

ON THE ISSUE OF OUTLOOK UNIVERSALS RENDERING IN ARTISTIC TRANSLATION

ДО ПИТАННЯ ПРО ВІДТВОРЕННЯ СВІТОГЛЯДНИХ УНІВЕРСАЛІЙ У ПЕРЕКЛАДІ

Yukhymets S. Yu.,

orcid.org/0000-0003-3350-7310

Candidate of Pedagogical Sciences,

Associate Professor at the Philology Department

Odesa National Maritime University

The article is dedicated to the issue of possible challenges in rendering outlook universals in translation of English fantasy novels into Ukrainian and the ways of overcoming them. It is proved that untranslatability of outlook universals is related to the discrepancy in psycholinguistic and ethnolinguistic peculiarities of the source and target language cultures. Thus, translation adequacy may be achieved by comprising two opposite strategies: foreignization and domestication. The active participants include the author of the source text as the representative of the authentic foreign culture and the translator, as the mediator and interpreter. Among the possible challenges of translation there are idiomatic expressions with cultural and historical background, occasional words and talking names. Among other possible challenges at work there are typologically distant language discrepancies, partial correspondences, the uniqueness of the source text fantasy novel atmosphere as the reflection of the national mentality as well as the author's imagination, and the insufficient amount of preliminary background information necessary for adequate translation.

In the focus of the article there are famous fantasy novels from J.K. Rowling's Harry Potter's Saga, namely "Harry Potter and the Sorcerer's Stone" and "Harry Potter and the Chamber of Secrets" and their Ukrainian translations. Expressions or lexical units which cannot be rendered in translation are termed as lacunas. Lacunas don't prove the impossibility of translation, they indicate at the absence of the proper equivalent with reference to the social, cultural, ethnic and historic peculiarities.

The processes of demotivation, loss of mental and cultural coloring in translation and the resulting idiomaticity are also investigated. Descriptive translation and translator's footnote are suggested as the most appropriate translation transformations though often combined with transcription or transplantation. The overview of the theoretical groundings comprises the most relevant research works on the issue of untranslatability in the paradigm of different approaches and trends, including the French translation school.

It is resumed that foreignization and domestication strategies often go hand in hand and prove to prevent possible semantic and expressive losses when used jointly. Untranslatability of the talking names mostly stands for the challenges in translation caused by the absence of the full equivalent either due to the lack of intelligence or competence in a certain field of knowledge or activity, sometimes this may also be predetermined by the insufficient psycholinguistic or sociocultural preparation of the translator. The perspective for further research is seen in the study of the linguistic, social, cultural and psycholinguistic levels in translation.

Key words: outlook universals, fantasy, untranslatability, lacunas, translation, idiomaticity, foreignization, domestication.

Статтю присвячено проблемі труднощів у відтворенні світоглядних універсалій у перекладі англійських романів жанру фентезі українською мовою та способом їх подолання. У роботі доведено, що неперекладність світоглядних універсалій пов'язана з відмінностями у психолінгвістичних і етнолінгвістичних особливостях культур вихідної та цільової мов. Таким чином адекватність перекладу може бути досягнута шляхом поєднання двох стратегій: форенізації та доместикації. Активну участь у цьому процесі приймають автор вихідного тексту як представник самобутньої іноземної культури та перекладач, як посередник і інтерпретатор. Серед можливих проблем перекладу відмінності типологічно неспоріднених мов, неповні відповідності, унікальність атмосфери вихідного твору як віддзеркалення національного менталітету та уяви автора, а також недостатній обсяг інформації, необхідної для адекватного перекладу.

У статті досліджуються два відомі романи жанру фентезі з саги Джоан Роулінг про Гаррі Поттера, а саме "Harry Potter and the Sorcerer's Stone" та "Harry Potter and the Chamber of Secrets", а також їх переклади українською мовою. Вирази або лексеми, які не можуть бути передані в перекладі, йменуються лакунами. Лакуни не засвідчують неможливість перекладу, а є своєрідними індикаторами відсутності відповідного еквіваленту з урахуванням соціальних, етнічних, історичних і культурних особливостей.

Також досліджуються процеси втрати вмотивованості, психічного та культурного забарвлення, що спричиняють ідіоматичність. Серед найбільш відповідних перекладацьких трансформацій виокремлюють описовий переклад і перекладацький коментар часто в поєднанні з транскрипцією або трансплантацією. Огляд теоретичних засад дослідження проблеми неперекладності охоплює найбільш вагомі наукові розвідки у парадигмі різних підходів і напрямків, включаючи французьку школу перекладу.

За результатами дослідження можна дійти висновку, що доместикація та форенізація застосовуються одночасно, що дозволяє у багатьох випадках уникнути семантичних і виразових втрат. Неперекладність промовистих власних назв тлумачиться як наслідок таких проблем перекладу, як відсутність знання перекладача про наявність повних еквівалентів та недостатню мовну компетентність або обізнаність, недосконалість психолінгвістичної

або соціокультурної підготовки перекладача. Перспектива вбачається у дослідженні лінгвістичних, соціальних, культурних і психолінгвістичних рівнів у перекладі.

Ключові слова: світоглядні універсалії, фентезі, неперекладність, переклад, лакуни, ідіоматичність, форенізація, доместикація.

Introduction. The issue of translating «fantasy» novels is one of the most urgent and up-to-date due to the wide distribution of this genre both in literature and cinematography. The fantasy genre is the mainstream in today's culture. By bringing together myths and fairy-tales elements in fantasy novels, their authors thus create the unique world of outlook universals and form the moral, ethic and aesthetic basis of the mankind on the whole and certain personalities in particular. Moreover, literary works of art in the genre of fantasy are transformed into theoretical philosophical concepts.

Review of the previous publications on the issue. Artistic translation of such works of art requires from the translator both the perfect language competence and the capability of creative thinking, comprehension of the author's individual style and rendering the essential semantic and pragmatic invariant to a totally different target audience. The semantic space of any fantasy novel is constituted by appellatives, onyms and realia which act as prompts and clues to the author's enigmas. In the aspect of the fantasy genre uniqueness there may arise challenges in rendering authentic nominations in translation into other languages. Therefore, the issue of lexical problems in translating belles-lettres works is in the focus of numerous researches by L. O. Beley, I. R. Hudyma, R. P. Zorivchak etc. [1; 2; 3].

Fantasy writers are free in employing means for rendering the realia of the fantastic environment. Therefore, adequate rendering of the author's authentic occasional units is a landmark in interpreting and understanding fantasy novels.

The situation with translation gets worse when dealing with the so-called realia. As rendering realia can never be truly faithful and complete, it's always conventional.

Adequate realia rendering is only possible by means of the tactic of linguistic and cultural text adaptation. It is mainly interpreted as carving the translation text in the matrix of the target linguistic culture. Linguistic and cultural adaptation may occur in two opposite directions: with the focus on the source linguistic culture or vice versa, with the focus on the target linguistic culture.

The issue of adequate realia rendering in translation was touched upon and investigated by such scholars as A. G. Gudmanian, R. P. Zorivchak and many others [4; 3]. As it has been deduced from the

previous researches on this issue, the most recurrent translation techniques are the following transformations (transcription, transliteration or mixed type), word-for-word translation, loan translation, functional analogue or explication.

When choosing between the descriptive translation (explication) or transcoding as the most appropriate means of rendering linguistic realia, the factor of the importance of connotation preservation. The connotative meaning is relevant while describing the referent which is specific for the particular culture either real or make-believe. The employment of descriptive translation presupposes decompression of the utterance involving both the transformation of the syntactic structure and functional replacement. But the weak point of this transformation is the inevitable loss of expressive and imaginary information which goes hand in hand with national and cultural coloring neutralization.

However, the advantage of descriptive translation is that it facilitates the complete comprehension of the realia by the target audience. The drawback of this technique is the extension of the text scope due to the introduction of the definition of the notion instead of its nomination.

The most appropriate technique seems to be the combination of transcription or loan translation and descriptive translation provided either in the footnote or as the commentary. Thus, both the brevity and faithfulness are preserved.

The urgency of the research is proved both by the great demand for the translated fantasy novels in Ukraine and the necessity of the systematization and classification of translation strategies and tactics employed in rendering English fantasy novels in Ukrainian.

The object of the research is the translation of outlook universals. **The subject** – the strategies and techniques of rendering outlook universals in translation. **The objective** is seen as the establishment of the peculiarities of outlook universals rendering on the basis of the translations of J.K. Rowling's "Harry Potter" saga into Ukrainian.

This predetermined the following **tasks of the research:**

- to describe the structural and typological features of the fantasy genre;
- to outline the basic types of outlook universals, thus compiling the philosophical concept of

the fantasy novel and the verbal units which are employed to actualize it;

to perform comparative analysis of the Ukrainian translations of the following novels by J.K. Rowling, "Harry Potter and the Sorcerer's Stone", "Harry Potter and the Chamber of Secrets".

In accordance with the objective and tasks there has been formed the hypothesis: the peculiarities of rendering outlook universals are determined by the genre specificity of fantasy novels as well as by the strategy employed by the translator – foreignization or domestication according to F. Venuti.

The objective, tasks and object of the research have specified the methodology. The complexity of methodology consists in the simultaneous employment of linguistic observation, which in its turn presupposes linguistic analysis, structural and semantic analysis, comparative analysis and the technique of the linguistic interpretation of the findings. Structural and semantic analysis is aimed at defining the basic types of outlook universals. The comparative analysis was also employed while investigating the source and target texts. The technique of linguistic interpretation of the findings was aimed at explanation, description and interpretation of the linguistic meaning of the findings and the formulation of the main conclusions. The empirical material was selected on the basis of the selective sampling technique.

The novelty is in the establishment of the peculiarities of rendering outlook universals in Ukrainian in accordance with the chosen translation strategy (domestication or foreignization).

The theoretical relevance of the research is in the identification of the linguistic representatives of the philosophical world picture in the fantasy genre.

The practical value is predetermined by the findings of the research which may be employed in compiling methodological textbooks and reference materials on the theory and practice of translation courses.

The research was carried out on the basis of the two novels by Joan K. Rowling ("Harry Potter and the Chamber of Secrets" and "Harry Potter and the Philosopher's Stone") [5; 6] translated into Ukrainian by V. Morozov. The total scope of the research material comprises 50 fragments.

Phantasy genre is seen as the conglomerate of outlook universals mirroring like a jigsaw the universal world view. Outlook universals are interpreted as the categories accumulating the historic and social experience and creating the system of values which assess, recapture the world, its ontological and metaphysical constants. At the same time national specificity of the genre fantasy is the leitmotif of the whole text which should be preserved in translation.

It goes without saying that fantasy is an escapist genre, challenging the whole world with its audacity and unpredictability. And because of this it's so popular. For the majority of readers phantasy becomes a sort of escape from cynicism, impassion, dominance of the Authorities and Politics. This make-believe childishness dates us back to the best years of our life, the age of innocence, belief in the miracles and fairy tales. But the world of fantasy, though sometimes terrifying and dangerous, is made to welcome rather than to repel the audience.

There is still no unanimousness as for the status of the fantasy genre. It is treated as science fiction subgenre as well as the fairy tale.

The distinctive feature of any fiction and phantasy in particular is the dominance of imagination over the reality, the opposition of commonness, routine and the desired. It originated in mythological folk consciousness embodied in a fairy tale. It is aimed at the development of collective imagination and its enrichment with the facts of real life.

There comes out the predictable archetypical principle of fantastic truth and life likeness regulated by the moral and aesthetic laws.

The fantasy genre researchers point out that among the genre distinctive features there are the mixture of genre peculiarities, in particular the elements of myths and fairy tales, epic, knight and gothic novels, adventurous novels and fiction.

The Harry Potter Saga on the whole, and the two novels under investigation in particular, combine the ideas of the protagonist's primary tragedy and life mission. Harry Potter's personal traits are also characteristic of the ideal characters of fairy tales. Among them there are such as honor, braveness, courage, justice. The cycle of fantasy novels about Harry Potter embodies the universal oppositions of the fight of the dark and light forces, the Good and the Evil. These notions are inherently partially untranslatable due to the high level of idiomaticness and low degree of transparency, interconnected with national and cultural specificity.

Findings. The findings of the structural and semantic analysis of the thematic groups of outlook universals, constituting the philosophy of the fantasy genre and lexical units foregrounding it have allowed to conclude the following: onomastic realia comprise about 35% of the sampling under analysis, everyday realia – 25%, ethnographical and mythological realia – 23%, the realia of the environment, social life and government – 17%.

According to the results of the comparative analysis of the peculiarities of the fantasy genre realia translators make use of different types of translation:

descriptive translation, transcription + translator's commentary, transcription + descriptive translation, transplantation + descriptive translation, loan translation + descriptive translation in the footnote.

The translation of onomastic realia is mostly realized by means of descriptive translation proper and the combination of descriptive translation and transcription (respectively 40% and 60%). As far as everyday realia rendering is concerned, the descriptive translation proper prevails, almost total 100%. While ethnographical and mythological realia are rendered chiefly by explication as well, the spells in Harry Potter Saga are conveyed predominantly by transcribing in 80% while explication is employed only in 20% in the footnote at the bottom of the page. The translation of fairy creatures is given descriptively without any additional translation techniques at work.

Conclusions. The fantasy genre is treated as the unique genre with its own peculiarities, being a hybrid of a myth and a fairy tale with the distinctive traits of both thoroughly processed and polished.

By creating a new make-believe world with fantastic creatures and characters, imaginary plots with the traditional structure of a fairy tale with the modified undertext. Thus, fantasy novels reflect the environment through the consciousness of their authors. It is the higher degree of the national and cultural specificity that distinguished this genre from the others. Among other distinctive features there are the so-called "talking names" with transparent inner form suggestive of the characters' temperament, the theme of the struggle of the Good and the Evil and other outlook universals.

Being a combination of a myth and a fairy tale, a fantasy novel is one of the ways of forming such bases of life as moral principles, ethics, self-identification and intentions. Thus, fantasy novels in a way embody outlook universals which in their turn create the copy of the environment in their interrelation.

The national specificity of fantasy novels penetrates into all the levels of the text and presupposes its rendering in translation. The replacement of the English culture and mentality by the Ukrainian ones inside a fantasy novel deprives the target audience the possibility to evaluate the rich cultural variety.

But due to the preservation of the cultural component of «Harry Potter» there is a great number of incomprehensible words, the occurrence of which predetermines the necessity of translator's footnote or the involvement of reference literature. Readers are forced to allude to additional information sources to understand the foreign realia.

Fantasy novels about Harry Potter embody philosophical ideas which should be rendered in translation. One of the main universal oppositions of J. Rowling's novels is the struggle between the Good and the Evil which cause challenges in translation.

As far as translation challenges are concerned, there should be distinguished the following types: 1) lacunas and partial correspondences in the national systems of phantastic creatures; 2) allusion-based and newly coined occasional realia; 3) cases of antonomasia or talking names suggestive of the semantics rather than nomination proper.

The comparative analysis of the peculiarities of descriptive translation allowed to conclude the following: translators employ various translation techniques: descriptive translation proper, as well as its various combinations: transcription + descriptive translation in the translator's footnote, transplantation + descriptive translation, loan translation + descriptive translation in the translator's footnote.

It has been concluded on the basis of the research findings that translation is the result of the combination of both the foreignization and domestication strategies and translation devices at work.

Thus, translating into Ukrainian fairy realia, actualizing outlook universals of the Good and the Evil should be performed in accordance with the laws of the translation language. The employment of descriptive translation facilitates the decoding of the author's message and the adaptation of the source text to the expectations of the foreign target audience.

One of the strict requirements for the qualified translation is translator's bilingualism. It is assumed that translators target and source language competences are developed to the same extent.

According to the French translation scholars, there are two opposite translation schools depending on the position of the author-translator in the bilingual translation: "source-position" and "target-position" [7], which illustrate most vividly the issue of "untranslatability": approximate translation "source-position" and "target-position" conveys the semantics of terms but fails to preserve their coloring.

According to the first theory ("source-position"), translators adhere to the form and are extremely accurate in rendering all the stylistic devices, the general tonality which sometimes may result in the total dictate of form over the content. Thus, translator's main objective is to remain loyal to the author's stylistic instruments but also to preserve the initial semantic invariant.

According to the second theory (“target-position”) precision is more valuable in translation than the form preservation. This proves the dominance of semantics over stylistic furnishing. Thus, the idiomaticity should not only be preserved but also actualized in the analogous or similar way in tune with the author’s idea and tonality.

The implied is often transformed into explicit. The supporters of the “source-position” theory are aimed at the utmost uniqueness preservation, while the supporters of the “target-position” theory tend to assimilate borrowings to the translation text transparency.

But these two controversial concepts clash in the context of fantasy novels. The author’s footnote proves to be the best way to overcome cultural distance of the target audience from the translation text. Any coherent belles-lettres text is loaded with a vast majority of senses which should be taken out. The text comprehension and interpretation are performed through commenting, that is linguistic interpretation understood as the procedure of the senses receipt closely connected with the traditions of the given society [8]. The perspective for further research is seen in the study of the linguistic, social, cultural and psycholinguistic levels in translation.

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