THE LEXICAL AND THE GRAMMATICAL PROBLEMS IN LITERARY TRANSLATION

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Abstract: *This article, we can see solutions to several grammatical and lexical problems related to literary translation.*

We can see the scientific views of several scientists on what is literary translation and the problems of its translation, and scientific works on it.

In this article, we will also look at solutions to grammatical and lexical problems.

Keywords: *Translation, literary translation, grammar translation, lexical translation.*

Аннотация: *В этой статье мы можем увидеть решения ряда грамматических и лексических проблем, связанных с художественным переводом.*

Мы можем увидеть научные взгляды ряда ученых на то, что такое художественный перевод и проблемы его перевода, а также научные работы по нему.

В этой статье мы также рассмотрим решения грамматических и лексических проблем.

Ключевые слова: *Перевод, художественный перевод, грамматический перевод, лексический перевод.*

INTRODUCTION

Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text.

The English language draws a terminological distinction (which does not exist in every language) between translating (a written text) and interpreting (oral or signed communication between users of different languages); under this distinction, translation can begin only after the appearance of writing within a language community.

King Charles V the Wise commissions a translation of Aristotle. First square shows his ordering the translation; second square, the translation being made. Third and fourth squares show the finished translation being brought to, and then presented to, the King.

A translator always risks inadvertently introducing source-language words, grammar, or syntax into the target-language rendering. On the other hand, such "spill-overs" have sometimes imported useful source-language calques and loanwords that have enriched target languages. Translators, including early translators of sacred texts, have helped shape the very languages into which they have translated.

Because of the laboriousness of the translation process, since the 1940s efforts have been made, with varying degrees of success, to automate translation or to mechanically aid the human translator.

More recently, the rise of the Internet has fostered a world-wide market for translation services and has facilitated "language localisation".

Edward FitzGerald

Throughout the 18th century, the watchword of translators was ease of reading. Whatever they did not understand in a text, or thought might bore readers, they omitted. They cheerfully assumed that their own style of expression was the best, and that texts should be made to conform to it in translation. For scholarship they cared no more than had their predecessors, and they did not shrink from making translations from translations in third languages, or from languages that they hardly knew, or—as in the case of James Macpherson's "translations" of Ossian—from texts that were actually of the "translator's" own composition.

Benjamin Jowett

The 19th century brought new standards of accuracy and style. In regard to accuracy, observes J.M. Cohen, the policy became "the text, the whole text, and nothing but the text", except for any bawdy passages and the addition of copious explanatory footnotes.

In regard to style, the Victorians' aim, achieved through far-reaching metaphrase (literality) or pseudo-metaphrase, was to constantly remind readers that they were reading a foreign classic. An exception was the outstanding translation in this period, Edward FitzGerald's Rubaiyat of Omar Khayyam (1859), which achieved its Oriental flavor largely by using Persian names and discreet Biblical echoes and actually drew little of its material from the Persian original.

In advance of the 20th century, a new pattern was set in 1871 by Benjamin Jowett, who translated Plato into simple, straightforward language. Jowett's example was not followed, however, until well into the new century, when accuracy rather than style became the principal criterion.

Modern translation

As a language evolves, texts in an earlier version of the language—original texts, or old translations—may become difficult for modern readers to understand. Such a text may therefore be translated into more modern language, producing a "modern translation", a "modern English translation" or "modernized translation").

Such modern rendering is applied either to literature from classical languages such as Latin or Greek, notably to the Bible (see "Modern English Bible translations"), or to literature from an earlier stage of the same language, as with the works of William Shakespeare (which are largely understandable by a modern audience, though with some difficulty) or with Geoffrey Chaucer's Middle-English Canterbury Tales (which is understandable to most modern readers only through heavy dependence on footnotes). In 2015 the Oregon Shakespeare Festival commissioned professional translation of the entire

Shakespeare canon, including disputed works such as Edward III, into contemporary vernacular English; in 2019, off-off -Broadway, the canon was premiered in a month-long series of staged readings.

Modern translation is applicable to any language with a long literary history. For example, in Japanese the 11th-century Tale of Genji is generally read in modern translation (see "Genji: modern readership").

Modern translation often involves literary scholarship and textual revision, as there is frequently not one single canonical text. This is particularly noteworthy in the case of the Bible and Shakespeare, where modern scholarship can result in substantive textual changes.

Anna North writes: "Translating the long-dead language Homer used — a variant of ancient Greek called Homeric Greek — into contemporary English is no easy task, and translators bring their own skills, opinions, and stylistic sensibilities to the text. The result is that every translation is different, almost a new poem in itself." An example is Emily Wilson's 2017 translation of Homer's Odyssey, where by conscious choice Wilson "lays bare the morals of its time and place, and invites us to consider how different they are from our own, and how similar."

Modern translation meets with opposition from some traditionalists. In English, some readers prefer the Authorized King James Version of the Bible to modern translations, and Shakespeare in the original of c. 1600 to modern translations.

An opposite process involves translating modern literature into classical languages, for the purpose of extensive reading (for examples, see "List of Latin translations of modern literature").

Views on the possibility of satisfactorily translating poetry show a broad spectrum, depending partly on the degree of latitude desired by the translator in regard to a poem's formal features (rhythm, rhyme, verse), but also relating to how much of the suggestiveness and imagery in the host poem can be recaptured or approximated in the target language. Douglas Hofstadter, in his 1997 book, Le Ton beau de Marot, argued that a good translation of a poem must convey as much as possible not only of its literal meaning but also of its form and structure (meter, rhyme or alliteration scheme, etc.).

The Russian-born linguist and semiotician Roman Jakobson, however, had in his 1959 paper "On Linguistic Aspects of Translation", declared that "poetry by definition [is] untranslatable". Vladimir Nabokov, another Russian-born author, took a view similar to Jakobson's. He considered rhymed, metrical, versed poetry to be in principle untranslatable and therefore rendered his 1964 English translation of Alexander Pushkin's Eugene Onegin in prose.

Hofstadter, in Le Ton beau de Marot, criticized Nabokov's attitude toward verse translation. In 1999 Hofstadter published his own translation of Eugene Onegin, in verse form.

However, a host of more contemporary literary translators of poetry lean toward Alexander von Humboldt's notion of language as a "third universe" existing "midway between the phenomenal reality of the 'empirical world' and the internalized structures of consciousness."

Perhaps this is what poet Sholeh Wolpé, translator of the 12th-century Iranian epic poem The Conference of the Birds, means when she writes:

Twelfth-century Persian and contemporary English are as different as sky and sea. The best I can do as a poet is to reflect one into the other. The sea can reflect the sky with its moving stars, shifting clouds, gestations of the moon, and migrating birds—but ultimately the sea is not the sky. By nature, it is liquid. It ripples. There are waves. If you are a fish living in the sea, you can only understand the sky if its reflection becomes part of the water. Therefore, this translation of The Conference of the Birds, while faithful to the original text, aims at its re-creation into a still living and breathing work of literature.

While a poet's words endure in his own language, even the greatest translation is destined to become part of the growth of its own language and eventually to perish with its renewal. Translation is so far removed from being the sterile equation of two dead languages that of all literary forms it is the one charged with the special mission of watching over the maturing process of the original language and the birth pangs of its own.

Gregory Hays, in the course of discussing Roman adapted translations of ancient Greek literature, makes approving reference to some views on the translating of poetry expressed by David Bellos, an accomplished French-to-English translator. Hays writes:

Among the idées reçues [received ideas] skewered by David Bellos is the old saw that "poetry is what gets lost in translation." The saying is often attributed to Robert Frost, but as Bellos notes, the attribution is as dubious as the idea itself. A translation is an assemblage of words, and as such it can contain as much or as little poetry as any other such assemblage. The Japanese even have a word (chōyaku, roughly "hypertranslation") to designate a version that deliberately improves on the original.

Book titles

Book-title translations can be either descriptive or symbolic. Descriptive book titles, for example Antoine de Saint-Exupéry's Le Petit Prince (The Little Prince), are meant to be informative, and can name the protagonist, and indicate the theme of the book. An example of a symbolic book title is Stieg Larsson's The Girl with the Dragon Tattoo, whose original Swedish title is Män som hatar kvinnor (Men Who Hate Women). Such symbolic book titles usually indicate the theme, issues, or atmosphere of the work.

When translators are working with long book titles, the translated titles are often shorter and indicate the theme of the book.

Rhyme in a singing translation, but the assignment of syllables to specific notes in the original musical setting places great challenges on the translator. There is the option in prose sung texts, less so in verse, of adding or deleting a syllable here and there by

subdividing or combining notes, respectively, but even with prose the process is almost like strict verse translation because of the need to stick as closely as possible to the original prosody of the sung melodic line.

Other considerations in writing a singing translation include repetition of words and phrases, the placement of rests and/or punctuation, the quality of vowels sung on high notes, and rhythmic features of the vocal line that may be more natural to the original language than to the target language. A sung translation may be considerably or completely different from the original, thus resulting in a contrafactum.

Translations of sung texts—whether of the above type meant to be sung or of a more or less literal type meant to be read—are also used as aids to audiences, singers and conductors, when a work is being sung in a language not known to them. The most familiar types are translations presented as subtitles or surtitles projected during opera performances, those inserted into concert programs, and those that accompany commercial audio CDs of vocal music. In addition, professional and amateur singers often sing works in languages they do not know (or do not know well), and translations are then used to enable them to understand the meaning of the words they are singing.

Lexical corpus or lexis, a complete set of all words in a language

Lexical item, a basic unit of lexicographical classification

Lexicon, the vocabulary of a person, language, or branch of knowledge

Lexical (semiotics) or content word, words referring to things, as opposed to having only grammatical meaning

Lexical verb, a member of an open class of verbs that includes all verbs except auxiliary verbs

Lexical aspect, a characteristic of the meaning of verbs

Lexical form, the canonical form of a word, under which it appears in dictionaries

Lexical definition or dictionary definition, the meaning of a term in common usage

Lexical semantics, a subfield of linguistic semantics that studies how and what the words of a language denote.

From an alternative name: This is a redirect from a title that is another name or identity such as an alter ego, a nickname, or a synonym of the target, or of a name associated with the target.

This redirect leads to the title in accordance with the naming conventions for common names to aid searches and writing. It is not necessary to replace these redirected links with a piped link.

If this redirect is an incorrect name for the target, then from incorrect name should be used instead.

Barbarism → writing a word that does not exist in a language.

Opposite meaning → a translation that means the opposite to what was originally written.

Incorrect meaning → choosing one word instead of another.

Omission → a refusal to translate certain elements, owing to complexity.

HOMEPAGESPECIFIC TRANSLATIONS

SPECIFIC TRANSLATIONS

The challenges of literary translation

Literary translation is a translation style which poses major challenges. Like other types of translation, the texts must not be transcribed word for word. However, it is more complicated to preserve the creative and imaginative feel of a literary text while adapting it perfectly to the target language. Our article will look at the characteristics and various challenges of literary translation.

For this article, we had the privilege to interview Robyn Bligh, a freelance literary translator. She is a British native who translates literary works from British English into French. Some of her answers will be reproduced below to add to our discussion.

A simple yet precise definition

Literary translation mainly involves translating fiction. The poetic function of communication is also dominant. To offer the reader this poetic quality, translators carry out extensive preparatory work, which Robyn talked to us about. She mentioned, "The questions that we ask ourselves when translating, the research that we have to do on an unfamiliar topic, on the true meaning of a word, on the usage of words and expressions…"

Different media can be translated: novels, poetry, history books, magazines, etc.

The requirements for producing a high-quality literary translation

Literary translation must follow certain fundamental rules. First and foremost, a perfect command of both languages is required, in order to respect the style of the literary work. The idea, plays on words, author's style, double meanings, stylistic devices, word choice and cultural references (a song, a festival, etc.) must all be kept in the translation.

When starting a translation, literary translators' aim to be faithful to the original. The quality of the final result must be flawless. Robyn adds, "Our product must be received by the target reader, and the aim is that they should not be able to guess that they are reading a translation."

The 5 literary translation techniques according to Amparo Hurtado Albir

Amparo Hurtado Albir is a Spanish teacher, translator and researcher. In her book Traducción & Traductología: Introducción a la traductología (2001), she outlines the 5 following techniques:

Adaptation

It involves replacing a cultural element with another from the target culture.

Linguistic amplification

This entails adding linguistic elements to the target text. For example, periphrases to replace a word that has no equivalent.

Compensation

When using this technique, information or a stylistic effect is added somewhere else in the text when it could not be translated in the same place as in the original.

The translator may decide to omit elements that are not needed for the target text to be understood.

Borrowing

Finally, this technique keeps a word or expression from the source text in the target language.

Literary translation must be meticulous – it is not a simple task.

The main difficulties

The translator must perfectly master the grammar, lexical choice and spirit of the text with perfection. However, he/she must also cope with pitfalls, cultural differences and other challenges.

Common pitfalls

Barbarism → writing a word that does not exist in a language

Opposite meaning → a translation that means the opposite to what was originally written

Incorrect meaning → choosing one word instead of another

Omission → a refusal to translate certain elements, owing to complexity

Solecism → using syntax which does not exist in a language

There are also other types of difficulties. Robyn stresses the cultural difficulties: "I do not live in the USA and do not speak American English (I am British). This means that some terms or expressions sometimes have another meaning to the one that I am familiar with.

Summary

In conclusion, it should be said that in this article we can consider the ideas and scientific works of several scientists.

In the article, we can see terms used in literary translation. We can also see solutions to grammatical problems and lexical problems in literary translation.

In this article, we can also see the works of scholars who worked in literary translation in ancient times.

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