

LITERARY TRANSLATION IN THE FRAMEWORK OF THE SKOPOS THEORY

Summary

The article considers the phonetic and morphological aspects of the Skopos theory in relation to literary text translation. Special attention is paid to rendering lexical and morphological deviations in the target text. The gender aspects in the translation of anthropomorphic metaphors in literary fairy tales are analyzed. The role of pragmatic adaptation for achieving the Skopos is emphasized. The conclusion is made concerning the techniques and devices of retaining the individual style of the writer in the purpose-oriented translation.

Key words: literary translation, the Skopos theory, deviation, alliteration, anthropomorphic metaphor, pragmatic adaptation, gender aspect of translation.

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ХУДОЖНІЙ ПЕРЕКЛАД В РАМКАХ ТЕОРІЇ СКОПОСУ

Анотація

У статті розглядаються фонетичні і морфологічні аспекти теорії скопосу стосовно художніх текстів. Особлива увага приділяється способам передачі лексичних і морфологічних девіацій у цільовому тексті. Аналізуються гендерні аспекти перекладу антропоморфних метафор у літературних казках. Підкреслено значення прагматичної адаптації для досягнення скопосу. Зроблено висновок щодо прийомів збереження індивідуального стилю письменника у цільовому перекладі.

Ключові слова: художній переклад, теорія скопосу, девіація, алітерація, антропоморфна метафора, прагматична адаптація, гендерний аспект перекладу.

The processes of globalization and international cooperation have led to the growth of the translation industry, to the increasing demand for translators and interpreters. One of the leading scientists in the translation theory Christina Schaffner notes that the global market for language services is a multi-billion dollar industry, reaching over 40 billion dollars a year [7, p. 15].

One of the major types of translation is literary translation, or translation of fiction. The translation of fiction is a very specific process, during which the translator has to render not only the message of the source text (ST), but also the peculiar way of expressing the message in the ST [8, p. 246]. It is well known that literary translation is subdivided into the translation of poetry, prose and drama. Literary texts are characterized by both informative and aesthetic functions. It should be noted that aesthetic function in the texts of fiction is dominant. Naturally, the use and choice of lexical and stylistic devices realizing aesthetic function depends on the literary genre and the writer's individual style.

The author's and the translator's work is interconnected and interdependent. The translator has to take into account the peculiarities of the source text as well as the features of the target language and the demands and tastes of the target readers. Such orientation at the target reader is reflected in the development of the Skopos theory, which is very popular at the present in translation studies. According to Jeremy Munday, **the Skopos theory** "focuses above all on the purpose of the translation, which determines the translation methods and strategies that are to be employed in order to produce a functionally adequate result" [5, p. 79]. Concerning the requirements for the translation of an expressive text formulated in the Skopos theory, the target text (TT) should transmit the aesthetic and artistic form of the ST.

The application of this purpose-oriented approach can be observed in the translation of technical, scientific texts, advertisements, children's books. The use of the Skopos theory in literary translation has some specific features and, therefore, deserves special interest. **The aim** of this paper is to determine which aspects of the Skopos theory can be applied to the translation of literary texts, what strategies and devices of translation realize the purpose-oriented approach.

First, it is necessary to briefly characterize the major principles of the Skopos theory. The very word "skopos" is from the Greek language, it means "aim, purpose, target". According to the theory, the major principle in any translation is the purpose of the translated action [6, p. 27]. Such purpose predetermines the functions of the translated text: intentional, interpersonal, communicative, intercultural, text-processing [4, p. 125]. Taking into account the abovementioned functions, Christina Nord gives the functional definition of translation: "Translation is the production of a functional target text maintaining relationship with a given source text that is specific according to the intended or demanded function of the target text (translation Skopos) [6, p. 26]. It can be illustrated by two types of translation – informative and literary. If we translate, say, a text on the medical problems, the major demand to the TT is to be precise and correct, while in rendering literary text we should pay major attention to the aesthetic functions of both ST and TT.

Carmen Valero Garces states that the function of the TT must be pragmatically defined by the purpose of the TT, because the author of the ST and the reader (recipient) of the TT are usually different linguistically and culturally [4, p. 126]. Such function presupposes the use of pragmatic adaptation in translation. So pragmatic adaptation of the TT must be a part of translation strategy.

According to A. Neubert, pragmatic adaptation is "the adaptation of the translated work to the needs of the TL audience" [2, p. 189]. Depending on the style of the ST and the Skopos, different degrees of adaptation can be singled out. The smallest level of adaptation can be observed in the translation of scientific and technical literature, when the pragmatic interest of the source language (SL) and the target language (TL) audiences is similar. On the other hand, translating literary texts or advertisements requires bigger level of adaptation.

On the basis of our investigations we defined such aspects of pragmatic adaptation in rendering literary texts as: a) phonetic; b) morphological; c) lexical-semantic; d) intertextual.

The phonetic aspect of pragmatic adaptation is realized in translating fairy tales, cartoons, children's literature, humorous texts. O. V. Rebriy gives an interesting example of realizing Skopos in adapting English names and phonetic peculiarities of speech to the Ukrainian audience. Charles Dickens in his novel "The Posthumous Papers of the Pickwick Club" emphasizes a peculiar feature of the speech of Lord Mutanhead who mispronounced the sound [r] – at that time it was a sign of belonging to the aristocracy: "**Vewdy hot, Bantam**" said his Lordship; "**And a little seat in fwont**". In graphical form the letter "r" is substituted by the letter "w", thus the desired pragmatic effect is achieved. Oleksandr Rebriy suggests his variant of rendering the blurring: "**Тут неймовірно жаско, Бантаме**", – зауважив його ясновельможність; "**А ще снеgedу є місце**" [3, p. 115-116]. As we can see, the translator substituted the letter "p" by the letter "r", which helps to foreground the phonetic stylistic effect and achieve the skopos in the TT.

Analyzing the application of the Skopos theory to literary translation, we can state that the translator faces two evident challenges. Firstly, he/she must render the traditional purpose (Skopos) of the literary text which is aimed at influencing the reader; secondly, it is necessary to reproduce the lexical and stylistic peculiarities of the given author, of the given text. Only if both purposes are achieved we can speak about adequate and successful translation.

The morphological aspect of adaptation is necessary when we deal with grammatical deviations, e.g. the unusual grammar forms, conversion, grammatical neologisms. Such deviations are used in humorous stories. One such story says that the prettiest girl in the office decided to leave her job. When asked why she was leaving, the girl pointed to the room with its exclusively female employees and said: "*I guess I'm getting she-sick*" [10, p. 55]. Here the pronoun *she* is used to

create a new adjective. Linguistically, this personal pronoun is a case of deixis, as it substitutes the noun “women”. To render the ironic pragmatic effect it is necessary to use lexical and grammatical transformations. The peculiarity of this linguistic form lies in the fact that it reminds, both in structure and in the sound form, the word *seasick* (той, що страждає на морську хворобу). Therefore, the first variant of translation of the above unit was “жіноча хвороба”. However, this translation was ambiguous and irrelevant in this situation, as the girl did not mean a real sickness! So, during our practical classes with senior students of translation the appropriate variant was suggested: “Я страждаю на алергію від жінок”. In this way the purpose, i.e. the pragmatic effect of the joke, was retained. However, the grammatical deviation was not reproduced in the target text because of the absence of similar structures in the Ukrainian language. At the same time the semantics of the language unit and the effect of defeated expectation have been rendered.

Reproducing the lexical and grammatical aspects of the Skopos in translation can be a very challenging task if these aspects are combined with the writer’s original metaphors. One of the best short stories of a well-known British writer Dylan Thomas “The Dress” contains several extended metaphors. The metaphor in the strong position, in the beginning of the text, is characteristic of the individual style of Thomas: *But the mist was a mother to him, putting a coat around his shoulders where the shirt was torn and the blood dry on his blades* [10, p. 50]. The anthropomorphic metaphor mist-mother is united by anaphora, i. e. the initial alliteration of the sound [m]. This sound repetition creates the semantic unity of this and other sentences, it is the dominant sound of the initial paragraph where it is repeated 29 times. If, instead of the word *mother*, the vehicle of the metaphor were the words *father, woman, friend*, the positive pragmatics would not change. But the semantic and phonetic effect would be lost. Therefore, to achieve the Skopos in translation, it was necessary to find the corresponding words with alliteration. In the Russian translation, the metaphor was rendered as “Туман был матерью”, which meets the demands. However, in both Russian and Ukrainian languages, the word *туман* is of masculine gender, and the phrase seems illogical.

We can fully agree with the conclusion of Tetyana Nekriach, one of the leading literary translators in Ukraine, that “one of the obstacles in translation from English into Ukrainian may be the category of gender because in English it is actually absent” [1, p. 9]. While translating the above metaphor, we had to select the noun of feminine gender for the tenor of the image among the words *мряка* or *імла*. In this case the word *імла* seems more appropriate: *Імла була для нього матір’ю*. Thus, both pragmatic and phonetic as well as lexical-grammatical aspects of the Skopos are successfully achieved in the target text.

Translating Oscar Wilde’s fairy tales and poems in prose we face the challenge of rendering the category of gender. As distinct from Dylan Thomas’s story, in Wilde’s texts the morphological and lexical aspects of pragmatic adaptation are in question. Oscar Wilde applies feminine or masculine gender to birds or animals according to his outlook. In his poetical parable “The Disciple” Wilde makes use of anthropomorphic metaphors, especially describing the pool: *And the pool answered, “But I loved Narcissus because, as he lay on my banks and looked down at me, in the mirror of his eyes I saw ever my beauty mirrored”*. There were several variants of rendering the key word *pond* into Ukrainian: *озеро, озерце, річка*. But the appropriate variant chosen was *ставок*, the noun of masculine gender. T. Nekriach justly states that for Wilde it is conceptually important that his main characters who are in love must be of masculine gender. That is why this aspect of the Skopos must be retained in the target text [1, p. 10]. During the translation festival Translatorium in Khmelnytsky in autumn 2018 Tetyana Nekriach suggested using the word *став* in translation instead of *ставок* because it sounds more literary and masculine.

T. Nekriach describes the same challenge of rendering gender aspects in translating some fairy tales. Thus, in O. Wilde’s tale “The Nightingale and the Rose” the main character is the Nightingale. Due to the anthropomorphic metaphor it is described as a noble, selfless young woman. In the Ukrainian language the word *Соловейко* is of masculine gender, so she chose the word *Соловушка* in translation [1, p. 10].

In this paper we mentioned some peculiarities and difficulties in achieving the Skopos in literary translation. The above cases were related to rendering the phonetic, morphological and lexical aspects of the Skopos theory of translation. The task of the literary translator consists in finding such language means and stylistic devices which help to retain the original features of the ST, the individual style of the writer, despite all the differences between the ST and TT.

This direction of research is promising and important and can be continued on the basis of modern English prose and poetry.

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КОНЦЕПТУАЛЬНА МЕТАФОРА ЯК КОГНІТИВНИЙ МЕХАНІЗМ СТВОРЕННЯ ІМІДЖУ

Анотація

У статті проаналізовано роль концептуальної метафори у формуванні іміджу. Описано механізм метафоричної концептуалізації відповідно до теорії концептуальної метафори. Подано класифікацію метафор і типологію їх функцій та розкрито особливості концептуальної метафори як когнітивного засобу конструювання іміджу.

Ключові слова: *концептуальна метафора, когнітивний механізм, сфера-джерело, сфера-ціль, імідж.*