DIFFICULTIES IN CONVEYING NATIONAL FLAVOR WHEN TRANSLATING THE ORIGINAL TEXT

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ABSTRACT

The practical needs of the post-war world, accompanied by shifts in public consciousness, rejection of colonialist cultural policies, recognition of the intrinsic value of world cultural diversity, and awareness of the fragility of existence and the threat of extinction for the vast majority of traditional cultures and languages, gave rise to intercultural interaction as a social phenomenon.

Key words: *text, art of translation, translation studies, method.*

АННОТАЦИЯ

Практические потребности послевоенного мира, сопровождающиеся сдвигами в общественном сознании, отказом от колониалистской культурной политики, признанием внутренней ценности мирового культурного разнообразия и осознанием хрупкости существования и угрозы исчезновения подавляющего большинства традиционные культуры и языки, породили межкультурное взаимодействие как социальное явление.

Ключевые слова: *текст, искусство перевода, переводоведение, метод.*

INTRODUCTION

Intercultural interaction as a social phenomenon was brought to life by the practical needs of the post-war world, which were supported by changes in public consciousness, in recognition of the absolute value of the diversity of world cultures in the rejection of colonialist cultural policies, in awareness of the fragility of existence and the threat of destruction of the vast majority of traditional cultures and languages. The need for intercultural communications in modern society, their specificity and functions were considered by many Russian and foreign researchers N.K. Ikonnikova, S.G. Ter-Minasova and R. Lewis, T. Tan, G. Hofstede and others. It is known that contacts and relationships between cultures arise as a result of various reasons. In modern conditions, the rapid development of intercultural interaction occurs in various spheres of human life: tourism, sports, military cooperation, personal contacts, etc. Social, political and economic changes on a

global scale have led to unprecedented migration of peoples, their relocation, mixing and collision. As a result of these processes, more and more people are crossing the cultural barriers that previously separated them and new cultural phenomena are being formed, as a result of which the boundaries between one's own and the other's are being erased. The resulting changes cover almost all forms of life and receive mixed assessments in different cultures. These assessments are most often determined by the characteristics of interacting cultures. And it is translators who help overcome the linguistic-ethnic barrier, while enriching the language into which the literary text is translated. Even Wilhelm von Humboldt, the great German linguist who made a great contribution to the theory of translation, believed that translations are important not only as a means of mastering the ideological and artistic achievements of other peoples, but especially as a means of developing the literary language. A work of art whose language is difficult to translate is a true original.

DISCUSSION AND RESULTS

One of the main aspects of translation problems in the field of reproducing the original merits of the translated material is the question of how to preserve not only the meaning of certain elements of the work, but also convey the national specificity of the original. The difficulty for a translator in conveying national color arises due to the fact that he is faced with not individual details that stand out specifically in the context, but a quality that is, to one degree or another, inherent in all components of the work: linguistic material, form and content, and to translate the work into another language means to express it, in the unity of its form and content, in another language. Conveying the colorfulness of certain elements of a work is one of the important conditions for creating the illusion of a foreign language culture.

Any work conducts its own dialogue with the reader: the perception of a literary text is communication with it. As with the interaction of two languages, in the case of culture in the mind of the reader, three options are possible: complete equivalence (cultural universals); incomplete (partial) equivalence; lack of equivalence.

Indeed, in every language there are words that cannot be transmitted into another language by ordinary means and require special handling from the translator. During translation, such words can pass into a new text unchanged, that is, transcribed, they can only partially retain their morphological or phonetic structure in the target language, some of these words often require replacement with completely inferior lexical units, and sometimes the translator even has to resort to language creativity - creation of new words. Words denoting the names of local elements of everyday life, history, culture, economy, a given people, a country that do not exist among other peoples are called "realities" in translation theory. Reality, according to

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one of the largest translation theorists A.V. Fedorov "denotes a purely local object or a specific concept, which has no correspondence in the life and concepts of another people". L.N. Sobolev defines realia as "every day and specifically national words and phrases that have no equivalents in everyday life, and, consequently, in the languages of other countries", "words from national life that are not in other languages, because these objects and phenomena do not exist in other countries". V. Rossels writes about words "that denote concepts, objects, phenomena, in short, realities that do not exist in the everyday life of the people into whose language the work is translated".

As a linguistic phenomenon most closely associated with culture, these lexical units quickly respond to all changes in the development of society; among them one can always distinguish realities - neologisms, historicisms, archaisms. Each type of reality requires an individual approach when translating.

Realities are more often used in fiction, where they serve not only stylistic purposes, but also the recreation of national, local and historical flavor. They arise naturally, as a result of folk word creation. Considering the relationship between realities and proper names, it should be noted that the opinions of researchers regarding the belonging of a proper name to realities differ in many respects. G.D. From the general mass of onomastic vocabulary, Tomakhin singles out onomastic realities, which, unlike ordinary proper names, are always nationally colored. He lists among the onomastic realities:

➢ geographical names (toponyms), especially those with cultural and historical associations;

➢ anthroponyms – names of historical figures, public figures, scientists, writers, artists, popular athletes, characters from fiction and folklore;

➢ names of works of literature and art; historical facts and events in the life of the country;

➢ names of state and public institutions and much more. A.V. shares a similar point of view with Fedorov.

The concept formulated by S. Vlahov and S. Florin is of interest. They consider proper names as an independent class of non-equivalent vocabulary, "which has its own characteristics and methods of transmission during translation, which, of course, often coincide with the methods of "translating" realities". For the most part, they are related to realities by a bright connotative meaning, which determines the ability to convey national and/or historical flavor, which forces a number of authors to classify them as realities.

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Currently, the scientific linguistic literature presents various classifications of realities according to temporal, semantic, grammatical, local, phonetic and other characteristics.

S. Vlahov and S. Florin have a generally accepted classification of realities, considering their subject, local and temporal division. The subject division divides realities into geographical ones, related to physical geography or related sciences, which include the names of objects of physical geography, including meteorology; names of geographical objects associated with human activity and names of endemic species; ethnographic realities that combine words denoting concepts of everyday life (food, drinks, clothing, housing, furniture, dishes, transport), material and spiritual culture (music and dance; musical instruments, folklore, customs, rituals, holidays, games), religion (mythology, cults), realities associated with labor (working people, tools, labor organization), vocabulary denoting ethnic objects (ethnonyms, nicknames, names of persons at the place of residence), measures and money.

Socio-political realities include words that reflect the administrative-territorial structure of the country, the names of bodies and holders of power, features of socio-political life, military realities.

The local division of realities in the classification of S. Vlahov and S. Florin takes into account two inextricably linked and interdependent criteria of the nationality of the object of its referent designated by the reality and the languages involved in the translation. In the plane of one language, realities are divided into national, local and microlocal. "Alien" realities are divided into international and regional. In the plane of a pair of languages, internal and external realities are distinguished.

The so-called situational realities are closely related to reality. reality in general. Much of what needs to be "read between the lines" does not fit into the narrow framework of individual words-realities. These are characteristic allegories, hints, allusions, everything "said" in sign language and the entire extra-linguistic background". On the other hand, verbal art is not a poster, and the author's idea, the ultimate task, is usually contained in the subtext to one degree or another. The revelation of the hidden meaning of individual elements adds up to an overall picture of understanding, not only the logical, but also the emotional depth of the text.

The national originality of the work is manifested in a number of factors, such as the plot, characters and situations, the specifics of the language, however, the performing nature of the translation work makes its own adjustments. For example, the plot-thematic side of the work is not within the competence of the translator. But the language of the work, in its national specificity, enters the sphere of translation problems, forming what S. Florin described as "translation agony." Hence the dilemma - either show the specifics of the national coloring and get carried away by the "exotic" or maintain the familiarity and lose the specifics." The point of view about the optimal relationship between the original idea and improvisation in the text is today dominant in the theory of translation. I. Levy formulated this concept as follows: "In translation, it makes sense to preserve only those elements of specificity that the reader of the translation can feel as characteristic of a foreign environment. Everything else is a meaningless form, since it cannot be specified". Among the authentic elements of the text, the problem of transferring which falls specifically within the competence of the translator, are realia, situational realities and proper names in that part of them that allows both translation and transcription, i.e. primarily the so-called "meaningful names".

Of course, it is impossible to preserve during translation all the elements of the original containing national specifics, but, nevertheless, the task of the translator is to create in the reader the illusion of a national environment. Modern translation theory persistently emphasizes the need to preserve the national and historical specificity of the original. And if national specificity is already historical in itself, then the features of the era do not always act as an integral part of national specificity: we are talking about the translation of historical realities that have an international character. Everything else, what the reader cannot perceive as a reflection of the environment, is insignificant, since it is not specified in perception. Thus, in the work of S. Vlahov and S. Florin "The Untranslatable in Translation" it is said that preserving the form of address is optional. This means that the translator needs to translate semantically important phrases and hint at the atmosphere of a foreign language while preserving in the translation greetings and short remarks, the content of which is clear from the context. They also point out that one should be flexible in the matter of preserving the national originality of the form of constructing a literary text, noting that when translating sayings, folk expressions, allusions, there is no particular need to preserve the national form and, conversely, when translating titles, preserving the form gives an idea of the ideological translator positions. Many researchers also note that it is not always necessary to convey all the culturally marked visual elements of the original text if they do not play a big role in creating the national environment. However,

everything possible should be done so that when selecting a method of transmitting a visual medium or omitting it, gross contradictions do not arise with the life material of the original and the environment depicted in the translation. Special problems arise when conveying temporal and spatial distances reflected in the original, which are incomprehensible in a different social setting. In the practice of translation, it is customary to use explanations or just hints instead of an exact translation. However, as for historical allusions, it is recommended to translate them by tracing with the expectation of certain strata of society. In general, the most common methods of conveying realities include transcription/transliteration, analogy, descriptive translation and generic substitution. Analogy and transcription/transliteration are mutually opposed ways of conveying realities, but they are quite widely used. At the same time, if transcription or transliteration preserves the national appearance of a reality, highlighting it in the text, the coloring of a foreign language text, then the need to refer to a footnote often distracts the reader from aesthetic empathy, which is detrimental to the main task of the text. Descriptive translation, i.e., explanation, specification of concepts in the text, is often compared with the preservation of reality in the text. This method requires skill from the translator in some cases, since the text is characterized by overload and volume. Generic substitution is the substitution of a broader generic meaning instead of a specific one. A passing reality in an important place can be omitted so as not to distract the reader's attention from the main thing.

Translation theorists are right in asserting that the question of reflecting extra-linguistic reality with realities (and other means) is one of the most difficult in the theory of translation and at the same time extremely important for any translator of fiction. It weaves together a number of heterogeneous elements, such as the translation aspect of regional studies, the culture of the translator, taking into account the background knowledge (familiarity with the relevant environment, culture, era) of the reader of the translation in comparison with the usual perceptions and psychology of the reader of the original, and, finally, a lot of literary and linguistic moments".

In addition, the conventional translation norms established by the domestic translation school regarding the transfer of culturally marked elements also require consideration. This aspect of translation causes the greatest number of problems, since there are no applied works on translation practice, which would spell out conventional norms for the transfer of all groups of culturally marked elements. The methods of transmitting phraseological units and realities in general are described quite well, however, no practical recommendations for transmitting all groups of non-equivalent vocabulary are given.

It is obvious that translating realities into Russian is a difficult, multifaceted, capacious work that requires attention, patience, knowledge of the cultural identity, cultural differences of these peoples, which translators must take into account, and in this regard, the analysis of translation practice is of great importance.

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