

LINGUO-CULTURAL FEATURES OF THE TEXT IN THE PROCESS OF
LITERARY TRANSLATION

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ABSTRACT

This article provides information on the linguocultural features of the text in the process of literary translation. The article also contains detailed information about the culture, the importance of translation, the work of the translator, the character, structure of the works of art, the difficulties in translation. The article also contains information about scientists who have conducted research on this topic.

Key words: *Translation, a translator, literary translation, literary elements, linguo-culturology.*

Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text.¹

Each book is a source of knowledge, a way to broaden horizons, learn about the world of foreign literature, become more educated and enlightened. Illustrative material in a foreign language cannot be understood without the intervention of a professional translator.

A translator always risks inadvertently introducing source-language words, grammar, or syntax into the target-language rendering. On the other hand, such "spill-overs" have sometimes imported useful source-language calques and loanwords that have enriched target languages. Translators, including early translators of sacred texts, have helped shape the very languages into which they have translated.² Translators, like writers, need a varied life experience, a tireless supply of impressions. The language of the writer-translator, like the language of the original writer, is made up of observations of the language of the native people and of observations of the native literary language in its historical development.³

Literary translation is a very specific and particular type of translation. It requires specific linguistic preparation and skills, a particular sensitivity to language, a certain creativity, a good ability in the artistic and figurative exposition of speech. Literal translation, direct translation or word-for-word translation, is a translation of a text done by translating each word separately, without looking at how the words are used together in a phrase or sentence.⁴

Characteristics of literary translation

1. The style of the original text is maintained.
2. The author's voice and emotionality are maintained. It is the translator's responsibility to carry out the translation in accordance with the choice of the author's lexicon, the word runs, and to search for expressions that are at least equivalent to the source language.
3. A creative approach to translation. However, this does not mean that the translator can change the meaning and/or content of the original text. Creativity lies in the mastery of choosing - in the course of translation - the right synonyms, epithets, metaphors, so that the translated text is as natural and readable as the source text.
4. Adaptation of the translated text to the cultural characteristics and mentality of the country of the target language.

¹ The Oxford Companion to the English Language, Namit Bhatia, ed., 1992, pp. 1,051–54.

² Christopher Kasparek, "The Translator's Endless Toil", *The Polish Review*, vol. XXVIII, no. 2, 1983, pp. 84-87.

³ Vorkachev S.G. Linguocultural concept: typology and areas of existence. - Volgograd: VolSU, 2007. -- 400 p

⁴ "LITERAL | meaning in the Cambridge English Dictionary". dictionary.cambridge.org. Retrieved 2019-09-21.

Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions.⁵

Translation plays an important role in the exchange of thoughts between different peoples and serves to spread the treasures of world culture. No wonder A.S. Pushkin called the translators "the post horses of civilization."

Language features are the specific language techniques that an author includes to create meaning. Literary elements are aspects of a text that the reader interprets, for example, themes and characterisation. Literary elements and language features both come under the umbrella of literary devices, along with the conventions of other genres (for example, dramatic or poetic conventions).

Literary elements and language features are closely linked, and it is essential that you are able to discuss how they work together to form complex analysis. A clear example of this is characterisation. Characterisation is how a particular character is constructed and represented – this is a literary element. However this construction is formed through language features, such as the selection of particular words (diction).

The choice of this topic for us is justified, first of all, by an increased interest in linguo-culturology and translation theory, in such aspects as difficulties arising in translation, complex cases, variability and ambiguity of interpretation, reflection of linguo-culturo logical features and culturally significant components of the original in the translated text, translation deviations from the linguistic norm from one language to another, the transfer of stylistic features of the author's text.

Linguistic and cultural aspects of translation are fertile ground for research, which has recently only been gaining popularity among linguists, translators, culturologists and even philosophers. The issues of the influence of linguo-culturological factors on the activities of a translator and the final result of his work are covered, for example, in the book by N. S. Avtonomova "Cognition and Translation. Experiences in the Philosophy of Language. You can also note the article by I. E. Alekberova "Culturological aspects of the theory of translation", "On the issue of transferring the cultural specificity of the text in translation" by N. V. Timko, the article "National culture and national flavor in translation" by R. Kh. Shirinova and some other. Translation as a kind of intercultural communication is considered in the article of the same name by E. V. Belik, as well as in the work "Translation is linguistic mediation, a method of intercultural and interlingual communication" by N. G. Valeeva and the book by I. Yu. Markovina, Yu. A. Sorokin "National-specific in intercultural communication" and others.

Working with translated texts, talking about translation in general and, moreover, about translation in a linguistic and cultural context, one cannot but focus on such a basic concept as culture. The very term "culture" underlies many scientific theories and has a great variety of interpretations and meanings in various fields of human activity. Culture, respectively, is studied by a number of humanities - cultural studies, philosophy, history, art history, linguistics, political science, ethnology, psychology, economics, pedagogy and others. Traditionally, culture (from the Latin cultura - cultivation, upbringing, veneration) is broadly defined as "the universe of artificial objects (ideal and material objects; objectified actions and relationships) created by mankind in the process of mastering nature and having structural, functional, general and special dynamic patterns"⁶

In the works of theorists, the concept of "culture" often appears as the opposite of "nature", understood as the unconscious activity and spontaneous self-organization of matter and at the same time the uncontrollable

⁵ Toury, G. 1978, revised 1995. "The Nature and Role of Norms in Translation." In Venuti, L. The Translation Studies Reader. London: Routledge.

⁶ Стилистические средства создания лингвокультурного образа идеального героя в тексте оригинала и в переводе: на материале произведений Я. Флеминга 2013 год, кандидат филологических наук Савченко, Елена Павловна. 2012, 271.

will of the person himself. Often "culture" is opposed to civilization as a "living organism" to "mechanism", although sometimes it is synonymous with it. The specificity of this understanding of culture lies in the fact that it is interpreted as the subordination and ordering of the world of inhuman nature and the world of spontaneous human activity. As a result, a third world arises, a world of human impulses inscribed in nature and "humanized" nature. If the boundary between "culture" and "nature" is quite obvious (nature in which there is no man), then it is much more difficult to distinguish the line separating human activity (spirituality, creativity, morality) from its alienable and reproducible forms. However, there is a need for this - in order to distinguish between the determination of culture and the self-determination of the so-called free subjectivity.

As this statement implies, translators are permanently faced with the problem of how to treat the cultural aspects implicit in a source text (ST) and of finding the most appropriate technique of successfully conveying these aspects in the target language (TL). These problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned.⁷

It is believed that by now there are already more than five hundred definitions of culture.⁸

The linguistic principle of translation, first of all, presupposes the reconstruction of the formal structure of the original. However, the proclamation of the linguistic principle as the main one can lead to excessive following in the translation of the original text - to a literal, linguistically accurate, but artistically weak translation, which in itself would be one of the varieties of formalism, when alien linguistic forms are accurately translated, stylization occurs according to the laws of a foreign language.

In cases where the syntactic structure of the translated sentence can be expressed in translation by similar means, the literal translation can be considered as the final version of the translation without further literary processing.⁹

But these features convey time only indirectly, because, first of all, they are associated with the features of the literary traditions of that time, the literary direction and genre. Time is directly reflected in the linguistic historical features of the text: lexical, morphological and syntactic archaisms. They are used by translators to create archaic stylization. Stylization is not a complete assimilation of the target language, the language of a bygone era, but only marking the text with the help of archaisms.

Literal translation can also denote a translation that represents the precise meaning of the original text but does not attempt to convey its style, beauty, or poetry. There is, however, a great deal of difference between a literal translation of a poetic work and a prose translation. A literal translation of poetry may be in prose rather than verse, but also be error free.

Literal translation of idioms is a source of translators' jokes and apocrypha. The following has often been told in relation to inexperienced translators or to machine translations: When the sentence, "The spirit is willing, but the flesh is weak" ("дух бодр, плоть же немощна"), was translated into Russian and then back into English, the result was "The vodka is good, but the meat is rotten" ("водка хорошая, но мясо протухло"). This is generally believed an amusing apocrypha rather than a reference to an actual machine-translation error.¹⁰

⁷ Nida, E. 1964. "Principles of Correspondence." In Venuti, L. The Translation Studies Reader. London: Routledge.

⁸ Кузнецова, Тенденции и факторы демографического развития в Балтийском регионе: региональный анализ. 2013, 161

⁹ Vorkachev S.G. Linguocultural concept: typology and areas of existence. - Volgograd: VolSU, 2007. -- 400 p.

¹⁰ Hutchins, John (June 1995). "The whisky was invisible", or Persistent myths of MT (PDF). *MT News International* (11): 17–18. Archived from the original on 3 January 2021. Retrieved 16 February 2022.

But merging requires searching, invention, and resourcefulness, getting used to, empathy, visual acuity, smell, and hearing. Revealing the creative individuality, but in such a way that it does not overshadow the originality of the author.

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