

LITERARY APPROACH TO THE THEORY OF ARTISTIC TRANSLATION

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Abstract. *The research is devoted to substantiating the problem of conveying the individual originality of authentic works into another language as one of the most important issues of literary translation. The author analyzes the origin and development of translation thought and theoretical requirements for Ukrainian translators. The publication shows that throughout the centuries-long history of translation, attempts have been made to theoretically understand and explain the activities of translators, formulate criteria for assessing the quality of translations, and identify factors that influence the course and outcome of the translation process. The author determines that the study of translation from the literary point of view implies the need to consider linguistic phenomena and analyze and evaluate the language means used by translators. The role of translation of fiction of a particular country, reinterpretation or misrepresentation of the original work in translation is also associated with using certain linguistic means. The study of translation itself is impossible without studying its linguistic nature. In a literary work of art, all components of the form, from composition to rhythm and intonation, are aesthetically significant and serve to express the artistic content. The author substantiates the thesis that when translating a literary text, the process of communication (author - translator - recipient) also includes such components as comprehension of the inner, deep, mysterious and hidden meaning signaled by the psychotype of an individual author which is also marked by the national features of the community he represents in his work. It should be noted that within the theory of literary translation there are two main approaches to considering translation problems: linguistic and literary studies. Considerable attention is paid to contrastive translation, application of the principles of anthropocentrism, adaptability and variability.*

Keywords: *fiction, literary translation, translation process, linguistic phenomena, linguistic approach, literary approach, contrastive translation.*

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ЛІТЕРАТУРОЗНАВЧИЙ ПІДХІД ДО ТЕОРІЇ ХУДОЖНЬОГО ПЕРЕКЛАДУ

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Анотація. Наукова розвідка присвячена обґрунтуванню проблеми передачі індивідуальної своєрідності першотвору іншою мовою як одним з найголовніших питань художнього перекладу. Проаналізовано історія зародження та становлення перекладацької думки і теоретичних вимог до перекладачів в Україні. У публікації визначено, що протягом багатовікової історії перекладу неодноразово робились спроби теоретично усвідомити та пояснити діяльність перекладачів, сформувані критерії оцінки якості перекладів, визначити фактори, що впливають на хід та результат процесу перекладу. Автором визначено, що вивчення перекладу з літературознавчої точки зору передбачає необхідність розгляду мовних явищ, аналізу та оцінки мовних засобів, якими користувались перекладачі. Роль перекладу художньої літератури тієї чи іншої країни, переосмислення або хибне зображення першотвору в перекладі теж пов'язане з використанням певних мовних засобів, а саме вивчення перекладу неможливе без вивчення його мовної природи. Саме в художньому словесному творі всі компоненти форми від композиції до ритміки й інтонації естетично значущі й виконують функції вираження художнього змісту. Автором обґрунтовується теза про те, що при перекладі художнього тексту процес комунікації (автор – перекладач – реципієнт) включає ще й такі її компоненти, як осягнення внутрішнього, глибинного, тасмничого й прихованого смислу, що його сигналізує психотип окремого автора, позначений до того ж ще й національними рисами спільноти, що її він репрезентує у своєму творі. Зазначимо, що в межах теорії художнього перекладу існують два основних підходи до розгляду перекладацьких проблем – лінгвістичний та літературознавчий. Значна увага при цьому приділяється контрастивному перекладу, застосуванню принципів антропоцентризму, адаптивності та змінюваності.

Ключові слова: художня література, художній переклад, процес перекладу, мовні явища, лінгвістичний підхід, літературознавчий підхід, контрастивний переклад.

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Introduction

Literary translation is one of the most popular and, at the same time, the most difficult types of translation, which is often distinguished into a separate type of a literary work. At present time, translation studies are experiencing rapid development due to the processes of globalization, active development of intercultural relations and dialogue of cultures in various spheres of human activity. In view of this, the theory and practice of translation is constantly facing new problems and challenges and needs to be updated in accordance with modern realities and requirements. The problems of literary translation are studied not only in the field of linguistics, but also involve other areas of scientific knowledge such as psychology, psycholinguistics, methodology of teaching foreign languages, linguistic and cultural studies, etc.

Such a multifaceted approach is caused by a certain shift in the emphasis in the study of the text: it is considered not only as a source of linguistic data but also as a basic unit of communication, an individual linguistic realization of the language system which is inextricably linked to mental activity. Modern literary works contain many words, descriptions of traditions, customs and phenomena that are incomprehensible to many representatives of other cultures. The translation of literary works containing such units raises a number of problems. The translation of realities is complicated by the fact that the referent of a reality may be absent in the target language or may be somewhat different from the

reality of the source language. The issues of the cultural approach to the translation of literary works remain unresolved today and are reflected in the theory of “cultural revolution” in the field of translation.

Research materials and method

Within the theory of literary translation, there are two main approaches to the consideration of translation problems, to the analysis and evaluation of translation: linguistic and literary criticism. The first one is based on the understanding of translation as the work with language. According to this approach a translator always deals only with the linguistic form of an artistic image and the main source of information for a translator is a linguistic work, a text. In order to translate a work of fiction one must first understand what he is translating with the help of linguistic images, with the elements of translation. One needs to find the appropriate means of expression in the language of translation. The influence of translated literature on the worldview of humanity is universally recognized. Literary translation plays an important role in the formation and development of the norms of the literary language which is the main feature of a full-fledged nation.

Translation is a complex process in which the translator must study the original text and its context paying special attention to the historical moment in which it takes place, the society in which he appears, the biography of the original author and all socio-economic factors of that time. This means that it is not enough to know the language and how it functions to produce an adequate translation. A translator's job is not only to ensure adequate conveyance of meaning — the transfer of ideas from one text to another or from one culture to another. The translator must be able to create this translation and turn it into a construction (Pushyk, 2022).

Translation is undoubtedly a very old human activity. From the very beginning translation performed a crucial social function enabling people of different cultures to communicate. The spread of written translations gave people access to the cultural achievements of other nations, made it possible to interact and enrich national literatures and cultures.

Translations have played an important role in the formation and development of many national languages and literatures. Often, translated works preceded the appearance of original works, developed new language and literary forms and educated a wider readership. The languages and literatures of Western European countries owe much to translations from classical languages. Translations also played a significant role in Ukrainian literature. Ukrainian translations have a long tradition. The emergence and formation of translation thought and theoretical requirements for translators in Ukraine dates back to the 70s of the 19th century. That is why translated literature, starting from the Old Kyivan era, plays an extremely important role in our cultural life as a preserver of spiritual values, as an educational tool and as a means of expressing the nation and enriching the capabilities of the native language [Terekhova, 2014].

The purpose of the study is to analyze current approaches to the theory and practice of literary translation and their application in the practical work of translators of literary texts. The research methodology includes theoretical analysis and practical research. It involves the systematic study of scientific sources related to the translation of literary texts. The study uses the methods of analysis and synthesis to determine theoretical approaches and practical methods of translation, as well as to identify problems that arise in the process of translating literary texts from English into Ukrainian.

The results of the research

Even in extremely unfavorable socio-political conditions, our literature was developing in line with the European literary process, and literary translation is to be commended for this. The overwhelming majority of Ukrainian writers of the past were devoted to translation. The enlighteners of their nation, passionate about the ideal of cultural

identity and, later, national independence, often chose translation as a means of struggle along with original works which was also an effective means of improving their own skills.

Translated works enrich not only national literature, but also the general treasury of world literature. In today's world, each work indirectly or directly or explicitly affects the entire world literature, influencing it through a variety of literary and extra-literary factors. The same applies to literary translations; not only the "export" but also the "import" of literature is a contribution to world culture. And this is a new quality that arises from the conscious exchange of cultural values between nations.

Translation significantly enriches the translator himself. The history of Ukrainian literary translation has been studied by many translation scholars, such as I. Franko, M. Zerov, M. Rylsky, V. Koptilov, H. Kochur, M. Moskalenko etc. The transmission of foreign poetry, poetry of different ages and peoples in the native language enriches the soul of an entire nation giving it forms and expressions of feeling that it has not had before, building a golden bridge of understanding and peace between us, distant people and ancient generations. Thus, for the first time, in the preface to his collection "Poems" published in 1899, Ivan Franko confirmed the importance of translated literature in nation-building dimensions. The great social significance and large scale of translation activity is the object of close attention of many researchers. Throughout the centuries-long history of translation, attempts have been made to theorize and explain the activities of translators, to formulate criteria for assessing the quality of translations and to identify factors that influence the course and outcome of the translation process.

In the course of his work, a translator is constantly faced with the need to choose between different translation options, to decide what is more important in the translated text and what must be conveyed. He or she must give preference to one or another way of overcoming the difficulties that arise in the process of translation. Although in most cases this choice is made intuitively, very often the translator tries to think about it and explain why he prefers it.

Translation is one of the forms of the existence of a literary work. The perception of a translation by a new language environment is determined by the processes of its creation and the translator's personality, its creator as well as the impact on the audience and the object of influence which means not only an individual reader but also the entire literature in which the translation was made. A translation functions in a different language environment as an independent work of linguistic art and can only be perceived and evaluated within that environment. From the point of view of comparative literature, it can be compared to the original and other translations into the same language or other languages as a typologically similar phenomenon. The differences between them are due to language features, environment, time, readers' perception, literary traditions and the translator's personality, etc.

The creation of a conceptual history of world translation is the primary task of modern translation theory which should be established as a separate independent discipline. After all, the theory can be developed successfully only when it has at its disposal a sufficiently developed vast research material of a diachronic nature, and such material can undoubtedly be provided by the history of translated literature. In the Ukrainian context, this concept encompasses both world literature in Ukrainian translations and Ukrainian literature in translations into different languages.

In order to truly understand a poet, one can only read all the translations of his works into different foreign languages. It is necessary to study Ukrainian translation culture in close connection with the history of the nation and the history of the target language, its vocabulary, figurative fund, phraseological means and syntax. If in the nineteenth century our translators may have overly Ukrainized the dramatic works they translated, we should not forget that it was only a period of formation of the Ukrainian national theater. It would be a mistake to evaluate their work in terms of modern requirements for literary translation. It is also important to study the impact of translated literature on the development of original literature in depth.

The study of translation from a literary criticism point of view implies the need to consider linguistic phenomena, analyze and evaluate the language means used by translators. The role of translation of fiction from a particular country, reinterpretation or misrepresentation of the original work in translation is also related to the use of certain linguistic means, and the study of translation itself is impossible without studying its linguistic nature. Many problems in translating literary texts are connected with grammatical differences between languages. Grammatical rules that are mandatory for prose are not mandatory for poetry, poets do not follow them strictly, so it is usually very difficult for a translator to translate such works (Zasekin, 2012).

Translation scholars pay attention to extra-linguistic factors among which they primarily mention the integral factor, namely the state and level of the development of spiritual culture, considering language as a “metaculture”, “proto-culture”, “culture of the perceiver”. Any kind of translation is unanimously recognized as a powerful stimulus for the development of national culture, a link in the chain of intercultural contacts (Shemuda, 2013).

First of all, it should be noted that literature is a verbal artistic work, a verbal art, but its artistic language does not go down to the verbal level, its content is conveyed by verbal means, but does not go down to verbal expression. It is in a literary work of art that all components of the form, from composition to rhythm and intonation, are aesthetically significant and serve to express artistic content. Literature by its nature is a temporal, spatial and chronotopic art. It introduces time into space and space into time combining them into a phenomenological integrity. In a literary work, time condenses, densifies and becomes artistically visible, while space intensifies, is drawn into the movement of time, plot, and history. The signs of time are revealed in space, and space is comprehended and measured by time. This universality of the artistic language of literature is ensured by the special nature and structure of the literary and artistic image, which organically combines sensory and emotional, plastic and pictorial, cognitive and epistemological elements.

Modern Ukrainian translation studies is characterized by a synthesis of translation and literary studies. Much attention is paid to contrastive translation, the application of the principles of anthropocentrism, adaptability and variability. The pressing problems of translation studies are the clash of cultures, intercultural communication aspects, pragmatic features, the concept of politeness, the phenomenon of anthropocentrism, interlingual interaction, reproduction of realities, problems of analysis, syntactic and morphological transformations, social variability of languages, axiological problems of translation, the subjective factor in translation, text linguistics, etc. One of the aspects of translation issues is the problem of preserving not only the content of certain elements of the source text but also their national and historical specificity which requires the translator to convey historical realities, peculiarities of etiquette, national color, psychological traits, etc. (Kozak, 2015).

An eloquent example is V. I. Hrytsyutenko's article “On the Concept of Aesthetic Equivalence of Original and Translation,” in which he argues that the last 10-15 years in the development of national linguistics have been marked by the fact that the previously dominant narrow view of the functional manifestations of language is being replaced by a move beyond speech into the extralinguistic sphere. The view of a literary text as an inseparable unity of the text itself and related extralinguistic factors as an entity which meaning is not contained in the surface content but is created in the interaction between the literary text and readers has prevailed. The reader thus becomes an important link in the communication chain. So important that he or she has even been called “the creator of the content of a work of art” (Hrytsyutenko, 2001).

The translation of a literary text remains the realm of subtle matter or plane, where the process of communication (author-translator-recipient) also includes such components as comprehension of the inner, deep, mysterious and hidden meaning signaled by the psychotype of an individual author, marked by the national characteristics of the community he or she represents in his or her work. The primary text (original, original work, prototext), highlighting the consequences of a certain historical experience of a particular nation, tells in a certain aesthetic design about the influence that the culture of the community or its

individual personality experiences in response to certain events, conditions of existence and cultural achievements. In a metaphorical sense, a literary work, like any other, is a mirror image of the history and culture of a nation; it is a mimicry or even a “mimodrama” that reflects events and their participants and performers in an artistic form.

Researcher Myroshnychenko V. V. builds a “model” of literary translation among the factors that can influence the quality of translation:

- a) translation credo
- b) genre
- c) background material (Myroshnychenko, 2001).

The deep unity and mutual mediation of translation and literary studies go back to the ontological foundations of speech activity. This initial thesis was formulated by G. Gadamer in his work “Truth and Method”, the first edition of which was published in 1960. It was at that time that Ukrainian translation theorists were actively discussing various conflicts between linguistic and literary methods.

In the subsection “Language as a Medium of Hermeneutic Experience” the German scholar necessarily approached the essence of translation, the process of which emphasized the ontological foundations of human existence which is impossible outside the mutual understanding of individuals. The example of translation, according to G. Gadamer, makes it possible to understand “the linguistic element as an environment where mutual understanding is realized through conscious mediation.”

Advocating the idea that “every translator is an interpreter,” the philosopher insisted that “the interpreter's own thoughts are involved in the reconstruction of the meaning of the text from the very beginning.” In the context of ontological hermeneutics, the researcher clearly articulated a number of features of literary translation itself, emphasizing the organic interconnection of original creativity, reading texts, their translation, and the language environment as an integral component of culture. In general, according to the philosopher, a true poet only becomes a translator when the poetry he chooses to translate becomes an integral part of his own poetic work. The poetic cooperation of the translator in the entire process of our reading and understanding is a securely placed arch, a bridge that can be used to go both ways. Translation is like a bridge between two languages. It connects two shores of the same continent. A lively traffic flow constantly flows across such bridges (Gadamer, 2000).

When choosing one option from a synonymous lexical range, looking for a national equivalent to convey realities, phraseological units, figurative expressions each translator refers to the context of the mentioned units of the text structure and, with the help of the context, he comprehends the discursive nature of the relevant textual segments. Linguistic competence enriched with stylistic knowledge and skills, the achievements of modern sociolinguistics and ethnolinguistics, enables a philologist to use the potential of all types of context (narrow/near, wide/remote, etc.), to mentally enter into dialogic situations set by a whole work. Often we don't really understand or appreciate originals and translations superficially if we see them only as text. Our reading understanding, our critical assessments, become deeper and more accurate when we consider the text in a broad system of contexts, both authorial and translatorial. There is also the context of the interpreter who takes into account the time of the original and translations and is influenced by the literary and aesthetic context that developed during the period of his or her own work.

Conclusions and prospects

In the system of functional styles of a national language a special place is occupied by the literary or fictional style of the literary language which is often considered the core of the stylistic system of the national language. The literary style of speech is one of the most diverse and ramified because it is characterized by a combination of all styles as writers organically introduce components of different styles into their works giving them more convincing and truthfulness in depicting events and phenomena of the surrounding reality. A specific feature of fiction is the individual characteristics of a writer's work. An idiostyle is

defined as a system of formal and substantive linguistic characteristics inherent in the works of a particular writer. A literary translation is designed to preserve the author's style and this is its main goal. In general, translation of a literary text is a complex and multifaceted type of human activity and creativity. It is not just the translation of works of fiction and artistic texts but also the transformation of the original text by means of another language and the interaction and mutual influence of two cultures - the source and target cultures which include the original text and the translated text. Literary translation has been an object of study for translation scholars since the very emergence of translation as a human activity. However, the phenomenon of literary translation is still a relevant object of research in the field of translation studies.

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