



The role of literary translation in the development and enrichment of national literature

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Abstract

This paper focuses on the role of literary translation in the development and enrichment of national literature. Literary translation establishes complex mutual relations between nations. It can replace and strengthen original genres (for instance during the creation of national literature) and also influence fields where the national literary output is not yet sufficient. Moreover, literary translation can allow for the development of national literature and its literary language. This paper sheds light on the role of literary translation in elevating national literature; deepening and refining the artistic, aesthetic and literary ideas and tastes of readers; and laying the foundations for the advancement and modernization of national literature. More specifically, this paper focuses on the definition of literary translation, importance and function of literary translation, process of literary translation and dilemma about the impossibility of literary translation, in general and in reception of foreign literatures and writers through literary translations and enrichment of national literature through literary translation, in particular.

Keywords: Literary translation; definition; role; popularity; enrichment of national literature; foreign literature; reception; influence

1. Introduction

When it comes to translation, most often a distinction is made between literary and non-literary translation. Literary translation is in a way considered a form of art, whereas non-literary translation is viewed as a craft. This is owing to the fact that literature is the art of words. Therefore, there are opinions that literary translation is of a higher status compared to non-literary translation. Literary translations aim at influencing man's artistic sensibility in order to achieve a particular aesthetic effect. One of the main literary translation's objectives is to be creative by trying to provoke the same artistic experience in target language receivers, as the original message would in the source language. Studies on literary translation are extremely important given that translation in cultural aspect is naturally more important for smaller rather than nations with larger population. Therefore, the paper focuses mainly on the function and importance of literary translation in enrichment and strengthening of national literature especially in those fields, genres, styles, narrative techniques, etc., where national literature is in the process of its development.

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1.2. *Methods*

This article uses theoretical and comparative methods in order to discuss and analyze various definitions, history, role and importance of literary translation in enriching national language, literature and culture.

1.3. *Literary Review*

In the second half of the 19th century translation studies became an important field for teaching and study in schools. What added value to the study of translation in schools was the creation of a variety of translation methods and models (Lebert, 2019, p. 58). For example, the grammatical translation method studied the grammatical rules and structures of foreign languages. The cultural translation method was also evidence of the development of translation studies in that period. Cultural translation was of particular importance because in addition to translation it was also concerned with the cultural analysis of different societies. Another model that emerged in this period is the translation method based on the message of the text which focused on the general idea of the text and not on words or sentences. Pragmatic and systematic approaches to translation are also part of this period. Among the main researchers of this period are: Jean-Paul Vinay and Darbelnet (1958), John Catford (1965) and Eugene Nida (1964) (Lebert, 2019, p. 67-68). However, over the years, translation has been defined in different ways.

Over the years, translation has been defined in different ways. According to Manfred, translation can be considered "both a process and a product" (Manfred, 2008, p. 89). In support to this method of translation Bell (1991) suggests that a division be made between translation as process, translation as product, and translation in general, that is, what comes about as a result of the union of the two. According to him, "translation includes several types of texts ranging from literary to technical" (Bell, 1991, p. 13) Schuttleworth and Cowie (1997) point out that "today translation includes other forms such as for example audiovisual" (Schuttleworth & Cowie, 1997, p. 112)

On the other hand, according to Halliday (1989) "translation is a process which makes it possible to establish a connection between two languages and the readers of these two languages" (Halliday & Hasan, 1991, p. 90-91). While Hatim and Munday (2004) emphasize that "translation can be analyzed from two perspectives: as a process which refers to the passage of a message from one language to another and as a product that refers to the translated text" (Hatim & Munday, 2004, p.116-117). In 1963, the French theorist Mounin (1963) defined translation as "a series of actions from which the starting point and the final product are indicative of a certain culture" (Mounin, 1963, p. 167). Whereas according to Bassnett (1980) "in translation the emphasis is always placed on the reader and that the translator must bring the original text into the language of the translation in such a way that it is as similar as possible to the original (Bassnett, 1980, p. 23). As a result, the idea that the translator is recommended to keep in mind that he / she cannot be the "author" of the text in the language of translation is emphasized.

Then Munday emphasizes the fact that the translator does not only have to have the ability to translate but also the capacity to absorb the text in the original language and in the transmission of the intended message, emphasizing the fact that: "The need for proficiency in both languages, the original and the translation, is clearly not enough to become a competent translator" (Hatim & Munday, 2004, p.134).

By the word "need" they refer to the ability that the translator must have to enter the interior of the text, to understand and why not even feel it in order for the final result, the translated text, to be as successful as possible in the transmission of the intended message from the author to the readers.

Nowadays the research in the field of translation has started to take another path which is more automatic. The invention of the Internet along with new technological developments in the field of communication have enhanced cultural exchanges between nations. This led translators to look for ways to cope with these changes and to use practical techniques that enabled them to translate more and lose time less. They also needed to enter the world of cinematographic translations, which led to the birth of audio-visual translation. (Hatim & Munday, 2004, p.136).

However, the art of translation is not more recent than the art of original creativity, and the role of translation mastery has been known since antiquity. Now, as the fields of culture are expanding, translation is taking on an increasingly important role. The translated works and masterpieces, despite the occasional reactions, remarks and criticisms, are expanding the cultural horizon of the people, giving them the opportunity to enrich their artistic taste as well (Kryeziu & Mrasori, 2021, p. 1653). In general there are three translation theories: philological, linguistic and socio-linguistic theories. Philological theories deal with literary translations and with the problem of equivalence of literary genres between the source language and target language. They focus on questions whether poetry should be translated as poetry or prose or whether an epic in the source language should be rendered as such in the target language. Namely, literary translation enriches national literatures on the one hand and it also enhances and advances the development of different literary kinds and genres of national literatures. Many national literatures begin with translations. The importance of literary translation is compared to the motors of change of history of literature. Therefore, the article focuses on the role, function and on some of the most important aspects of literary translation.

2. Analysis and Discussion

2.1. Definition of literary translation

According to Nida, “translating consists in reproducing in the receptor language the closest natural equivalent of the source-language, first in terms of meaning and secondly in terms of style. But this relatively simple statement requires careful evaluation of several seemingly contradictory elements” (Nida & Taber, 1974, p.1). In other words, according to Steiner: “The schematic model of translation is one in which a message from a source-language passes into a receptor-language via a transformational process. The barrier is the obvious fact that one language differs from the other, that an interpretative transfer, sometimes, albeit misleadingly, described as encoding and decoding, must occur so that the message ‘gets through’”. The ultimate aim of this process is to “reproduce the message” hence an inability to do so would constitute a failure. However, in order to reproduce the message a translator should successfully introduce many changes, which in literary translation extend to the artistic, aesthetic, cultural, stylistic spheres (Steiner, p. 28).

When deciding what should be done in order to come up with a lucid and comprehensive translation from one language into another, Nida considers that it is paramount to adhere to the following principles: “(1) contextual consistency has priority over verbal consistency (or word-for-word concordance), (2) dynamic equivalence has priority over formal correspondence; (3) the aural (heard) form of language has priority over the written form. (4) forms that are used by and acceptable to the audience for which a translation is intended have priority over forms that may be traditionally more prestigious. Therefore, according to Nida: “These four priorities reflect four different perspectives. The first views the translation in terms of its linguistic forms. The second is based upon the reactions of the receptors. The third deals with the typical circumstances of communication and is especially applicable to Bible translation since the Bible is generally heard far more (as the result of being read in worship services) than it is read personally. The fourth priority, which consists of a

complex set of factors, e.g., age, sex, education and background experience, analyzes the problems of translation from the standpoint of the types of audience.” (Nida & Taber, 1974, p. 14).

Translation encompasses a verbal transfer of text, but also cultural patterns, elements, and fragments, from one language and literature to another. In such cases, translation can be considered an innovative act and cultural initiative insofar as the receptor public is concerned. For example, in translating Pessoa, Octavio Paz translator not only reproduces the Portuguese writer’s work in Hispanic letters, but also introduces him to a Hispanic audience. On an even more transformational level, translation of Bible into vernacular (at one point considered a risky undertaking) gave impulse to the Protestant Reformation, just as the translations of Greek classics into Latin accelerated the coming of the Renaissance.

However, it is important to note that literary translation can sometimes be an extremely difficult undertaking because of the specific social, historical and cultural circumstances of different nations and languages. Therefore, one of literary translation’s most important and arduous tasks is to take into account all these elements and use appropriate resources to remedy the absence of any words and expressions during translation. Historically speaking, literary translations that succeed and endure are those that are published and read, regardless of how transparent their ideological or political ends may be, or how many linguistic “betrayals” translators might have committed.

2.2. Importance and functions of literary translation

Literary, artistic translation of poetic literary works is the foundation of the introduction and inclusion of one nation in the culture of other nations and the culture of the humankind as a whole. National libraries and the current UNESCO “Indextranclacionum” bibliographies of literary translation and professional translation of philosophic, scientific, technical and technological works are both testaments to this fact (Kessler, 1980, p. 80).

It is well established that translation becomes more complex and complicated when concerned with messages that are not simple declarative statements of fact. One may think that translation of literature, songs, poems, or other artistic works is done best by a writer who has learned both languages. However, a thorough knowledge of the source and target languages is not sufficient; when the translator translates the work of another foreign literature and culture, he must first learn about and develop a deep understanding of the culture surrounding the source text. Afterwards, when returning to the target language, he simultaneously returns to his own nation and its own cultural context. By crossing the borders of their original language and literary traditions through translation, many writers and works have become greatly loved and appreciated abroad and gained new and unexpected interpretations.

The translated literature usually is involved in complicated and reciprocal relations with the original text, and in general it assumes the form and status of a literary creation. It can enrich and strengthen national literature (for instance, during epochs of the development of national literatures), especially in those fields and regions where national literature is in the process of developing. This mostly happened in the second half of the XIX century. Moreover, translation can detect and open new possibilities for the development of national literary language.

It is important to note that when it comes to the function of literary translation in national literature and culture, translated literary works become a phenomenon of national attention and thereby have the similar cultural functions as works of national literature. In particular, translated literary works have a certain, specific and significant value vis-a-vis national literary works because the former inform us about the foreign literatures and cultures.

2.3. *The process of translation*

According to Munday: “In the preface to his translation of Ovid’s *Epistles* in 1680, the English poet and translator, John Dryden distinguishes between three categories (kinds) of translation: (1) ‘metaphrase’: ‘word by word and line by line’ translation, which corresponds to literal translation; (2) ‘paraphrase’: ‘translation with latitude, where the translator relies on the original, but his words are not so strictly followed as his sense,’ which involves changing whole phrases and more or less corresponds to faithful or sense-for-sense translation; (3) ‘imitation’: ‘forsaking’ both words and sense (Dryden 1680/1992: 17).” Therefore, Munday explains that: “Dryden criticizes translators who adopt metaphrase (such as Ben Jonson), as being ‘verbal copier[s]’ (Dryden 1680/1992: 18). Such ‘servile, literal’ translation is dismissed with a now famous simile: ‘Tis much like dancing on ropes with fettered legs – a foolish task.’ Similarly, Dryden rejects imitation, where the translator uses the ST ‘as a pattern to write as he supposes that author would have done, had he lived in our age and in our country’ (p. 19). Imitation, in Dryden’s view, allows the translator to become more visible, but does ‘the greatest wrong . . . to the memory and reputation of the dead’ (p. 20). Dryden thus prefers paraphrase and suggests that metaphrase and imitation be avoided. Therefore, Dryden and others writing on translation at the time, are generally prescriptive, setting out what has to be done in order for successful translation to take place.” (Munday, 2008, p. 25-26)

However, the process of translation does not end with the creation of a translated text, and the translated text itself is not the final objective of translation. The resultant translation (and the original) carries out its social function only during reading. During the reading process, we encounter the subjective transformation of the objective material. In fact, because the translation is not the original text itself, but rather the information that is contained in the original text, the purpose of translation is the communication of certain content, which the text offers to the reader. This means that the translator must be oriented to the reader for whom he/she translates.

During this process, the translator creates again and thus, translation of a literary work can be considered a real, original creation. Thus, literary translation as a produced work is an artistic reproduction; the translation as a process is an original activity (creation); the literary translation as an activity and a type is an art, or at least an intermediate category between fine arts and original creation.

2.4. *Imitations, stylization, borrowings and parallels in translation*

There are a few important processes in literary translation; some of the most important among them are: imitations, borrowings, stylization and parallels. As regards imitation, the translator gives up, as much as possible, his creativity sticking to the original work, whereas at the same time being liberated from completely faithful translation. Though imitations have frequently been criticized by researchers and scholars, they may still be relevant and add to the quality of translation. Moreover, according to Pushkin imitations do not exhibit “intellectual poverty”, but they can demonstrate “noble trust in one’s own strength, the hope of discovering new worlds, following in the footsteps of a genius, or a feeling in its humility even more elevated, the desire to master one’s model and give it a second life.” Imitation may replicate a complete work or fair portion of it. (Stallknecht & Frenz, 1973, p. 89)

Stylization is a process in which an author emulates another author, literary work, or even period style for an artistic purpose. Even during such stylistic translation, the translator should do his/her best to creatively mimic the original style so as to make the translated version appreciated in approximately the same way as the original. Stylistic fidelity can be achieved by finding equivalents of words, expressions, phrases, idioms, connotations, associations, and contextual meanings. Thus, creative literary translation is necessary, since the main task of literary translation lies in the faithful

reproduction of meaning, style, image and other features of the original, which cannot be achieved without using artistic means. (Stallknecht & Frenz, 1973, p. 89)

Stallknecht and Frenz also provide their opinion on borrowings, sources and parallels in translation. According to them: “In the case of borrowings, the writer helps himself to materials or methods especially to aphorisms, images, figures of speech, motifs, plot elements. One may discover the source of a borrowing in newspapers, reported conversations, critical reviews, as well as within artistic works. A borrowing may be an allusion clearly pointing to literary source; it may or may not be stylized. The critic’s and scholar’s task with borrowings is to discover the relationship between the roles of material in the new work and those in the old—this is the artistic purpose for which borrowing is implemented. The term “source” is most frequently used to indicate the place from which a borrowing is taken. The source in this sense may or may not provide or even suggest the form for a particular work. In fact, the source materials and particular form are usually quite separate.” While as regards parallels Stallknecht and Frenz believe that: “They provide a further subject of interest and value. In cases where there may be some question about the direct source of borrowings because comparable materials are present in several available works, a definite source may be determined when there are sufficient exclusive parallels.” (Stallknecht & Frenz, 1973, p.89-90)

2.5. Dilemmas and obstacles in literary translation

It is impossible to talk about literary translation without taking into account language obstacles. This is because when translating from one language to another the translator has to confront language barriers that appear in the original literature. In such situations, it is obvious that the translator must strive to faithfully transmit the language of one literary work in another language. Therefore, sticking to the original, he must find new phrases and expressions compatible with the spirit and genius of his native language, but which are sometimes unknown to his/her national language. In doing so, the translator with his language skills and dexterity, influences the development of national language and literature through literary translations.

Moreover, it is well known that the original and the translation, each entail two different, equal cultural values, which the translator has to take into consideration. Namely, the translator must consider not only the original, but also literary and cultural pertinence of the translation in the new milieu. Therefore, we can say that the translator in many cases has to reproduce a literary work in such a way that is acceptable to the different milieu and literary and cultural context. Thus, literary translation is not only about language differences (because languages are typologically equal), but also about cultural differences.

As far as the stylistic quality of a translated literary work is concerned, in certain cases the translation should also include means that the original lacks. In other words, in translations we should pay attention to recognizing another aspect or level of stylistic means. There is no doubt that each translation is an interpretation; this makes translation itself a creative act. Hence the translator oftentimes should be inventive in order to be faithful. The most important point is that he/she has to do it consciously, being fully aware of the reasons for doing it. For example, a text written in the XVIII century has a different past and context, which cannot be directly translated in modern language. In such cases, the translator should try to preserve the specifics of both the original text and the modern language. Nowadays, we consider that it is not useful to discuss “untranslatable works,” but even when the translator comes across such works, he/she should do his/her best to ensure sufficient information about the original and try to clarify the meaning of the work to the reader. “National specificities of a literary work” should be preserved in translation and in these cases, the translator should act as the discoverer of new and creative ways of translation.

Translated literary works, as a matter of fact, can be considered recreated works in another language. For example, there are even writers who maintain that verse is impossible to translate completely faithfully. Dante's "The Divine Comedy" so far has never been accurately, fluently and comprehensively translated; this goes for Goethe's "Faust" as well. Talking about Jacques Delille's translation of "Georgics," Voltaire said: "I consider the translation of Jacques Delille's "Georgics" one of the works which makes the highest honour to French language". However, sometimes modest and solid translations are helpful, because they help other literary translators to detect problems and shortcomings in translating different literary works into a given national language. This in turn enables them to avoid past mistakes and embark on new efforts to translate other literary works and masterpieces in a more creative and accurate way.

Nowadays, although inadequately translated works are not a rarity, particular attention is paid to the difficulties and obstacles that every translator should overcome. From time to time, it is said in theory that translation is not always possible, even though such a view does not hold. Lewis May, English translator of A. France, explains how one day he complained to the old artist about the impossibility of translation. "You are quite right, my friend", answered A. France, "and remember that the acknowledgement of this fact is the first condition to succeed in the art of translation." Then, in the memoirs of A. Gide, France writes, "this morning I was ending the first act of "Hamlet" then I gave up. It took me three weeks, four to six hours a day, to translate several pages. I am not happy with my results. The obstacles cannot always be completely overcome. In order to translate it in lucid, eloquent and comprehensive French it is necessary to get far away from Shakespeare. (It seems to me that this goes for "Hamlet" only, whereas "Anthony and Cleopatra" was less troublesome and hence it was easier to translate. Though the topic of "Hamlet" is uncommon, richer, and subtler and moves us more directly, I have never felt the terrifying feeling which has obsessed me during the translation of "Othello")." Therefore, Kryeziu and Mrasori suggest that: "In addition to knowing the profession, which he constantly enriches with his experience, the literary translator must also have other inclinations, skills and abilities. In the first place, he/ she has to be sensitive, have sharp intuitions, have rich fantasies, be shrewd, and have linguistic and literary culture. However, the literary translator who has no inclination to identify, who is unable to experience the content of the original, can hardly be able to bring into the new language the form and style of the work he is translating" (Kryeziu & Mrasori, 2021, p. 1654)

It goes without saying that the problem of translation, in general and of literary translation, in particular exists and it will have to be continually addressed in the future. Of course, this is very simple when it comes to translation of scientific, professional and technical works. However, the problems become thornier when dealing with translation of literary works with artistic values, such prose and verse. This is due to the fact that there are cases when the translation of a particular literary work is so difficult that translators have no choice but to consult dictionaries, sources, encyclopaedias, annotations, research books and articles, essays, etc. about the literary work or even live nearby the authors (if they are alive), accompanying and communicating with them, in order to enter into their world, ideas, thoughts, aims and thereby become familiar with their writing, artistic style, techniques and perspective in order to translate their works in an effective, accurate and creative way. 3.

When it comes to translation of different literary works, the translator also interprets ideas in the source text in creating another equivalent text in target (translated) language. However, interpretation of ideas in the text cannot be done unless the literary translator is professionally fit and properly trained. Interpretation in literary translation therefore entails a major dilemma: on the one hand, translation of literary works is equal to almost creating a new text for which a translator is required to make free interpretations and choices; on the other hand, the translator has to stick to the original, which limits translator's freedom. A successful combination and compromise between these two

elements can be achieved only by translators who are talented, well-read, experienced and knowledgeable and have a profound knowledge of the source and target literary languages. According to Kryeziu and Mrasori (2021): “A good translation is one that brings the author's message back to the reader in such a way that it seems as if the latter is rewriting it the moment he is reading it. In other words, a translation is really good only once the reader has no idea that there is a translated text in front of him. (Kryeziu & Mrasori, 2021. p. 1658)

Moreover, modernism envisaged the approach to translation, in a way which ceased to be viewed as a linguistic transfer only. Hence, modernists revolutionized translation methods and strategies in ways that questioned the accuracy and blurred the boundaries between source and target text. They considered literary translation also as a creative activity, thus adding translations of literary works their own touch. In addition, modernists exploited translations as a means to express the aesthetic agenda of the movement. Although the modernist translation practice does not follow the line of English translators from Dryden to their immediate precursors, the Victorians, it did not overlook completely previous ways and methods of translating. The dialogue with the past, which is one of the modernist concerns, is also reflected in modernist poets' translation practice, which presents itself at times as a synthesis of Elizabethan and Victorian policies, fused with the modernist historical perspective (Roca, 1994, p. 26).

2.6. Development and enrichment of national language and literature through literary translation

The translator is the best interpreter of foreign literature, and a crucial interpreter of the greatest literary foreign authorities, who with his/her special skills, craft and expertise enables his/her country to communicate with the greatest values of World literature. Thanks to translators, thousands and thousands of literary works have visited and are visiting foreign countries, especially when the translations are done competently and artistically and when there are affinities between the author of the original and the author of the translation. In such cases, these translators are able to successfully avoid all kinds of obstacles, make the translated work a triumph, and enlarge the common treasures of culture (Zaharov, 1980, p. 54-60). Only thanks to successfully translated and reproduced works can the works of the great writers become really known worldwide. The translated literary work becomes oftentimes a phenomenon of national literature and hence it plays a cultural role as an original work.

Various articles and papers have been published that explored translation as a professional, cultural and social activity that can connect cultures and enable transmission of experiences. In such works, the role of the translated literature which aims at developing national language and literature, was also examined. Translated literature becomes sooner or later a fact of national literature. The role of translated literature in the development and enrichment of national literature can be considered both from a general perspective and as a direct activity within national literature itself.

As a matter of fact, the importance of translated literature is not yet known. The mere habit of reading even imperfectly translated literary works may be helpful in preparing readers for the reception of foreign literature. The role of translated literature is more important during the creation of national literature. Each transformation of national literature through translated literature sometimes brings about public misunderstanding, e.g. by attacking rooted customs, and reader may not easily accept new, unknown conceptions which differ from known, national ones. Let us remember here translated literature from the beginnings of the XX century and the literary trends that emerged with the publication of Yeats', Joyce's, Eliot's and Lawrence's works. Prior familiar ideas, writing techniques, themes, styles, etc, all of a sudden became so new and unfamiliar that the public opinion

was confused. Hence, such inexperienced readers couldn't accept new ideas and conventions that had emerged earlier in other European literatures.

Frankly speaking, translated literature should be treated as a special aspect of national literature. P.M. Topper notices the contradictions of literary translator's job: "The translator," he says, "must carry out his duties and responsibilities, that in a way do not agree with each other, which is to connect ideas, thoughts and opinions that do not match: he is a creator- but he is dependent on and should stick to a foreign text. He translates literary works but at the same time preserves features and specifics of national language and literature." (Zaharov, 1980, p. 54-60).

The main difference between national and translated literature is that the former is more conditioned by previous developments of national literature, language, and general historic-cultural circumstances than the latter. The wealth of translated literary works in a country serves to improve general education, refine taste and aesthetic pleasure, and even entertain. Moreover, the translation of modern literary works will always have a creative impact and become an integral part of national literature.

The overall significance of translated literature for a certain nation depends on how much it will impact the development of national literature. Apart from its general role in the adoption of certain social, political and literary trends and contribution to the better reception of foreign literature, literary translation has another role because it participates directly in and enables the development, enrichment and strengthening of national literature.

In summary, translated literature first influences the direction and trends in national literature by creating a cultural and literary atmosphere suitable for the development of national literature, refining the tastes of the readers, preparing the aesthetic conditions for the reception of certain translated literary work, and enriching the national literary language. Second, translated literature has a direct impact on the advancement of national literature by introducing new ideas, themes, plots, characters, narrative techniques, styles, literary devices, etc. Therefore, as an aspect of national literature, literary translation not only participates in its creation but is also linked to its historical course, and thereby becomes a significant factor in national literature's development as a whole.

2.7. Reception and influence of foreign literatures through literary translations

When we look at national bibliographies we usually notice huge chaos in time and in space of literary translation. Therefore, it is high time to better organize educational and cultural institutions in order to allow for the reception and acceptance of real artistic, literary and cultural values. Hence, translators and publishers should be careful to select only literary works that have real and meaningful artistic, aesthetic and literary values and that can have a positive impact in enriching national literature. In this respect, according to Stallknecht and Frenz: The selection of a work for translation and publication, if not the execution, is likely to reflect what Professor Poggioli has called the elected affinity of the translator for the work. Thus, translations belong not only to the study of the reception of a foreign author in a particular literature, but to the study of literature itself. They provide the best intermediaries between the work of the foreign and native authors, and it is often the form and content of its transmuted, translated form which has the greatest effect upon the native literature, for in this form it is directly assimilable into, and indeed already a part of, the literary tradition." (Stallknecht & Frenz, 1973, p. 88).

The increased number of literary translations almost all over the world is the surest sign that literary and cultural connections among nations are becoming stronger. During the last 100 years, more translated works were published than during the previous two or three centuries. Hence, the increasing tendency of translation of Greek, Roman, English, American, German and French literary

works enables and incites the creation and invention of new styles, genres, narrative techniques, etc., in national literatures.

Furthermore, affirmative reception of an author and his translated works can also lead to the reception of an entire literature. One interesting example is Byron's popularity in Continental Europe, which may have been incited by the reception of Thomas Moore and other writers of his time, and may have even contributed to the cult of Shakespeare in numerous nations in the XIX century. Turgenev's reception within the Western literary tradition caused that of Tolstoy, Dostoevsky, and of present day Russian literature as a whole. Therefore, one may ask the question, why some authors are received and accepted easier and better in different literatures and cultures whilst others not? For instance, why was Byron received a lot better in other literatures and cultures than any of his English age-mates?

However, the reception of an author or his works in a literary tradition is not the same as his influence, even though reception might also incite and lead to influence. Hence, while a certain writer may be quite popular in another country, he still may not have any significant effect and impact within its literature (Stallknecht & Frenz, 1973, p. 87).

It is important to underscore that literary translator's role is ungrateful but necessary in the history of culture and literature. This can be noticed easily when we think of French translator Jacques Amyot, who is respected all over Europe for the translation of Plutarch's 'Biography', which served as a source for Corneille and Shakespeare. Similarly, we may consider the English translation of Montaigne's works (essays) by Florio (who was also inspired by Shakespeare) and certain translations of the Holy Bible, like Luther's translation, which was the basis for the development of modern German language, and the 1617 translation done under the presidency of Lancelot Andrews, which had a deep influence in later developments in English literature. There are also many countries with writers and poets who have become popular worldwide owing to their translated works.

Translation of literary artistic works is not only important because the author's readers increase in number and bulk but because through translation they can indeed penetrate into a new culture and literature and this way they can exercise an important influence upon foreign literatures and cultures. The transition of a literary work from one literature to another is not a simple process, given that a translated literary work does not represent a simple value, a copy or an imitation of the original. Hence, translated Virgil, Shakespeare and Goethe represent in a way a new Virgil, Shakespeare and Goethe. Many writers by crossing the borders of their languages and literary traditions have appeared successfully with a new physiognomy in a foreign literature. Moreover, oftentimes their translated literary works were either understood better or were even interpreted in an unexpected and successful way.

The importance of literary translation relies not only on the fact that a foreign writer becomes popular because of his/her access to many readers, but because a translated literary work meaningfully enters into a new literary milieu and thereby exerts a fruitful, productive, and creative influence. Without translation, Shakespeare would still remain on an island and none of us would even remember that in our childhood we have read 'Gulliver's Travels', 'Robinson Crusoe', 'Alice in Wonderland', 'The Last of Mohicans', 'David Copperfield, etc, translated into national our languages. Without the efforts and contribution of literary translators, Ancient and Classical literature would not have become part of modern literary traditions. Even the Bible would not have had such a huge influence in the vocabulary and stylistic structure of modern languages.

In the same way as the history of a nation can be learned through historical writings, the culture of a nation can be learned through art and literature. As a reader of translation, one is not only given access to diverse literatures and cultures, but is also offered a particular kind of participation that is usually granted to native readers, e.g. is "melted into" or given insights into the peculiarities of other

cultures and literatures. Insofar, as it conveys the author's imaginary world or truths expressed in his work, a translation bridges cultures and hence provides an additional option for transcending international intolerance (Dina Katan & Ben-Zion, 1982, p. 25-31).

The ability of translated literature to have artistic influence on national literature is also very important. It suffices to point out that artistic influence can even be achieved by foreign literary works that are very different language-wise and style-wise, sometimes even more so than by works that are more linguistically and stylistically similar to a given culture. The ways characters are portrayed and the plot is composed can often be preserved in translation, which is why such influences are more frequent. However, even linguistic (or syntactic) style, newly created metaphors, well-composed dialogues and other important achievements can be preserved, but such influences and impacts are more difficult.

It is important to note that it is not the same for us whether we read masterpieces of foreign literatures in the original language or if we read translated versions: even if we perfectly know the foreign language, through translation, the work really becomes ours, i.e. part of our literary tradition. Even readers who are able to read Greek and English literature in original language do not read these same works in the same way as when translated. Therefore, the real impact of translated works is effectively assimilation of literary texts, which means that the first step towards this assimilation is done by the translator. There is no doubt that the transfer and movement from one language and literature to another is never a simple act. That is why the translated literary work can never be a true copy of the original; translated Plutarch and Shakespeare are in a way a new Plutarch and Shakespeare. Albanian, English, German and other translated Bibles have different poetical echoes than Vulgate's; similarly, Florio's Montaigne almost becomes like an English Montaigne.

A meaningful and successful translation of a literary work can not only arise curiosity of readers but it can often become an integral part of the literature into which it was translated by performing the same cultural functions as the original literary work. Furthermore, a translated literary work informs the reader about the foreign literature and culture and it also develops, enhances and enriches the reader's culture. Translators through translated literary works in addition to influencing and inciting the awakening and deepening of literary ties and relations between nations they can for good measure have an impact on further development of literary kinds and genres and on the intellectual growth and aesthetic and ethical taste of readers.

Therefore, Stallknecht and Frenz maintain that: "Literary influence has a number of elements that have particular manifestations in comparative literature. Even when there is a general public which can read a foreign work in the original or some intermediate language, the work does not really belong to the native tradition until it has been translated—until appropriate style, form, and diction have been found for it within the native language and tradition. Thus, translations, not only in the conscious changes of literary work which they often produce, but in adaptation which any translation provides, play a special role in the inception and the transmission of literary influences and direct influence is more often produced by the translation than the original work. The direct influence is often produced by translation rather than the original work." (Stallknecht & Frenz, 1973, p. 94- 95).

From the perspective of national literature, literary translations are factors that contribute to literary diversity. Hence translation of Twain's, Dostoyevsky's, Camus's, Joyce's, Faulkner's, Coelho's, Borges's and Hemingway's literary works enhance new impulses, incitements and new ways of thinking by introducing innovations and new literary and artistic values in national literature. Additionally, translated literary works can incite, stimulate and introduce new styles in poetry, drama and prose by turning them into integrative and unifying factor of all literatures.

However, according to Stallknecht and Frenz: “The question of the influence of literary diction and style across languages has until now perhaps been insufficiently studied. Each age creates its own literary language, partly in concordance with the native literary tradition, and partly in opposition to it. In imitating or translating a foreign author, translators give themselves the task of directly adapting the author’s style and language to the needs of their own time, language, and literary tradition. In this process, the translator or imitator often brings something new into his native literary traditions, not only in terms of genre and content, but also style and diction. Phrasing, metaphor, similes, and general style and diction cannot simply be borrowed from another language, but must be reshaped to fit the native literary tradition.”(Stallknecht & Frenz, 1973, p. 95)

Finally, if translated literature is part of national literature (and in certain literatures, when it comes to volume, it’s even a bigger part of national literature), then teaching and learning from it cannot be done without damaging the accepted development and features of the national literary tradition. Hence, many past and present phenomena in national literature cannot be explained unless we take into account translated literature.

3. Conclusion

Literary translation both enriches national literatures and advances the development of different literary kinds and genres within national literatures. Moreover, many national literatures begin with translations. Many readers depend on literary translations in order to learn, interpret, evaluate, and appreciate masterpieces of literature. In other words, the literary translator is an interpreter of themes, attitudes, and cultural values and is also in certain cases a wonderful critic who explains distant words and themes and helps us understand them better.

The most significant difference between literary translation and other types of translation is that the former is a creative process. While most translation strategies, techniques and general concepts (e.g., transfer between languages, cultures and contexts, faithfulness, accuracy, creativity) are applied in almost all other types of translation, literary translation requires specific skills that fall into the domain of stylistic and poetic creativity and can thus be considered a specific kind of translation.

Literary translation has enabled people to broaden and expand their knowledge about the cultural values and traditions of various nations. Only through literary translation could the seminal works of Homer, Dante, Shakespeare, Goethe, Balzac, Dostoyevsky, Cervantes and Tolstoy, Byron and Pushkin, Eliot and Joyce, etc., become cultural treasures of mankind as a whole.

Through translation, a foreign writer may not only become more popular through greater readership, but his/her translated literary work can also thereby enter meaningfully into a new literary milieu; in such cases, translation exerts a fruitful, productive and creative influence.

Literary translation is part of national literature; as a matter of volume, translated works make up an even a bigger part of national literature. That is why teaching and learning literary translation cannot be ignored: it is essential to a full understanding and development of national literature.

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