

II CONGRESSO INTERNACIONAL DE LINGUÍSTICA E FILOLOGIA
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TRANSLATION CHALLENGES – TRANSLATION PROCESS:
INTERACTIONIST, MORPHOSYNTACTIC
AND SEMANTIC ASPECTS
[DESAFIOS DA TRADUÇÃO – PROCESSO DE TRADUÇÃO:
ASPECTOS INTERACIONISTAS, MORFOSSINTÁTICOS
E SEMÂNTICOS]

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RESUMO

A pesquisa apresentada pode ser encontrada no campo temático Teoria e prática da tradução proposto pelo Círculo Fluminense de Estudos Filológicos e Linguísticos, 2016. II Congresso Internacional de Linguística e Filologia e o XX Congresso Nacional de Linguística e Filologia, na Universidade Veiga de Almeida. Este estudo foi desenvolvido para a disciplina Trabalho apresentado à disciplina de Práticas de Tradução - Língua Inglesa, na Pontifícia Universidade Católica do estado de Minas Gerais em 2014. O objetivo deste trabalho acadêmico é investigar a configuração linguística escolhida no momento que o texto é traduzido, assim como, a importância do texto enquanto obra de arte. Para alcançar o referido, iremos verificar alguns trabalhos acadêmicos sobre a formação profissional de um tradutor e quão importante é sua escolha durante a execução de tarefas de tradução, que opera como base para o artigo aqui investigado, Soneto CXVI, de William Shakespeare. Dessa forma, aprendemos acerca da existência de uma estreita relação entre o trabalho com a linguagem e a tradução de textos, os quais nunca revelam o pleno significado do trabalho original.

Palavras-chave: Arte. Enunciação. Investigação. Língua. Discurso.

ABSTRACT

The present research can be found in the field of Teoria e Prática da Tradução proposed by CIFEFIL (Círculo Fluminense de Estudos Filológicos e Linguísticos), 2016. II Congresso Internacional de Linguística e Filologia e o XX Congresso Nacional de Linguística e Filologia, at Universidade Veiga de Almeida. That study was developed around the subject Práticas de Tradução – Língua Inglesa, at Pontifícia Universidade Católica de Minas Gerais in 2014. The aim of that academic paper is to investigate the linguistic configuration chosen at the moment that a text is translated, as well as the importance of the text as work of art. To reach that goal, we are going to check some theoretical papers about professional training of translator and how important is his/her choices while performing translation task, which operates as ground for the article here investigated, Sonnet CXVI, by William Shakespeare. In this way, we learn about the existence of a narrow relationship between the work with language and translation of texts, which never reveals the full meaning of the original work.

Keywords: Art. Enunciation. Investigation. Language. Speech.

1. Introduction

Art reflects at the same time the artist and great investigators. To conceal a matter is the main feature of that. It can provide meanings that even the artist is able to unaware. Being conscious about the art role in society allows that critic citizens arise as agents of change. The artist creates a work of art, which in turn creates an investigator, who in that moment gets the chance to transform the reality that surrounds him/her.

A peculiar factor in such work is the boundary. The translator won't be able to demonstrate completely accuracy of the original text, no matter how hard he tries. There is no language equal to another, each one has its own lexicon, syntax, morphology and expressions. The translator's point of view will let him/her to consider in his/her work what is regarded nonnegotiable, in that moment it can take the translator task for one direction that makes others important aspects disappear, because of either they weren't noticed or the translator had to neglect those to consider the ones which were found as more important. None of that exempt the translator of the responsibilities to ensure fidelity to the original text, as much as it enables, even aware that perform that task with a hundred percent of excellence is something unattainable.

Somehow or other the translator won't be capable of keeping the authenticity of the original text, it's impossible to deliver a copy of that in another language. Recognize the translate as a particular and affluent task that inevitable creates a new work of art, is to realize such task as a new work of art shaped by another great artist, the translator.

2. Methodological and theoretical frame

The subjects we study at school can be divided roughly into two groups – the sciences and the arts. The sciences include mathematics, geography, chemistry, physics, and so on. Among the arts are drawing, painting, modeling, needlework, drama, music, literature. The purpose of education is to fit us for life in a civilized community, and it seems to follow from the subjects we study that the two most important things in civilized life are Art and Science. (BURGESS, Anthony, 1974)

In “What is Literature?”, Anthony Burgess clarifies how education performs an important role in the social order, as ground for its construction. The author shows the reader how literature and science have the same goal, seek the truth in the face of questionings, and so reveal

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their social contribution. “(...) both artist and the scientist are seeking something which they think is real”. (BURGESS, 1974)

By the Antony Burges’s quotation, the important position of literature in society is highlighted not just because it shows the beauty of things, but because we can appreciate how important is the way to reach an answer. The meaning of something isn’t in a place, but in the process to get there. The mystery of art is to take a simple thing and transform it in a sign that opens the eyes of the person who is watching. That’s why perform translation task requires a great responsibility, once some important element is ignored by the translator the whole meaning of a work can be lost, failing to communicate to the reader the main work value.

Another dialogue that we establish here is with “Marxism and Philosophy of Language”, by Mikhail Mikhailovitch Bakhtin (1929). Throughout that discussion is exposed the significance of the previous knowledge, which is assumed be held by the translator.

I would like to emphasize the idea of specialized knowledge. The study of specialized knowledge (addressed by cognitive psychology, pedagogy etc.) is relevant to the study of translation competence, since it presupposes specialization by the individual, unlike the communicative competence. In this sense, we highlight three characteristics of all specialized knowledge: it supposes a large base of knowledge, organized into intricate structures and amenable to be applied to the problem solving. (ALBIR, 2005 – My translation)

According to the author, every sign is ideology. A bread for example, is a product for being consumed, but during a religion celebration can be transformed in an ideological sign, at the moment it is used to represent the body of Christ.

everything that is ideological has a meaning and cross-refers to something located outside itself [...]. Everything is an ideological sign. Without signs there is no ideology (BAKHTIN, 1929)

A sign is a phenomenon of the external world.

The sign doesn’t exist merely as a part of reality, it reflects and diffracts the reality. The sign itself and all its effects (all actions, reactions and new signs that it generates in the surrounding social environment) appear on the outer experience. (BAKHTIN, 1929)

Such statements clarify our research, since we realize the importance of every detail that composes a text plus the manner that the translator will face it. The previous observation will bring the value of every sign, either linguistic or visual. That duty is one of the most important in such task, from that the translator will choose the best way to

follow his/her commitment, because it's possible to map out the main features that will support the text and so start the translation.

In *Estética da Criação Verbal*, Mikhail Mikhailovitch Bakhtin affirms that enunciation is produced by the interaction between two social individuals and also argues about how the society interferes in the structure of the enunciation: "a situação social mais imediata e o meio social mais amplo determinam completamente e, por assim dizer, a partir do seu próprio interior, a estrutura da enunciação". (BAKHTIN, 1929)

Thus, the enunciation varies according to who speaks, for who talk to in which context is talking, space and time. In order to develop a successful task, the translator must consider both contexts, the one in which the text was written and the one which composes the readers reality.

Poor training of a translator will interfere completely in the choices made by that professional when he/she is performing, what commit the way that the translated text will get. This leads us to realize how the meticulous and rich craft operated around such task requires attention and experience, although even in face of too much effort, such task will never reveals the original value of the primary text. Therefore, we are going to reflect about the acquisition of translation competence, in addition to review the translator's role in the light of Amparo Hurtado Albir and Geir Campos.

Although any bilingual speaker holds communicative competence in the language that he/she masters, not all of them hold translation competence. The translation competence is a specialized knowledge, composed by a set of knowledge and skills, which distinguishes the translator and differentiates him/her from the other bilingual speakers, who are not translators. (ALBIR, 2005 – My translation)

In order to clarify our investigation, we're going to compare different art expressions, which translated the same text, Sonnet 116, by William Shakespeare. It will be analyzed aspects related to lexical choice, syntactic organization, the pictorial resources, sound etc.

In "A Aquisição da Competência Tradutória. Aspectos Teóricos e Didáticos", Amparo Hurtado Albir elucidates about translation competence as a specialized knowledge, which combines science with ability and involves the following components: linguistic, textual knowledge, cultural themes, documentation, transfer, among others.

All of that show us the general knowledge required from each professional to operate his/her ability, what is improved as the time pass,

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in other words, the junction of two factors: theoretical and practical knowledge. Besides the grammar knowledge of the both language, the one which hold the primary text and the one that the new text will receive, the translator must consider experiences, stimuli, sensations and perceptions of life, what is testified in "O que é tradução", by Geir Campos:

It does not translate from one language to another; translation requires from the qualified translator a range of general knowledge, culture, that each professional will gradually expanding and improving according to the interest of his/her job area.

3. *Corpus analysis*

For a better understanding of translation work, we are going to investigate how was developed the translation of a William Shakespeare's sonnet, CXVI, to the Portuguese language, published by Martim Claret (2006), and then we will examine how a cinematographic production considered some important elements ignored by the publishing company, even though depicted in the production of another work, "Sense and Sensibility", by Jane Austen, also a British writer.

William Shakespeare starts the sonnet presenting to the reader, through the first line, an imperative sentence, "Let not the marriage of true minds admit impediments", thus defined by the presence of the verb "Let", which gives to the sonnet an intensity and strength tone, faithfully reporting the topic of work, an alert to the reader about what love is, by means of exhibition of affirmative and negative sentences.

The translated made by Martin Claret (2006) overlooks the fact that it's an imperative sentence, adding a new element to the translated text, the argumentative operator "nada", creating a clause which seems to sustain the negative sentences that will be displayed later.

The term *argumentative operator* was coined by O. Ducrot, creator of Argumentative Semantics (or Semantics of Enunciation) to designate certain grammar elements of some language whose function display ("show") the argumentative strength of the statements, the direction (way) for where it heads. (KOCH, 2003 – My translation)

That attitude, in my point of view, lets the new text to lose an important characteristic created by the author, the tone of sonnet, what we can call as one of the pillars for its understanding.

It is important to highlight that every element that composes a text has an intention. For the translator reproduces the whole scenario constructed by the author is impossible, but the fidelity to the main characteristics which arrange that scenario must be kept. Ingedore Grunfeld Villaça Koch and Maria Cecilia Perez de Souza Silva testify that:

(...) every sentence says something, talks about a certain state of affairs in the world, but it does so in a certain way. The subject about what it talks composes its propositional content, broadcast through linguistic elements - phonemes, morphemes, words - selected from the inventories that each language offers (paradigms) and combined according to certain principles of organization (phrase). (KOCH & SILVA, 1995 – My translation)

When we interact through language (when we propose to play the "game"), we always have goals, goals to be achieved; There are relationships that we wish to establish, effects that we intend to cause, behaviors we want to see triggered, in other words, we intend to act about (an) other in certain way, get from them certain reactions (verbal or non-verbal). That's why we can claim that the use of language is essentially argumentative: we intend to steer the statements that we produce in the sense of certain conclusions (excluding others). In other words, we seek to give our statements certain argumentative force. (KOCH, 2003 – My translation)

Let's check how the sonnet was translated by the author: "Nada embaraça a união de almas amigas, nada." It's notorious the fact of the translator have chosen such direction is nothing more than a comfortable option to preserve the semantics of the sonnet. In this way, one characteristic is ensured and another is lost.

We found out how the cinematographic production of the movie "Sense and Sensibility" guides the same sonnet as a conductor to reach its aim, translate the conflict experienced by a character, Marianne. In that moment, is pretty clear how a brilliant translation is created, not just about the work "Sense and Sensibility", but also about the initial work here investigated, "Sonnet CXVI", through an admirable dialogue between two British writers. In this fashion, both texts are translated for the reader at the same time.

The sonnet is recited in two scenes by the same character, Marianne Dashwood, fittingly found in that production, once such character experiences throughout her story a conflict about what the true love is. That persona is found disappointed by the moment that her old love gave up of a relationship between them for finding in another relationship more favorable conditions, what means that he didn't demonstrated true love for her, his love was shaken.

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The sonnet is recited by the second time at the scene which reveals a conflict faced by Marianne Dashwood when she figures out that the action of her beloved doesn't express true love. At that point, the character is at the top of a hill, demonstrating to have a wide view of the entire area around her. A strong storm begins by the time that she walks toward the top, and then she recites the sonnet 116. In such way, the sonnet is faithfully translated, as follow:

(...) Love is not love,
Which alters when it alteration finds,
Or bends with the remover to remove:
O no; it is an ever-fixed mark,
That looks on tempests, and is never shaken;

We realize how the cinematographic production translated the message brought by Sonnet 116, establishing a rich dialogue with the Jane Austen's work.

Such scene is presented dramatically with Patrick Doyle's melody being played, "To Die For Love", seeking to translate the character's conflicting feelings. She is uncovering in a very hard situation what the true love isn't. Thus, the high tone that the sonnet gets in the first verse is shown, the one which was ignored by the publishing company, Martim Claret.





Scene of the movie "Sense and Sensibility" (Columbia Pictures, 1995)

It is certain that many researches has been done about Jane Austen's works and how she argues about women position in the British society of late 18th century.

The author seeks to interfere in the way that female role were preached by society. Her writings reflect an outcry for changing when she presents the psychological features of each character, showing that the women must be assisted in her fullness and not just in their physical dimension. Such criticism reveals attention to the way that society used to be concern about the female moral sphere, interfering in the way that women should take in life. By that, she shows how the social order was no longer to be ethical.

The writer exposes the human condition and its conflicts, establishing a dialogue to endure overtime.

Because of that, in our societies the literature has been a powerful instrument of instruction and education, being part of the education curriculum. It's proposed for each individual as intellectual and emotional equipment. The values that society advocates or those considered harmful are present in the various manifestations of fiction, poetry and dramatic action. (CANDIDO, 2004 – My translation)

4. Conclusion

The wealth of a work is in every detail that forms it. As Mikhail Mikhailovitch Bakhtin (1929) states, for a system of signs exists is nec-

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essary that what is individual form a social unit, that's why the investigation of translation task was here presented, seeking reveal the value of every detail that composes a work, what may be presented in several ways through a beautiful dialogue among different art expressions, generations and cultures.

When we face a work of great value, we should consider a great possibility of increasing knowledge. Investigating is realize that nothing is pure, it's always reflecting a previous dialogue, custom, culture, idea and etc. (BAKHTIN, 2003) Every detail chosen by the work's author reflects a background and consider to understand the reason for each of them leads the translator to be succeed in his/her task. If the value of art is to conceal a matter, the value of the translator is to search it out.

The big role of the translator is noticed here, which consists of taking responsibility to reach the goal of translating the former work into something new, making it intelligible, but without losing its essence.

This may serve to illustrate how the creator of literature makes his words work overtime. It is not only dictionary meaning that counts – it is sound, suggestion of other meaning, other words, as well as those clusters of harmonics we call connotation. Literature may be defined as word working hard; literature is the *exploitation of words*.

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