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ARTISTIC TRANSLATION AS A FOREIGN SIMILARITY OF THE ORIGINAL TEXT

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Resume:

The article highlights the main problems of translating a literary text as the most complex type of translation activity. Different approaches to the analysis of artistic translation from the standpoint of determining its results in terms of adequacy, equivalence, completeness as ways to measure the relationship between the original and target text. The peculiarities of translation activity, which is based on the reproduction of linguistic, cognitive and culturological aspects of the original text in the target text, are characterized. The perception of the translation by the public and the influence of the target text on the addressee are analyzed. It is stressed that the translation of fiction is explained by linguists from the standpoint of determining its results, i.e., in terms of adequacy, equivalence, completeness and other ways of measuring the relationship between the original and ready-made translated texts. Here we must mention the definition of A. Fedorov, who believed that the fullness of translation should be understood as the transfer of specific to the original relationship of content and form by reproducing its features (if the specifics of the translated language allow it) or «creating functional correspondences of these features». The very term «completeness» more precisely defines the relationship between the original and the translation, as it is impossible to put an equal sign between them, there is only an indication of the degree of completeness of their correspondence.

Анотація:

Камишова Тетяна. Художній переклад як іншомовна подібність оригінального тексту.

У статті висвітлено основні проблеми перекладу художнього тексту як найскладнішого виду перекладацької діяльності. Розкрито різні підходи до аналізу художнього перекладу з позицій визначення його результатів: оцінювання співвідношення між вихідним і вже готовим перекладеним текстом за такими критеріями, як адекватність, еквівалентність, повноцінність. Схарактеризовано особливості перекладацької діяльності, яка полягає у відтворенні лінгвістичних, когнітивних і культурологічних аспектів тексту оригіналу в тексті перекладу. Проаналізовано сприйняття перекладу публікою і вплив перекладеного тексту на адресата.

В статті підкреслено, що переклад художньої літератури пояснюється лінгвістами з точки зору визначення його результатів, тобто з точки зору адекватності, еквівалентності, повноти та інших способів вимірювання співвідношення між оригіналом і готовими перекладними текстами. Тут слід згадати визначення А. Федорова, який вважав, що під повнотою перекладу слід розуміти передачу специфічного для оригіналу співвідношення змісту і форми шляхом відтворення його особливостей (якщо специфіка мови перекладу це дозволяє) або «створення функціональних відповідностей цих ознак». Сам термін «повнота» більш точно визначає співвідношення між оригіналом і перекладом, оскільки між ними неможливо поставити знак рівності, є лише вказівка на ступінь повноти їх відповідності.

Key words:

artistic translation; adequacy; equivalence; compensation; culturological superframe; original (source) text; target text.

Ключові слова:

художній переклад; адекватність; еквівалентність; компенсація; культурологічний суперфрейм; текст оригіналу; текст перекладу.

Introduction. Artistic translation is a special area of translation activity, which is a written translation of literary works from one language into another. The main difficulty of literary translation lies not in conveying the meaning, but in conveying the unique author's style of the work, its aesthetics, richness of linguistic means, as well as the atmosphere, humor, character and mood inherent in the text. Literary translation is fundamentally different from legal or scientific and technical translations, which require the utmost accuracy, almost literalism when reproducing texts. Literary translation is not limited only to the field of linguistics and philology, it, one might say, borders on art. According to many experts, artistic translation is the most difficult type of translation activity. In order to translate works of fiction with high quality, it is necessary to develop and improve practical skills throughout life.

Problems of artistic (literary) translation at different times were and are dealt with by L. Barkhudarov, V. Bibikhin, V. Vinogradov, G. Gachechiladze, T. Kazakova, V. Komissarov, V. Sdobnikov, Yu. Sorokin, A. Fedorov, S. Bassnett, P. Fawcett, S. Simon and other scientists.

The aim of the paper is to highlight the main problems of translation of artistic text, different approaches to the analysis of literary translation, the scrupulosity of the profession of translator, the relationship «author – translator – reader».

Discussion. According to the genre-stylistic classification of translation, it is customary to distinguish between two main functional types of translation: artistic (literary) and actually informative (non-literary) translation. The translator of an artistic text is freer in the choice of means than the translator of informative texts.

The object of our consideration will be artistic translation, that is translation of fiction. Artistic translation is a very special kind of translation activity. If the general theory of translation nowadays is developed almost in full, the questions and problems of literary translation remain open. The fact is that in literary translation the result depends largely on the subjective perception of the translator.

The opposition of artistic translation to informative is based on the opposition of literary texts to special texts in terms of the main functions performed by the texts. For the artistic text the main is the artistic and aesthetic function. For special texts the main function is notification, informing.

Artistic translation is the translation of works of fiction, the main task of which is to generate in the language of translation a language work that can have an artistic and aesthetic impact on the recipient of the translation. Accordingly, *informative translation* is

the translation of special texts, the main function of which is to communicate some information, and not in the artistic and aesthetic impact on the reader. Such texts include all materials of scientific, business, socio-political, household and other nature. V. Komissarov (Комиссаров, 2001, с. 140) to informative texts also includes detective stories, descriptions of travels, essays and similar works, «where a purely informative story prevails». We can agree that essays and descriptions of travel perform the main function of the message. But as for detective stories, they are unlikely to be the main message of any information. Of course, the information itself in detective works is presented in such a way as to evoke some reader's emotions, to influence his emotional sphere, at least to arouse interest in continuing reading. V. Sdobnikov (Сдобников, & Петрова, 2007, с. 96–98) is based on the study of V. Komissarov, who notes that «in the original, which requires, in general, artistic translation, there may be individual parts that perform purely informational functions, and, on the contrary, there may be elements of literary translation in the translation of an informative text». Of course, the whole literary text is mainly a source of different types of information, while in informational texts (for example, socio-journalistic) elements of artistic language can be used with a high degree of concentration, and then the translator has to solve problems that are more characteristic of artistic translation. This means that the division of translation into artistic and informative is conditional and focuses exclusively on the main (dominant) functions performed by the translated texts.

Translation of a work of art is such a multifaceted process that translators have long debated the definition. In general, most translators consider the most accurate definition of T. Kazakova (Казакова, 2006, с. 10): «*Artistic translation* is a special type of intellectual activity, in the process of which the translator establishes the information correspondence between the language units of the source language and the language of translation, which allows to create a foreign language analogue of the source literary text in the form of a secondary sign system, that meets the literary and communicative requirements of society». This means that the literary translation must convey all the features of the text without losing emotional impact, as well as taking into account cultural differences.

As a rule, the translation of fiction is explained by linguists from the standpoint of determining its results, i.e. in terms of adequacy, equivalence, completeness and other ways of measuring the relationship between the original and ready-made translated texts. Here we must mention the definition of A. Fedorov (Федоров, 2002, с. 144), who believed that the fullness of translation should be understood as the transfer of specific to the original relationship of content and form by reproducing its features (if the specifics of the translated language allow it) or «creating functional correspondences of these features». The very term «completeness» more precisely defines the relationship between the original and the translation, as it is impossible to put an equal sign between them, there is only an indication of the degree of completeness of their correspondence.

The terms «equivalence» and «adequacy» have been widely used in the science of translation. For example, V. Vinogradov (Виноградов, 2001, с. 18) understood *equivalence* as «the preservation of the relative equality of meaningful, semantic, stylistic and functional-communicative information contained in the original and translation».

Equivalence can be used to characterize the translation as a whole, as well as several types are distinguished: semantic, stylistic, pragmatic, conceptual and aesthetic, communicative, etc. However, V. Bibihin (Бибихин, 2001, с. 224–225) argues that *equivalence*, as well as adequacy and completeness, «can serve as an element only of the external, but not the substantive concept of translation, and therefore equivalence cannot become its fundamental basis»; that is, the correlation between the translation and the original is based on external features, it does not reveal the essence of the concept of translation.

The concept of the function of the translated text is based on another approach to the analysis of literary translation, «*translation*» is understood as a kind of creativity, «where the original performs a function similar to that performed for the original work of living reality. According to his worldview, the translator reflects the artistic reality of his chosen work in the unity of form and content» (Гачечиладзе, 1972, с. 91). This theory is based on the idea of translation as a functional similarity of the original.

Analysis of the textual functions of individual elements and the search for analogues of these elements in the language of translation has led to the emergence of such a concept as «translation compensation». *Compensation* means «a method of translation in which elements of content, lost in the translation of a unit of source language in the original, are transferred in the text of the translation by any third means, and not necessarily in the same place as in the original» (Комиссаров, 2001, с. 185). Basically, the term «compensation» is used when it comes to the transfer of «non-transferable» units.

The concept of «compensation» was further developed in the theory of translation transformations. «*Translation transformations*» are qualitatively diverse interlingual transformations made by a translator, «so that the translated text

conveys as fully as possible all the information contained in the original text, in strict compliance with the norms of the target language» (Бархударов, 1975, с. 190).

In modern linguistic translation studies, translation transformations have undergone rethinking, for example, Yu. Sorokin (Сорокин, 1998, с. 81) highlights the concept of «culturological plausibility»: «It is the reconstruction of culturological relations that is the essence of translation». T. Kazakova (Казакова, 2006, с. 23) believes that understanding literary translation as a foreign language similarity of the original text, based on cultural superframes, involves modeling the process and results of literary translation in terms of cognitive linguistics, «in particular, considering translation as a kind of intellectual activity to create texts, that have be given or close to the given, with aesthetic properties». Central to this understanding of literary translation are the concepts of «cultural superframes» (concepts), the possibility of their transfer into the target language and the impact they have on the recipient of the target text.

«The translator who takes a text and transposes it into another culture needs to consider carefully the ideological implications of that transposition», warns S. Bassnett (1980/1991). Even though the cultural turn has been a given in Translation Studies for many years, there is, perhaps inevitably, disagreement as to what «cultural» and «ideological» really mean (Fawcett, 1998, p. 106). Though «cultural turn» may be used as a catch-all expression for non-linguistic study of translation, Sherry Simon (Simon, 1996, p. 139) describes how she sees culture and language interacting at the point of translation: «Translators must constantly make decisions about the cultural meanings which language carries, and evaluate the degree to which the two different worlds they inhabit are 'the same' ... In fact, the process of meaning transfer has less to do with *finding* the cultural inscription of a term than in *reconstructing* its value».

Theorists distinguish 4 main obstacles in translating a literary text: 1) obstacles in translating separate tokens of the text; 2) the influence of the translator's personality on the translation; 3) unclear criteria for assessing the translation quality of works of art; 4) full transfer of the subject-logical content, stylistic and figurative elements of the work, as well as the mentality and national features of thinking (*Проблемы Художественного Перевода,* 2019).

Let's analyze these main problems and possible ways to solve them.

Obstacle 1. Difficulties in translating separate tokens of the text.

Lexical units in all languages differ from each other. However, some units are not translated directly due to the lack of an exact analogue in the language. Therefore, the translator needs to find or essentially invent this analogue. The misunderstanding lies in the little things that can be demonstrated by a simple example. In the Ukrainian language, both hard cheese and crumbly peasant cheese are denoted by one word – «cheese». When translating from Ukrainian, the translator has a question: what kind of cheese did the author mean by the word «cheese»? If there are minor elements that can indirectly clarify the situation, it will help to make an adequate translation. For example, in the text there is a phrase «He took a piece of cheese». It is logical to assume that this means hard cheese, because crumbly cheese is difficult to take in pieces – it crumbles. And the phrase «He ate a spoonful of cheese» means crumbly, because hard cheese is not eaten with spoons. But there are often cases when the context does not allow to dispel ambiguity. And in this case the decision is up to the translator.

A separate category are phrases and words that are not translated in principle or have a deeper meaning than a literal translation. In the presence of words that are difficult to translate, or fundamentally untranslatable words and phrases in the text, the translator is responsible for the accuracy of the transfer of content and mood. And he has to find a way out of a difficult situation. Sometimes successfully, but, as practice shows, often is simply impossible to achieve a complete and accurate transfer of open content and hidden subtext.

Obstacle 2. The influence of the personality of the translator on the translation.

A very subjective point, which does not always depend on the objectivity of perception. This is especially true of complex works with a lot of subtext and hidden thoughts. A translator is a person. And he may simply not understand what the author meant, so when translating some of the meanings may be lost. And all readers, in turn, will not be able to find out what the author really wanted to say. Of course, if they do not read in the original language. To avoid such semantic losses, translators conduct long and multi-stage pre-translation training. It includes a detailed analysis of the linguistic, cognitive and culturological aspects of the text. That is, in details are analyzed style, language, widely used words and phrases, literary methods of influencing the reader, what images and associations are used. Based on the information obtained, the translator finds the main elements that form the impression of the work of art. And only then, when the basic components are clearly defined, comes the phase of direct translation. Many translators also analyze the writer's personality and biography, as well as historical events that took place during or immediately before the writing of the work. Such a conceptual analysis allows to formalize

the process of translation of fiction, which improves the quality work of the translator as a whole.

Obstacle 3. Unclear criteria for assessing the quality of translations of works of art.

This is a matter of perception of translation. After all, despite the huge number of scientific articles that reveal the problems of literary translation, no one knows how the perception of translation by readers is formed. How does the reader come to the conclusion that a translation is good if he has almost never read the original? The question remains open. In essence, the reader perceives the literary translation of the book as the book itself. Many people simply do not think that they read the work with the help of a mediator, which is the translator. If the book did not appeal to the reader, it is unclear what he does not like – the original idea and execution of the author or specifically the translation. It is almost impossible to make a statistically correct sample of translation quality. After all, the number of readers who read both the original and the translation of the work is extremely small. And this is in the case of cult bestsellers. It is not possible to make a selection from translations of books of medium popularity due to lack of data. Interestingly, the public's perception of translation often does not depend on the translator at all. Therefore, even a really good translation can be considered a rather mediocre book. And the problem will not be in the translation, not in the original text, but in the banal difference in the perception of readers.

Obstacle 4. Complete transfer of subject-logical content, stylistic and figurative elements of the work.

Rather, it is not even an obstacle, but a challenge. It can be completely solved by the professionalism of the translator and a considerable amount of ingenuity. A very interesting example of translation ingenuity is the translation of Hagrid's speech from the series of books «Harry Potter» by Joan Rawlings. In the original work, the half-giant speaks a bizarre mixture of Irish and Scottish dialects:

«A wizard, o'course», said Hagrid, sitting nack down on the sofa, which groaned and sank even lower, «an' a thumpin' good' un, I'd say, once yeh've been trained up a bit. With a mum an' dad like yours, what else would yeh be? An' I reckon it's abou' time yeh read yer letter» (*Гаррі Поттер і Філософський Камінь,* 2011).

When translating into Ukrainian, translator Viktor Morozov decided to convey Hagrid's true speech (who became Hehrid in Ukrainian). In the original, Hagrid's dialect was artificially created by Rowling –

in that way they speak neither in Scotland nor in Ireland, but the similarities can be traced. Victor Morozov did not want Hagrid to speak ordinary and normal literary language. The translator managed to solve this problem with the help of a mixture of Western Ukrainian dialects. He created a non-existent mixture of languages, as it was done in the original. The result was quite peculiar and the book was accepted by the public simply enchantingly. Here, for example, is the same excerpt from the book in Ukrainian:

«Чарівник, звісно», – сказав Геґрід, знову сідаючи на канапу, яка заскрипіла й прогнулася ще нижче, – «і то чарівник дуже файний, тобі тільки бракує трохи освіти. З такими мамою и татком, як у тебе, хіба можна бути кимось іншим? До речі, я си гадаю, що тобі вже пора прочитати свого листа» (*Гаррі Поттер і Філософський Камінь, 2011*).

Many translators believe that the transfer of style and images of a work of art is solely a matter of professionalism of the translator. Another issue is that each book requires an individual selection of stylistic tools of the translator, which do not always correspond to those used by the author in the original. As conclusions, we can say: when the translation is bad, the translator is scolded, and when the translation is good, the author is praised. And most often the names of bad translators are heard by readers, but the names of real professionals often remain only on the title pages of books and know about them only in narrow circles.

Conclusions. The main problems of translation of a literary text: difficulties in translating separate tokens of the text; the influence of the translator's personality on the translation; unclear criteria for assessing the quality of translations of works of art and the transfer of subject-logical content, stylistic and figurative elements of the work. Regarding different approaches to the analysis of literary translation, the translation of fiction is explained by linguists from the standpoint of determining its results: in terms of adequacy, equivalence, completeness. Each book requires an individual selection of stylistic tools of the translator, and the transfer of style and images of the work of art depends on the professionalism of the translator. But the public's perception of the translation sometimes does not depend on the translator, because the problem may not be in the translation, but in the banal difference in the perception of readers.

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