of the classroom, thus making their translation courses more attractive and challenging for students. In this paper, examples of such activities will be presented through a case study of an authentic collaborative project devoted to the trans creation of selected Uzbek folk tales into English. The aim of the paper is therefore twofold: firstly, to present the project as a set of new ideas to teach translation and secondly, to demonstrate the advantages of introducing Trans creation workshops into translator training at MA level.

The ultimate goal was the publication of English translations of selected Uzbek legends and folk tales, which constituted an additional motivation for students. The translational-ethnographic event and its pedagogical advantages will be discussed down. Learning in authentic settings helps enhance numerous faculties, including memory, understanding, imagination and creativity. The latter has been gaining increasing importance in translation professions other than literary due to “public recognition of the worth of a professional translator’s creative abilities” in general. There seems to be a need to introduce more activities enhancing translation trainees’ creative thinking into translation courses.

In this era of technological advancement, resulting in the ever-growing use of CAT-tools in the translation industry, it seems obvious that within the field of translation teaching and translator training curricula attention should be drawn to yet another issue, which is the need to make students aware of cultural values and idioms, as well as to raise students’ awareness of intertextual and intercultural content. Apart from teaching the proper use of modern technologies and making students co-responsible for the quality of team translation projects, trainers should also sensitize the learners to the crucial significance of the human factor and humanistic values in the translation process.

The project continued within the frames of a specialized course in collaborative translation. Some activities took place inside the classroom, whereas other tasks were accomplished by students at home, later consulting in class and via e-mail or an electronic communication platform. Several classroom activities were aimed at preparing the students for the crucial task of trans creation or adaptation of the source texts for the target English-speaking audience. The process of such creative re-writing or re-telling folk tales in a different language had to be preceded by various tasks.

Comparative analysis of parallel texts. The first task was to study Uzbek sources – both folklore and literary – including the different versions of legends with which the students had already become familiar. The second task was to read and analyze

Celtic legends (e.g. Delaney 1989) and other English-language folk tales (including those edited by Crossley-Holland 1987). The third task consisted of comparing the ways in which the Uzbek and the Anglo-Saxons tended to construe their legendary pasts (in order to detect similarities and differences) and then deciding what the characteristic features of the respective styles of folk storytelling were and which of those features should be reflected in translation in order to evoke the same effect and emotions in the target readers. In other words, what followed the comparative literature analysis was reflection and discussion on global trans creation and translation strategies as well as particular detailed translation techniques.

Creating a style-guide. Later, on the basis of their comparative analysis of English-language editions of Celtic legends and other English-language folk tales, the students were asked in class to produce a style-guide. While doing this, they paid attention to: style and register (standard and non-standard/dialect vocabulary, syntax and so on), punctuation, paragraph structure and layout, as well as orthography (for example the spelling of the characters' names and the use of capital letters in other proper names.

Certainly, consistency with a style-guide should assure the quality of target texts, according to the ISO 17100 standard for Translation Service Providers. Above all, however, when translating texts belonging to a particular literary genre, such as legend or folk tale, one has to be aware of the genre's specific features of grammar and vocabulary, of the characteristic syntax and style. What the students noticed and enumerated on the basis of selected English-language legends included:

- picturesque detailed descriptions,
- chronological order of events,
- few / many archaisms (depending on the strategy chosen by editors),
- typical beginnings such as 'There was once a landlord...',
- repetitions,
- inversion,
- strange proper names,
- sophisticated vocabulary,

An expert in communication and native-speaker of American English assessed the final versions of the tales provided by the students. Linguistic and editorial recommendations from the reviewer included among others:

Wordplay is also a tool frequently used in copywriting, which is basically a similar activity to the one performed by transcreators of, for example, advertising campaigns.

- minor corrections of syntax or paragraph structure;
- avoiding too frequent use of pronouns ‘it’ and ‘they’, which might
- cause incomprehensibility of a paragraph;
- suggestions concerning lexical choices, e.g. the students were advised to use: o ‘robber hood’ for ‘robbery’ instead of the archaic, rare Scottish ‘*reif*’, o the more common ‘carriage’ instead of the historical, rather royal-sounding ‘barouche’, o simply ‘money’ instead of ‘lolly’, which is British informal for ‘money’ but could be misunderstood as a lollipop or some other sweet. Briefly, it was recommended not to exaggerate with archaisms or nonstandard varieties of English. If the texts were aimed at contemporary speakers of English originating from various countries (not necessarily native speakers of that language), the meaning of words should be commonly understandable.

The objective of this paper was not only to present an authentic collaborative project but also to demonstrate the advantages of applying the transcreative approach to translation in translator training at MA level. Though the number of project participants was not large enough to justify quantitative research, it permitted a *qualitative action research* pilot study on the basis of the observations made by the teacher-researcher in classroom and authentic settings as well as on the basis of students’ views expressed in a questionnaire. The results of the study have not provided enough empirical data to serve as a basis for drawing conclusions about translator education in general, but they have clearly indicated that including trans creation activities in a collaborative translation course is possible and beneficial.

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