

DISCOURSE ISSUES IN MODERN TRANSLATION SCIENCE RESEARCH

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Abstract: The research is devoted to the analysis of communicative and pragmatic aspects of artistic translation from the standpoint of preserving the artistic and aesthetic originality of the original and providing artistic impact in accordance with the concept of the author of the work of art. In this work, the problem of identifying pragmatically conditioned strategies of artistic translation and creating tools for a communicative and pragmatic analysis of the text of literary translation in relation to the original is put and is being solved.

The relevance of the research is related to the fact that it responds to the urgency of developing the theoretical apparatus of a communicative and pragmatic approach to artistic translation as a creative activity. Despite the active research of translation pragmatics, at present the communicative and pragmatic aspects of artistic translation are not systematized. There is no consistent description of the pragmatically conditioned motifs of literary translation and the applied translation strategies. The toolkit of communicatively-pragmatic analysis of the text of art translation in comparison with the original is not developed.

Keywords: Research, discourse, translation, issues, modern.

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Communicative and pragmatic orientation has a translational research of A. Noybert, R. Zemba, J. Derida, G. Turi, M.P. Brandes, T. Kazakova, E.M. Maslennikova, AN Girivenko. In the study of TA Kazakova develops a holistic communicative and pragmatic concept of artistic translation as a special kind of speech activity (Kazakova 1989). This approach makes it possible to reveal important regularities in the speech activity of an interpreter, describe the structure of his inner speech, and the nature of the information conditions that support the process of translation semiozis. However, the emphasis on speech activity does not allow us to cover all communicative and pragmatic aspects of artistic translation. A broader approach is associated with “switching” to “creative and professional (and therefore hardly in this sense proper - speech) translation activity”

In general, recently there has been a broader approach to the concept of translational pragmatics, in which the transfer of the intentional meaning of the utterance, reflecting the pragmatic parameters of communication, comes to the fore (see, for example: 121, 210). The focus of pragmatically oriented research is “the person who translates.” Within the framework of this approach, the study of the translator's creative strategies and heuristic features of the translation process is included in the sphere of translational pragmatics (65, pp. 109, next, 114, p. 20). VN Komissarov writes that the study of the pragmatic aspects of translation is one of the central tasks of the theory of translation, and pointing to the prospects of researching creative translation strategies, notes that an analysis of the specifics of the selection of translation options and the decision in favor of one or another choice “will give an opportunity to look into Creative interpreter's kitchen “(112, p.20). The importance of the concept of a translation strategy as the general line of the translator's behavior, which determines the nature of pragmatic and pragmatically conditioned translations, is emphasized by K. Garbovsky (59, p. 508). However, up to the present time in translation studies, in the first place, mention the strategies of literal (including subscript) and free translation. It is no coincidence that A. Bess notes that all theoretical studies in the field of artistic translation somehow come down to reasoning about a literal and free translation (232). In terms of the ethno-cultural and temporal specifics of the original, the strategies of development (domestication) and exotization (forenization), as well as modernization and archaization, directly related to linguocultural and chronological parameters of translation, also received wide coverage.

It seems to us that the list of strategies for artistic translation needs to be expanded and deepened, taking into account the creative and professional aspects of the translator's work. From this perspective, it is important not how “successful” or “unsuccessful” the translation is and whether it is “free”, but what guided the translator in his choice and how he sought to preserve the impact of the original's potential. It is necessary to analyze pragmatically conditioned transformations

of verbal and artistic information, reflecting the specificity of the active creative participation of an interpreter in literary and artistic communication.

The object of the study are the linguocultural and aesthetic characteristics of the artistic translation, in which the pragmatically conditioned attitude towards the achievement of the aims of artistic communication is refracted.

The subject of the study was the transformation of the verbal and artistic information of the original in translation, mediated by the situation of artistic translation and the implementation of typical for him communicative tasks.

The aim of the study is to determine the most significant communicative and pragmatic aspects of artistic translation and to identify typical approaches to pragmatically conditioned transformations of the original in translation in accordance with the applied translation strategies.

The purpose of the work defined the range of problems, the solution of which is devoted to the study. These include:

1. Identification of communicative and pragmatic specifics of intercultural artistic communication using translation.
2. Analysis of pragmatic motives and strategies for verbal and artistic information in translation.
3. Definition of translational transformations of a pragmatic character from positions of strategies of literary translation.
4. Development of tools for communicative and pragmatic analysis of artistic translation.
5. Illustration of the developed operational approaches through the analysis of examples of editorial translations.

METHODS AND INSTRUMENTS

The methodological basis of the research served as a pragmatic base of creative activity described T.A. Van Dyke and R. Barthes (Van Deyk 1989 Barth 1994), the concept of cultural studies and A.A. Pelipenko I.G. Yakovenko (Pelipenko 1998), teleological reasoning nature translation V.N. Komissarovym (Komissarov 1999), the concept of verbal and artistic information and its constituent components in the treatment of S.F. Goncharenko (Goncharenko 1995, 1999), the principles of the conceptual analysis of the text formulated IR Halperin (Halperin 1981), Understood e functional equivalence in treatment A. Noyberta and A. Shveytsera (Neubert 1985 Schweitzer, 1988), the concept of textual activity T.M. Dridze (Dridze 1996)

DISCUSSION

The native translation school was created by the efforts of such major artists of the word as I. Annensky, M. Lozinsky, N. Lyubimov and many others. Unfortunately,

at the present time translations appear in the book market, showing a low level of linguistic and intercultural competence, insufficient literary competence, lack of skills that make up the technology of translation activity, and creative abilities. All this determines the importance of research in the field of artistic translation in order to identify its most important characteristics and optimal ways of implementing translation modeling strategies for verbal and artistic information.

Studies in the field of literary translation often end with a declaratively illustrative postulation of an approach and do not provide an opportunity to assess how effective the implementation of the approaches presented is in practice. Meanwhile, translation studies are a field of knowledge in which the persuasiveness of theoretical analysis must necessarily be supported by practical demonstration of theoretical positions. Any study that claims to present a more or less integral communicative-pragmatic concept in the field of artistic translation is associated with overcoming remote positioning with respect to translation practice.

In this paper, an attempt has been made, on the one hand, to avoid superficial theorizing, in which practicing interpreters reproach theoreticians, and on the other, do not fall into the opposite extreme, when numerous examples of translations substitute system analysis and turn out to be “unprofitable” from the standpoint of epistemic knowledge.

The main results of the work can be formulated as follows:

1. The effectiveness of the consistent application of the communicative-pragmatic approach to the analysis of artistic translation and the definition of the conceptual apparatus of translation studies from the standpoint of the specifics of interlingual and intercultural literary and artistic communication is proved. It is shown that the essential characteristics of artistic translation are due to its interactive character, connected with the focus on ensuring interaction in artistic communication.
2. It is established that the basic communicative and pragmatic function of artistic translation is the mediative function, which is performed in conjunction with the artistic, aesthetic and sociocultural functions. In accordance with these functions, the combinatorics of such particular problems as interpreting, regulative, coordinative, aesthetic and others are realized in the artistic translation.
3. The principle pluralism of the approaches providing the empirical equivalence of the artistic translation is proved, the spectrum of possibilities for modeling translation and motivational bases of the translation activity is revealed. It is shown that for an artistic translation characterized by an imitative-improvisational type of creative reproduction of the original information, aesthetic, hedonistic, value, moral-ethical and some are essential. Other motives of activity.

4. It is established that the integrity of the pragmatic model of translation is based on analogy with respect to the semantic and aesthetic dynamics of the original. The following modules on which the translation design of information is based: conceptual-factual, artistic-aesthetic, interlinguistic, culturological, chronological, conventional and subjective-personal. On this basis, a communicative-pragmatic tool for analyzing the text of the translation was developed.
5. Identified the basic translation strategies that are implemented taking into account the specifics of the transfer of verbal and artistic information. These include strategies for conceptual cooperation, artistic and aesthetic analogy, artistic stylization, creativity, linguistic and cultural adaptation, pertinence, mastery, clarification and approximation. The availability of previously performed translations determines the implementation of strategies for continuity and competitiveness. In the operational aspect, evaluation strategies that carry out an indicative and control-corrective function acquire great importance at all stages of the transfer.
6. It is shown that the transformation of one or another component of the original information in translation refers to the ways of implementing strategies aimed at providing a full-fledged perception of the artistic text. Macrostrategies of artistic translation are realized in a complex with microstrategies. The microstrategies of literary translation include private operations of translation stylization, such as expression, euphemism, archaization, etc.

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