

Adequate Correlation of Objective and Subjective Shifts within Literary Translation

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Abstract. The research focuses on many-facet and systemic studies of the two-aspect translation deformation within literary translation. The phenomenon of the author's idiosyncrasy serves as a criterion for this issue. Its topicality is determined by the increasing number of scholarly papers focused upon the notion of "translation deformation" which implies both inter- and extralingual transformations in fiction. The research has ascertained that the main ground of subjective translation deformation is a single feature or a complex of them of the target text not observed in the source text. The investigation into Ukrainian and Russian translation of J.D. Salinger's fiction made it possible to find out the distinguishing issues of objective and subjective deformations interaction.

Keywords: translation deformation, objective translation deformation, subjective translation deformation, micro-stylistic text level, macro-stylistic text level, semantic invariant, stylistic invariant, idiosyncrasy, literary translation.

Introduction. Literary translation is one of the most important forms of interlinguistic and intercultural communication. Within this realm a translator keeps successful balancing between "informativeness, interactiveness and culture of both source and target texts" (Selivanova, 2003 [9, p. 6]), and, therefore, he is often faced with the challenge of co-existence of various phenomena of interpretation, namely, from transformations to deformations. At present, the nature of such basic concepts as "transformation," "adaptation," "translation shifts," and others has been clearly defined and theoretically and practically explored. However, the phenomenon of "translation deformation" has been underestimated by the science of translation so far.

A brief review of publications on the subject. Modern translation studies distinguish the concept of deformation within the system of translation shifts. Unfortunately, neither purely formalistic understanding of this notion (Kretov, 2002 [7]), nor systematic and unambiguous explanation of the nature of translation deformation (Harbovskii, 2004 [6]) can be observed. Moreover, the difference in evaluation of so-called "deformation tendencies' functions" (Berman, 2004 [1]) within literary translation is being traced. It has happened that the researchers' attitude towards influence of translation deformations is either rather disapproving (such as in the papers of Connor, 2011 [2]; Cooper, 2011 [3]; Chapman, 2009; Munday, 2008) or, conversely, – the one that is quite agreeable because the phenomenon is said to preserve "national and stylistic originality of the source text (ST)," and to expand "expressive features of the target language and culture" (Cherednychenko, 2007 [10]).

The problem of the translators' underestimation of interconnection between objective and subjective linguistic transformations in the ST can lead to individualistic decision making approaches and, ultimately, affect the adequate reception of translation by all categories of readers, from so-called "model" or "ideal" to "average" readers (see classifications of readers by U.Eco, W.Iser, M.Riffaterre, and S.Fish). Our research is going to prove that such tough issues occur repeatedly in translation works of the celebrated American writer J.D. Salinger, whose poetic talent is again under deep consideration of both readers and scholars. The thing is that the American and national literary studies (e.g. M.Anastasiev, K.Vonnehut, I.Halinska, I.Holter, T.Denysova, B.Dawn [4], M.Nahorna, J.Aldrige, Yu.Pokalchuk, J.Yardley [5]) differ significantly in some aspects, sometimes to such an extent that we can even notice opposite interpretations of J.D. Salinger's ambiguous characters and images. Therefore, the need to reconsider some translation decisions in the Ukrainian and Russian target texts (TT) and to analyse them from a new theoretical and practical level remains rather **relevant and topical**.

The research goal is to analyse systematically two-aspect nature of translation deformation phenomenon, and also to reveal the peculiarities of objective and subjective deformation correlation within literary translation of fiction works while semantic and/or stylistic invariants of the ST are reproduced.

The principal research methods have been selected in order to achieve the research goal and fulfil the certain tasks. General scientific methods of observation and generalization have contributed into the selection and accumulation of studying material. Using the method of numerical calculation, we have processed the set of quantitative text parameters. The use of the distributive method has facilitated the substantiating of micro- and macro-stylistic text levels. The method of a symbol interpretation has been aimed at comprehension of implicit and imaginative content of the basic semantic and stylistic poetic dominants of the works under analysis. Additionally, the transformation and descriptive methods have contributed to identification and studying the cases of failure of adequate transformation of semantic and stylistic dominants within the system of the writer's artistic images. Such a choice of the empirical and theoretical research methods has facilitated the complex approach to the study of the deformation nature within literary translation.

Results and discussion. In research [8] the notion "translation deformation" is defined as a complex phenomenon within the system of translation transformations, which covers both

- the objective process of linguistic deviations on all text levels,
- and the subjective aspect of translation changes caused by semantic and pragmatic ambiguity of certain units of the ST, features of a translator's psychological and linguistic identity, and his creative choice.

The parameter of the author's idiosyncrasy serves as the criterion of this research. By this concept we mean the dual character of the linguistic phenomenon that is aimed at describing of uniqueness of the author's creativity. To explore the peculiarities of this category text representation is due to studying of the interdependent system of quantitative text parameters (i.e. lexico-semantic units' frequency, average sentence length, distribution frequency of different sentence types, textual indices of the author's vocabulary exclusiveness and diversity representation in the TT), and their qualitative features (i.e. the author or translator's communicative intention and modality, artistic image of the work, etc.). Some deviations of the stylistic invariant of the ST might take place when translators ignore quantitative and qualitative text parameters correlation at micro- and macro-stylistic text levels. By the phenomenon of "stylistic invariant" it is meant the conceptual semantic and genre

stylistic dominant of the ST that covers both constant and variable text features, the choice of which determines the author's individual artistic style within translation (Cherednychenko, 2007 [10]).

For example, numerous omitting of sentences and even paragraphs in Natalia Bohynia's translation of Gertrude Stein's novel *Three Lives. Melanctha: Each One as She May* has led to significant changes of the stylistic invariant of the ST for the Ukrainian target culture. This invariant is embedded in Gertrude Stein's syntactic parallelism as imitation of the repetition of abstract visual shapes of cubism. Although these micro deformations must have been caused by the editor's decision, such losses are conducive to the serious deviations because of their accumulating character, which proves negative quality of the translation, so-called "subjective translation deformation".

The opposite after-effect (namely, positive one) has been found in translation changes of the stylistic invariant of Oscar Wilde's play *Salome* translated by Tetiana Nekriach. The thing is that the translator strongly believed that the prose translation would not fully reproduce archaic nature of the style. Thus, she made up her mind to create poetic translation through iambic pentameter, which is peculiar for the translations of William Shakespeare's plays. Consequently, Tetiana Nekriach's deformation has resulted in the TT that is different from the ST in form but aims to transfer the author's effect of "weirdness" of Gospel story *Salome*. It is true to believe such translator's decisions as positive deformation of the ST due to successful achievement of pragmatic adequacy in target communication.

Let us formalize the features of "subjective translation deformation" phenomenon.

Subjective translation deformation is the result of such personal changes in the TT which can either distort the form and matter of the ST systematically and lead to essential deviations of the author's artistic goal or change the norms of a target language for expanding its expressiveness and achieving pragmatic adequacy of translation.

The set of **functional features** of subjective translation deformation has been introduced in research. These features are considered as the contextually caused characteristics of the TT that impede adequacy of reproduction of the source invariants by forming the context, which differs from the author's original. These subjective shifts activate a translator to make balanced decisions on deviations in the direction of either expansion or narrowing of text meanings, stressing on images, sounds and melodies. It has been found out that the emergence of a single feature or a complex of them can cause **deformation of subjective pragmatic signal** in translation, i.e. the result of the accumulated functional features of subjective deformation in the TT that changes linguistic and pragmatic content of semantic dominants of the ST.

A number of lexical and semantic transformations in the translation of the title of J.D. Salinger's first story from the book collection *Nine Stories – A Perfect Day for Bananafish* – have been singled out in our research. The consequence is distortion of the subjective and pragmatic author's signal aimed at passing to a reader ambiguity of content and conceptual information encoded in this title. The translation options made by Artur Mayzener (in Russian spelling – "Отличный день для селедки"), Victor Holyshch and Eric Nappelbaum ("Лучший день банановой рыбы") distort the essence of J.D. Salinger's semantic dominant "bananafish". The thing is, this content unit accumulates the whole text idea – to assimilate the main character Seymour Glass's destiny into the "bananafish" situation. It means, when some individuals are doomed to suffering due to their hypersensitivity, and it

forces them not to "swim out" into the real world, and to escape from so-called "banana" trap.

In spite of deformation of the norms of the target language, associative and humorous translation occasional units suggested by Rita Rait-Kovaleva ("рыбка-бананка") and Maks Niemtsov ("банабулька", "бананорка", "бананемочь") seem to be talented solutions to reproduce **intertextual pragmatic equivalent**. By this equivalent we mean such an artistic unit within literary translation, which adequately describes and renders the inner structure of both semantic and stylistic dominants of the ST (for example, the concept "bananafish"). Consequently, the intertextual pragmatic equivalent prevents the deformation of subjective-pragmatic signal in the TT. Unfortunately, it looks like the Ukrainian translators and researchers of J.D. Salinger's fiction such as Dmytro Kuzmenko, Stanislav Polischuk and Maryna Tarnavska followed Rita Rait-Kovaleva's "classical" translation and did not extend the boundaries of their poetic creativity on intertextual pragmatic equivalents of the dominant concept "bananafish" in order to depict some unfamiliar multi-faceted features of the author's philosophy to the Ukrainian target reader.

In the translations of J.D. Salinger's story *Uncle Wiggly in Connecticut* – "Тупташка-невдашка" (the Ukrainian TT by Olha Seniuk) and "Лапа-растяпа" (Rita Rait-Kovaleva's TT) it has been lost the original rhetorical technique of the author's allusion – the nickname of the lame bunny's character from American fairy tales (conversely, we read "Дядюшка Хромоног в Коннектикуте" in another Russian translation performed by Maks Niemtsov). We believe that the metaphorically marked images "тупташка-невдашка" and "лапа-растяпа", proposed by the translators, impose the **associative figurative deformation feature**, which is absent in the source context. Furthermore, these issues generate in the TT the meanings and associations that are somewhat different from the author's ones. However, such translation "word play" is not a destructive phenomenon, but rather a real trouvaille. This deformation appears to be positive; it reflects the translators' brilliant talent, their desire for creative collaboration with the author aimed at reproduction of vocabulary richness of the Russian and Ukrainian target languages.

The research has shown that within the context of another J.D. Salinger's story *Pretty Mouth and Green My Eyes* the role of the emotive technique of the game of colours is rather ambiguous. The obsessively repeated key motif *green eyes*, which is seen 14 times in the ST, makes an effect of disgust to Joanna's eyes that are not really green in colour but dark blue. Hence, to reproduce the author's intention adequately the translators are supposed to keep both the poetic form of the original text and multi-faceted content of the dominant text unit – Joanna's eye colour. In the attempt to achieve this objective Maks Niemtsov in his translation "Тубки – ах, в глазах листва" has moved away from the vocabulary equivalent of the semantic dominant *green*. By this manner the translator has extended the reader's perception of J.D. Salinger's colours and aptly rendered the word play of colours *rose - white - green*. The thing is that the semantic form of the translation variant "листва" covers a diverse range of colours, shades and sensations – similar to the author's idea. Although in the target texts performed by Nora Hal ("И эти губы, и глаза зеленые..."), Dmytro Kuzmenko ("Уста чарівні й очі зелені"), Maryna Tarnavska ("І ці вуста, і очі зелені...") the text effects of "blurring" and "constant slipping away" of J.D. Salinger's idiosyncrasy have been lost, the pointed out translation deformation features have failed to be a system.

Accordingly, in the research by the **suggestive symbolic subjective translation deformation feature** we understand the result of such shifts of leitmotif suggestion of the

author's narrative context when its implicit symbolic meaning is distorted. Nora Hal's, Dmytro Kuzmenko's and Maryna Tarnavska's translation micro deformations have appeared to be relative because of the partial reproduction of suggestive motifs of the image "green eyes" due to the translators' individual fundamental intentions.

The **relative nature** of translation deformation is being singled out in the examples of lexical, semantic and pragmatic contrast of most translation decisions in the Ukrainian target texts of Lewis Carroll's fairy tale *Alice in Wonderland*. On the one hand, it is due to the phenomenon of variable predetermination of literary translation, on the other hand, because of translators' psychological situational vector on age and social parameters of the target audience.

As a matter of fact, translation deviation of the author's opinion and emotive estimation issues might cause subjective deformation with the **emotive evaluating feature**. Yurii Pokalchuk in his translation of J.D. Salinger's novel *Franny* has rendered Franny Glass's admiration with Sappho's ancient Greek poetry with a lower degree of emotions: "Delicate Adonis is dying, Cytherea, what shall we do? Beat your breasts, maidens, and rend your tunics". Isn't that marvellous? She keeps doing that, too" (J.D. Salinger) – "Вона [Сапфо] й справді-таки мила" (Yu. Pokalchuk). Therefore, such deformation is characterised by **ambivalence** that reflects the coexistence of two opposite entities within literary translation – invariance of the semantics of some lexical units in the TT from the point of view of the "average" addressee and, on the other hand, variability of semantics and pragmatics of these elements in the perception of the "model" reader of the TT.

Conclusions. The research has ascertained that translation deformation is a complex phenomenon within transla-

tion transformations, which covers both objective linguistic shifts on micro- and macro-stylistic text levels, and subjective aspect of translation deviations due to multifaceted semantics and pragmatics of some text concepts, the translator's psychological linguistic peculiarities, his primary goal and creative framework.

It has been outlined that subjective translation deformation is a relative and ambivalent phenomenon. The volume of the worked out sources has facilitated to follow the dynamics of subjective translation deformation features accumulation, namely, associative figurative, emotive evaluating and suggestive symbolic subjective translation deformation features.

The research paper has cleared up that the main ground of subjective translation deformation on all text levels – micro- and macro-stylistic – is a single feature or a complex of subjective translation deformation features of the TT not observed in the ST.

It has been proved that in order to achieve pragmatic adequacy of literary translation it is required, on the one hand, to minimize the functional subjective deformation features piling up, and to prevent the author's subjective pragmatic emphasis distortion. On the other hand, the translator had better take into his overall consideration the phenomenon of interdependence of objective and subjective parameters of the ST on all text levels.

The methods applied in the research can be attributed to studies of other idiostyles in translation and be of use for practicing translators in order to minimize inevitable and occasional losses on the way to adequate literary translation.

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Адекватное соотношение объективных и субъективных сдвигов в художественном переводе

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Аннотация. Исследование посвящено системному анализу двухаспектной сущности переводческой деформации, а именно: раскрытию характера связи объективной и субъективной деформаций в художественном переводе интеллектуальной прозы Дж.Д. Сэлинджера в процессе передачи смыслового и/или стилистического инвариантов оригинала. Актуальность определяется ростом научного интереса к понятию "субъективная деформация" – результат таких субъективно-переводческих преобразований оригинала, которые могут приводить как к существенным отклонениям от художественной задачи автора, так и к нарушениям нормы языка-перевода с целью расширения его выразительных возможностей или достижения прагматической адекватности перевода.

Ключевые слова: переводческая деформация, объективная деформация, субъективная деформация, микростилистический уровень текста, макростилистический уровень текста, смысловый инвариант, стилистический инвариант, идиостиль автора, художественный перевод.