

Theory and Practice: An Armenian Translation of Maya Angelou's *Still I Rise*

by

Nune Gevorgyan

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Introduction

The capstone is divided into two parts. The first part focuses on the analysis of Maya Angelou's poem *Still I Rise*. The poem is about the author's biography and the struggles she went through during her lifetime. It concentrates on the lives of black people, their struggles and how it affected her life in general. There is a special concentration on racism, ethnicity and how these factors shape society. Angelou lived in a community where people has been discriminating each other based on the color of the skin. Thus, the discrimination leaves its effects on her and how she perceives the life.

However, she felt upset and useless, but this did not stop her to achieve an important place in the society as the advocate of black people's rights. In her many writings, Angelou openly has spoken about her childhood struggles, color of skin, gender and later how it affected on her life and career. She chose to struggle for her rights and the rights of the Black women. Angelou's poem *Still I Rise* is an example of her struggles and how she overcame it. The analysis is also focused on Angelou's childhood trauma and how it has changed her. This accident in her life also left its influence in her writings. The poem *Still I Rise* depicts her whole life and how she survived from the obstacles and overcame her disappointment. The poem shows the struggles of Black woman and proudly announces her victory against stereotyped, evil society. The second part is a theory-based translation of the same poem, from English into Armenian.

The poem carries a powerful message of racial and gender issues that should be translated and interpreted. Therefore, there is an importance of translating this poem from English into Armenian. There has not been an Armenian translation of this poem before. Angelou used many metaphors in her poem that make the poem even harder to translate.

The translator should maintain those metaphors so that the readers can see the author's language of writing. In such tricky translation processes, the translator should get familiar with every nuance of the text, in order to be able to feel and communicate the emotions that the author tries to transfer to her audience.

The poem by Angelou is very powerful and difficult at the same time. The poem has not been translated into Armenian and the author is not familiar to Armenian readers. The translation of the poem introduces Angelou's writing and the message of the particular poem. Each word in her poem is important. The poem represents key issues of slavery, black women, identity and how she responds to criticisms from society.

Literature Review

In the book, *I know why caged bird sing*, Angelou (1969) gives the reader an overall idea of her life and the struggles of black people. It reflects on the fact that even when African-Americans were considered to be free, they were still facing discrimination. Being black, Angelou felt her otherness, regardless of the times she lived in. The pressure of being other did not stop her from fighting for her own rights, as well as the rights of other black women in her community.

To continue the theme of trauma, post-trauma and recovery, Herman (1992) discusses child abuse. She gives details about post-trauma and illustrates how strong a person can be to recover and tell his/her story to the world. Her book, *I know why caged bird sings*, certifies that she was eight when she was abused. After that she refused to communicate with people for almost five years. Being unable to return to her usual life,

Maya felt terror and intrusion. However, beating her fear she re-found herself and she was strong enough to continue her life as a full member of the society.

It took her a while to recover and establish her place as a woman in her society. She passed through several stages of difficulties in terms of defining her new identity and her role in the society. She was an African-American woman in the United States, full of insecurities. She was born and lived in the US in the period when African-Americans are declared to be free. Yet she was not fully considered as a prominent member of the society in comparison to white people. In addition to all these identity/racial issues is the trauma that she faced when she was a kid. And the last but not least was her gender. Being a black woman in 20th century was a huge challenge. All these factors together had their influence on her character and the image that the readers have in their minds.

Explicitly, this story and the story of Maya Angelou are not related, since Angelou's story is not about feminism at all. However, Angelou struggled for her right to be heard and for other women's rights during her whole life. Angelou protested and raised her and other women's voice to be heard and to become equal to men. She herself was a good example of an inspirational fighter for women. Thanks to her efforts, she achieved the right to be heard and convinced people that women's rights matter.

As mentioned above, ethnicity and race had an impact on Angelou's life and both factors still affect Black people's lives and attitudes. Werner Sollors (1996) states in his book *Theories of ethnicity: A classical reader*, that ethnicity shapes people. The author writes, "It makes as much sense as displaying pride about belonging to any social class or to any age group." (Sollors, 1996, p. 11). In the United States, people have one nationality

but their ethnicities vary from Indian to Rwandan. This causes the emergence of many misunderstandings and issues.

She knew that she was African, although she was born in the US. She was black. Black people were slaves in the history of the United States. The race affected many black Americans. They still struggle because of their ancestors being slaves. Race and ethnicity are very controversial concepts that are made up by people to discriminate each other. Yet people often forget that all men are born equal and they do not choose their race and ethnicity. Therefore, people should not be defined by these factors. They make the representatives of many races feel different due to constant pressure of inequality. Thus, in case of getting rid of these concepts, the humanity would live a better and a more peaceful life.

Barthes (1977) states that the meaning of writing is not limited to the author's aim. Reader of the literary text gives birth to the text and the reader is an active participant in creating the purpose of the writing while reading it. When reader reads the text he/she tries to interpret what he or she has read and they find different messages that they feel that the author tried to convey to his readers. Barthes's theory is partially correct as the author can write a poem or novel having one message, purpose in his/her mind but the reader while reading it can feel the hidden messages as each reader feels the text subjectively. Yet, while translating the poem by Maya Angelou the initial intent, aim of the author is kept which means that each author writes something with the purpose and each reader firstly should try to understand that and then do his/her implications.

Berman (1985) argues about the 12 tendencies that each translator uses while translating the literary text from one language into other. These tendencies are usually

called deforming tendencies. This means that even when the translator writes his/her translation in a literary manner he/she puts something personal in it and adapts it a little bit to the culture of the language into which they are translated. It is very similar to the painters who copy famous paintings. They do it almost perfectly but they always hide in it their own mark as a signature. Those signs can be small but in any case they intervene with the initial painting. A similar phenomenon is present in translation, since it is an art of its own kind.

Venuti (1994) challenges the concept that the good translator should be visible. Visibility in this case is important when the particular text contains elements that cannot be understandable for some people because of their culture or religion. Here, the translator should assimilate the text to the culture's traditions, in order to avoid misinterpretation. This idea supports my concept about translation. The readers in Armenian should feel the original nature of the text. The point is that sometimes the translator can risk losing the initial meaning of the text. However, it does not mean that the translator should lose its voice and be completely invisible. The translation is a creative project where the translator has the opportunity to exercise his or her skills in translation. The translator, however, must be visible. At the same time, the translator should be aware of the key words in the text and have a complete understanding of the literary work's meaning and message. So, the translator will have the freedom of translating the literary text by its own decisions with word choice and methodology and simultaneously will not change the initial meaning of that literary text.

The last theory used in this project is Palmer (1969), which is the oldest one. This book is prominent for its reflection on Schleiermacher's theory of hermeneutics.

Schleiermacher believes that understanding the text is not just the discovering of hidden ideas. He believes that properness of translation depends on the translator's level of understanding of the text. He says that a successful interpreter should understand the author very well; even better than the author himself/herself. While interpreting it translators examine each component of the text and it allows them to understand the hidden messages of the author. Each word in the text signifies the wide variety of important hidden messages that a good interpreter should find and translate. The translation depends on the understanding of the reader.

Therefore, the reader plays a key role in that process. If the reader is attentive, he or she is able to understand the key messages from the text and correctly use it in his/her translation. The poem by Maya Angelou is very powerful and difficult to translate. Each word in her poem is given a special place and role. Thus, in case the translator does not notice even a little detail the meaning of the poem may drastically change. The importance in this case is to first of all understand the text in every possible way and feel the emotions that the author tries to transfer.

Weissbort, D., & Eysteinson, A. (2006) includes many literary translation theories and practice. For the capstone project four authors' theories will be used S. J. Levine's theory, Gregory Rabassas's theory, Ezra Pound's theory and Vladimir Nabokov's theory. According to S. J. Levine the translation process is more interesting than the final result and it is the important process for translator who works on the text, chooses the right words and translates the metaphors from one language into another. According to Gregory Rabassa, the translator is not a free-flying artist. He or she should do their job of translation and try to stay as invisible as possible. Another translation

theorist Susan Sontag also supported that theory of translator's invisibility. She says that the task of the translator is to stay invisible and be author-oriented. It means to stay loyal to the author. However, she also told that translator can freely translate the works of those authors who have already died. So they would not be able to judge the translation.

In contrast to these theories, Ezra Pound and Vladimir Nabokov stated that the translator should be visible. The reader should see that the work is a translation. The readers should feel the presence of the translator. Therefore, translator can maintain some foreign word in his or her translation. It can confuse the readers, yet they will know that is a translation.

Research Questions and Methodology

The central questions are concentrated on the concept of race, ethnicity in Angelou's poem and how these concepts helped her to create her identity. The Armenian translation of an originally English poem can communicate the same meaning/message and create similar impressions among the readers as the original text does.

Translation is an important part of the capstone. Each stanza is translated according to the translation tendencies of Antoine Berman. The tendencies are the following: the rationalization, clarification, expansion, ennoblement or popularization, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms and the destruction of linguistic patterning.

Another important research question of this capstone project is the visibility of the translator. The theory of Lawrence Venuti is used to research the question and use it in

the capstone project. Other translation theories are also used to contribute the theory of translator's visibility in literary translations.

Research Findings and Analysis

In the book, *I know why the caged bird sings*, Angelou (1969) writes in the prologue, "If growing up is painful for the Southern Black girl, being aware of her displacement is the rust on the razor that threatens the throat. It is an unnecessary insult." (Angelou,1969,p.4). Angelou explained that growing up as a black girl was a difficult and painful experience for her. She emphasized the fact of not having the sense of belonging to someone and something that made the unnecessary insult to her. She told in her book that from the very young age she had been displaced from her family and that affected her in many negative ways. In her book, Angelou (1969) shared her worst childhood memory – being raped by her mother's lover at the age of 8. This was a shocking incident in her life, which traumatized her and heavily affected her views on life.

To continue the theme of trauma, post-trauma and recovery Herman (1992) discusses child abuse. She gives details about post-trauma and illustrates how strong a person can be to recover and tell his/her story to the world. Her writing, *I know why caged bird sings* certifies that she was 8 when she was abused. After that she refused to communicate with people for almost 5 years. Being unable to return to her usual life, Maya felt terror and intrusion. According to the book, *Trauma and Recovery*, J. L. Herman (1992) writes, "Survivors feel unsafe in their bodies. Their emotions and their

thinking feel out of control. They also feel unsafe in relation to other people.” (Herman,1992, p.10).

As mentioned above, Angelou were very young when the abuse happened to her. She refused to speak and it affected her identity and self-determination. She could not speak to others because she was afraid and she felt unsafe to speak with others. She was temporarily isolated her from her family and her friends.

Angelou overcame all those obstacles and she grew up as a strong and powerful woman. She not only survived, but also she thrived and became a role model for other women, no matter their race, ethnicity and nationality. She praised Black women for their power to survive like in her poem *Still I Rise* she announced that despite many obstacles, criticism from the society she had survived and even more she became successful woman. In the chapter 34 of her book, *I know why caged bird sings*, she praises the Black women by writing, “The Black female is assaulted in her tender years by all those common forces of nature at the same time that she is caught in the tripartite crossfire of masculine prejudice, white illogical hate and Black lack of power. The fact that the adult American Negro female emerges a formidable character is often met with amazement, distaste and even belligerence.” (Angelou,1969,p.273). Angelou stated that Black women met many obstacles throughout their lives. They criticized because of their color, race. However, she asserted that despite the all struggles, the Black women always survived.

In the book, *The Yellow Wallpaper*, the author Charlotte Perkins Gilman (1973) tells about her difficulties as a woman in implicit way. The book is considered part of feminist literature. Here the author shares her own story of being the victim of her husband. By writing this book she protests against the system created by men. She speaks

against the fact that in those system women is not allowed to make decisions but must follow the woman. She thinks that the man gives orders to women and she does not want to consider woman as equal to them. She does not feel the safe in the company with man. She thinks that they are dominants. For example, she states, “My brother is also a physician, and also of high standing, and he says the same thing.”(Gilman,1973,p. 648). She emphasizes the gender related issue with this sentence that means that her husband says that she is depressed and her brother assures that she is. Implicitly, the narrator shows the power of male and how their opinion is important. Further in her story, she rebels against her husband and wants the freedom. She writes, “He said that after the wall-paper was changed it would be the heavy bedstead, and then the barred windows, and then that gate at the head of the stair, and so on.” (Gilman,1973,p. 649). The narrator is depressed and oppressed. She knows that man powerful but she wants to object it. She wants the freedom for her thoughts. She is against that gender inequality that drives her crazy. From the beginning of the story the author seems unaware that the man gives orders to her. She listens to him as initially she thinks that what he says is absolute truth. However, in the middle of the story she starts to question the things that initially were not bother her. She step by step realizes the power that the man has and already in the end she rebels and does everything against her husband’s will.

Angelou wrote about Black women and about their struggles. She was proud to be Black women as she mentioned many times in her poems that the Black women are able to survive in any circumstances. In her poem, *Still I Rise*, Angelou announced that she was proud of being Black women and she was proud of her history. She also protested against gender inequality. The comparison of the Angelou’s poem and the Gilman’s book

lays in their perception of women's role in the society. Back in time, the women had no voice and their role was to advocate for the women's rights. Angelou dedicated her life on advocating the rights of Black women and therefore their voice eventually made a difference in the community. She was feeling vulnerable as she was Black and she was a woman. In her poem *Still I Rise* she announced that she was ready to accept any criticism towards her but she was powerful and strong enough to resist it.

The second importance of this capstone project is translation of Maya Angelou's *Still I Rise*. Different translation theories and literary analysis are used for translating this poem from English into Armenia. These theories will support the central question of the research that are the difficulties and impossibility of translation. The theories that are used were written in 90's. The recent theory that is used was written in 2006. The theories are not very recent but they are accepted and used worldwide.

In the essay, *The death of the author*, Barthes (1977) states that the meaning of writing is not limited to the author's aim. He writes, "The Author, when we believe in him, is always conceived as the past of his own book: the book and the author take their places of their own accord on the same line, cast as a before and an after: the Author is supposed to feed the book — that is, he pre-exists it, thinks, suffers, lives for it; he maintains with his work the same relation of antecedence a father maintains with his child." (Barthes, 1977, p. 4). This implies that the reader is an active participant in creating the literary text. The active reader puts his/her meaning in the literary text thus becoming a part of that text. The same is with the translator. The translator also should be an active reader. S/he should get the message of the literary work and then be able to translate it from one language into another. Therefore, the first task for the translator is to become an

active reader who reads the text than translates it into the other language and adding his/her interpretation. This does not mean that the translator or the reader is changing the author's story or aim but they have the opportunity to read the text and understand it by their way.

During the translation of Angelou's poem from English into Armenian, the translator has chosen to keep the initial purpose of the author. Angelou used many metaphors and she has one hidden message at that poem which tells that despite all the hate, slavery, racism and criticism from the society she will proudly rise and thrive. *Still I Rise* has many personal messages that at some stages of her life have had effects on her life such as advocating Black women rights, survival from the history of slavery and the trauma from childhood. The poem addresses many different topics. It is difficult to distinguish only one topic. The translator should pay attention on that and should not miss them from the text.

Similar to Barthes's theory, Schleiermacher also suggests understanding the hidden messages of the author. In Palmer's (1969) book, *Hermeneutics: Interpretation theory in Schleiermacher*, he introduces the theory of Schleiermacher that is "hermeneutics". He highlights the importance of deeply understatement of the literary text and the ability to correctly interpret and translate it. As Barthes (1977) suggests that the reader plays an important role of interpreting the message of the original text, Schleiermacher also suggests understanding of the text very well in order to translate it. According to the author, the hermeneutics is "the first basic direction of meaning of hermeneutic is "to express", "to assert", or "to say"" (Palmer,1969,p. 14). The importance of this is that the task of the translator is to go deep to the background of text,

to interpret the metaphors and eventually express it to the readers. For example, “Out of the huts of history's shame I rise up from a past that's rooted in pain I rise I'm a black ocean, leaping and wide, Welling and swelling I bear in the tide. Leaving behind nights of terror and fear I rise”/ Պատմության ամոթալի խրճիթներից դուրս, Ես բարձրանում եմ: Մինչև անցյալ, որ արմատացած է ցավի մեջ, Ես բարձրանում եմ: Մև օվկիանոս եմ ես ` լայն և ցատկող, Հորալով և փքվելով՝ ես դիմադրում եմ մակընթացի մեջ: Թողնելով անցյալում գիշերվա վախն ու սարսափը, Ես բարձրանում եմ:” These sentences indicate Angelou’s history, the past of the slavery that even now follows her, but she is a survivor. She accepts her ethnicity thus shaping her identity and despite everything she rises.

To continue with the translation methods and theories, Berman (1985) writes about 12 deforming tendencies that are used in translation. In the book, *Translation and the trials of the foreign*, Berman (1985) writes about the 12 deforming tendencies that many translators use while doing their translations.

During the translation of *Still I Rise* several “deforming tendencies” have been used. The first is destruction of rhythms. The author explains what the destruction of rhythms is. He states, “Poetry and theater are more fragile. Yet the deforming translation can considerably affect the rhythm...” (Berman,1985,p. 248). The destruction of rhythms usually affects the poems. The translation of the *Still I Rise* from English into Armenian has faced such deforming tendency. The poem is beautifully written. This poem is also a song. Therefore, the rhythm is a vital part of the poem. The poem has a rhythm and musicality. In original, English language the poem has specific rhythms and tempo, whereas in Armenian it sounds more like an ordinary poem. It does not have the same

musicality as the original one. An Armenian translation loses its musicality. Yet, the punctuations help to maintain the overall rhythm of the original poem. Another example from the poem, “Does it come as a surprise that I dance like I've got diamonds” and in Armenian it is translated as, “Քեզ զարմացնո՞ւմ է, որ ես պարում եմ ասես ունեմ ադամանդներ”. In English version the particular sentence does not ask a question, yet in Armenian version this sentence is translated as a question. The purpose is to create musicality and interest in an Armenian.

The second deforming tendency is qualitative impoverishment. According to Berman (1985), the qualitative impoverishment is “when this practice of replacement, which is most often unconscious, is applied to an entire work, to the whole of its iconic surface, it decisively effaces a good portion of its signifying process and mode of expression – what makes a word speak to us.” (Berman,1985,p. 247). For example, the excerpt from the poem “Cause I walk like I've got oil wells, Pumping in my living room.” and the translation in Armenian is following, “Որովհետև ես քայլում եմ ասես, Ունեմ նավթահանքե՞ր հյուրասենյակումս”. The original text tells that the narrator has oil wells that pumping in her living room, however in Armenian literal or close translation has not made sense and therefore it was translated as “oil wells” without the verb “pumping”. Another example is 'Cause I laugh like I've got gold mines, Diggin' in my own back yard” which is translated in Armenian as “սկու հանքեր սան բակումս”. Again the verb “digging” is not translated into Armenian and it remained as just the narrator has gold mines in her backyard.

Overall, the text remains close to original poem. Some equivalence has been used. The poem is translated from English into Armenian and all words in English are

translated. The translator has not kept any English word. Yet, some words are added and the syntax in Armenian is different.

The next important theory is about the invisibility of the translator which is formulated by Lawrence Venuti. According to Venuti, the translators are invisible and that is what the readers want. In his book, *The translator's invisibility*, he states, "The translation is not in fact a translation but the "original"" (Venuti,1994,p. 1). The readers used to consider a good translation those literary works that they can read fluently in their language. It means that the translator is not a free flying bird. The translator should keep the originality of the literary work. Therefore, the translator stays invisible. The reader should not feel that is not an "original" text. However, in his book, *The translator's invisibility*, Venuti (1994) writes, "The target texts produced in such a way are not transparent but give just the "illusion" of being transparent or natural in the target language." (Venuti,1994,p. 5). This implies that the literary work that is translated fluently is not actually fluent. It makes an illusion of being fluent and "original". The translator is doing a creative work by translating a literary text from one language into another and they have a right to show their presence in their text. The good translation should show the readers that it is a translated text. The translator should keep the words that indicate the culture of the original language. The reader should feel the foreignness. If the reader thinks that the translated literary work is not smooth and some foreign words are kept, they will see the difference between translated literary text and the original text. The readers will have an opportunity to compare the two literary texts. The task of the translator is not changing the original text but introducing it to its readers. The translator should keep the initial aim of the literary text.

However, this does not mean that the translation should maintain all foreign words but those that are key words in that literary text. During the translation of Angelou's *Still I Rise*, there were some words that could be erased or literally translated from English into Armenian, but the decision has made to keep it as it will highlight the importance of that word. For example, in the original text of the poem it is written, "Does my sexiness upset you?" the word sexiness has its literal translation in Armenian that is "սեռականություն", however, the word "սեքսուալությունը" has been used to emphasize Angelo's intention to highlight that word.

It is important to correctly translate the poem so that the reader will feel the presence of the author. In this particular translation of Angelou's poem, her main purpose is kept and it is as close as possible to her original text.

To the contrary of Venuti's theory of invisibility and that the translator should be visible and free in his/her translation. In the book, *Translation: Theory and Practice: a Historical Reader*, edited by D. Weissbort & A. Eysteinson (2006), Gregory Rabassa states, "We have seen that the translator is not the free-flying artist that the writer can be, that it is, indeed, the writer who causes the translator to hew to a narrow path if he is to do his job well and correctly" (Weissbort et al, 2006, p.509). The translation of the poetry is a difficult task. There are some impossibilities of translation of some words or cultural aspects but as a whole the translator has the right of choice. The translation is a creative process. One is taking the literary text and converts it into completely other language.

It is not the same process as the writing the poem but it is equally difficult and creative process. Some translator theorists such as Susan Sontag believed that the translator should stay invisible. In the book, *Being translated*, Sontag (1995) writes,

“Translation is about differentness. A way of coping with, and ameliorating, and, yes, denying difference? Even if, as my story illustrates, it is also a way of asserting differentness.” (Sontag,1995,p. 15). Translation should be different from the original, as we are “rewriting” it into completely new language. Translation should be seen as a bridge. The importance of this translation is to become a bridge between two cultures: Armenian and African American. The importance of the translation is to know and recognize the differences and similarities between the cultures and languages. Sontag (1995) writes, “We live in a society pledged to the ceaseless invention of traditions—which is to say, the destruction of fealty to and knowledge of the specific, local past. Everything is to be recombined, remade—ideally, in the most portable, effortlessly transmissible form.” (Sontag,1995,p. 18). This also emphasizes the fact that the readers want to read everything in a very simple way. They want the smooth translation of the literary text. However, while translating, the translator recombines and recreates some words, sentences and serves it to its readers. In this case, the translator loses its voice and stays invisible.

The translation of Maya Angelou’s *Still I Rise* has been a creative process of choosing the objectively right words. As a translator, the main task has been to understand the passage and translate it into Armenian. However, some words could be literally translated but they have been remained so the reader will have overall sense of the poem. There are some words have been added which do not change or add the meaning but they sound good in Armenian. For example, “You may write me down in history, With your bitter, twisted lies, “, it is translated in Armenian as “Դու կարող ես ինձ գրել պատմության էջերում, Քո դառը, աղավաղված ստերով”. She writes that

they can write about her in the history without mentioning in the pages of history, yet in Armenian the word “in history pages” is added, as it brings the rhythm while reading it in Armenian.

In the book, *Translation: Theory and Practice: a Historical Reader*, edited by D. Weissbort & A. Eysteinsson (2006), Nabokov writes, “In the first place we must dismiss, once and for all the conventional notion that a translation ‘should read smoothly’ and ‘should not sound like a translation’ (to quote the would-be compliments, addressed to vague versions, by genteel reviewers who have and never will read the original texts).” (Weissbort et al, 2006, p. 382). This theory contrasts the theory of Gregory Rabassa. It supports the theory of translator’s visibility. This means that the translation should not be smooth. It is a translation. Therefore, for some words the translator may use equivalences. Equivalences are those words that have the same meaning, yet they are not the literal translated words. For instance, in the poem, “You may trod me in the very dirt”, this sentence translated into Armenian as “Ու կարող ես մտնել ինձ ցեղը, միևնույն է”. The word “trod” has many meanings. The translator has found the Armenian equivalence for this word. Therefore, the overall meaning of that word in the poem remains the same. However, it is not a literal translation of that word. Another example from the poem, “Just like hopes springing high”, this sentence in Armenian is translated this way, “Մակընթացի հաստատ ռիթմով”. The translation of this sentence is not literal. The importance in this sentence is the meaning and if it transfers the same meaning in Armenian as in English, it will not change the meaning of the stanza.

In some cases, the translator decides to maintain some words translated and let the readers to have some perception about the original text. When some words are left the

same as the original for some readers it can be very confusing, as the readers want the smooth translation. However, when some words are left the same, original way for some curious readers it will make an interest to explore that word and learn more about. Many translators use foot notes to explain the words that they intentionally have not translated so the reader can read the foot note and understand the meaning of that particular word. The important part for every literary translation is to translate the title of the poem close to the original. In this case, the title of the poem, *Still I Rise*, is translated into Armenian as *Ես միևնույն է կբարձրանամ*. It means in Armenian as whatever happens I will still rise. It is a close translation of the original title.

In the book, *Translation: Theory and Practice: a Historical Reader*, edited by D. Weissbort & A. Eysteinnsson (2006), Ezra Pound writes, “In the long run the translator is in all probability impotent to do all of the work for the linguistically lazy reader. He can show where the treasure lies, he can guide the reader in choice of what tongue is to be studied.” (Weissbort et al,2006,p. 279). This implies that the translator translates the work for the readers. At the same, the translator is not obliged to translate every word literally for the readers. Some foreign words can be maintained in the translated work and the active readers should explore every foreign word by them. There are some words such as “sexiness” that kept in Armenian translated version of the poem. Angelou intentionally highlighted that word in her poem. In Armenian, that particular word has literal translation. However, this word is kept. The translator chooses to leave that word without translation and let the readers to know the original word. Those words are usually the key words in the overall text and they play an important role in the literary text. In this particular example, the word “sexiness” is a significant word in the poem. Firstly,

readers may be confused however they will pay attention on that word in that particular context.

To continue the translation process is the most interesting and creative part of the translation of the literary text. In the book, *Translation: Theory and Practice: a Historical Reader*, edited by Weissbort, D., & Eysteinnsson, A. (2006), S. J. Levine states “What struck me almost immediately about these early translation experiences was how much richer the process was than the final product.” (Weissbort et al, 2006,p. 513). Actually the process of translating the *Still I Rise* has been a good experience of learning new words and concepts. This process is the inside work of the translator. If translator does not explain the methodology of his/her translation, no one can really know how and what he/she does while translating the literary work. However, some translations need to be explained especially when the translator decides to remove it or add a new word. The process of translation gives an opportunity for the translator to exercise his or her knowledge and creativity. The reader does not know how many research the translator had done for achieving that result. The translation process includes many different factors such as choosing the equivalences, reading the poem multiple times and converts it into the foreign language.

During the translation of the poem, some translation techniques were used. For example, “Just like moons and like suns, with the certainty of tides, Just like hopes springing high, Still I'll rise.”/ Որպես լուսիններ և արևներ, Որպես վեր ձգտող հույսեր, Մակընթացի հաստատ ուղիմով, Ես միևնույն է կբարձրանամ վեր:” During the translation of the poem, the place of the sentence in the stanza has been changed so that in Armenian it would sound more rhythmic, yet the meaning of the poem has not

been changed.

The overall process of translation leads translator to the creative freedom. The translator has the important role of transferring the ideas and the main message of the literary text to the readers. Simultaneously, the translator is free with choosing the phrases and keeping the rhythm of the literary work.

In this particular translation, the impossibility and difficulty has been the recognition of the musicality in the *Still I Rise* and transferring that specific rhythm of the author to the foreign, Armenian readers.

To conclude, this capstone project introduced the American writer Maya Angelou poem and an Armenian translation of the same poem. The poem An Armenian translation of the poem is done by using many translation theories that helped to achieve the completeness of the poem. The initial purpose of being visible translator has been maintained. The poem is concentrated on the concept of race and ethnicity and how these concepts helped her to create her identity. The Armenian translation of an originally English poem transferred the same meaning and message and creates similar impressions among the readers as the original text does.

Limitations and Avenues for Future Research

Translation of literary text is an interesting process of becoming a bridge between two and/or more languages. It is important to have a translation that the readers are going to read as a translation. Of course, it is not fully sound foreign/close to an original otherwise why the foreign reader needs a translation but translator should choose which words, names he or she should domesticate and by this brings curiosity to his or her readers.

Translation of *Still I Rise* was a challenging and interesting process. The translator seemed to stay invisible and should be author-oriented. However, when the translation of the poem has been done, it was obvious that the translator is visible and the reader can see it.

Angelou is not a famous writer in Armenia. There were no poem and book by her that has been translated and published in Armenia. The difficulties and limitations for this research process is that the writer is unfamiliar to Armenian readers and therefore the translation of her poem can be not demanded. However, the purpose of this creative project is to introduce Armenian reader the American writer and her renowned poem.

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Appendix

<p>Մայա Անջելու</p> <p><<Ես միևնույն է բարձրանում եմ>></p> <p>Դու կարող ես ինձ գրել պատմության էջերում, Քո դառը, աղավաղված ստերով:</p> <p>Ու կարող ես մտցնել ինձ ցեղը, միևնույն է, Ես կբարձրանամ որպես փոշի:</p> <p>Իմ հանդգնությունը վշտացնո՞ւմ է քեզ, Ինչու՞ ես պաշարված մռայլությամբ, Որովհետև ես քայլում եմ ասես</p>	<p>Maya Angelou</p> <p>“Still I Rise”</p> <p>You may write me down in history With your bitter, twisted lies, You may trod me in the very dirt But still, like dust, I'll rise.</p> <p>Does my sassiness upset you? Why are you beset with gloom? 'Cause I walk like I've got oil wells</p>
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<p>Ունեմ նավթահանքե՛ր հյուրասենյակումս:</p> <p>Որպես լուսիններ և արևներ,</p> <p>Որպես վեր ձգտող հույսեր,</p> <p>Մակընթացի հաստատ ռիթմով,</p> <p>Ես միևնույն է կբարձրանամ վեր:</p> <p>Ուզում էիր տեսնել ինձ կտրվա՞ծ</p> <p>Գլուխը կա՞խ և աչքերը ցա՞ծ,</p> <p>Արցունքի պես ուտերս ընկած,</p> <p>Հոգևոր ճիչերիցս թուլացած:</p> <p>Գոռոզությունս է քեզ վիրավորում</p> <p>Այդքան ծանր մի տար,</p> <p>Որովհետև ես ծիծաղում եմ ասես ունեմ</p> <p>ոսկու հանքեր տան բակումս:</p>	<p>Pumping in my living room.</p> <p>Just like moons and like suns,</p> <p>With the certainty of tides,</p> <p>Just like hopes springing high,</p> <p>Still I'll rise.</p> <p>Did you want to see me broken?</p> <p>Bowed head and lowered eyes?</p> <p>Shoulders falling down like teardrops.</p> <p>Weakened by my soulful cries.</p> <p>Does my haughtiness offend you?</p> <p>Don't you take it awful hard</p> <p>'Cause I laugh like I've got gold mines</p> <p>Diggin' in my own back yard.</p>
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Դու կարող ես քո խոսքերով կրակել ինձ վրա,

Դու կարող ես քո աչքերով ինձ վիրավորել,

Դու կարող ես ասելությունք քո ինձ սպանել,

Բայց միևնույն է, ես կբարձրանամ որպես օդ:

Իմ սեքսուալությունը վշտացնո՞ւմ է քեզ,

Քեզ զարմացնո՞ւմ է, որ ես պարում եմ

ասես ունեմ ադամանդներ

Ազդերիս արանքում:

Պատմության ամոթալի խրճիթներից դուրս,

Ես բարձրանում եմ:

Մինչև անցյալ, որ արմատացած է ցավի մեջ,

Ես բարձրանում եմ:

Սև օվկիանոս եմ ես ` լայն և ցատկող,

You may shoot me with your words,

You may cut me with your eyes,

You may kill me with your hatefulness,

But still, like air, I'll rise.

Does my sexiness upset you?

Does it come as a surprise

That I dance like I've got diamonds

At the meeting of my thighs?

Out of the huts of history's shame

I rise

Up from a past that's rooted in pain

I rise

I'm a black ocean, leaping and wide,

<p>Հորալով և փքվելով՝ ես դիմադրում եմ մակընթացի մեջ:</p> <p>Թողնելով անցյալում գիշերվա վախն ու սարսափը, Ես բարձրանում եմ:</p> <p>Լուսաբացին, որն ապշեցնող պարզ է, Ես բարձրանում եմ:</p> <p>Բերելով նվերները, որ իմ նախնիներն են տվել, Ես ե՛մ անուրջն ու հույսը ստրուկի:</p> <p>Ես բարձրանում եմ:</p> <p>Բարձրանում եմ:</p> <p>Բարձրանում:</p>	<p>Welling and swelling I bear in the tide.</p> <p>Leaving behind nights of terror and fear</p> <p>I rise</p> <p>Into a daybreak that's wondrously clear</p> <p>I rise</p> <p>Bringing the gifts that my ancestors gave,</p> <p>I am the dream and the hope of the slave.</p> <p>I rise.</p> <p>I rise</p> <p>I rise.</p>
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