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LITERARY TRANSLATION AS A CREATIVE ACTIVITY

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Abstract

The anthropocentric approach which is of great importance nowadays deals with the theory of translation. The most important areas of it are the study of procedural and heuristic aspects of the translator's activity, the typology of translation, the studies of structural and functional transformations of language units during the translation and study of national-cultural specifics in the translation process. The modern theory of translation is a searching of extralinguistic, socio-cultural and psychological factors that shape its strategy and norms as a creative activity. We analyse the story "Tree and Leaf" written by J. R. R. Tolkien as a creative activity. We point out 3 different types of translations made by E. Gippius, S. Koshelev and O. Stepashkina. We state that the title is a "collapsed" text that incorporates cultural, historical, ethnic, linguistic information. We also pay attention to linguistic specific of the main character's name that has transformations in three different versions of the translation.

Key words: cross-cultural communication; the status of the literary translation; cultural direction in the translation; linguistic and cultural specific of translation; the author's individual information; translation as a creative activity; the headline as a "collapsed text"; transformations of Proper name in translation.

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Аннотация

В рамках антропоцентрического подхода на современном этапе развития теории перевода наиболее значимыми направлениями являются изучение процессуальных и эвристических аспектов деятельности переводчика, типологизация перевода по характеру переводимых текстов, исследования структурно-функциональных трансформаций языковых единиц при переводе, а также исследование национально-культурной специфики процесса перевода. Современная теория перевода - это поиск внеязыковых, социокультурных и психологических факторов, формирующих его стратегию и норму как креативной деятельности. Нами предпринята попытка проанализировать рассказ Дж. Р. Р. Толкина “Tree and Leaf” как креативную деятельность на материале переводов Е. Гиппиус «Дерево и лист», С. Кошелева «Лист работы Мелкина», О. Степашкиной «Лист кисти Нигля». Учитывая, что заголовок является «свернутым» текстом, концентрирующим культурно-историческую, этническую, лингвокультурологическую и индивидуально-авторскую информацию, мы рассматриваем различные варианты перевода рассказа, который в буквальном переводе с английского звучит «Дерево и лист», а также обращаем внимание на лингвопереводческую специфику имени главного героя произведения в трех различных вариантах перевода.

Ключевые слова: межкультурная коммуникация; статус художественного перевода; культурное направление в переводе; лингвокультурологическая специфика перевода; индивидуально-авторская информация; перевод как креативная деятельность; заголовок как «свернутый текст»; трансформация имени в переводе.

INTRODUCTION

The anthropocentric approach influences the theory of translation which studies such areas as the study of procedural and heuristic aspects of the translator's activity, the typology of translation, structural and functional transformations of language units in the translation (Komissarov, 2000; 2007; Retsker, 1980; Schweitzer, 1999; Goncharov, 1999; Dudin, 1989; Karabanov, 2000), as well as the study of national-cultural specificity in the translation process (Kazakova, 2006, Nelyubin, 2008, Ogneva, 2012). Modern theory of translation is a searching of extralinguistic, socio-cultural and psychological factors that shape its strategy and norms as a creative activity (Sosnina, 2003, 2004, 2010 Kunitsyna, 2011).

As L. L. Nelyubin states, "literary translation should convey the spirit of the translated works and impress his reader what the original manufactures on "his" language and culture" [8, p. 246]. The dual status of literary translation corresponds to its dual role in the cross-cultural communication: on the one hand, translated text replaces the original readers, and on the other, becomes a literary fact of translating culture. The first condition requires that translation can faithful to the original text. Moreother a translated text has literary qualities in accordance with the norms and traditions of translating language and culture [5, p. 3].

MAIN PART

Literary translation is a very complex psychosemiotical process of perception, it is the sense of the original text and is connected with semiosis as a labeling art information by means of translating language and culture. It is often "behind the surface, the actual linguistic values define a direct correlation of the linguistic sign with subjective aspect of logical phenomena, it is a network of general and individual associations authored by the reader and the interpreter in a complex process of reconstruction the artistic image" [5, p. 4]. From the subjective perception of the interpreter the information value of the text source, its artistic images, depends the future of translation works. We pay attention into the role of the psychological aspects in the process of literary translation, which can be viewed as the combination of several stages:

1) the stage of development the text by a translator. The original text is not only an iconic reflection of the author's thoughts, acquiring independent status, but the text rethought by translator, who reborn it in a new material-expressed thought, alienated from the author and formed in the mind of interpreter. T. A. Kazakova means it in the term "discrepancy" - "the semiotic gaps, which are determined by the misunderstandings of cultural and linguistic experiences of the author and the recipient of the text" [5, p. 124].

2) the stage of translation of semiosis, in which the characters of the original text enter the complex and contradictory relations not only with the thesaurus translator, but also with the terms of translating culture and capabilities of translating language. However, information gaps that arose in the course of secondary semiosis remain and create a semiotic tension in the bill text. This tension arises due to translation errors and reduces the level of symbolic imitation of the original text.

Scientists who recognize the status of literary translation as an independent and distinct from other types of translation can not give a clear definition of this phenomenon. Literary translation, as well as any text of fiction, is characterized by ambivalence and variability of its interpretations.

E. Yu. Kunitsyna states in the dissertation "The Linguistic basis in logical theory of literary translation" that intensive development of the modern science of translation, appealing to the achievements of linguistics, philosophy, semiotics, psychology, literary criticism and other humanitarian subjects. She investigated new translations of Shakespeare at the end of the XXth century and in the beginning of the XXIth century supposed a new understanding of translation as a creative activity and as a spiritual product of this activity [6, p. 3].

New paradigms of translation are based on the cognitive theory of translation of Voskoboinik [14], dialogical theory of translation D. Robinson [11], ludus theory of literary translation by E. A. Kunitsyna [6].

Voskoboynik G.D. in his work "The cognitive dissonance and the theory of translation" considers that the basic concept is widely spread in Russian theory of translation. The essence of the cognitive theory of translation according to Voskoboinik means " a broad understanding of translation as an activity related to any attempt of interlingual mediation, regardless of its results, or what is called in the theory of speech acts" [14, p. 24]. Such a broad interpretation of the phenomena can be reduced into knowledge of the master and a "naive" translator trying to create cross-cultural communication without any prior experience and knowledge. The character of translation episteme defines two types of identity - positivist and phenomenological. Positivist identity is based on the perception of its sides as objectively data in the language and reality (defined as a "(translation) compliance"). It manages interlingual mediation in the World of Reality / Action, i.e., in a communicative space in which the participants use language to implement practical action. The dominant intention of the translator is a "consistent action". Phenomenological identity is based on the synthesis of its sides in the internal time ego (translator) (determined by the notion of "experience"). It manages interlingual mediation in the World of Values, i.e., in a communicative space in which participants use the language for the expression and perception of emotions. The dominant intention of the phenomenological identity is "consistent experience" [14, p. 28].

In the monograph "Literary translation: problems of transmission components of the translation code" written by E. A. Ogneva [9] the author points out into phenomenon of cultural interpretation of a literary text in translation. She speaks about the phenomenon of symmetry/asymmetry of the linguistic sign in translation, translation components of the code, as well as the phenomenon of symmetry/asymmetry units of the text during cross-lingual adaptation. In the monograph translation is viewed as a multifaceted linguistic process based on the identification of two language systems, as a way to transpose the images of consciousness. The translation is based on the contradiction between the language itself, because on the one hand, language unites people, and on the other it shared humanity, because speaking in another language we don't understand each other [9, p.8].

Literary translation in foreign theory is traditionally seen as the outcome and as a process. So, in "Encyclopedia of literary translation" art is the translation, which is "based on personal readings, research and creativity. This new creation in turn becomes the basis for multiple readings and interpretations which will go beyond any intentions of either the original author or translator" [4, p. 207]. It is this understanding of literary translation as a result in common. Recently, the focus of translatologists shifted from the study of translation to the translator [3, p. 20], because each translation reflects the understanding of the translator of the original.

The founders of the "cultural" trends in the theory of translation Susan Bassnett and Andre Lefevre has allocated a new translation unit: "neither the word, nor the text, but the culture becomes the operational 'unit' of translation" [2, p. 8]. This definition is made in the spirit of the "cultural turn" and once again demonstrates the desire of scientists to attract the attention of researchers and translators to cultural and linguistic phenomena in translation.

Culture as the transfer unit has a language of the incarnation in the text. In the Anglo-American theory of translation "there are a number of terms denoting linguistic items of cultural phenomenon (concept, realia): 'cultural words' Peter Newmark, 'culture-specific references' Willow Gambler, 'cultureme' Kristianna Nord. The most common and widespread in translation theory have become 'cultural items' and 'culture-specific concepts'" [10].

Under the new "culture-centric" approach the process of translation should not be construed as "switching from one language code to another"[7, p. 78], because it consists of transferring the text from the "native" cultural environment of the recipient culture. In other words, the translation must take into account the "cultural context" (cultural context) as the

original and translated text. Under the cultural context we understand a world vision that links together the members of social group and distinguished them from others" ("the world, bringing together representatives of social groups, and distinguishes them from each other") or "a set of cultural predispositions (conventions, beliefs, values and assumptions) internalized in the mind of the individual but socially determined" [2, p. 61].

Cultural research paradigm involves the understanding of national literature as a kind of "literary system", which is created and exists in a certain environment, formed by the social system and cultural system. All three systems are open and interact with each other. Moreover, translation is also treated as a special system within the system of national literature and interacting with it bilaterally.

Literary translation is dual in its nature in cross-cultural communication: on the one hand, translated fiction text replaces the original readers, and on the other, becomes a literary fact of the host culture. The first condition requires a translation faithful to the original, second - literary qualities, in accordance with the norms and traditions of translating language and culture [1, p. 3]. The research works of the genre "fantasy" in the translation aspect is of special interest. We consider not only the language identity of the author of the text, but the language of the translator as the representative of his people, media ethno-linguistic information relevant to its culture. Translation is one of the most important methods of penetration into the semantic essence of the original, forming, together with the original "discursive space of a large explanatory power" [8, p. 172].

Lingvo-translational specification of Tolkien's novels is of great interest because it helps to explain and interpret "untranslatable" phenomena and facts. There are 7 different variants of translation of the epic "Lord of the Rings", but these versions cannot be considered static and exclusively only because the author has created a "Guide to the translation of Proper names", where he described the vocabulary of Quenya and Sindarin elements in names, linguistic, stylistic ways of translation each of the names, but, unfortunately, all Russian translations contain only transliteration, so elitist language personality of Tolkien remained incomprehensible to Russian reader.

The story "Tree and Leaf" known to the Russian reader due to translations of E. Gippius "Tree and leaf", S. Koshelev "The page of Melkin", O. Stepashkin "The Leaf created by Niggle". We consider that the title is a "collapsed" text, because it concentrates cultural, historical, ethnic, linguistic information which is complicated with the author's individual information. We analyze what served as the basis for such different versions of the story, which in a literal translation from English sounds "Tree and leaf".

The title is a kind of a text element, having a dual nature. On the one hand, this is a language structure that precedes the text, standing above him and before him. So the title is perceived as a speech element that is outside the text and have a certain independence. On the other hand, the header is a full - fledged component of the text included in and associated with other components of the integral text (beginning, middle, ending), with which it is architectonics of the text. This "dual nature" header and determines many of its characteristics.

The peculiarity of the title story, J. R. R. Tolkien's "Tree and Leaf" in the translation is that each translator seeks to reflect some dominant idea, emphasizing and complicating it. Only E. Gippius, fulfilling the earliest and most famous translation of the story in 1968, uses the literal translation, not taking into account the adequacy / equivalence of header content.

S. Koshelev, who wrote Ph.D. thesis in 1983 on the works of J. R. R. Tolkien, transforms the story with the title "The page of Melkin". In our opinion, his translation is of the most successful of all before us, because he has tried to reflect linguistic and cultural approach to the translated work: the name of the main character **Niggle** is translated into Russian as follows: *niggle "(n) trifle; v.t. (irritate) to touch, to tease; v.i. (fuss over details) to do nothing, to bother, to annoy, to fool, make trivial com-*

plaints) to peddle, to find fault with trifles" [11, p. 401].

S. Koshelev takes into account the author's attitude towards the main character, giving him the name Melkin: *"It would not do him any harm, perhaps," said the Second Voice. "But, of course, he is only a little man. He was never meant to be anything very much; and he was never very strong". "Maybe you're right," said the second voice, but he's only human. Small and weak* (Translated by S. Koshelev) [13, p. 28].

The translator O. Stepashkina passes the name of the main character of the story by using transliteration - Niggle, not revealing the name of any important components, it is based on has already known translation made by S. Koshelev and reflects the main idea of the text, and the story gets the name "The Leaf created by Niggle".

Having examined the transfers of title as a conceptual significant part of the text, we can analyze the translations of the text as a whole, each of them is expanded symbol, it crystallizes the matrix for symbolic values, ambivalent complexes of symbolic meanings, the secondary characters, which express the values of the source symbol that helps to characterize the language of the translator.

As we have already noted, "Tree and Leaf" is a key work of Tolkien, allowing to draw Parallels between the tale and the life of its author: like a little artist Tolkien never finished the tree throughout its life - world of middle-earth, each time returning to the writing of the "leaves" - Elvish languages Quenya, Sindarin and other details, helping to more clearly reflect the linguistic preferences of the author. A complete history of Middle-earth, reflected in the works "Hobbit, or there and back again", the epic "Lord of the Rings", "Silmarillion", "Akallabeth (the Fall of Númenor)", "On Rings and power of the Third age" and other texts, was launched in 1915-1917, the book "Silmarillion", which was released only in 1977, thanks to Christopher Tolkien when his father is gone from this world.

Niggle did not finish his Picture, he had to Travel. As a key to Tokien's story we highlighted the word "journey", because it is the ultimate goal of the main character's works, a little artist with a speaking name Niggle about whom Tolkien says in the first sentence: *There was once a little man called Niggle, who had a long journey to make. He did not want to go, indeed the whole idea was an extremely distasteful to him; but he could not get out of it. He knew he would have to start some time, but he did not hurry with his preparations* [11, p. 11].

The Niggle's journey on the other side of life ends with the vision of the Tree: *Before him stood the Tree, his Tree, finished. If you could say that of a Tree that was alive, its leaves opening, its branches growing and bending in the wind that Niggle had so often felt or guessed, and had so often failed to catch. He gazed at the Tree, and slowly he lifted his arms and opened them wide. "It's a gift!" he said. He was referring to his art, and also to the result; but he was using the word quite literally* [11, p. 18].

CONCLUSIONS

In Russian and foreign Philology the study of translation is important, ot has special communicative-pragmatic significance. It helps to investigate linguistic and cultural specificity of literary texts of the "fantasy" genre, which is considered on the material of the story "Tree and leaf" written by J. R. R. Tolkien. "Tree and Leaf" is a key work of Tolkien, allowing to draw Parallels between the tale and the life of its author: like a little artist Tolkien had never finished the Tree of his life (Middle-earth), each time returning to the writing of the "leaves" - Elvish languages such as Quenya, Sindarin and other details, helping to more clearly reflect the linguistic preferences of the author.

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