

TRANSLATION AS THE KIND OF SPEECH ACTIVITY

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Цю статтю присвячено вивченню перекладу тексту як виду мовленнєвої діяльності, на який накладаються певні обмеження, встановлені оригінальним текстом. Також зазначається, що така діяльність вимагає від перекладача, окрім знання мови оригіналу, ще інших знань. Також наголошується на тому, що будь-який текст може бути структурованим до певного ступеню, адже він завжди залишає місце для багатозначності, а таким чином перетворює процес перекладу у різновид мистецтва.

Ключові слова: оригінальний текст, мова оригіналу, мова перекладу, Барт, культурний код.

Translation is also a speech activity, however being secondary to it. It models the primary activity of the author of the original text. So, translation seems to have a 'predetermined' character with the translator as if being tasked with maintaining the content of original text, its essence, unchanged; and he has no right to change the meanings and images the original text suggests.

According to A.D. Schweizer, contemporary linguistic theory of translation considers translation as a special speech situation that puts together not only languages but also different cultures and societies. This theory does not just reduce itself to simple receding of linguistic units but is a complex process whereby the new text is created. The aforementioned text is an analogue aiming at functioning in an entirely new environment.

In the scholar's opinion, translation as a communicative process has the stages as follows:

1. The originator of the initial text,
2. The original language,
3. The original text,
4. A translator as an recipient of the initial text,
5. The language of the translation,
6. The translated text,
7. The recipient of the translator.

Translation as a creative process aiming at reproducing the unity between the plane of contents with the plane of conveying of the aspects of the original text by means of the target language, is only naturally to begin with an in-depth and detailed analysis of the original text. However, comprehensive and deep understanding of the original text does not mean automatically that there is an ability to translate it properly. Translation problems arise during the search of matches between the source and target languages. That is why while teaching translators, it is essential pay attention to learning of established interlingual differences as well as to training of the ability to find such forms in the target language, in case there are no established ones, that may satisfy the requirements for precise conveyance of all specific features of the original text.

One of the ways to obtain the necessary set of correlative linguistic forms and means is work with so called "sister" texts – two original texts closely connected with each other

by their contents which predetermines the use of idioms typical to each of the texts. The analysis of each of the pair of the texts suggests a kind of 'accessioning' by the students of the means of language, finding and learning parallels between the languages with the purpose of their further use in the process of translation. Such a practice makes it possible to avoid any gross errors – for example, while choosing synonyms, realising lexical compatibility of idioms as well as choosing typical syntactic constructions that are used in different languages to convey the same notions. That is why the comparative analysis of the sister texts with their further translation is an active and efficient way to raise the professional qualification of a student-translator.

The theories of translation have been developed and diversified since the beginning of human history. Martin Luther, in his work on the art of translation argued for the widest possible use of the resources of people's language, and he did it by himself while translating the Bible. Étienne Dolet formulated the principles of translation as follows:

1. The translator must understand perfectly the content and intention of the author whom he is translating.
2. The translator should have a perfect knowledge of the language from which he is translating (source language) and an equally excellent knowledge of the language into which he is translating (target language).
3. The translator should avoid the tendency to translate word to word, for to do so is to destroy the meaning of the original and to ruin the beauty of the expression.
4. The translator should employ the forms of speech in common usage.
5. Through his choice and order of words the translator should be able to produce to total overall effect with an 'appropriate tone'.

These principles have remained viable until now.

One should understand that the translator's activity is predetermined by the external conditions: communicative objectives, internal programme of statements, characteristic features of using linguistic means, global means of translation. These conditions are given to the translator by both the author of the original text and the consumer that is the whole socio-communicative sphere in both aspects – individual and collective – that requires information from the originator whose language the consumer does not speak. A specific feature of the translation is that it aims at complete and precise conveyance of the statement. By this feature it differs from the retelling, reference or the annotation as well as writing reviews.

The translator has the right or even the moral obligation to approach to the text he or she translates as to the creative work of his/her own which he may present to his/her reader as the specialist of the high qualification. 'I hate writing articles on translation and making digressions', the Australian Ukrainian Yuri Tkach admitted. 'It's something intimate and organic to me that I cannot explain logically: 'that's exactly the way I translate'.

Semantic and stylistic essence of the translated text may be achieved on condition of free choice, the freedom of manoeuvre that is by such technical means which only a translator may have, whose professionalism equals to that of the author of the original text.

So, we should bear in mind that the translated text becomes the tangible carrier of the meaning only in the context of human activity whose communicative function is translated through three levels: social, linguistic and textual.

Based on his structural analysis of "Sarrasine", the short story by Honoré de Balzac, Roland Barthes views the meaning of the text as the system of five codes. These codes, how-

ever, and their mutual relations are not clear structures, because it would close the multivariance of the text. Two of them he defined as irreversible: the hermeneutic code that denotes an enigma that moves the narrative forward; it sets up delays and obstacles that maintain suspense, and the proairetic code that organises (small) intertwined sequences of behaviours. The other codes are the semic code, the symbolic code and the cultural code. Since reading of any text is plural which means it suggests that the reader may invoke these codes differently and the reader may end up with quite a different understanding. Barthes also points out that whereas the classical text (e.g. "Sarrasine") tends to enforce a particular model of integrating the codes, the modern plural text does not. So, we may say that decoding and interpretation of any texts as the system of relationships between signs and meanings is based on the person's cognitive worldview and his background knowledge.

It is culture that is the "context" for reading the text. Apart from apparent contents of the text there is always the layer of implicit knowledge which is what makes actual the issue of understanding of the text, the core feature of the whole translator's activity.

One should not only know the language, one should also sense it. It has now caught on in writer circles to having an item 'Translations' among one's creative works. So, when there's a need to translate a bestselling poet they look for ones who know the language of the poet. Superficial knowledge is poor knowledge of vocabulary and grammar, and smattering, to make things worse, is also lack of knowledge on psychology, ethnography and cultural traits of the nation whose text is offered for the translation. Elements of everyday life, history, symbols, ethnographic features cannot be translated without 'living through' them in other time and other space. Good translation is the art of simple words and simple feelings. Great is always simple, it has no need to hide itself in an expensive shell for its destiny is not short-living but being the real pearl, polished with the master's hand in accordance with his vision.

The present article is dedicated to study of translation of the text as a kind of speech activity preconditioned by certain limitations set by the original text. It is also pointed out that such an activity requires from the translator, apart from knowing the source language, other qualifications and knowledge. It also stressed that any text can be structured to a certain degree but it always leaves the space for multiple meanings and thus transforms the process of translation into a kind of art.

Keywords: original text, source language, target language, Barthes, cultural code.

Эта статья посвящена изучению перевода текста как вида речевой деятельности, на который налагаются определенные ограничения, установленные оригинальным текстом. Также замечается, что такая деятельность требует от переводчика, помимо знания языка оригинала, других определенных знаний. Делается также ударение на том, что какой-либо текст может быть структурирован лишь до определенного предела, а посему он всегда оставляет место для многозначности, что превращает перевод в разновидность искусства.

Ключевые слова: оригинальный текст, язык оригинала, язык перевода, Барт, культурный код.

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