

## LINGUISTIC-STYLISTIC ANALYSIS OF LITERARY TRANSLATION

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**Abstract.** The paper discusses how to preserve the original style in translation - in terms of techniques or linguistic features in literary texts and their respective functions - and how to evaluate the style of an individual translation and translator. Stylistics is reviewed, which shows the necessity of using stylistics in literary translation. How to use stylistics in literary translation. Literary texts - unlike non-literary texts - have a real but hardly defined benefit, which is due to a specific way of using the poem, grammar and pragmatics; this benefit is all related to the style of the text. A good literary translation should reflect the style of the source text; otherwise, the distinctive literature in the original will not be rendered in the target text. The paper discusses the ways in which the stylistic approach to translation affects the reading of the source text and the writing of the target text. For a literary translator, it is necessary to understand the style of the text and recreate similar stylistic effects in the target text. The paradox of stylistics and translation: when literary translation depends not only on knowing what the text literally means, but also on what it suggests.

**Keywords:** *Literary translation, linguistic-stylistic analysis.*

**Introduction.** The study of literary translation can be conducted in historical, literary, linguistic, stylistic, psychological or philosophical terms, and each result has its own scientific value, but translation is a complex artistic phenomenon, the theory of translation cannot fit into just one of the listed disciplines and cannot synthesize them. Literary translation is creativity, but creativity combined with philological work. Therefore, in the theory of translation, next to purely creative problems, there are practical issues that are directly related to the translation process or the mastering of translation techniques and require the specification of research issues. The results obtained in the research of creative problems are common to translation from any language, and the issues related to the translation process and the mastering of translation

techniques, including the difficulties that arise when meeting two specific languages, are discussed in the context of a private theory of translation, i.e., contrasting stylistics.

Correctly understanding the essence of translation and recognizing the ambivalence of translation leads the traditional research of artistic creativity in a completely different way and creates a circle of problems for the theory of translation itself.

The secret of the phenomenon of translation is to be found in the relationship between language and thought. If there was no dialectical unity of language and thought, if language did not have the ability to transform every thought, translation could not exist. The differences between the two languages create certain difficulties during translation, but the translator, in addition to the knowledge of the language, is helped by the ability to understand the real situation, that is, the external reality described in this or that text, and this ability is based on the knowledge of the facts of objective reality and a clear, comprehensible picture of the specific work to be translated. Creating literary translation is creativity, but creativity combined with scientific work.

Any translation is based on the knowledge of the regularities of the participating languages and their mutual compatibility. Practice shows that the best translation is done not with appropriate lexical and syntactical changes, but with original means. Literally translation begins where linguistic correspondences are established. It reports the features of the material, but what activates it, what it needs to express is the idea, the mood evoked by origin, and this makes him find adequate means in the translated language. Therefore, a good translation is an adequate reproduction of the original in another language, but not in a linguistic sense, but in an aesthetic sense.

A full-fledged artistic work represents a unique unity of form and content. Therefore, in the translation, not the form and the content are repeated separately, but their peculiar unity, from new material. In this way, translation is a creative process, and each translator can only translate a certain work corresponding to his individuality and mood. The original creator faces the reality of life, which he depicts artistically. Science also reflects reality, but there are essential differences between these reflections.

In addition to the reality of life, the translator faces literary reality as well - in the form of a work to be translated. It is his duty to reconcile these two realities. Life dictates to him what and how to translate, but it is somehow limited by the origin - in its form and content. This is the specific difference of the translation from the original work. The main task of the theory of artistic translation is to determine the adequacy and to determine the general ways to achieve it. For the identity of the original and translation texts, in addition to the unity of the communicative purpose and situation of the respective expressions contained in them, the

identity of the constituent words of these expressions and the syntactic relations between them is also required. The content of an expression is built on the meanings of its component words and expressions, but it is often not equal to the simple sum of these meanings.

In the equivalence of the words of the original and the translation, a special role is played by the intra-linguistic meaning of the words, which is determined by the place of these words in the language system. Any word is in a complex and multifaceted relationship with other words, and these relationships are reflected in its semantics. The intra-linguistic meaning, which the language system wraps around the word, contains information that the participants of communication do not pay attention to, because they consider it an element of design of thought, and not the thought itself.

Translation is a general term that is used in all cases where the meaning of an expression is transferred to another language in oral or written form with the help of linguistic signs. Translation is a transformation between two languages, and its essence is the translation of ideas and information expressed in a native text.

Literary translation is mostly free. Three important issues regarding translation should be distinguished: 1) Translation is not a simple transformation of information from one language to another. It necessarily includes cultural, artistic or aesthetic connotations; 2) As a necessary means of intercultural communication, cultural elements beyond the two languages (native and target languages) have a significant impact on the translation process; 3) Taking into account ideology, logic or religious factors, in the process of translation, it is simply impossible to achieve exact equivalents. In such a case, the interpreter only tries to find approximate equivalents.

Translation is not only a purely linguistic activity. It also considers social discourse, which in turn includes intra-cultural and inter-cultural activities. According to the author, in the process of translation it is very important to consider cultural aspects both in the translation of artistic texts and in the process of translation of journalistic/newspaper articles.

**Literature review.** Translation is the most important tool in human communication, and literary translation plays a great role in the development of national literature.

According to Panjikidze D, in the research of literary translation, a synthesis of linguistic and literary analysis methods is necessary, where the linguistic basis of translation, the specificity of the language of translation, the comparative study of two languages is conducted from the standpoint of linguistics. We deal with extra-linguistic factors mainly with literary research methods.

According to Mundai J, the most difficult and the most important thing in literary translation is not the linguistic, but the artistic side, the translator's ability to convey the artistic

world of the work, but language is not only a means for the implementation and existence of abstract thinking, but also the literary side of thinking is conveyed through it. The specificity of literary translation is expressed through language. According to Munday J, translation theory is neither linguistic nor literary, it is an independent discipline.

Gachechiladze G. believes that the most important thing in an artistic translation is to convey the aesthetic values of the original, and linguistic correspondences serve literary correspondences. Gachechiladze G. considers the linguistic approach as a preparatory but necessary stage in the creation of the theory of translation and believes that the role of the linguistic theory of translation is similar to the role of linguists in the process of creating original literature. According to Gachechilidze G. since the writer is dealing with real and artistic reality, the most important thing for him is to master the reality, while the language has a secondary importance.

According to Chesterman A, the linguistic process does not play a major role in the original work, although its importance is great, and, as for literary translation, its essence lies in the linguistic process from beginning to end. The original is perceived through language and created by language.

The essence of artistic translation lies in its linguistic process from beginning to end. Language is used to assimilate and create the original. The translator does not develop the work's themes, ideas, plot, or composition, but, like a writer, searches for linguistic means, selects the necessary words and phrases that can accurately convey the meaning. Any thought and artistic form in literature is conveyed by words, therefore the word as a linguistic unit should play an important role in the theory of artistic translation.

Literary translation is a special type of literary creation. When translating fiction, the translator cannot limit himself to conveying information only. When translating fiction, it is necessary to find means of expression in another language, which ensure not only information transfer, but also complete correspondence with the original source of the new text, both meaningfully and formally.

The purpose of translation is to preserve the content, function and artistic value of the original. Literary translation is a complex aesthetic and contradictory psychological phenomenon. When translating, it is not just a copy of the original, but during this process, it should be taken into account that there are different literary traditions of these languages, different cultures. Translation is determined by highly individual and subjective factors.

According to Panjikidze D, two different cultures come together in the translation. It appears to us as the fruit of the realization of the potential of two different languages and the

result of the expression of the creative energy of two different individuals based on different languages, where the foreign and the native have become one artistic quality.

According to Tsibakashvili G, the ideal translation should be a full-fledged copy of the original, but in a different language, any other option is a deviation from the original. The ideal should be considered a translation that differs from the original only in linguistic material, and all other signs are conveyed unchanged.

There is a definition that a literary translation is a form of artistic creation, in which the mother plays the same role as the living reality for the original creation.

According to Baker, Mona, Luis Pérez Gonzlez, a purely linguistic approach is powerless in the analysis of the translation of a literary work because literary translation cannot be reduced to the level of replacing one linguistic form with another.

Along with the communicative function, the language in an literary work also has an aesthetic function, because it, in addition to expressing thoughts, also serves to build literary faces and characters.

The language of the literary work is based on the literary language, although elements of different functional styles of the language are widely used in it. When translating, the translation of the language is very important, as a stylistic phenomenon's relation to the common language. In the artistic work, dialectal forms and slang can be used, which are not characteristic of the literary language, but in certain cases they still perform a communicative or aesthetic function.

According to Panjikidze D, the language of literary translation is also given as a qualitatively unique category, but it still differs from the language of the original in its relation to the styles of the literary language and the stylistic layers beyond the literary language. In particular, the language of literary translation is limited compared to the language of the original work. A translation must be treated more strictly within the limits of the literary language than the original work.

Some researchers try to prove that the translator of fiction is as much the creator of the work as the author. In fact, the purpose of the translator is not to think about his own success, but to show the goodness of the original.

**Conclusion.** In the process of translation, the translator does not create the artistic reality, but creates the one already created by the writer. It is necessary for the translator to fully feel the original and at the same time be able to evaluate it. He should know the material used by the author for his work. It is necessary for him to fully possess all the literary nuances, all the wealth of his native language and be able to use it with good literary taste to convey the original in his language. The task of the translator is to fully and accurately convey the content of the

mother tongue through another language and at the same time preserve its stylistic and expressive features.

The linguistic means chosen by the translator should always match the literary function and value of the linguistic means used by the writer. The translator is obliged to analyze and synthesize this system at the same time while translating.

The translator should pay attention to the meaning of the context, the content, because the meaning of the word or expression is specified in the text, surrounded by other words. A translator should be well acquainted with the traditions of native literature, have a creative attitude towards the native language, and correctly use strong expressions, phraseology and other valuable lexical tools in the language.

During the practical work on translation, it became necessary to study the foreign and native languages in a contrasting plane, that is, to develop a contrasting stylistics, which aims to contrast any two languages at the level of linguistics. The goal of comparative stylistics is to distinguish, as far as possible, specific moments from the grammatical system of two languages and to explain their essence from the standpoint of stylistics. The existence of conflicting stylistics does not in any way interfere with the idea of translation creativity.

Perfect knowledge of the lexical richness of the language is necessary for translation. It is also necessary to have a correct understanding of each lexical item, because its incorrect evaluation leads to its incorrect use, nor does it ultimately affect the quality of the translation. Still there is a translation problem of cross-language correspondences, as for lexical correspondences, according to some, pre-established correspondences bind the translator, but according to translation theory, the translator is never limited and it does not provide ready-made recipes for translation. It is known that the translator of literature does not translate words, but he creates thoughts and images expressed in words.

During translation, one or two permanent lexical equivalents correspond to the original word. Its equivalent will be its ratio of the synonymous row, but only one word from this row will be selected in the final translation. In addition, sometimes it can happen that for various reasons the relationship between them cannot be established at all.

Thus, any word of the original can be lexically and grammatically matched in the second language, but the matching does not extend to all their stylistic functions and, therefore, they cannot be substituted for each other in the translation.

In every language, of course, there are many idiomatic or solid expressions characteristic of it. Therefore, it would be necessary to search for an exact equivalent, but a good translator can always completely or almost completely transfer the artistic-aesthetic qualities of the mother tongue to the translation and thus ensure the proper effect.

A phraseological expression enriches a literary work, gives the text emotionality, a unique color, but it is difficult to transfer phraseological expressions to another language, because it is a part of the lexical fund of the language that cannot be translated literally.

The literary speech of the text is limited by its psycho-emotional and aesthetic impact on the reader, its ability to create an impression of participation, to awaken imagination and to generate sympathy. Literature has an inspiring power, and its perception depends on a complex phenomenon, such as the reader's education, spiritual values, beliefs, psychological mood, etc. The translator, as a professional reader, receives an additional impulse and charge from the literary text, which forms his psychological mood and readiness to translate the text that he has selected for some reason. At the next stage, a qualified translator studies the style, lexical and grammatical features of the literary text. As recognized, the translator is the author of the translation of the literary text.

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## მხატვრული თარგმანის ენობრივ-სტილისტიკური ანალიზი

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*წარმოადგინა ცხუმ-აფხაზეთის მეცნიერებათა აკადემიის უცხო ენების ინსტიტუტმა*

**აბსტრაქტი.** ნაშრომში განხილულია თუ როგორ შევინარჩუნოთ ორიგინალური სტილი თარგმანში - ლიტერატურულ ტექსტებში ტექნიკის ან ენობრივი მახასიათებლების და მათი შესაბამისი ფუნქციების თვალსაზრისით - და იმაზე, თუ როგორ უნდა შეფასდეს ინდივიდუალური თარგმანისა და მთარგმნელის სტილი. მიმოხილულია სტილისტიკა, რაც აჩვენებს სტილისტიკის გამოყენების აუცილებლობას ლიტერატურულ თარგმანში. თუ როგორ გამოვიყენოთ სტილისტიკა ლიტერატურულ თარგმანში. ლიტერატურულ ტექსტებს - არალიტერატურული ტექსტებისგან განსხვავებულად - აქვთ რეალური, მაგრამ ძნელად განსაზღვრული დამატებითი ღირებულება, რომელიც განპირობებულია ლექსის, გრამატიკისა და პრაგმატიკის გამოყენების კონკრეტული გზით; ეს დამატებული ღირებულება არის ყველაფერი, რაც დაკავშირებულია ტექსტის სტილთან. კარგი ლიტერატურული თარგმანი უნდა ასახავდეს წყაროს ტექსტის სტილს; წინააღმდეგ შემთხვევაში ორიგინალში განმასხვავებელი ლიტერატურა არ იქნება გადმოცემული სამიზნე ტექსტში. ნაშრომში განხილულია ის გზები, რომლითაც თარგმანისადმი სტილისტური მიდგომა გავლენას ახდენს საწყისი ტექსტის წაკითხვაზე და სამიზნე ტექსტის წერაზე. ლიტერატურული მთარგმნელისთვის აუცილებელია ტექსტის სტილის გაგება და სამიზნე ტექსტში მსგავსი სტილისტური ეფექტების ხელახლა შექმნა. სტილისტიკისა და თარგმანის პარადოქსია: როცა ლიტერატურული თარგმანი დამოკიდებულია არა მხოლოდ იმის ცოდნაზე, თუ რას ნიშნავს ტექსტი აშკარა გაგებით, არამედ იმასაც, თუ რას გვთავაზობს იგი.

*საკვანძო სიტყვები: მხატვრული თარგმანი, ლინგვისტურ-სტილისტური ანალიზი.*