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LINGUO-STYLISTIC ANALYSIS OF LITERARY TEXT IN TRANSLATION

BUDNIC Ana, dr., conf. univ.;

SMOCHIN Olga, lector superior;

PLESCENCO Galina, lector superior;

TATARU Nina, lector superior

Rezumat

Acest articol examinează modalitatea în care se face traducerea la nivel interpretativ. Ideea de la care am pornit această cercetare este că traducătorul trebuie să perceapă implicațiile textului, interpretările sale posibile și să aleagă cuvintele cheie, astfel încât acestea să rămână accesibile cititorului. Problema care se pune este identificarea fundamentelor interpretării specifice traducerii, precum și a delimitării misiunii traducătorului de cea a criticului literar. Traducerea, în opinia noastră, este un proces complex în care gramaticalul se întrepătrunde cu elementele culturale.

Ne propunem să arătăm în acest articol ce ar trebui să cunoască un traducător „informat” pentru a oferi o traducere adecvată a textului sursă în limba țintă. Demersul nostru de analiză a traducerii ca proces de interpretare se sprijină pe patru etape:

- 1. analiza genului literar;*
- 2. analiza structurală a textului literar;*
- 3. analiza stilistică a textului literar;*
- 4. traducerea textului literar.*

A literary work is the product of the author's selection of a piece of reality and the reflection of his individual process of its perception and understanding. When the author writes something, he does it in a context. This context includes the writer's feelings, beliefs, past experiences, goals, needs, and physical environment. A literary work is thus a fragment of objective reality arranged in accordance with the vision of the author and permeated by his idea of

the world. The message that a literary work conveys is expressed both linguistically and extra-linguistically. A literary work is a unity of many elements which are used by the author to accomplish his intention(s) to convey the message, to have an impact on the reader. All the events in the plot, its structure, the characters and scenes, every dialogue and detail, the choice of words, the literary and language devices are related to the inseparable whole. Each of the elements in particular, and all of them in unison contribute to the impact of the whole. First the reader perceives components of the form and then, having thought over their interrelations, infers the message.

The translator of a belles-lettres text is expected to make a careful study of the literary trend the text belongs to, the other works of the same author, the peculiarities of his individual style and manner and so on. This involves both linguistic considerations and skill in literary criticism. A good literary translator must be a versatile scholar and a talented writer.

The purpose of this article is to present some features of literary text, genre/text types in the sense of „the specific classes of texts characteristic of a given scientific community or professional group and distinguished from each other by certain features of vocabulary, form and style, which are wholly function-specific and conventional in nature”. In addition, the chapter also aims at juxtaposing the literary text types from the point of view of their translation specificities.

Literary works are known to fall into a number of genres. Literary translations may be subdivided in the same way, as each genre calls for a specific arrangement and makes use of specific artistic means to impress the reader. Translators of prose, poetry or plays have their own problems. Each of these forms of literary activities comprises a number of subgenres and the translator may specialize in one or some of them in accordance with his talents and experience.

As a starting-point for this linguo-stylistic approach we take the fact that literary texts possess both primary linguistic and secondary poetic structure. That's why translators need on the one hand the knowledge of literary stylistics to analyze linguistic structures of literary texts and on the other hand the knowledge of stylistics to analyze poetic structures of such texts [1, p. 143]. On this basis we have developed the method to analyze source texts that allows to create the translating norm for each literary text by finding out intended violations of the linguistic norm and by determining all the „dominants” (main systematic repetitions) on each macro- and microstructure level of the text. This linguo-stylistic analysis method can be presented as follows:

I. Macrostructures (level of the composition of the text)

1. Reading of the text and comprehension of the „story”, dividing the text in parts (parts / chapters in narratives or acts / scenes in drama) and finding out the function / main meaning of each part (e.g. first act as exposition, second act as rising action, third act as turning point, fourth act as falling action and fifth act as catastrophe in classical drama).

2. Compositional arts of speech (description, report or discourse), architectonic arts of speech (monolog and dialog) and genre dominant.

3. Constellation of actants (literary figures in narrative texts or characters), specific art of speech for each person, literary space as text constituent.

4. Narrator (number, type, mode of speech).

A text is a thematic and/or functionally oriented, coherent linguistic or linguistically figurative whole which has been formed with a certain intention, a communicative intention and which fulfils a recognizable communicative function of the first or second degree and represents a functionally complete unit in terms of content (for the communicative function of the first or second degree [2, p. 15]).

II. Microstructures (level of the sentence)

1. Phonetics / „sound” (onomatopoeia, rhythm, phonetic figures of speech and so on).

2. Semantics (stylistic synonyms, phraseologic word groups, words with historical colour, and foreign words, different levels of style or language varieties, termini or words from another functional styles, emotionally coloured speech, figures and so on) [3, p. 125].

Practically, stylistic devices in almost all languages are similar still though their functions in speech vary. Identical stylistic devices are used differently in languages; they perform different functions and have different value in stylistic system of their language what actually explains their necessity when transformations in translation occur. The stylistic changes are as necessary as grammatical or lexical ones. While applying some grammatical or lexical transformation in translation the translator is guided by principle of rendering grammatical or lexical meaning. When rendering stylistic meaning of the source text a translator should be guided by the same principle – to recreate in translation the same impression that might be left by the original text.

3. Morphology (e.g. nominal style, present historicum, number as grammatical category, archaic forms as means of stylistic expression, grammatical figures and so on).

4. Syntax (volume and structure of sentence, hypotaxis or parataxis, ellipses, transposition of sentence types, permutations of words and units, prosodics, rhetoric figures and so on) [4, p. 85].

5. Graphics (punctuation marks, paragraphs subdivision, text design, font types, orthoepics and so on).

III. Other relevant categories to create the translating norm:

1. Dominant markers (including explicit repetitions) and their distribution among text constituents (actions, plot, space and time continuum, narrator).

2. Systematically used elements in the composition of the text (the principle of the repetition).

3. The secondary structure (the principle of the norm „violation”)

4. Additional intended poetic transformations of the whole text or its parts (irony, stylization, aesthetic alienation and so on).

Literary translation is a highly meta-linguistic transaction requiring not only perspicacity but also mental flexibility, the more so because far from being a mindless replacement of lexical items in the source text by equivalent linguistic elements in the target text, translation practice has metamorphosed into cultural exegesis [5, p. 45]. What accounts for the complexity of literary translation as opposed to the non-literary is the peculiarity of the stylistic aesthetics and socio-cultural matrices in which works of literature are hatched. One of the vocal voices in this school of thought is House (2002) who contends that „in recent years there has been a shift in translation studies from linguistically-oriented approaches to culturally-oriented ones” [6, p. 173]. Arguing along similar lines, Steiner maintains that translation is an „act of elicitation and appropriative transfer of meaning” [5, p. 48]. He likens translation to an operative convention which derives from a sequence of phenomenological assumptions about the coherence of the world, about the presence of meaning in formally antithetical semantic systems.

Literary translation is governed by rules that underscore best practices; these canons constitute the crux of the discussion that follows.

The translation of literary prose is different from literary creativity because its existence depends on the existence of an object of translation, a work to be translated. However, it is not always possible to sketch a separate border line in the real literary procedure between prose-translation and all creative literature. In some examples, a work may not be a translation in the common sense, but

it may not be possible to express it absolutely as a work of literary creativeness. Several labels that are used to designate these works include – „open translation”, „faux”, „a work on the themes of”, and „founded on”. The particular meanings of these designations rely on the language and there on [6, p. 38].

Conclusion

Translation of literary works is one of the highest forms of rendition because it is more than simply the translation of text. A literary translator must also be skilled enough to translate feelings, cultural nuances, humour and other delicate elements of a piece of work. In fact, the translators do not translate meanings but the messages. That is why, the text must be considered in its totality.

Bibliography

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СПОСОБЫ ИНТЕРПРЕТАЦИИ НЕКОТОРЫХ НЕПОЛНЫХ ЭКВИВАЛЕНТОВ РУССКОГО, РУМЫНСКОГО И АНГЛИЙСКОГО ЯЗЫКОВ

CEBAN Valeriu, dr., conf. univ.

Rezumat

Articolul abordează relațiile semantice dintre unele cuvinte ale limbii ruse, române și engleze care sunt în relații de echivalență incompletă. Se dau unele recomandări cu privire la interpretarea acestora și includerea lor în procesul predării limbii ruse pentru străini.