

Problems of Literary Translation in the Linguistic and Cultural Aspect

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Abstract. The article analyzes the problems of literary translation in the linguoculturological aspect: the authors pay attention to the semantic inconsistency inherent in lexemes in the source text and lexemes in the target language, give examples of semantic inconsistencies that arise due to the lack of equivalence of individual lexemes that have ethnocultural significance in the language picture of the world of the original work, reveal various variants of semantic relationships. The main part of the article analyzes various ontological errors that occur when translating a literary text due to the discrepancy between the language pictures of the world of the author and the translator on the example of the work of Chechen folklore - illi "Deer" and the lyrical works of the Balkarian poet K. Kuliyeu. The authors clearly demonstrate that without the translator having background knowledge of the history and culture of the people to whom the original work belongs, it is impossible to achieve the adequacy of literary translation, while the ideal situation is when the translator is bilingual and, accordingly, the bearer of both linguistic worldviews, is able to correlate them, avoiding contradictions and mental and cultural distortions in translation.

1 Introduction

There is an opinion that there can be no adequate translation, since the thinking of peoples and their languages, even related ones, are different, and the figurative system and the originality of artistic thinking are so unique and peculiar that it is impossible to convey all the nuances of the movement of thought through another language. Naturally, such problems do not arise when it comes to the translation of scientific and official business sources, since they operate with the language of exact facts, specific vocabulary, terminology, do not carry hidden meanings, symbols, etc. The artistic text is saturated with imagery, this is its main difference, and the figurative perception of the world is individual for each writer, individually and national figurative worldview, based on historical, cultural, mental, religious and other archetypes. The play on words, tropes, figures of speech used by writers are very difficult to convey while retaining their original message. The loss in the translation of the techniques and means carefully thought out by the artist of the word, which are aimed at realizing his intention, leads to the fact that the translation not only

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fades, it loses its semantic load, the work seems to be exposed and begins to live a different life, unplanned for it by the consciousness of the writer.

2 Research Methodology

The relevance of the publication lies in the fact that the study of the theory and practice of literary translation should be continued at the intersection of the problems of the linguistic thinking of the author and the translator, the discrepancy between their mentalities, the difficulties of adequate translation in languages with different structures, etc.

The purpose of our article is to analyze individual cultural problems that arise when trying to reproduce a literary text using the tools of another language.

The works of A. Akopova, L.S. Barkhudarova, J.-P. Wine and J. Darbilne, G. Gachechiladze, V.N. Komissarov, A.F. Loseva, L.A. Chernyakhovsky, R.K. Minyar-Beloruicheva, A. Popovich, Yu.P. Solodub and many other researchers.

In the system of basic methods, we have chosen the analytical and descriptive methods; comparative and linguocultural approach.

3 Results and Discussions

One of the main problems a translator faces is the semantic mismatch inherent in lexemes in the source text and lexemes in the target language. The volume of referential semantic features of words and morphemes of different languages cannot be identical. Concepts may be present, but the ways of their presentation, fixing in the language depend on the language tradition and worldview of the language community. Moreover, this discrepancy can be fundamental and even radical. This applies, of course, primarily to words as the main carriers of lexical meanings, but not only: morphemes and other units of speech can differ in their referential semantic load.

The following variants of semantic relationships can be determined in descending order: 1) complete identity; 2) incomplete (partial) match; 3) the absence of any correspondence in principle [1].

Of course, the first option is ideal for a translator, but, unfortunately, such cases of complete correspondence are extremely rare. Basically, they are found among monosemantic lexemes. Among them, we will single out the following thematic groups: 1) proper names, geographical and administrative names, which are included in the vocabulary of both languages; 2) terminological apparatus; 3) numerals, days of the week, names of seasons, months, etc. [3] The number of unambiguous words in any language is significantly inferior to polysemantic lexical units. But even in these groups, it is not always possible to find complete correspondences in two different languages. In polysemantic words, there is no complete coincidence of referential semantic features in different languages at all. Earlier we gave an example with the word “soul”, the seme and figurative space of which in Russian is much wider and richer than in English. When matching lexemes, we most often deal with partial matching, in this case, the source word corresponds to several semantically equivalent words in the target language. The discrepancy between these polysemantic lexemes manifests itself in different ways: the semantics of a word can be wider or narrower. Partial equivalence may also be due to the fact that several denotations with narrower semes can be opposed to different meanings of one word in another language. And, finally, the third option - the absence of any correspondence indicates the presence of non-equivalent (endemic) vocabulary against the background of the lexical system of the language in which the translation is carried out. Such lexemes are called gaps in the target language. As a rule, these are the names of

rituals, customs, holidays, clothes, food, which are not available due to national specifics in another culture. From the point of view of borrowed vocabulary, such words are designated by the term “exoticisms”: yena, siesta, igloo. They characterize the life of other nations. Some of them, as already mentioned, are borrowed to describe a foreign culture, introduced into the lexical circulation of the Russian language in sources on history, cultural studies, guidebooks, etc. But the majority of non-equivalent units remain lacunary for the Russian language, and the translator faces the difficult task of conveying their meaning to the bearer of the Russian language picture of the world in the most approximate version.

Let us give an example of the translation of a phrase, which includes the word-lacunae. “Nokhchallah tsa vokha glertash dla yahan shovztke itt sho khan...” In translating this sentence from the Chechen language into Russian, a difficulty immediately arises with the lacunar word “nokhchalla” for the Russian language. This concept includes the Chechen worldview and the corresponding system of thoughts and behavior, dictated by traditions, customs that have historically developed over the long years of the existence of the ethnic group, this is also a set of certain moral and ethical qualities that every nokhcho (self-name of the Chechens) must follow, this is also his way of life that prescribes certain behavior in certain circumstances, this is both his speech and etiquette in relationships with equal or unequal in age, sex and other characteristics. So, it is impossible to translate this word-concept into Russian. In the Russian language, the word “Russianness” has recently been used to determine the originality of the Russian spirit and character. It would be possible by analogy to form the word “Chechen”, which would include everything that forms the Chechen national identity. But since this word will be a neologism, in the translation of this phrase it will not sound as powerful and deep as in the given sentence. All the meanings inherent in the concept of “nokhchalla” are not read.

The second difficulty is related to the lexeme “tsa vokha”, which is very important for understanding the Chechen character and includes many meanings: do not break, do not get confused, do not get into an awkward position ... and is included in a number of phraseological units: vokh ma vokha, which can be translated as “don’t be shy” and is used in a situation when something unexpected, unforeseen happens to a person, and he gets lost, not knowing how to react, or behaves differently than a nokhcho should: petty, tearful, not within the framework of worthy behavior, unrestrained, cannot quickly gather himself and pull himself together, demonstrates his confusion and weakness to others, fusses But restraint in the manifestation of emotions is one of the indicators of a real man. In the context of the phrase we are considering, “tsa vokha” has a slightly different connotational tilt: not to lose the qualities of a true nokhcho in thoughts and actions, to preserve oneself as a representative of this people in threatening circumstances, both personal and socio-historical. So, one sentence contains two words that are semantically difficult to translate at once: the first is absolutely non-equivalent, the second is so polysemantic and conceptually significant that it is difficult for it to find an equivalent that will reveal its true meaning in Russian and any other unrelated language. We offer the following translation options for the phrase “Nokhchallah tsa vokha glertash dla yahan shovztke itt sho khan...” and none of them, unfortunately, allows us to convey the entire gamut of meanings embedded in it as much as possible:

- 1) In an effort not to drop the Chechen honor and dignity, these fifty years have passed.
- 2) Long fifty years in an attempt to preserve their national identity - nokhchalla.
- 3) All my life away from the Motherland, but with the Motherland in my soul.
- 4) Fifty years apart from the Motherland - a sentence that belongs to the appeal.

As you can see, the first two options are closer to the original statement in meaning and form. The second option seems to us more preferable, since the non-equivalent concept of “nokhchalla” is introduced into the everyday life of the Russian language, which is approximately and succinctly explained and becomes exoticism. In the first variant, there is

a significant narrowing of the concept of “nokhchalla” to the categories of “honor and dignity”, which are certainly important, but do not even approximately convey the volume of the semantic load of the original lexeme. In the second translation, there is also a slight narrowing, but not so obvious, so it is more successful. The third and fourth options may seem completely remote from the original free interpretations, but this is only at first glance. In fact, the desire to preserve the Chechen identity draws the image of a foreign land, opposing it to their native land. But still, this is only a guess of the translator, which may be false out of context. Thus, it is possible to lose national identity in the context of globalization without emigrating, although, of course, at home, among your own people, that is, those who at least partially continue to follow the principles of “nokhchalla”, it is more difficult and slower to lose identity, despite the factor of the Internet, European a way of life that implies a single style of life, etc., which blur the differences between nations.

There are several models of literary translation, which are chosen by the translator himself. They allow this process to be carried out in different ways, focusing on the nature of the text, individual preferences and the level of artistic skill of the translator.

According to the apt remark of Z.A. Kuchukova, a researcher of Balkar literature, the art of literary translation is a “culturological Internet” [16: 253], which transmits spiritual information, uniting different peoples and their cultures. The role of the translator as a translator of national artistic values is invaluable.

The researcher emphasizes that literary translation is a very significant information channel that communicates with the world of foreign belles-lettres. [16: 253] She notes the paradoxical fact that the number of readers of a highly artistic translation often significantly exceeds the number of those who read the original. The talent and professionalism of a translator are the qualities that determine how the national worldview will be presented to the rest of the civilized society.

Of course, the nationality of the translator himself, his linguistic picture of the world leaves its mark on the translation.

We are grateful to the brilliant translators of the literatures of the peoples of the North Caucasus Naum Grebnev, Vera Zvyagintseva, Vera Potapova, Semen Lipkin, Yakov Kozlovsky, because thanks to their translation talent, the world discovered in Russian the works of classics worthy of world names: the Avar Rasul Gamzatov, the Chechens Magomet Mamakaev and Rais Akhmatova, Ossetian Kosta Khetagurov, Balkar Kaisyn Kuliev, Kabardian Alim Keshokov, Kalmyk David Kugultinov and other talented poets and prose writers of national literatures of our country. Through their works, the culture of these peoples, their worldview, traditional way of life, way of life, and customs were revealed.

We have already noted that the highest criterion of a translator’s skill is his ability to preserve not only the content, but also the form of the translated work, to convey the imagery of the author and his style with maximum accuracy. But, it must be admitted that the practice of translating works of Caucasian literatures shows that such an identity is a very rare occurrence, that even very talented translators, whose names we have named above, made a number of ontological errors and artistic inaccuracies.

As an illustration, we present an analysis of the translations of the Chechen folk song “Deer”, which was carried out by Doctor of Philological Sciences, Professor A. Khalidov and a well-known literary critic, People’s Writer of the Chechen Republic E. Minkailov [20].

They note that the song is written in a typical Chechen folk poetry meter - dactyl. Konstantin Tomashevsky preserved the number of lines in the translation - there are 14 of them, but if the whole song is one long sentence in the Chechen language, hence its fluidity, smoothness, grandeur, slowness, then the translator broke this sentence into several phrases. This leads to the fact that the melody and rhythm of the work has changed. There are also mistakes in the content of the translation, for example, it is said that the deer allegedly

drinks from puddles, while in the original he drinks from a sulfur-mineral mountain spring. It is difficult to imagine a noble animal drinking dirty water. Why did this error occur? Apparently, Tomashevsky was translating from an interlinear translation, in which the Chechen word “husband” was kept untranslated - a mineral spring, and the translator simply decided by consonance that it was a puddle. In form, this is no longer a dactyl, but a trochee with its march formation, and instead of melodiousness, the philosophical parable-sketch has become sonorous and excessively energetic, as if a deer is galloping from slope to slope, as if stung. A. Khalidov and E. Minkailov note that as a result of such a “free” translation, we are not dealing with a work of Chechen folklore, but with an independent literary text, in which, when translated from Russian into another language or again into Chechen, the original will become simply unrecognizable.

Naum Grebnev also translates the song in question, he retains the original dactylic form, but significantly distorts the meaningful plan of the text: the deer proudly wave their heads, they are lean and young in his interpretation, they lick their wounds somewhere, etc., which is not in the original [18]. As a result, this work can also be called not a translation, but a new text, far from the original.

Due to the different linguistic perception of the reality of the author and the translator, who are influenced by national worldviews, there is sometimes an inevitable leak of ontological information in literary translation. The researcher of creativity K. Kuliyeva, Professor, Doctor of Philological Sciences, draws attention to this. Z. Kuchukova in her book “Ontological Metacode as the Core of Ethnopoetics”. [16] Here is an interlinear translation of a poem in which an outstanding Caucasian classic conveyed in lyrical form the feelings of a deported person: “I have known what it means to be left without a home, without land, / Like black birds, I counted / Black days. / But the stars, the dawn, the grass, the girls, / I rejoiced at the flying birds, / I drank the water coming out of the white sand, / And on a rainy day I saw the whiteness of the snow. / Oh, the battle of black and white! .. “Further, the literary critic cites the literary processing carried out by L. Shereshevsky:” I was homeless, languished in trouble, / The days are black, counting black birds, / But I still rejoiced even then / I blame and bread, song and star. / And on a rainy day, the soul suddenly brightened, / When I saw how white from the snow, / How pure the spring, sparkling from running, / And so pure is the smile of the baby. Of course, the translation sounds poetic, but the scientist notes the following semantic errors: “Sending the hero into exile, the translator generously supplies him with wine and bread, a song and a star. In the road bundle, both material and spiritual food are equally divided. One thing is not clear: why should a hero suffer, having at hand everything necessary for happiness? What is his tragedy, if the world into which the translator has placed him is so harmonious and perfect? Reading the original, we feel how the hero literally breaks through the thickness of the barriers. In the very verbs “rejoiced”, “drank”, “saw”, Kuliev freezes the highest limit of the tension of physical and mental strength, which is required from the hero in the decisive duel with darkness. [16:266]

There are other translations of this famous poem. But the main thing is lost in all - the overcoming power of a person, because translators, Russian in worldview, under the influence of the Russian language picture of the world, prescribing a person not an active, but a passive role, because faith in fate, in predestination is strong, the role of the subject is transferred to the objects of the world around : a tree, dawns, water or persons associated with a lyrical hero - a woman, for example. Here is how it happens in different variations of the translation: “In my eyes the tree, and the woman, and the dawn shone.” (S. Lipkin)

While in K. Kuliyeve this line sounds in the first person: “I rejoiced at the stars, the dawn ...”, that is, the main thing is lost - the strong spirit of the migrant, who managed to overcome the forced forced separation from his native land and, despite everything, enjoys life. In Dolinsky’s translation we read: “The water overshadowed me.” Kuliev again has a

stubborn first face: "I drank ...". Akim translates: "... the snow was white." What does this line give? Nothing. There is a nomination of a natural feature. Kuliev insists: "I saw the whiteness of the snow." How much strength of spirit, the contrast of black and white, the philosophical struggle between good and evil is in this line. All this disappears in translations in which the authors prefer to use the grammatical forms of the Russian language, as if removing responsibility for what is happening from a person, as if all this happens against his will, as if a person is simply contemplating.

Let's turn to another poem by K. Kuliev "The herdsman", translated by V. Eliseev. There is such a strange image-comparison for the Caucasian culture: "A waterfall fell from the mountains, / Like a suicide." [15:125]

BEHIND. Kuchukova assures that this is not in the original, moreover, she emphasizes the "alienity of the image" generated by the gaze of a tourist from the plain, who associates height with danger, and not a highlander, for whom a waterfall falling from a steep peak is an everyday occurrence. The waterfall is not accentuated by the poet at all, it is mentioned only in connection with the fact that the hero brought his horse there to drink, and the rest is an internal monologue of the lyrical hero. But for the translator, the waterfall is an exotic natural phenomenon, and his attention is completely focused on it. K. Kuliev grew up on the Chegem waterfalls, this is a familiar natural environment for him, in which he places his character. Another thing is important for the author - the herdsman's thoughts about life and death. As a result of the translation, the concept of the poem changed: philosophical in content, it became an ordinary landscape sketch.

Another example of a culturological error is given by the researcher in N. Grebnev's translation of the quatrain by K. Kuliev: "Forests and stars of the night sleep, / Coals - in the stove, smoke - in the chimney. / Vigilant, my son, Only my love for you. She notes that an open demonstration of a father's feelings for his child is unusual for the norms of behavior in mountain society; in the original poem, this tenderness and affection are not even mentioned.

In the translation of K. Kuliyev's poem "Over the old book of mountain songs", a communicative error was also made, caused by different mental affiliations of the author and translator: "And the dark-skinned wife runs towards, / Pressing against the stiff wet beard, / Kisses him. Burka, taking it on his shoulders, / Takes it to the house, put it on the turium horn" [15:257]. In the original, before this fragment, there is a description of the fact that the wife anxiously awaits the return of her husband, who is delayed in the campaign. The translator was brought up in a different tradition, it seemed strange and unnatural to him that coolness with which the young wife meets him in the original, and he decided to add fire and passion. And now the wife is already running, and not walking slowly, as in the original, cuddling, kissing !!! Considering that the highlanders lived as a large family, and the mother, sisters, father await the hero with the same anxiety, and therefore, the whole scene takes place in plain sight, this is simply an impossible situation, and every bearer of the Caucasian mentality understands this, so the translation is shocking, as it distorts the mental-traditional paradigm of the morality of the highlanders in their relationships in the family. Here is the interlinear of this fragment: "The wife approached quietly, thinking that she was the happiest. A soft cheek touched a wet stiff beard. How much tenderness and moral purity in this scene. After all, the utmost restraint in the manifestation of intimate feelings towards each other in front of witnesses is a prerequisite for the etiquette of a husband and wife.

The examples given show that as a result of the discrepancy between mentalities and linguistic pictures of the world, there is often a gross distortion of the national structure of the original text in the perception of the Russian reader.

Such gross disregard for the language and form of original works is characteristic of many "mediated" translations, that is, translations made from interlinear translations. The

quality of direct translations made by authors who speak both languages is incomparably better. Therefore, an important requirement for a translator of literary texts should be his knowledge of the original language, the ability to compare the linguistic and poetic forms of the two objects with which he works and find the golden mean, knowledge of history, ethnology, culture, traditions, mentality of the people to which the author belongs. original text.

4 Conclusions

The versatility of the original work of art causes increased difficulties in its translation, which is one of the signs of its artistic value. The formula of an ideal literary translation requires bilingualism from its author, that is, knowledge of the original language and the target language at the level of the native language, with an understanding of the mental matrix, the structure of the language, its semantics, phraseology, the ability to compare language models, to preserve form and content as much as possible. Interlinear translation can be an excellent way, subject to the talent of the translator, to present foreign fiction to the world, but at the same time it is not a way of adequate artistic interpretation. It moves away from the original due to cultural and mental differences, so it is important that the translator speaks both languages brilliantly, is able to immerse himself in the atmosphere of a work of art and reproduce it as fully as possible, taking into account the creative tasks that the author himself solved, and conveying his individual creative manner, worldview, figurative system, etc., the translator must also be a carrier of background knowledge and a picture of the world of the original language.

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