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IMPORTANT ISSUES OF LITERARY TRANSLATION THEORY

The concept of “literary translation” has always been in the area of attention of many linguists. Traditionally it is considered that literary translation is an independent type of translation because its subject matter is a specific type of text - literary text. Texts of fiction are combined into a separate class of texts which have their own characteristics and perform certain functions. The term “literary translation” differs from the term “translation of the literary texts”. However, it is important to pay attention to the fact regarding what kind of text should be considered literary and which elements make it. The main feature of the literary text is the inseparable connection between style and meaning. Often, texts whose style and meaning are not so important, scientists refer to fiction, such as philosophical tracts, texts of advertising. However, these genre variations of texts are considered to be literature, and the translation of these works is literary. At the same time, another type of translation can be applied to the literary text.

Scientists who recognize literary translation as an independent type of translation and what differs it from other types of translation find it difficult to clearly define this concept. Literary translation is interpreted as a result and process. In the “Encyclopedia of Literary Translation”, literary translation is considered as an independent type and different from the technical one [2, c. 53]; in the Peter’s reference book this type of translation is contrasted with information translation. Fiction is a kind of translation that must be “read as a work of fiction” [3, p. 21]. This is a piece of writing in a foreign language, «the writer becomes the author of a foreign language” [4, p. 12]. In modern translation there is such an understanding of literary translation.

"Cultural turn" in translation. Translation studies in the modern world are experiencing a kind of "cultural revolution." The modern meaning and nature of translation is called the "cultural turn" in translation theory. The term "cultural turn" means a shift in emphasis in studying the translation in its cultural aspects and corresponds to the name of the new «bodybuilding» area. The cultural scientific theory implies understanding of national literature as a kind of "literary system" that exists in an environment shaped by the social and cultural systems. All these three systems interact with each other [3, p. 14].

As the ancestors of the "cultural" aspect, Susan Bassnett and Andre Lefevre marked a new translation unit: the text becomes the operational unit of translation. [4, p.8] This definition proves the desire of scientists to attract the attention of researchers and translators to linguistic and cultural aspects in translation.

The next problem is understanding the translation as a process. From the bodybuilding approach, the translation process cannot be interpreted as "decoding from one language code to another," because text must be transferred from the "native" cultural environment to another cultural environment.

In our opinion, the translation process should not be introduced as a "switch" from one cultural code to another. The translation process is a combination of two cultural contexts into one context.

The next problem is related to the translator's interpretation of literary texts. When considering the process of translation of literary texts, the focus was on the creativity of the translator. Skills and creative component were considered as the key to the successful process of translating fiction. That proves the statement that the process of translating fiction is a creative work, a profession, it gives rise to the idea that it is impossible to learn such skills. From the point of a new "cultural" approach, the process of literary translation is a complex link between "social and cultural practices" [4, p. 3]. On the one hand, the activity of the translator is connected with objective conditions: the cultural and social system; on the other hand, the translator solves problems that arise during his work by himself.

Finally, I would like to conclude that, despite all the theoretical theories and conclusions, literary translation seems to be the most creative, subjective type of translation and therefore less likely to be subject of regulation.

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