

Artistic text and its translation

O. Skliarenko

Hryhorii Skovoroda University in Pereiaslav
Corresponding author. E-mail: lesiaskliarenko82@gmail.com

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Abstract. The given article reveals the problem of artistic texts translation. Peculiarities of the process have been highlighted and analyzed. It was stated that each translation is a creative process and must be marked by the translator's individuality, but the main task of the translator is still to transmit the characteristic features of the original in translation, and to create an artistic and emotional impression adequate to the original, the translator must find the best language means: choose synonyms, appropriate artistic images.

Keywords: *translation, artistic text, translation peculiarities, author, author's style.*

Introduction. The translation of poetry and fiction is very different from other types of translation and requires not just the use of the old, learned once and for all, but also a lot of speech creativity. Different people translate one and the same phrase with different grades. This translation is a true art, as the effect is achieved by appropriate means, including rhythm, rhyme and alliteration. The translation itself has a sort of «given character»: the translator has to keep the content and meaning of the original text unchanged, he has no right to implement his own program.

Publications reviews on the topic: the topic of artistic translation has been in the eyesight of many foreign and Ukrainian researchers among which we can call the names of C. Robyns, M. Snell-Hornby, J. Hans Vermeer, N. Denysenko, K. Ivanenko, I. Korunets, V. Loptilov and O. Pavlenko.

The aim of this article is to analyze the peculiarities of artistic texts and the question how to translate it the target language.

Materials and methods are based on linguistic analyses and adequacy of the translated texts.

Translating of fiction works is not an easy job, poetry can be argued about for a long time, and only a select few can be allowed to translate. Translator activates his or her thinking activity, artistic taste, broadens his horizons, deepens his knowledge not only of the foreign language, but also of Ukrainian.

Results and their discussion. Artistic and scientific styles are two polar opposing systems of expression. In written literary language we find, first of all, two large groups of its varieties: different forms of language of fiction and different forms of business language. Turning to the latter, we find here the clerical language, or style, the language of laws, scientific language and others. In other words, the variety of speech produced by the human collective is combined into two contrasting groups: artistic and non-fiction speech. This contrast is embodied in a number of features which form the basis of artistic and scientific styles (Snell-Hornby 1988, 56).

There is a functional difference in the very nature of artistic and scientific thinking as different ways of cognising reality. The function of scientific thinking is to comprehend the world through its logical development; the function of artistic thinking is to comprehend the world through understanding it by means of creative re-creation. In scientific thinking the creative imagination gives impulse to the movement of thought, paving the way to the formation of concepts expressed abstractly, in formulas of

universality. In artistic thinking creative imagination creates artistic whole, it leads to formation of images and symbols – concrete and at the same time polysemantic (Snell-Hornby 1988, 93).

Scientific and artistic thinking have developed their own specific ways of organizing linguistic material. The explicit and implicit imagery of words, so characteristic and necessary for the style of artistic speech, is not an organic part of the scientific works, because it generates the necessary associations, making it difficult to understand the phenomenon described. Imagery, being a specific feature of literary works, their organizing, constructive element, distinguishes fiction poetry and prose from scientific writing. A scientific account reproduces not images, but logical judgments placed in a cause-and-effect relationship. In other words, scientific and fictional styles differ in their attitudes to expressive and emotional qualities (Vermeer 1986, 34).

Scientific and artistic styles of speech demonstrate not only the polarity of such a feature as imagery – lack of imagery, but also the polarity of the type: subjective evaluability – objective neutrality; dynamism – statism; pronounced individuality – lack of individuality.

Yet, despite the profound functional differences between artistic and scientific styles of speech, there are many similarities between them (Snell-Hornby 1988, 26).

Both scientific and artistic works have (albeit to a different extent) elements of fantasy: «As a scientist, fantasy has created molecules, atoms, ether, and from the few remnants of bones and leaf prints preserved in the strata of the earth, created prehistoric animals and primitive fern-like forests. The scientist's hypothesis is a product of not only logical considerations and conclusions, but also fantasy. The power of the poet is the same fantasy» (Snell-Hornby 1988, 26).

Artistic and scientific thinking as two ways of knowing reality have a single, homogeneous orientation; they are in an organic relationship, the boundaries between them are not absolute, «...we find the difference between science and art only in the methods they use. The method of science is analysis; the method of art is synthesis. Science, by means of comparisons, comparisons, relations, tries to decompose the world into its constituent elements. Art, by analogy, yearns to link the elements of the world into some whole» (Vermeer 1986, 34).

The relationship between science and art is determined first of all by the fact that both science and art reflect beyond us an essentially real, objective world, make re-

searches of the surrounding world, enrich man with knowledge during different stages of evolution of human society.

As a result of the similarities found between scientific and artistic thinking, we find that the elements of artistic style penetrate deeply into the linguistic fabric of scientific works and vice versa: it is not difficult to find a rigorous scientificity of presentation in a number of works of fiction. The opposition between feeling and thought in scientific and poetic work is artificial.

Artistic translation has many peculiarities and, of course, problems:

1. Complete lack of literalness in translation

Fiction-based translation does not involve word-for-word narration, much less word-for-word communication with a text. This is why there is so much controversy among scholars and translators over the translation of literary texts.

Some scientists are of the opinion that the best translations come not when the translator follows the syntactic and lexical correspondences but when the specialist translator engages in a kind of creative research. Practically, the result is a re-creation of a text in another language.

Some are of the opinion that it is impossible to retain the structure of a text if the translation deviates from the original as much as translators of works of fiction do. Such debates are particularly common with regard to poetry (Robyns 1994, 80).

2. Translation of common expressions (aphorisms, idioms, etc.).

This point is not as difficult as it may seem at first sight. It only requires a large vocabulary and a specialized dictionary.

Take the common phrase «how do you do». Of course, by now it's unlikely that anyone familiar with the English language would translate it as. «How do you do? It's one of the first phrases you learn in school. But it is clear from this example that ignorance of stable expressions can lead to a wrong perception of the text as a whole. Just as «first night» and «public house» can turn into «wedding night» and «brothel» in Ukrainian.

This is especially true of aphorisms, proverbs and sayings, which are translated into different languages with completely different words, but carry the same meaning.

3. Word play, humor.

One of the most interesting things in the fiction translation is when the text to be translated has humorous or ironic overtones. It takes a special kind of skill to manage to retain the play on words the author implies.

Word play based on polysemousness of a word or enlivening its inner form - in rare cases of matching the volume of polysemousness of a playful word in the source and translator the meaning and principle of play are preserved; in other cases, play is not transmitted, but it can be compensated by play with another meaningful word, which is introduced into the text.

But practice shows that linguistic coincidences in wordplay are extremely rare.

It is permissible to omit this wordplay, and compensate for it by playing with another word. Or, as most translators do, you can add a footnote labelled «word play».

Here's an English joke:

Someone comes to a funeral and asks the question: Am I late?

He is answered: Not you, sir. She is.

What do you do in that case? Here's how the interpreter got out of that situation: Is it over? – Not for you, sir. For her.

That's why the ability to bring a joke to the reader, to convey the humor that the author wanted to convey, is the highest skill.

4. Respect for style, culture and era.

The translator of literary texts has to be a researcher to some extent. It's difficult to translate a text from another era, another culture, if you're not familiar with its specifics.

Here's an example:

Take this phrase: «The underground Railroad». It can be translated as «The underground railway». This leads the translator into another temptation – just write «underground».

But in the middle of the century before last in the United States this expression referred to the secret passage of black slaves to the northern American states and the southern ones.

It is equally difficult to work with a text if it is full of some religious quotations, comparisons and so on.

Particular difficulties arise when the original and translated languages come from different cultures. For example, the works of Arab authors abound in quotations from the Koran and allusions to its subjects. The Arab reader recognizes them as easily as an educated European recognizes references to the Bible or to ancient myths. In translation, these same quotations remain incomprehensible to the European reader. Literary traditions also differ: to the European the comparison of a beautiful woman with a camel seems absurd, whereas in Arabic poetry it is quite common. And the fairy tale «The Snow Maiden», which is based on the Slavic pagan imagery, cannot be translated into the languages of hot Africa at all. Different cultures create almost more difficulties than different languages.

The linguistic principle of translation primarily involves recreating the formal structure of the original. However, proclaiming the linguistic principle as the main principle may lead to excessive adherence to the original text in translation – to literal, linguistically accurate but artistically weak translation, which would itself be one of the varieties of formalism, when alien language forms are precisely translated, stylisation according to the laws of a foreign language takes place. In cases where the syntactic structure of the sentence being translated can also be expressed by similar means in the translation, the literal translation can be regarded as the final version of the translation without further literary processing. However, the coincidence of syntactic means in the two languages is relatively rare; more often the literal translation results in one or another violation of the syntactic norms of the Ukrainian language. In such cases, we encounter a certain gap between content and form: the author's idea is clear, but the form of its expression is alien to the Ukrainian language.

The literal translation does not always reproduce the emotional effect of the original, so literal precision and artistry are in constant contradiction with each other. It is indisputable that the translation has to rely on the linguis-

tic material, that the literary translation cannot exist outside the translation of words and word combinations, and that the process of translation itself must also be based on the knowledge of the laws of both languages and on the knowledge of the correlation between them. Observing the laws of language is as obligatory for the source language as for the target language. But a literary translation is by no means a mere study of the linguistic relationships (Vermeer 1986, 52).

The technique of translation admits of no text modernizations, based on the simple logic of the equality of impressions: the perception of the work by the modern reader of the original must be similar to that of the modern reader of the translation. We are not talking about a philologically accurate copy of the target language at the time the original was written. A modern translation informs the reader that the text is not modern and with the help of special techniques tries to show how ancient it is.

«Every era,» Robyns Clem wrote, «has its own style, and it is unacceptable that a story dating back to the thirties should contain such typical words of the decadent nineties as moods, To call Psyche a sister is equivalent to calling Prometheus a little brother or Juno a mother» (Robyns 1994, 58).

The same dominant features of the text, which have already been mentioned, can serve as a witness to the antiquity of the text. The specifics of the text of the syntactic structures, the peculiarities of the tropes, all have a concrete link to the era. But these features are only indirectly about the time, because they are primarily related to the literary traditions of the time, literary movement and genre affiliation. Directly, the time is reflected in the historical linguistic features of the text: lexical, morphological and syntactic archaisms. They are used by translators to create archaic stylisation. Stylisation is not a complete assimilation of the target language, the language of a bygone era, but just a marking of the text with the help of archaisms.

We can hardly enumerate and comment on all the means of formalising information in a fiction text. We will address only some of them, the most frequent ones, and immediately try to evaluate the possibilities for their translation, well aware that with such an abundance of linguistic means, the conflict of form and content is inevitable, hence the frequent use of the compensation technique and the inevitable effect of neutralizing some of the significant dominants of translation. Without having a specific text in mind, all the means of translation can be attributed to the dominants of translation, but in reality some of them will be presented in the translation in a

weakened form, or by a limited number of lexical repetitions, or the transfer of metaphors will fail to preserve the specificity of the image (Snell-Hornby 1988, 49).

These include:

1) Epithets – are transmitted taking into account their structural and semantic features (simple and compound adjectives; degree of normative semantic agreement with the defined word; presence of metaphor, metonymy, synaesthesia), taking into account the position in relation to the defined word and its function;

2) Comparisons – are transmitted taking into account structural features, stylistic colouring of the vocabulary included in it;

3) Metaphors – transmitted with account of structural characteristics, with account of semantic relations between the figurative and the subject plane;

4) Authors' neologisms are transmitted according to the word-formation model existing in the target language, similar to that used by the author, with preservation of the semantics of the word components and stylistic colouring.

5) Phonetic, morphemic, lexical, syntactic, leitmotical repetitions – they are transferred with preservation of the number of repetition components and the principle of repetition itself at a given linguistic level;

7) Irony – in order to reproduce it in translation, the principle of contrasting collision, juxtaposing the incomparable is primarily conveyed.

8) «Speaking» names and toponyms – they are transferred with preservation of the semantics of the «speaking» name and typical for the original language word-formation model, exotic for the target language.

9) Syntactic specificity of the original text – the contrast of short and long sentences, the rhythm of prose, the predominance of the conjunction, etc. – is conveyed by grammatical correspondences;

10) Dialectisms – as a rule, they are compensated by the prose lexicon; jargonisms, swearwords are transferred by means of language lexicon with the same stylistic coloring.

Conclusions. Each translation, as a creative process, must be marked by the translator's individuality, but the main task of the translator is still to transmit the characteristic features of the original in translation, and to create an artistic and emotional impression adequate to the original, the translator must find the best language means: choose synonyms, appropriate artistic images, etc.

These are by no means all the features and problems of artistic translation. But those points that have been stipulated are the main ones and they are what make the work of a translator so challenging and interesting.

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