EQUIVALENCE IN TRANSLATION OF A LITERARY TEXT

ПЕРЕКЛАДАЦЬКА ЕКВІВАЛЕНТНІСТЬ
ПРИ ВІДТВОРЕННІ ХУДОЖНЬОГО ТЕКСТУ

Volovyk A.A.,
orcid.org/0000-0001-5362-5328
Candidate of Philological Sciences,
Associate Professor at the Department of Philology, Psychology, and Foreign Languages
Vasyl' Stus Donetsk National University

Based on the material of the literary text "The Old Man and the Sea" by Ernest Hemingway and its translation into Ukrainian by V. Mitrofanov, the research focuses on the ways of achieving equivalence at the level of lexical units. The peculiarities of the literary text and its translation including the main idea of the text, the individual style of the writer and the linguistic means used to actualize these specified features are taken into account during the research. In the article, the main attention is paid to the notion of equivalence in the translation of literary texts, as well as its types based on various criteria identified by researchers. Within the scope of the research objective, the study reflects the specifics of such translation methods as concretization and generalization in order to achieve content and pragmatic equivalence. Taking into account the specifics of the literary translation and the peculiarities of the author's individual style, concretization and generalization are used to achieve equivalence at the level of lexical units with connotative and denotative meanings. When using concretization and generalization at the level of words and phrases that are endowed with denotative meaning, equivalence is achieved due to the use of an equivalent, which not only clarifies the meaning of the original unit, but also contributes to the actualization of the pragmatic goal within the context. Achieving equivalence at the level of words and phrases with connotative meaning is achieved mainly by specifying the meaning of a lexical unit, as well as preserving or intensifying expressiveness. In addition, due to concretization, lexical units of the original with neutral meaning acquire new connotative meanings in the translation, if the pragmatic content of the text requires it within with account of the author's intentions. Generalization primarily contributes to the achievement of content equivalence with isolated cases of loss of the pragmatic orientation of the text. According to the results of the research concretization is one of the most common ways of achieving lexical equivalence at the level of words and phrases with denotative and connotative meanings.

Key words: concretization, equivalence, expressiveness, generalization, literary text, pragmatics.

У статті на матеріалі художнього тексту «The Old Man and the Sea» Ернеста Гемінгвея та його перекладу українською мовою, здійсненим В. Митрофановим, розглянуто особливості досягнення еквівалентності на рівні лексичних одиниць. До уваги беруться особливості художнього тексту та його перекладу, зокрема основний авторський задум, індивідуальний стиль письменника та мовні засоби, що використовуються для розкриття зазначених особливостей. У роботі основна увага приділяється поняттю еквівалентності при перекладі художніх текстів, а також її видам, що ґрунтуються на різноманітних критеріях, виділених дослідниками. В межах поставленої мети в статті проаналізовано специфіку використання таких способів відтворення як конкретизація та генералізація з метою досягнення змістовної та прагматичної еквівалентності. З урахуванням специфіки художнього перекладу та особливостей індивідуального стилю автора, конкретизація та генералізація використовується для досягнення еквівалентності на рівні лексичних одиниць з конотативним та денотативним значеннями. При використанні конкретизації та генералізації на рівні слів та словосполучень, які наділені денотативним значенням, еквівалентність досягається за рахунок використання відповідника, який не лише уточнює зміст одиниці оригіналу, але й сприяє актуалізації прагматичної мети в межах контексту. Досягнення еквівалентності на рівні слів та словосполучень з конотативним значенням досягається в основному за рахунок конкретизації значення лексичної одиниці, а також збереження чи підсилення експресивності. Крім того, за рахунок конкретизації лексичні одиниці оригіналу з нейтральним значення набувають нових конотативних значень в перекладу, якщо цього вимагає прагматичний зміст тексту в межах авторського задуму. Генералізація насамперед сприяє досягненню змістовної еквівалентності з поодинокими випадками втрати прагматичної спрямованості тексту. У роботі висновується, що в проаналізованому творі та його перекладі саме конкретизація постає одним з найпоширеніших способів досягнення лексичної еквівалентності на рівні слів та словосполучень з денотативним та конотативним значенням.

Ключові слова: генералізація, еквівалентність, експресивність, конкретизація, прагматична спрямованість, художній текст.

Introduction. A literary text as a means of remodeling the reality through the writer's world perception is considered to be a complex synthesis of the plot, idea, system of characters and artistic devices, which embody the distinctive features of the author's individual style. While working with a literary text and being guided by the concept of equivalence, a translator tends to select translation strategies and methods to keep the 'backup copy' of the writer's unique perception and its reflection in the text.

The research is **aimed** at analyzing the equivalence on the lexical level basing on the classic literary text. The study is focused on distinguishing lexical equivalents with account of their generic and specific

meanings. Special mention is made of communicative and pragmatic functions in the source text and their actualization in the target text through the selection of the lexical equivalents. To achieve the objective of the research, the study pursues the following plan: 1) analyze the notion of a literary text; 2) define the concept of equivalence in translation and identify its types; 3) distinguish lexical equivalents in a literary text and state their effectiveness in actualizing communicative and pragmatic functions.

Theoretical background. According to the Ukrainian Literary Dictionary, literary text is defined as 'a sort of literary creativity when a text from one language 'comes to live' in another language [1, c. 717]. The definition above provides a key characteristic feature of a literary translation – the creative approach to reproducing the original text. This is possible only in case a translator 'brings to life' the source text through the use of artistic devices serving the purpose of influencing the recipient's associative perception of artistic reality. The researcher I. Sydorenko claims that a literary text is 'an aesthetic multi-structural system governed by the laws of the artistic method, encompassing linguistic, formal, substantive, and imaginative levels, determined by the specificity of the author's worldview and style, and fulfilling communicative and pragmatic functions' [2, p. 66]. The base categories of a literary text are cohesion, segmentation, intertextuality, situational context, intentionality, the presence of an addressee, and continuum [ibid.]. Here it is essential to point out other important features of the text, namely the interaction of various linguistic and extralingustic levels, the interdependence of which is predetermined by the writers and their individual artistic styles. Moreover, this interaction plays its crucial role for communicative and pragmatic functions as the writers always have some ideas to convey. In the light of this, literary translation is defined in this research as a creative process aimed at reproducing the original literary text using the means of another language. It is essential to render the author's individual style, source text genre and stylistic features, pragmatic and functional load, imagery, and emotionality through finding proper equivalents. The main criterion for assessing the quality of the literary translation is the level of equivalence between all the linguistic and extralinguistic levels.

Here it is critical to dwell on an issue of equivalence. Generally, equivalence means 'having the same amount, value, purpose, qualities, etc.' [5]. In translation studies it is a vague term. In a broader meaning, equivalence is 'a relationship between a source-text and a target text that allows the latter to be deemed as a translation of the source text in the first place'

[6, p. 116]. The founders of the theory of equivalence are considered to be J.P. Vinay and J. Darbelnet who defined equivalence as a procedure in which the same communicative and pragmatic situation as in source text is reduplicated in the target text with different formulation [10, p. 32]. They underlined that the situation itself determines the necessity of equivalence, and therefore, translators are advised first to interpret the situation of the original utterance or text in order to find the right translation strategy [10, p. 255].

The researchers have also attempted to develop various classification basing on diverse criteria. For instance, E. Nida suggested distinguishing dynamic and formal equivalence. In formal equivalence, the target text closely resembles the source text in both form and content, whereas in dynamic equivalence, the translator strives to convey the original text in a more natural way to be perceived by the target audience [8, p. 12]. Dynamic equivalence is predefined by the degree of similarity in the perceptions of the source and target texts by the recipients. Due to existing cultural and historical differences, as well as differences in the grammatical structure of the source and target languages, they will never be identical. However, a high-quality translation is characterized by a high degree of correspondence (equivalence) in these perceptions.

M. Baker considers equivalence as a relative concept because it is influenced by various linguistic and cultural factors [4, p. 6]. The researcher identifies textual, pragmatic, and grammatical equivalence, and also distinguishes equivalence at the word and phrase levels. Grammatical equivalence pertains to the various grammatical categories between languages and is related to the challenges of finding an equivalent in the target language due to the diversity of grammatical rules. Textual equivalence refers to the equivalence that can be achieved between the source and target texts in terms of coherence and information load. Pragmatic equivalence primarily concerns the implied meaning that the author embeds in the text. The interpretation of such implied meanings and their adequate conveyance are the main objectives for a translator.

E. Pym argues that full equivalence between languages cannot be achieved [9, p. 37]. The researcher claims that equivalence is a relation of equal value between segments of the source and target texts, which can be established at any linguistic level, from form to function [9, p. 7]. E. Pym classifies types of equivalence basing on their nature, distinguishing between *natural equivalence*, which already exists within the language, and *directional equivalence*, which is created by translators during the translation process. The latter involves two extremes, when the transla-

tion text is closer to the source language or when it is closer to the target language and culture [9, p. 26].

Thus, with regard of the above-mentioned theoretical framework, our research is built on distinguishing lexical equivalents in a literary text basing on their generic and specific relations. The objective of the analysis is to pinpoint the degree of pragmatic equivalence between the source and the target texts. The study material includes the classic literature text *The Old Man and the Sea* by Ernest Hemingway and its translation into Ukrainian.

Results of the research. The results of the research show that there are two groups of lexical equivalents identified in the translation of the literary text, namely equivalents based on the concretization of the meaning (where a word with a broader meaning is replaced by a word with a narrower one), and generalization (opposite process). This concretization is generally intended to ensure that the recipient adequately perceives the text or fragment of the original by clarifying a source lexical unit that is not explicit in its meaning. However, some lexemes that specify the meaning of the source unit may also contain additional connotative meanings, which enriches the translation and makes it more expressive and emotional. Let us consider some examples:

1) *«He was an old **man** who fished alone in a skiff in the Gulf Stream»* [7]. – *«То був старий **рибалка**, що промишляв на Гольфстримі сам-один у своєму човні»* [3].

2) *«I am **a boy**»* [7]. – *«А я ж іще **неповнолітній**»* [3].

3) *«"What do you have **to eat**?" the boy asked»* [7]. – *«Що ти маєш **на вечерю**? – запитав хлопець»* [3].

4) *«The **water** was a dark blue now, so dark that it was almost purple»* [7]. – *«**Море** стало темно-синє, майже фіолетове»* [3].

In the examples above, one can trace the use of concretization basing on the denotative type of meaning. In the first example, which is the opening sentence of the text, the translator immediately clarifies with the equivalent 'старий рибалка' that the protagonist is not just an elderly person who enjoys fishing, but rather an experienced fisherman. This could be due to the fact that in the Ukrainian language, the term 'старий' (old) is rarely used to refer to an elderly person as a substantivized adjective in everyday colloquial communication. In the second fragment, the translator uses the equivalent 'неповнолітній' (minor) for the lexeme 'boy' indicating that the boy has certain age restrictions which prevent him from making independent decisions, such as not obeying his parents and fishing with the old fisherman instead

of those he is told to fish with. However, we believe that this choice of specification is not entirely successful. The boy emphasizes that he is primarily a boy and cannot do what an adult can do. The author does not emphasize the legal aspects, such as the existence of a document proving minority, whereas the translator chooses such an equivalent. In the third example a pair of equivalents 'to eat' and 'на вечерю' points to the concretization of the time of day and the meal associated with it. In addition, we can note the use of a lexical equivalent in combination with a grammatical one, since the verb 'to eat' is replaced by the noun 'вечеря' (dinner). The last example also demonstrated the usage of concretization basing on the full dictionary equivalence of the lexical meaning. From the provided examples, we draw the conclusion that concretization is used there to clarify certain information. Basically, we assume that it is an inevitable phenomenon in rendering any text. However, such examples help highlight the contrast between the concretization of the denotative meaning of the original unit and its connotative meanings.

Let us turn our attention to concretization of the English verb 'to be':

1) *«When I was your age I **was before the mast** on a square rigged ship that ran to Africa»* [7]. – *«А я, коли був такий, як ти, **плавав матросом** на вітрильнику, що ходив до Африки»* [3].

2) *«When the wind **was** in the east»* [7]. – *«Коли **повівав** східний вітер»* [3].

3) *«I can remember you throwing me into the bow where the wet coiled lines **were**»* [7]. – *«Пам'ятаю ще, як ти відштовхнув мене на ніс, де **лежала** мокра й холодна снасть»* [3].

Commonly the English auxiliary verb 'to be' especially its past form as in the provided examples, is translated into Ukrainian with other verbs that convey a more specific meaning. Such denotative meanings are most often inferred by the translator basing on the context of the original text. Concretization of the verb 'to be' actually simplifies the understanding of the original context and allows the recipient not to focus on certain information. Thus, specifying that the fisherman 'плавав' (sailed) instead of using the direct equivalent of the verb 'to be' – 'бути' – and clarifying that 'the mast' means 'working as a sailor' allows the reader to more directly understand what the fisherman did when he was young.

Apart from lexical equivalents based on concretization of the denotative meaning there are source lexical units that are specified with the aim to make the text more expressive:

1) *«But they did not show it and they **spoke** politely about the current and the depths they had*

drifted» [7]. – «*Одначе вони не виказували цього й чемно* **гомоніли** *про течію, про глибини, на яких рибалили того дня...*» [3].

2) «*...a* **smell** *came across the harbour from the shark factory*» [7]. – «*...з того боку бухти несло важкий* **сморід** *рибозаводу*» [3].

3) «*He only dreamed of* **places** *now and of the lions on the beach*» [7]. – «*Снилися тільки далекі* **краєвиди** *та ще леви на березі*» [3].

4) «*He's coming up,*» he said. «**Come on** *hand. Please* **come on***» [7]. – «*Зараз вона випливе*», – мовив старий. – «*Ану, рука,* **оклигуй***.* **Оклигуй***, прошу тебе*» [3].

5) «*The old man was* **thin** *and gaunt*» [7]. – «*Старий був* **кощавий***,* **виснажений***» [3].

In the first example to make the text more expressive, the translator considers it necessary to describe the communication between fishermen, using not just a dictionary equivalent, but something more colloquial. Thus, the recipient imagines a group of fishermen noisily discussing their craft. In translation of the second fragment, the translator uses colloquial word with the aim to clarify what kind of smell one could feel, and also to attract recipient's attention to description. In the next example, the source word with a neutral meaning 'places' is expressed in translation with the help of a more poetic 'краєвиди' and the recipient can imagine that the fisherman dreamed not just of some places, but of something beautiful and amazing. Such an equivalent is more opt for describing something important and pleasant for the protagonist. In the fourth fragment the expressiveness in the target fragment is achieved with the help of the verb 'оклигуй' because the old man refers to his hand as to a living being, and therefore uses the word with the meaning 'to recover'. In English, there is less expressiveness in the word 'come on'. Therefore, concretization here plays a greater role in achieving pragmatic aim of the source fragment. And in the last example, the translator does not simply convey with the help of an equivalent that the fisherman was thin, but artistically specifies that he was skinny and bony, because he ate little and was forced to watch his diet. This is another detail of creating an artistic image of the main character, and therefore it is important to convey it directly with the help of concretization.

One more type of lexical equivalents based on concretization comprise those that make a part of stylistic devices commonly used in a literary text.

1) «*The* **strange light the sun** *made in the water, now that the sun was higher,* **meant** *good weather and so did the shape of the clouds over the land*» [7]. – «*А оті* **химерні відблиски сонця***, що стояло тепер високо в небі, так само як і обриси хмар над суходолом,* **віщували** *добру погоду*» [3].

2) «*You* **violated your luck** *when you went too far outside*» [7]. – «*Ти сам* **потоптав свій талан***, коли заплив так далеко в море*» [3].

3) «*Some of the younger fishermen [...] spoke of her as el mar which is masculine. They spoke of her as a contestant or* **a place** *or even an enemy*» [7]. – «*Вони говорили про нього як про суперника, як про* **бездушний простір***, ба навіть як про ворога*» [3].

In all the examples above, the translator avoids the neutral meaning of the source verbs and creates additional imagery in the target text by using metaphors or an epithet. In the first pair of sentences in translated fragment, the sun acquires abilities inherent in living beings, namely forecast something. In the same example, lexical equivalents with a connotative meaning are also used, in particular, this applies to the phrase 'the strange light' – 'химерні відблиски', which more vividly describes in the target sentence the shadow of the sun's rays on the water. In the second example, a metaphor is used in translation to emphasize the protagonist's emotions of despair. While in the last example the translator adds expressiveness to the target sentence by substituting the word with denotative meaning 'place' by an epithet 'бездушний простір'.

Beside the lexical equivalents built on concretization of the meaning, it is worth paying attention to generalization which is also applied to achieve the pragmatic aim of the text. Generalization can be used purely to generalize the meaning of a particular word or phrase, with the lexemes of the original and the translation usually endowed with a neutral meaning. Let us consider some examples of generalization in translation:

1) «*And there are many* **tricks***» [7]. – «*До того ж я знаю чимало всяких* **способів***» [3].

2) «*The great Sisler's father was never poor and he, the father, was playing in* **the Big Leagues** *when he was my age*» [7]. – «*А от батько великого Сіслера ніколи не бідував. Коли був такий, як я, він, цебто батько, вже грав у* **класних командах***» [3].

In the provided examples, the generalization used by the translator conveys the denotative meaning of the original words and phrases, and at the same time, important components of the main artistic images are not lost in the target text. In the first example, the generalization of the word 'tricks' translated by 'способи' does not lose the main idea of the statement. In the second example, generalization is a rather successful way of conveying the nationally specific phenomenon of 'the Big Leagues.' To describe the preferences of the protagonist, it is enough to indicate the names of baseball teams without specifying in which leagues they play, so as not to overload the recipient's perception. However, it should be empha-

sized that equivalents based on the generalization of meaning are not always successfully used in the translation text, because they often deprive the original sentence of expressiveness, for example:

1. *«The old man looked at him with his **sunburned**, confident loving **eyes**»* [7]. – *«Старий подивився на нього **почервонілими від сонця** довірливими й сповненими любові **очима**»* [3].

2. *«But none of these scars were fresh. They were **as old as erosions in a fishless desert**»* [7]. – *«Та жоден з тих рубців не був свіжий – усі старі, **як борозни на пересохлій землі**»* [3].

In the first pair of sentences in the source fragment, the author uses an epithet that more expressively depicts how the old man's eyes look. In translation, the connotative meaning of the word 'sun-burned' is not kept in the target sentence. Although generally the expressiveness of the source sentence is kept in translation, it can be argued that it is done only partially. With regard to the second example, expressive comparison is preserved in the source and target texts, however, we believe that the metaphorical meaning conveyed in the word 'fishless' is lost in translation. The phrase 'a fishless desert' is an epithet that indicates that this is a real desert, where not even fish can be found that correlates with the plot of the story. In translation, only the property of excessive dryness of the earth is conveyed, but the imagery of the original is lost.

Conclusions. Basing on the results of the research it can be concluded that generally lexical equivalents form the basis in translated literary text, because they contribute to the actualization of the aesthetic function. The most common translation method used in the translation of the study material is concretization which is aimed not only at simplifying the understanding of certain artistic images, or supplementing the meaning of the units of the original, but at making the content of the entire text more expressive.

The further research is aimed toward the analysis of other types of equivalents and various criteria of distinguishing them. Moreover, an attention should be paid to the individual peculiarities of the writer's literary style which predetermines the selection of specific translation strategies and methods.

REFERENCES:

1. Літературознавчий словник-довідник / За ред. Р. Т. Гром'яка, Ю. І. Коваліва, В. І. Теремка. К. : ВЦ «Академія», 2007. 752 с.

2. Сидоренко І.А. Художній текст як об'єкт сучасних лінгвістичних досліджень. *Мови професійної комунікації: лінгвокультурний, когнітивно-дискурсивний, перекладознавчий та методичний аспекти*: тези доповідей ІІ Міжнародної науково-практичної конференції 25 квітня 2019 р. К. 2019. С. 66-68.

3. Хемінгуей Е. Твори: В 4-х т. / перекл. В. Митрофанов. К. : Дніпро, 1981. Т.3. URL: http://testlib.meta.ua/book/154953/read/

4. Baker M. *In Other Words. A Coursebook on Translation*. London : Routledge, 1992. 304 p.

5. Equivalence. Cambridge Dictionary. URL: https://dictionary.cambridge.org/dictionary/english/equivalence

6. Ghanooni A.R. Equivalence in Translation. *Armenian Folia Anglistika,* 7(1(8). 2011. P. 116-121. DOI:10.46991/AFA/2011.7.1.116

7. Hemingway E. *The Old Man and the Sea*. New York: Charles Scribner's Sons, 1952. URL: https://gutenberg.ca/ebooks/hemingwaye-oldmanandthesea/hemingwaye-oldmanandthesea-00-h.html

8. Nida E. Science of translation. *Language, 45*. 1969. P. 483–498.

9. Pym A. *Exploring Translation Theories*. London and New York : Routledge, 2014. 192 p.

10. Vinay J.P., Darbelnet, J. *Stylistique Comparée du Francais et de l' Anglais: Méthode de Traduction*. Paris: Didier / Transl. and ed. by Sager, J.C. and Hamel, M.J. as Comparative Stylistics of French and English: A Methodology for Translation. Amsterdam and Philadephia : John Benjamins, 1995. 358 p.