

THE ART OF TRANSLATION AS A MEANS AND AN IMPORTANT FACTOR IN ENRICHING THE CULTURES OF THE PEOPLES OF THE WORLD

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Abstract

This article examines the scientific, practical, and social significance of literary translation. In order to understand the distinctive features of literary translation, it is theoretically compared with other types of translation. In this context, an attempt is made to explain the specific characteristics of artistic material that form the foundation of literary translation. The study concludes that, from a social perspective, literary translation can serve as a key factor in enriching the cultures of the peoples of the world.

Keywords

literary, art of translation, material, scientific, journalistic, social dimension, factor, practical, specificity, feature, semantic, neutrality, socio-political, world, peoples, language of literary works, artistic material.

ИСКУССТВО ПЕРЕВОДА КАК СРЕДСТВО И ВАЖНЫЙ ФАКТОР ОБОГАЩЕНИЯ КУЛЬТУРЫ НАРОДОВ МИРА

Аннотация

В статье рассматривается научная и практическая, а также социальная суть искусства перевода. С целью глубже осознать своеобразные черты искусства перевода он теоретически осмыслен, сопоставляя с другими видами перевода. И на этом ключе сделана попытка раскрыть смысл художественного материала, который является основой искусства перевода. В социальном отношении обоснован тот факт, что искусства перевода становится фактором обогащения культур народов мира.

Ключевые слова

искусство, перевод, материал, научный, публицистический, общественный, фактор, практический, своеобразие, знак, смысловой, нейтральный, социально-политический, мировой, народы, язык художественного произведения, художественный материал.

The art of translation as a creative phenomenon is considered one of the most complex processes. Therefore, it is essential to study it through comparison with other types of translation. In doing so, particular attention must be paid to the literary material being translated, which is distinguished by its specific features that impose special requirements on the translation process.

Comparing different types of translation is instructive and beneficial because it primarily leads to the identification of the differences between them and the distinctive characteristics of each. This is not merely a comparison, but rather a contrast – both between the types of source material being translated and between the principles and methods of translation determined by their internal features.

The construction of a general theory of translation is inconceivable without an analysis of the various types of translation, without taking into account their internal characteristics and their interrelations.

It is precisely through comparison and contrast that the distinctive features of each type of translation can and must be identified. What, for example, may be regarded as accurate and appropriate in the translation of a scientific or business text – where formal written constructions are acceptable – may easily prove inappropriate or incorrect in the translation of a literary work, where the adequacy of translation is often achieved precisely through deviations from a more literal rendering, and vice versa.

From the perspective of the required “degree of accuracy,” the material to be translated is generally classified into three principal groups of texts: literary, journalistic, and business texts. As a criterion for the accuracy of literary translation, the rendering of diverse expressive means of imagery and emotionality has been put forward [Fedorov, 1983: 199].

Differences in the composition of speech styles between two languages naturally create certain practical difficulties in translation; however, they by no means imply the impossibility of finding functional equivalence. Alongside the practical task of overcoming individual translation difficulties caused by divergences in stylistic features of different languages, there also arises a theoretical task: the generalization of the specific characteristics of translation practice across various genres.

This theoretical task is not abstract. Its solution may yield practical benefits by providing concrete linguistic substance to the question of the “degree of accuracy” required by a particular type of material. An attempt to characterize, for the purposes of translation theory, the stylistic features specific to different types of source material across languages may be undertaken on the basis of their

communicative orientation and functions, as well as through comparison with the target language into which the translation is made. In relation to this target language, both similarities and differences must be identified and taken into account.

In works devoted to translation studies, when the discussion is not confined solely to literary translation, the material is usually divided into three groups:

1. newspaper-informational, documentary, and specialized scientific texts;
2. journalistic works;
3. works of fiction [Fedorov, 1983: 200].

Common vocabulary is present in all types of literary, book-written, and spoken material, as it forms the background against which various elements of the lexical system – representing different layers of the language – stand out and enter into specific relationships.

Newspaper-informational, documentary, and specialized scientific texts, which are saturated with factual material (specific data, instructions, and similar information), are characterized by the presence of terms that stand out against the background of everyday vocabulary, as well as by certain phraseological units that occur more frequently in this genre due to its communicative purpose [Fedorov, 1958: 273]

In popular science texts, this frequency is, naturally, considerably lower due to the very nature of the tasks they are designed to accomplish. This entire category of material is characterized by the absence of words stylistically marked by their affiliation with particular layers of the lexical system, with the exception, of course, of terms that are stylistically characteristic of this specific type of text and therefore customary within it. In literature on the social sciences, a partial use of idiomatic expressions – certain idioms and metaphorical fixed combinations – is also typical.

Across this category of material as a whole, words are predominantly used in their direct meanings or, in rare cases, figurative expressions that do not perform a distinct stylistic function. Tropes that carry significant stylistic impact and fulfill an imaginative role, however, are more frequently encountered in popular science literature.

Another type of material, distinguished in terms of lexical features, may be identified within social science literature (historical, economic, philosophical works), literary criticism, journalistic writing in newspapers and magazines, as well as in the sphere of public oratory. These are works of socio-political and philosophical content that exhibit a propagandistic or persuasive orientation. They are intended as instruments of influence upon broad readerships, address issues of wide scope, and combine features of scientific discourse (terminology) with

elements characteristic of literary language (figurative devices and emotional coloring).

The language of fiction, being прежде всего an art form, possesses an exceptionally broad range of expressive means and incorporates within itself various book-written as well as spoken styles, thereby presenting an extraordinary diversity of lexical elements. What distinguishes its vocabulary from that of scientific literature is the absence or relative rarity of terms; and in those instances where terms do appear, they do not assume a dominant role, though they may stand out against the general background [Gachechiladze, 1964: 273].

In specialized scientific, technical, documentary, and newspaper-informational materials, verbal repetitions may be observed that are formally identical to those found in literary and socio-political literature, journalism, and public oratory. However, in these contexts such syntactic devices function either as a means of semantic segmentation – drawing the reader’s attention to particular parts of the text that are logically parallel – or they occur merely incidentally.

In the second category of material – that is, in works of socio-political literature, literary criticism, journalism, and public oratory – where, alongside the communication of specific content, the aim is to achieve a distinct persuasive and propagandistic impact upon the reader or listener, syntactic devices assume a far more active role. Syntactic parallelisms and the repetition of words and phrases are not incidental in such texts; rather, they serve simultaneously the purposes of logical segmentation and emphasis, as well as emotional reinforcement and intensification.

In fiction, the diversity of speech styles – arising from the multiplicity of the depicted reality and the richness of individual emotional nuances in relation to it – manifests itself in an exceptional breadth of syntactic means. These syntactic devices combine features of both book-written and colloquial speech. Colloquial speech, of course, assumes different forms within a literary work depending on the historical period, the country, the ideological and artistic movement, and the individual style of the writer; yet in all cases, it plays a highly significant role.

Transitions from long and complex sentences to simple and brief phrases, the alternation between different syntactic structures, and the combination of grammatically correct literary forms with various ellipses, anacolutha, and incomplete sentences acquire particular importance. They function as expressive means conveying subtle and complex shades of the author’s or the characters’ attitudes toward the depicted reality and are presented with remarkable variety.

All these elements genuinely serve the task of constructing the artistic image and fulfilling the purposes of the speech characterization of the characters.

Syntactic parallelisms and contrasts, as well as verbal constructions within both narrower and broader segments of speech, serve to strengthen semantic and emotional connections between individual segments of the verbal texture and to enrich the semantic nuances of repeated words (or groups of words). Naturally, the full range of syntactic possibilities is not always realized within a single work; at times, a writer may limit themselves to a more uniform set of devices. However, the issue does not lie in isolated individual cases but rather in the general and inherent breadth of expressive means characteristic of fiction as a whole, as well as in the richness of its overall stylistic resources [Fedorov, 1958: 282].

Only the principal types of material that may constitute the object of a translator's work have been considered here, and necessarily in a concise manner – that is, only in terms of their main features and tendencies. In this discussion, the concept of a “neutral” (or “more neutral”) style as opposed to a more expressive style has not been employed, although the contrast between newspaper-informational, specialized scientific, and documentary texts on the one hand, and socio-political and literary texts on the other, might seemingly be established on the basis of these notions. However, the concept of a so-called “neutral” style—that is, a dry style devoid of imagery and emotional coloring – is highly relative, since the very absence of these features constitutes a distinct, albeit negative, stylistic marker. Moreover, each of the types of material examined possesses its own clearly defined stylistic individuality, which implies the presence of positive distinguishing features.

On this basis, it may be asserted that the task of translation remains fundamentally stylistic regardless of the type of material being translated. It consists in the selection of lexical and grammatical means determined, on the one hand, by the general communicative orientation of the source text and its genre affiliation, and, on the other hand, by adherence to the norms governing the corresponding type of text in the target language.

At the same time, translation – particularly literary translation – also possesses social significance. It serves to promote the literature of a particular nation on a global scale and, most importantly, functions as a factor in enriching the cultures of the peoples of the world.

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