Behavior Problems Scales of Children 10-12 Years Old – Parents: The Specifics of Literary Translation

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Abstract

Limited knowledge of foreign languages often prevent us to read literary works in their original language so often we turn to the translation of a work. Obviously the reader is glad of this fact but on the other hand it puts into question the quality of the literary translation. Not always it is possible that all messages that the author wishes to express can be transmitted by the translator in such a way to preserve the effectiveness of the text. Linguistic and aesthetic elements of the text that are specific to a particular culture often do not allow to translate a text in a foreign language at the same level of language. Transmission of specific characteristics of literary texts as rhythm, sound, creative forms and deviations from the norm in another language requires more than just linguistic knowledge. Therefore the literal translation has a very important role and special, along with other types of translation.

Keywords: literary translation, the original text, format translation, reproduction of text.

Introduction

Limited knowledge of foreign languages often prevent us to read literary works in their original language so often we turn to the translation of a work. Of course the reader is glad of this fact but on the other hand it puts into question the quality of literary translation. Not always it is possible that all messages that the author wishes to express can be transmitted by the translator in such a way to preserve the effectiveness of the text. Linguistic and aesthetic elements of the text that are specific to a particular culture often do not allow to translate a foreign-language text at the same level of language.

Transmission of specific characteristics of literary texts as rhythm, sound, creative forms and deviations from the norm in another language requires more than just linguistic knowledge.

Therefore the literal translation has a very important role and special, along with other types of translation.

This particular area of translation is quite extensive so we see fit to define first literary translation. Later will be discussed some theories on literary translation and the problems that faces literary translator while translating.

Of interest here is the question of how faithful translator must remain to the original text. How much is permitted translator to change a text? Where is the line which he is not allowed to pass? Under which perspective he sees the text?

In his book "Weltliteratur in deutscher Übersetzung" (World Literature in German translations) Stackelberg ¹ is dedicated to the theme of stylistic consistency between the original and translated text and compares with each other different variants of translation. The novel "Madame Bovary" of Gustave Flaubert's for example is translated into the German language translation four times and each represents a new variant.

³ Stackelberg, 1978, fq. 18.
32 renowned Czech translator has translated the poems of Christian Morgenstern. Result: Every translation represent a new variant. The same fact is observed when comparing the two translations in Albanian of novel "The Sorrows of Young Werther " of Johann Wolfgang Goethe.

These are examples which show that during the process of translating the original text can be changed in various ways.

**Literary Translation**

Literary translation means translating a text which is considered literary in the original culture (in original language) and complies with the requirements of a literary text in the receiving culture (translated language). ¹

Differences between the original text and translation of a literary text constitute one of the main issues of this article. These changes are a result of the translation process, so we see as reasonable to pick out here as central theme literary translation before we start analyzing in more detail the changes that are found between the original and translation.

**Features of literary texts - literary translation features**

Features of literary texts as rhythm, creative forms and deviations from the norm turn a text into a "work of art". Since these features are translated into another language, language competence is not enough. Therefore, literary translation - in addition to other types of translation - takes a special role. Often for literary translation encounter the terms artistic translation or aesthetic translation². The issue with which theorists deal has to do with the fact how faithful must remain to the original text in translation. There are different views in this regard. Here we present two theories about literary translation: Theory of reproduction of text from Levy 's and text manipulation theory of Hermans, to make more clear how important is 'loyalty' to the original text.

Levy formulated around the late 60 's in his book "Literarisches Übersetzen " (literal translation) (Levy 1969) a theory, which is one of the most cited in publications on the theory of translation.

According to this theory there are two literary translation rates: "beauty / literary elegance" and "faithfulness to the text". Both are inescapable in the process of translation. The aim of any translation process is according to this theory "original works" (its message) be stored, be transmitted but not creating a new work, the purpose of the translation in this case is the reproduction.³

For Levy in this case it does not matter conformity with reality, i.e. with the original, but more important is the fact that the translation to be seem as real to readers. Translation can resemble to some extent the original, but it must act on the reader with the same intensity as the original.

While Levy insists on a loyal reproduction of the original, Hermans represents the view that changes in the text are indisputable and should be accepted when it comes to the translation of a literary text. Struggling for a complete equivalence in all aspects of the text is second him an utopian effort: "In such circumstances, any attempt to tamper with a literary text by rendering in into another language must be condemned as a foolhardy and barely permissible undertaking, doomed from the start and to be judged, at best, in terms of relative fidelity, and at worst as outright sacrilege."⁴ According to Hermans text can be manipulated, maintaining however the main goal.

Although these theories departing from different perspectives – one is oriented to the text, the other to the reader - they share the goal that during the translation process to be achieved similarity in transmission between the original text and the translated one.

¹ Toury, 1995, fq.171
² Kohlmayer/ Pöckl, 2004, fq. 31
³ Levy, 1969, fq. 65.
⁴ Ibid.
However the requirement to achieve the desired effect through the translation into practice is difficult to be achieved. This through the fact that there is no translation model to which can be oriented the translators. This means that the translator works subjectively and makes a subjective text reproduction. Translator also appears before other translation problems, which have to do with other complex elements of texts.

**Problems and possibilities of translation**

The fact that the translation of a literary text is a difficult process that involves numerous problems within themselves also show numerous publications in this field in different languages, e.g. *Die ästethischen problem des Übersetzens* (aesthetic problems of translation) (Levy 1969), *Das Problem der Übersetzung* (problem of translation) (Abel 1999), *Fremheit als Problem und Programm* (A foreign as problem and program) (Huntermann / Rühling 1997), *Tips to a new translator* (Tupja 2000), *Cultural implications for translation* (James 2002), etc., etc.

The translation of literary works can be seen as a problematic activity. A good part of this activity constitutes a search of full synonyms, which is not always possible. In most cases a certain word can be replaced by a partial synonym, which only partially can present the same meaning.

But equivalence can not be reduced only to the lexicon. Inconsistency of language causes problems in all textual aspects, which according to Stolze can be sorted in this way:¹

Problems that refer to the stylistic means of expression and which do not exist in all languages

Pragmatic problems that have to do for example with translations of citations, metaphors, deictic idioms

Cultural problems

Translation problems dealing with connotations, word formation etc

It is extremely difficult of course that all these aspects of the text to be transmitted in another language. How they resolved this problem depends to a considerable extent by the literary sense of each translator by his abilities to properly transmit the literary qualities of a text.²

Levy’s view translators often use a general concept rather than a concrete concept. Or a neutral word from stylistic point of view rather than a word of emotional nuance. They use only sporadically synonymous to have variation in expression.

On the other hand translator often is confronted with the issue of which features of the translated text can and should be saved.³ The goal is always that the translated text should be understandable. Often translator likely numerous alternative of expression in the language of translation for a word of language that is being translated (the original).⁴ In this case he should decide based on his subjective opinion, which word and connotations meaning will select.⁵

The issue of equivalence of emotional words (that carry emotions) is concretized by way of an example of Hermans (2004, 36): The Italian word *addio* is translated into German by the word *tschüss*. But the Italian word contains in itself the faith and sympathy of the person who is greeted, which can not be seen in the German word. So it is not completely equivalent to the corresponding word in the German language. If in a language a word that carries the same emotionality is not found as in the original, then it is replaced with a more general word that certainly bears no emotions.

Compromise is the undisputed during the translation process. Despite it is known that maintaining the values of the original text can not ever be achieved in translation, in theory is always required equivalence between the original text and the

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¹ Stolze, 2001, fq. 214
² Ibid.
³ Abel, 1999, fq. 15
⁴ Macheiner, 2004, fq. 11.
⁵ Ibid.
translated one. This requirement of equivalence is highly questionable after translator in the translated text can not provide accordingly the same as the author of the original text as long as the receptor (receiver) of text have other expectations during reading based on their cultural affiliation. ¹

So it seems clear that the demand for an equal equivalent of all components (stylistic, pragmatic, cultural and emotional) taking into account the cultural differences of readers can not be easily accomplished. During the translation process has an inevitable loss of information. Reis² believes that there cannot be a complete equivalence between the original text and the translated one.

The translator must maintain the balance between the structure of original text and of the personal style of expression. According to Levy, "the reader knows that has not original in his hand but its translating, but he requires that the translation preserve the original qualities."³

The translator should be subject to special rules of translation, however, as has a certain artistic freedom that allows him to transmit content form properly from original on its language.

For translators of literary texts an important role play the emotional components. Literary text requires more interpretation potential than other types of texts. The biggest difference between the original and its translation, is that original language is a unique text. It is created in a certain time and place, with a set feature for a defined circle of readers.

Therefore, in most cases it is difficult for the translator to realize all the expectations required of him in connection with translating and simultaneously preserve the original author's style.

Conclusions

Literary translation is viewed as a separate genus. Increasingly discussed the issue whether literary translation is the subject of linguistics (linguistics) or literature. With the implementation of linguistic methods in the discipline of literature this issue has taken on new dimensions.

Based on these submissions, we can conclude that literary translation is primarily a linguistic process, the product of which - the translated text - should contain literary features. This finding is based on an important aspect, namely in the question of the translation strategy. Translator during literary translation process is always to face the question: Of what purpose will translate: In order to maintain linguistic loyalty or literary beauty (elegance)? The answer to this question is left to the translators themselves who is free to decide on a set strategy of translation. If he wants to remain faithful to the original text in linguistic view and semantic content then he chooses a type of open translation (reproduction). If he gives more importance to literary beauty then he has decided on a closed tip or "covered" of translation (manipulation).

Literature:


¹ Reiss, 1984, fq.123.
² Ibid.


Toury, G. (1995): Descriptive Translation Studies and Beyond, Benjamins