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LINGUISTIC

PROBLEMS IN THE TRANSLATION OF LITERARY WORKS

PROBLEMAS LINGÜÍSTICOS EN LA TRADUCCIÓN DE OBRAS LITERARIAS

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ABSTRACT

Translation is a phenomenon born out of demand, developed in connection with the emergence of the languages of the world's peoples, and remains relevant today. Translation is the process of transferring information from one language to another, and this process can be considered one of the most important cultural phenomena in the world, as well as the most important tool for facilitating access to science and knowledge worldwide. One of the most complex types of translation is literary translation, and this complexity lies in the specificity of the literary text. Its main task is to create the language of an artistic work in the target language, which can have an adequate artistic and aesthetic effect on the reader. Especially in literary translation, the unity between the content and the form of the original should be preserved, and the idea content should be conveyed to the readers based on the lexical, syntactic, and stylistic possibilities and means of expression of the target language. It is on this basis that the literary translation is distinguished from other translations by its direct connection with the original artistic creation. In literary translation, the word has an aesthetic meaning, and from this point of view, the problems of artistic translation are included in the concrete regularities of artistic creativity. Then, this study aims to explore key linguistic challenges encountered in the translation of literary texts.

Keywords: Literary translation, Phonetic norm, Lexical norm, Grammatical norm.

RESUMEN

La traducción es un fenómeno que nació de la demanda, se desarrolló en relación con el surgimiento de las lenguas de los pueblos del mundo y sigue siendo relevante en la actualidad. La traducción es el proceso de transferir información de un idioma a otro, y este proceso puede considerarse uno de los fenómenos culturales más importantes del mundo, así como la herramienta más importante para facilitar el acceso a la ciencia y el conocimiento en todo el mundo. Uno de los tipos de traducción más complejos es la traducción literaria, y esta complejidad radica en la especificidad del texto literario. Su tarea principal es crear el lenguaje de una obra artística en el idioma de destino, que pueda tener un efecto artístico y estético adecuado en el lector. Especialmente en la traducción literaria, se debe preservar la unidad entre el contenido y la forma del original, y la idea-contenido debe transmitirse a los lectores basándose en las posibilidades léxicas, sintácticas y estilísticas y en los medios de expresión de la lengua de destino. Sobre esta base, la traducción literaria se distingue de otras traducciones por su conexión directa con la creación artística original. En la traducción literaria, la palabra tiene un significado estético y, desde este punto de vista, los problemas de la traducción artística se incluyen en las regularidades concretas de la creatividad artística. Luego, este estudio tiene como objetivo explorar los desafíos lingüísticos clave que se encuentran en la traducción de textos literarios.

Palabras clave: Traducción literaria, Norma fonética, Norma léxica, Norma gramatical.

INTRODUCTION

The definition of translation is a multifaceted concept that varies based on different perspectives and contexts according to the literature. However, it is generally understood as the process of converting a text from one language to another, maintaining its meaning, style, and original structure as much as possible (Bassnett, 2013). It involves a deep understanding of the content of the source text, and finding the equivalent words and phrases in the target language. But in addition to the literal transfer of words, an effective translation requires interpretation and adaptation to accurately reflect the cultural and linguistic context of the target audience. Therefore, a good translation not only conveys the message of the original text but also does it in a fluid and natural way in the final language (Boase-Beier, 2023; Jun, 2019).

Translation is considered one of the oldest human activities and has been practiced by many cultures and peoples for centuries. Many facts prove that the art of translation has a thousand-year history. Translations, as one of the most cultural and social events in the world, have become not only a means of communication between nations but also the most important means of providing access to science and knowledge on a global scale, ensuring the unity and development of human civilization. Translation is an indicator of culture (Tektigul et al., 2023); it has played a positive role in the development of the culture and aesthetic taste of each nation, and in the development of its scientific, political, and economic relations. The role of translation in the life of society is very big. Through translation, people of different nationalities get to know each other's culture, social, and political life (Tursunovich, 2022).

Since the 1950s, the art of translation, which ensures the assimilation of its artistic and spiritual resources by modern society, the understanding of material and spiritual cultures, and at the same time the events that affect the life of civilizations, religions, and cultures and have a global nature against the background of socio-economic, revolutionary and cultural changes, began to develop further. The theory of translation as a special linguistic science was born, and since the 1970s, it has expanded even more (Meylaerts & Marais, 2023; Pym, 2023). It is no coincidence that the 20th century was declared the "Age of Translation". In our time, translation occupies a special place in the field of science all over the world, and the demand for large-scale informative translation is increasing at a time when the process of global integration is accompanied by extensive information exchange.

However, it is important to notice that the process of translation often presents intricate linguistic hurdles

that demand great skill and nuance from the translator. Conveying cultural references, idioms, and metaphors that lack direct equivalents in the target language poses a significant challenge. In addition, preserving wordplay, puns, and humor, which are heavily rooted in the unique characteristics of the source language, requires creativity and ingenuity (Imami et al., 2021). Regarding literary texts, capturing accurately an author's distinct voice, tone, and style is paramount to maintaining the intended impact of the original work. Some words and concepts may be inherently untranslatable, making it difficult to fully convey their depth of meaning (Mackour, 2016). Besides, the differences in syntax, grammar, and sentence structure between languages can disrupt the flow and coherence of the translated text. For example, translating names of characters, places, and titles can be complex, as they may carry cultural or historical significance that is lost in translation (Rashidovna, 2023). Furthermore, regional dialects and variations in language present obstacles in retaining the authenticity and local flavor of the source material. Undoubtedly, Overcoming these linguistic obstacles necessitates a profound understanding of both the source and target languages and cultures, coupled with creative problem-solving abilities (Yousef, 2012).

As has been stated, the process of translation is the expression of an idea expressed in one language with the means and resources of another language. This, of course, is only possible if the translator knows both languages very well. If we are talking about literary translation, the translator must first know their native language perfectly so that they can convey the translated work to the reader in pure vernacular (Kryeziu & Mrasori, 2021). Literary translation is creativity, not art. Therefore, the translator must be deeply familiar with the creative style of the author of the work they are translating, the customs, geography, socio-political conditions, and dialects of the foreign language's country (Jones, 2019). Thus, translation, in a broad sense, is a means of communication between people. Considering the aspects mentioned previously, the objective of this work is to discuss some of the most relevant linguistic problems in the translation of literary works.

DEVELOPMENT

Translation of works of art

Literary translation is a type of translation activity, the main task of which is to create a speech work in the target language that can have an adequate artistic-aesthetic effect on the reader into whose language the literary work is translated. The problem of literary translation, which is one of the important research objects of the science of literary

studies, examines the issue of the translation of literary and artistic samples into other languages, as well as their integration into a wider literary environment. According to the new “cultural” approach, the literary translation process consists of a complex interaction of “social and cultural practices” (Douglas, 1998). However, in the process of translation, the translator independently solves the problems of “translating” the text from one culture to another, so that the translation of the text matches the culture of the target language and the format of the “literature of translation”.

A literary text can contain any kind of information, affect feelings and emotions, and also perform an aesthetic function. For this, the author of such a text fills it with various means of expression, which in itself creates great difficulty for the translator, because it is necessary not only to convey the meaning of what is written but also to try to preserve the emotional color. Thus, how the work will be perceived by the reader depends on the translator of the literary text. Finding the most suitable equivalents and working with different translation methods allows one to successfully solve this problem (Sdobnikov, 2007, p. 345).

The preservation of national color is of particular importance in the translation of literary works. The national color permeates all elements of the artistic work. This manifests itself both in terms of form, lexico-grammatical, and semantics, as well as in the direction of meaning and content. From this point of view, a work that has lost its national identity in the process of translation is definitely deprived of its originality and uniqueness; it becomes pale. “The characteristic features of national thinking appear directly in the artistic speech of the work - in metaphors, epithets, and other figurative expressions dictated by the laws of language, which make the work unique and increase its aesthetic effect” (Aleksperova, 1990, p. 102).

In the translation of artistic texts, the main problems that cause difficulties have been identified in the translation of idioms, word games, and phraseological expressions reflecting the national mentality. A distinctive feature of literary translations is that they convey not only the meaning of the original text but also the translator's perception due to its specificity. In general, the essence of this process can be defined as an attempt to remove the linguistic and intercultural barrier between the author and the reader by passing the original text through the “perceptual prism” of the translator. Thus, literary translation theory analyzes and explains the facts of translation regardless of the literary genre characteristics of any text in the linguistic aspect (Koster, 2014). The linguistic theory of literary translation not only studies the translation process from a linguistic point of view but also uses the information obtained as a

result of the literary, historical-artistic study of the literary text.

The linguistic approach to literary translation involves a multifaceted analysis of the activity of language phenomena in bilingual communication, the regularities of the translation process at the lexical, grammatical (morphological, syntactic), semantic, pragmatic, logical-grammatical (topical) levels, as well as the equivalent relations and adequacy of the translated text with the source text. The linguistic aspect of literary translation includes the consideration of different ways of translation related to the language system, language norm, and usage in the process of conveying the content of the original text. It is possible to successfully overcome the linguistic-ethnic barrier that arises every time during the transmission of the national characteristic features and images of the literary text only by taking into account linguistic and extralinguistic factors. These factors have psycholinguistic, sociolinguistic, functional-communicative, linguocultural, and cognitive characteristics. Translation as an intermediary of bilingual communication creates a connection between two languages and two cultures. The idea of a good translation is that it resembles natural, monolingual communication in its characteristics. The value of translation for society, that is, its social purpose, is that it is “designed to provide mediated communication that is as close as possible to ordinary monolingual communication” (Latyshev, 1981, pp. 20–21).

Since translation is studied as a creative process from a psychological point of view, the translation process should be studied from the point of view of cultural history, language, literature, and psychology. The translation process is closely related to the language system. The study of the source and target languages, their stylistics, and the language tools used in the process of translation necessitates the study of translation at the linguistic level (Arif, 1990, pp. 24–25).

Literary translation differs in many ways from other types of translation, such as scientific translation, and political or social translation. The correct selection of linguistic expressiveness, emotionality, and visual means are the main features that distinguish this type of translation. In literary translation, appropriate language units should be used to describe the image more vividly.

A text aimed at realizing a certain communicative intention has various functions. As a rule, it is possible to determine the dominant function characterizing each text. This is the function intended by the author of the text in the creative process. If the text is a work of art, then the artistic-aesthetic function dominates here. The dominant

function of a scientific and technical text is the presentation of information.

It is impossible to find a country and national literature in the world that does not engage in certain works in the field of translation, as well as does not widely benefit from examples of artistic translation. Literary translation, which has such a complex structure and requires serious responsibility in the creative process, has always stood out as a driving factor, regardless of the era.

Linguistic problems in the translation of literary works

The task of translation is to determine the existing phonetic, lexical, and grammatical correspondences and differences between the two languages and to show the possible methods of translation. Therefore, a literary field with a complex style uses artistic techniques appropriate to the subject. First of all, in literary translation, the word has an aesthetic essence. Violation of literary language norms is a characteristic feature of modern translated works. The translator should also take care to preserve the style of the work.

Furthermore, it is important to study the languages involved in the translation process from different perspectives. Comparing translation with military art, theorist Nikolay Fadeyevich Danovsky describes the stylistic requirements of a work of art as a strategic issue. Any word can have several meanings and synonyms in the language. The translator must pay attention to the stylistic features of the original text when deciding which synonym to use for that word in different contexts. When the translator selects the necessary lexis, grammatical form, and sentence structures, stylistic consistency alone can be an indicator of quality. A translator can convey a stylistic phenomenon that cannot be conveyed in their native language and “counteract” it by creating another image with a similar style elsewhere in the text in a more appropriate part.

The works reflect the characteristics of the culture in which they were created, the language structure, and the imagination of the authors. Here the words are not exactly translated. The meaning, emotion, and world of the sentence should also be translated. Translation of literary works is a form of art. It is an art based on many years of knowledge and experience. The stylistic possibilities, dialects, and puns of the language to be translated are determined, and the translator tries to find the ideal version by translating the works in different ways. First of all, the author's style should be preserved.

Literary translation, unlike informative translation, is directly related to artistic creativity, and literary translations by those without artistic talent will also fail. A work of art

contains both cognitive and aesthetic information. The information in the text provides its cognitive aspect, and the way of expression provides its aesthetic aspect. The target text depends on the source text; it can never surpass the source text in all of its specificity. There are several types of literary translation, one of which is poetry translation. Poetry translations require special attention. The translator needs to perform the characteristics of the poem, such as harmony, rhyme, line, meter, and stanza division, as correctly as possible. Otherwise, the tone and structure of the poem will be disturbed, and the meaning will be lost, even if the content is translated.

For a more adequate translation of the literary text, special translation methods - translation transformations are used. These are the translation methods used when there are no equivalents or when it is not possible to use the information in the dictionary. Translation transformations are divided into lexical, grammatical, and lexicogrammatical ones. Lexical transformations include those transformations whose essence is the expression of the source unit by non-equivalent lexical means of the target language - transliteration, calquing, and semantic substitution (generalization, specification, modulation).

In the translation of literary works, when working with the text, such as translating phraseological units and conveying the author's style, several problems may arise, leading to a decrease in translation quality. Among those we can highlight:

- changing the meaning of the text;
- translation errors;
- violation of semantic relations.

Among the general requirements for translation, the following should be highlighted:

- compliance of the translated text with the literary genre of the original;
- the translation must be exactly the same as the original;
- the text should be presented clearly and without grammatical errors;
- translation should not violate language norms (Nelyubin & Huhuni, 2006, pp. 223–224).

True, the translation of fiction, as we mentioned above, is more difficult and requires more accuracy. Lexical or grammatical changes during translation will not affect the translation at all. The translation of a work of art should not be deprived of the emotional variety created by various stylistic devices in general. The shades of meaning of the words require the translator to be careful. The translator

must weigh all the stylistic tools and preserve the artistry created by these tools.

Even in cases of maximum closeness to the original (translation of scientific or official texts), the translation should in no case be literal. A literal translation is almost a distortion of the material. Lexical or grammatical literalness leads to distortion of content and meaning. Literal translation leads to a violation of linguistic norms, especially in the translation of phraseological units (combinations). A translation close to the original is an adequate translation. Adequacy means being the same as the original. Reviving and reflecting the content and form of the original through another language is an adequate translation. Thus, the translator should be based on a theory that includes all the principles of translation work.

To achieve an adequate translation, the translator faces many linguistic problems that require deep knowledge not only of normative linguistics but also of conventional means of linguistic expression. The transfer of language, style, and grammatical features indicates the versatility of the literary text, which requires a comprehensive analysis of the author's linguistic means and the compositional structure of the work, accurate selection of translation methods, conveying not only the meaning of the work but also the stylistic originality of the original. In the translated text, it is important to preserve not only the pragmatic potential of the original, and its communicative effect but also the artistic image of the original text.

In an adequate translation, the translator must preserve the idioms, synonyms, wordplay, subtextual meaning, fluidity, the style and tone of the work written in a certain period, and the creative style and purpose of the text in the target language. Translation work is hard, responsible, and tiring at the same time; the translator is like a second author. In this regard, the "burden" of the translator is heavier than the "burden" of the author of the original text. Examples of oral folk literature, for example, the selection of alternatives of proverbs or sayings, aphorisms, and the correct application of the equivalent of phraseological units, determine the correct use of the possibilities of both languages - both the source language and the target language. "In translation theory, the principles of translation of paremiological units (proverbs, sayings, "winged expressions", riddles, aphorisms, etc.) have not yet taken their systematic form, and many questions arising from this have remained unanswered" (Hamidov, 1997).

Phraseological combinations, since they have characteristics such as imagery, expressiveness, and artistry, their translation requires great accuracy. On the other hand, the fact that phraseological units are not divided into constituent

parts makes their translation difficult. Translation problems of phraseology have not yet been fully resolved due to their diversity and complexity. Sometimes we express the thought or expression expressed in emotional tones in the text with different metaphors. Knowledge of cognitive processes that play a special role in conveying metaphors to the reader creates certain inconsistencies between representatives of different languages and cultures during translation. So, since each nation has its history, culture, and traditions, its representatives look at the world differently. Each person sees and perceives what is happening around them, that is, their world individually. This idea may sound different from what the translator intended from a scientific point of view.

Violation of literary language norms, phonetic norms, spelling rules, and improper application of punctuation marks in modern translated works complicates the language of the translated works. Violation of the lexical norm in translation occurs when synonyms are not used correctly, inappropriate repetitions are preferred, and literal translation is preferred. The literal translation of words out of context sometimes results in a confused expression of ideas.

Violation of grammatical norms during translation usually leads to distortion of meaning. The improper use of grammatical suffixes and violation of syntactic relationships in many cases make it difficult to understand the idea correctly. Let's emphasize that using the sentence structure of a foreign language in translation reduces the expressiveness of the text. The founders of the "cultural direction" in translation studies, Susan Bassnett and Andre Lefevre, distinguished a new unit of translation: "neither the word, nor the text, but the culture becomes the operational 'unit' of translation" (Bassnett & Lefebvre, 1990, p. 8). This definition proves that one of the most important problems of translation in the modern world is the preservation of cultural and linguocultural phenomena in the translation process.

It should be noted that, like all types of literary translation, when translating drama works, the translator must imagine the actions of the characters and what gestures they can use at which moment. Dubbing also requires matching the translated text with movements, gestures, and facial expressions. Choosing the right word during translation is of great importance. As it is known, besides the real, logical meanings of the words, there are also different shades of meaning, which are sometimes not given in dictionaries. Or not all dictionaries reflect all these shades of meaning.

Considering the above, for a successful literary translation, the following factors should be taken into account:

a) Avoiding literal translation.

- b) Correctly identifying counterparts for idioms, aphorisms, proverbs, etc.
- c) Choosing words, expressions, and phrases according to the content of the text.
- d) Preserving the cultural values expressed in the work, among others.

Of course, by adhering to these requirements, the language of the translated works will be clearer, more fluent, and readable.

CONCLUSIONS

The problem of the self-sufficiency of the text is closely related to national-cultural conditions. A text is always intended for a reader with an appropriate level of cultural competence. Thus, reading and translating a literary text depends on national-cultural stereotypes, the individual character of the reader, their personal perception, and experience. When reading the text in the original language, the translator, unlike an ordinary reader, should view the text, known to them, through the eyes of a representative of another culture. They must evaluate the degree of clarity and uniqueness of both the content and form. If the translator misunderstands the author's concept, lacks knowledge of certain facts, or fails to perceive allusions, they inevitably deprive the reader of the necessary information.

It can be said that the ideal translation accurately conveys every subtlety of the original text without sacrificing its naturalness. However, the differing rhythmic structures, syntax, and pronunciation of languages make such accuracy unattainable. Many unsuccessful attempts by translators have demonstrated that striving for such accuracy is futile. In most cases, the more accurate the translation (i.e., literal), the more unnatural and artificial it becomes. Naturalness, however, is what truly defines a translation: it enables the creation of a work in one's native language that, in a certain sense, is an original work rather than a mere reproduction of the knowledge of the original work. By assessing how well the translator manages the tasks of understanding and reconstructing the text, we can gauge the success of literary translation.

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