

Наукові інтереси: лінгвістичні моделі перекладу, проблеми перекладацької еквівалентності та адекватності, історія художнього перекладу в Україні.

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Scientific interests: linguistic models of translation, problems of the translation equivalence and adequacy, history of literary translation in Ukraine.

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THE CRUX OF THE MATTER (MECHANISMS OF SUBTEXT CREATION AND THE ART OF ITS INTERPRETATION)

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ТАРНАВСЬКА Марина. КЛЮЧОВЕ ПИТАННЯ (МЕХАНІЗМИ ТВОРЕННЯ ПІДТЕКСТОВИХ СМИСЛІВ ТА МИСТЕЦТВО ЇХ ІНТЕРПРЕТАЦІЇ)

Стаття висвітлює питання інтерпретації та перекладу художніх текстів зі свідомо твореним підтекстом на матеріалі творів Д.Дж.Селінджера. Ідентифікуються низки асоціативних сіток, спрямованих на створення прихованого смислу, та аналізуються види підтексту, що генеруються за допомогою цих одновекторних художніх засобів. Окреслено проблеми, пов'язані з адекватністю передачі свідомо твореного підтексту під час перекладу, та можливі шляхи їх вирішення.

Ключові слова: системність художнього тексту, свідомо творений підтекст, прихований зміст, художня деталь, повтор, асоціативна сітка, реценція, адекватність, якість перекладу.

TARNAVSKA Maryna. THE CRUX OF THE MATTER (MECHANISMS OF THE SUBTEXT CREATION AND THE ART OF ITS INTERPRETATION)

The paper deals with the problem of literary text interpretation and translation in terms of subtext generation, functioning and rendering. The peculiarities of literary works with consciously created hidden meanings, the mechanisms and techniques of subtext generation, the methodology of their identification and interpretation have been described. A literary text is an integral and systemic essence with all its components being interdependent. Therefore, consciously generated subtext is created by means of a set of interrelated stylistic devices, which function together in the same direction, building up an associative network capable of inspiring the reader with a desired or planned emotion or message. There are typical stylistic means, frequently minute and seemingly unimportant details, which become a powerful tool of subtext generation due to their intercorrelation and inner semantic depth. These are mostly artistic particularities, polysemantic lexemes with developed connotation, various types of repetitions and even phonetic means, like alliteration. It is not uncommon that an artistic detail acquires symbolic meaning by virtue of systemic single-vector functioning of the associative networks. Several types of hidden meanings can be found in one and the same literary text, thus, psychological, emotional and other subtexts are capable of creating the hidden plane of a literary text. On the assumption of the subtext generation and functioning complexity, the problem of its adequate translation comes to the fore. Without correct and thorough subtext means identification and interpretation it is impossible to gain ultimate adequacy of a literary text. The degree of literary text translation quality for works with consciously created subtext directly depends on the ability of a translator to find the associative networks and render them in the target text by means of various transformations. However, it is not infrequent that finding equivalent is impossible, which inevitably results in the partial or complete loss of subtext meaning. In this case, the background knowledge of a recipient can compensate for this loss and approximate the adequacy of perception. In general, studies into conscious subtext generation and interpreting might contribute a lot into the theory of literature studies and enhance the quality of literary texts reception as well as translation.

Key words: literary text systematicity, conscious subtext, hidden meaning, artistic peculiarity, repetition, associative network, perception, adequacy, translation quality.

The purpose of this article is to show the mechanics of subtext generation of the highest artistic quality as well as to reveal the means, the particularities of subtext writing, which are responsible for the creation of hidden meanings and either to find out or to suggest the ways of their adequate translation. It is not the first study we are doing into the matter and this paper is a part of a complex research on consciously created literary subtext [7; 8]. The basis for our work lies in the fact that Salinger created his subtexts consciously, thus, conscious analysis of his writings seems quite logical and fruitful, when it comes about investigation of hidden meanings generation and the translation of the above-mentioned phenomenon. The problem of interpretation and translation of subtextual meanings and their elements was studied by Galayeva N.L., Zorivchak R.P., Kukharenko V.A., Popovich A., Miller J. and others. However, it is always interesting to study the process of generating implicit meanings on the basis of a particular work of a particular author, since it is unique.

Viewed from this angle, the story "Pretty Mouth and Green My Eyes" represents a perfect piece of Salinger's subtext writing and is saturated with stylistic devices and particularities responsible for the occurrence of hidden planes and meanings, which are worth analyzing in terms of their interpreting and translation. "Pretty Mouth and Green My Eyes", which became a part of the "Anthology of Famous American Stories" two years after its publication, is yet another example of Salinger's skillful subtext writings. There was much ambiguous criticism of the story, which was

called "the most pretentious" narrative of the author, in which he demonstrates his "virtuoso techniques" [6, c. 47]. This way well-known critics have, in fact, acknowledged the unsurpassed writing style by Salinger, which creates intriguing and skillful subtexts. Being trivial as well as cynical, the writer involves his readers into the depth of the story with the help of artistic network of stylistic means sophisticatingly woven into the surface plane of his writing.

For our research to be of success we have worked out the scheme of interpretation analysis particularly suited to the writings containing consciously created subtexts. To comprehend the hidden meaning of an artistic work, first, we have to look at it as at a systemically organized whole. The main form of presentation in the story "Pretty Mouth and Green My Eyes" is the dialogue, which is traditional for Salinger and for conscious subtext writing on the whole: the work is designed as a continuous conversation on the phone. At the same time, the author focuses on gestures, movements and facial expressions of the characters. This combination makes an extremely successful background for the use of artistic details, providing them with textual depth. Let us observe the way artistic particularities function and interact, working for the creation of subtext meanings, and find out the means of their translation.

"When the phone rang, the gray-haired man asked the girl, with quite a few little deference, if she would rather on any reason he did not answer it. The girl heard him as if from a distance, and turned her face toward him, one eye – on the side of the light – closed tight, her open eye very, but disingenuously, large, and so blue as it appears to be almost violet" [4, c. 110].

The story begins with the "kinesthetic" author's text. Judging by the reaction of the young woman to the call, she heard it as if from the distance, and her eyes were closed, as the lovers were resting after making love. Obviously, the gray-haired man and the woman guessed who was the one, calling at that time. However, the woman did not show any signs of anxiety – on the contrary, her movements were almost indifferent. In her eyes there was no disturbance, no reasoning, but her look was far from being naive. Thus, with the help of several gestures, the author depicted a complete image of a mistress – an indifferent, selfish woman who knows what she wants from life.

The image of Arthur is not given directly, but again with some kind of "gestures" – by his manner of speaking. This voice, being apathetic and agitated at the same time, creates the image of a man, who is not able to control his behavior, as well as of a somewhat insipid, impassive man. This impression is enhanced by the contrast with the "sonorous" voice on the phone:

"Hello?" he was resonantly into the phone. The girl stayed propped up on her forearm and watched him. Her eyes, more just open than alert or speculative, reflect mainly their own size and color.

A man's voice – stone dead, yet somehow rudely, almost obscenely quickened for the occasion – came through at the other end: "Lee? I wake you?" [4, c. 111].

In such a manner, with the help of a few details, which, however, are extremely significant and informative, expressive images of characters are created. Obviously, these artistic particularities, saturated with implicit meanings, require careful selection of means of their reproduction in translation. Let us analyze some of them in different versions of the story translation (the translation by Nora Gal [5, c. 360-371] and the translation by Dmytro Kuzmenko [3, c. 27-34]).

The author, describing Lee, the lover, never calls him other than the "gray-haired man", quibbling on the colour of his hair, as a sign of respectability and solidity: "In that instant, the light was particularly, if rather vividly, flattering to his gray, mostly white, hair" [4, c. 111]. The translations of the "gray-haired man", which are "седовласый", "сивий чоловік" seem absolutely adequate, since they emphasize this important artistic detail. However, the translation by Nora Gal appears to be more precise (both on the surface and in the hidden contextual plane) as "седовласый" points out the masculine "virtue" of the lover: "В эту минуту его седые, почти совсем белые волосы были освещены особенно выгодно ..." [5, c. 361].

Yet again, the "distinguished-looking" hairstyle of the gray-haired man is actually "аристократичная" (the translation of Nora Gal), which is quite natural for a lawyer, but not influenced by the "великосвітська мода" (the translation by Dmytro Kuzmenko).

Let us now turn attention to the title of the story: "Pretty Mouth and Green My Eyes". The name is melodious and romantic, reminiscent of a line from a poem or a love song and suggests that the story is going to tell us about gentle and romantic feelings of a passionate man to a beautiful

women (for everything seems beautiful in your beloved when you are in love!). Yet, with the first lines of the work, the reader realises that this is far from the case. Why does the author mention a woman's eyes (there is no doubt about that!) then, particularly the eyes of green? The "eyes" motive is obviously well-designed in the story, since it appears several times in the text. Let us take a close look at the way the artistic particularity unfolds in the text and the way it works for the subtext.

In the beginning of the story, the author, depicting the image of the mistress, among a number of other, apparently significant details, also mentions the color of her eyes: "... her open eye very, but disingenuously, large, and so blue as to appear almost violet," and again: "the girl, who was now watching him rather like a young, blue-eyed Irish policeman" [4, c. 111]. So right from the beginning, the author draws readers' attention to the fact that the young woman has blue eyes. In the conversation with the gray-haired man Arthur tells him about tender and romantic relationship he had with his wife in the beginning of their romance and recalls the lines he wrote to her inspired by her beauty: "Rose my color is and white, pretty mouth and green my eyes." Here we find out that the title of the story is, in fact, the line from the passionate verse written by Arthur about his wife and devoted to her. The author seems to deliberately make Arthur mention the color of his wife's eyes. We already know that in the poem the beloved woman has green eyes, and Arthur himself admits that the eyes of his wife are blue: "She doesn't have green eyes – she has eyes like goddam sea shells" [4, c. 118].

The subtext created by this artistic particularity is obvious: Arthur (as well as the author himself) does not want to identify the woman whom he loved so dearly and passionately with the woman who is now his wife, that is, with the mistress of the grey-haired man. These are two different women: the green-eyed, romantic, innocent and beautiful, and the one who is now in bed with another man, the one with the blue eyes, which are "more just open than alert or speculative".

We cannot but mention another hidden meaning, generated by a detail. Conscious subtext creation by Salinger is confirmed by the fact that the writer was fond of Oriental poetry and, in particular, ancient Indian poetic theory, according to which, a literary work of high artistic merit has to contain a hidden meaning – "dhvani", the highest degree of expression of which is the "inspired" emotion or "rasa" [2, c. 15]. Irina Galinskaya aptly points out that Salinger skillfully created, "suggested" the emotions in his short stories. In the story "Pretty Mouth and Green My Eyes", he evokes a sense of "disgust", and according to the ancient Indian poetics, deep blue color symbolizes this very emotion [1, c. 64]. So, with the help of an artistic detail, which is the colour, the author reveals hidden meanings, helping the reader better understand the characters' feelings.

The translation of the title, which is, as we already know, a line of the verse, quite rightly resembles a poetic form in the translations: "И эти губы, и глаза зеленые" (the translation by Nora Gal) and "Уста чарівні й очі зелені" (the translation by Dmytro Kuzmenko). The real color of the main character's eyes, which is blue, is intensified in the translations with the help of a contextual repetition: "какие они большие и тёмно-голубые" та "які вони великі і які сині" in comparison with the original: "reflected chiefly their own size and color". Obviously, this kind of replacement can be considered justified, as contextual repetitions are the basis for hidden meaning creation, and the above mentioned repetitions deepen the subtext of the story.

Yet, the "eye" in the story does not end here; let us follow the "looks" of the characters. Throughout the dialogue between Arthur and the gray-haired man, from time to time, the author draws attention to the looks of the lovers. An interesting detail: the lovers' eyes never meet. This behavior accounts for the feelings of the lovers: whereas Joanna is driven exclusively by curiosity – "How will her husband react to her disappearance?" or "What excuse will the gray-haired man make this time?", the lover's conscience is obviously uneasy, he is even nervous and indignant about the situation and about Joanne, who is the culprit of the events (Arthur is his friend, after all). Expressiveness of the emotional state of the characters is emphasized by the verbs: in the description of Joann, Salinger uses repetition of the verb "watch", the lover's behavior is rendered with quite different words: "glance", "look away".

The translation of these important "subtext" verbs is different. While the gray-haired man's looks are translated quite adequately, in the version by Nora Gal the meaning of the verb "watch" was successfully rendered with contextual synonyms: "следила", "не сводя глаз", which are more

appropriate than neutral "дивилась", "дивлячись на нього" in the translation by Dmytro Kuzmenko.

The feeling of guilt in the grey-haired man is enhanced, after he realizes the nobility of Arthur's behavior, as the latter takes to deception and says that Joanna has already come home, not to smirch the honour of his wife. He understands that Arthur is better than him, despite all his professional competency and self-confidence. It seems that he is trying to hide his eyes from everyone and himself. The whole scale of emotions is expressed in the subtext of the final part of the story: "... said the gray-haired man, and bridged his left hand over his eyes, though the light was behind him. ... the gray-haired man said, leaving his fingers bridged over his eyes. ... His eyes, behind the bridge of his hand, were closed" [4, c. 121]. As we can observe, the emotional tension increases with both contextual repetition of the detail and lexical repetitions (variations of the word "bridge").

If to compare the translation versions with the original, it could be seen that none of them has been able to fully reproduce the principle of detail repetition. And it seems quite understandable, because the rules of word-formation do not allow such a variation in the Ukrainian and Russian languages. Nevertheless, the timing and contextual repetition are preserved in both variants. An interesting fact: the last sentence of the passage in the translations implements the approximation to the original in different ways: D. Kuzmenko uses forms of the word "прикривати", which are quite adequate to the English "bridge" variations. On the other hand, the phrase "behind the shield" in the translation of N. Gal, though diverges from the principle of the original text, adds a subtle emphasis to the feeling that the grey-haired man means to hide from the world:

"...перепитав сивий чоловік і прикрив очі лівою рукою, хоча лампа світила йому у спину. ... сказав сивий чоловік, все ще прикриваючи очі. ... Його очі, прикриті долонею, були заплющені" [3, с. 33-34].

"...переспросил седовласый и левой рукой заслони́л глаза, хотя лампа светила не в лицо ему, а в затылок. ... сказал седовласый, все еще заслоняя глаза рукой... Глаза его за щитком ладони были закрыты" [5, с. 369-370].

Another artistic detail that reveals the meaning hidden in the subtext is ash. While conversing with Arthur, the gray-haired man begins smoking a cigar, Joanna does the same thing – the lovers are obviously agitated and it helps them to pull together. An important accent is in the way Joanna puts an ashtray, it is straight onto the bed, between her and the gray-haired, and then carelessly turns it over and the ash and cigarette stubs smudge all over the linen. Having finished the talk, the gray-haired is going to smoke again. Yet, he does not take a new cigarette, he picks up the one out of the heap in the ashtray. He is getting more and more nervous: the ash is falling right onto him, onto the sheets (Joanna is even trying to shake the ash off him!). After the last conversation with Joanna's husband, the grey-haired tries to smoke again and takes a smouldering cigarette from the same ashtray. In the end, he drops the cigarette and does not even allow his mistress to pick it up.

So, let us follow the manner the artistic detail helps to reveal hidden meanings. First, the very process of smoking, which is skillfully permeated by Salinger throughout the story, profoundly discloses psychological state of the characters: nervousness, anxiety, confusion. Secondly, the author always focuses on cigarette stubs and ash, trying to create a feeling of disgust with the readers (which, as we have already mentioned, was the original plan of the author). This feeling is intensified by the contrast that is made by ash and stubs on the clean linen, and it looks exceptionally filthy and disgusting. Thirdly, associative network connected with the concept of "ash" brings the artistic detail up to the symbolic level. After all, ash symbolizes destruction, emptiness, which in terms of the main characters might be interpreted as the loss of true feelings, spiritual devastation, absence of the future in the relations of all the three.

Now, what is the way the artistic detail of "ash" function in the translation texts? In general, the translations of the detail are quite adequate and almost literal. However, in the translation by Nora Gal, when it comes to the description of ash, we can observe omissions: "She had just overturned the ashtray with her knee and rapidly, with her fingers, brushing the spilled ashes into a little pick-up pile" [4, с. 116];

"Она нечаянно опрокинула коленом пепельницу и теперь поспешно собирала пепел в кучку" [5, с. 365].

Or "She gave the back of his hand a short, brisk, brushing stroke with the flats of her fingers" [4, с. 120];

"Быстрыми, легкими движениями она что-то смахнула с его руки" [5, с. 369].

Such a technique is truly appropriate, since it meets the requirements of the laconic writing style by Salinger. Yet, in this case, it works to reduce the expressiveness of the hidden meaning. As well as that, lost alliteration ("ash", "shape", "brush") adding to the creation of the disgust emotion would require some compensation.

Let us now try to summarize the peculiarities of artistic detail functioning in the subtext narrative, its role in constructing hidden meanings and the principles of its adequate translation.

Creation of subtext is realized via a system of techniques, one of the most important ones being an artistic particularity. The latter can work to create several implicit planes of an artistic text. In the story by Salinger we can distinguish psychological subtext, aimed at revealing the inner state of the characters, their true feelings, as well as the emotional one, created according to the canons of ancient Indian poetics and intended to suggest a certain emotional state with the reader, in this case, a sense of disgust. Particularities that work to create psychological subtext are basically character traits, gestures, facial expressions. The expressiveness of artistic details generating emotional subtext is achieved through the creation of contextual repetitions or "associative networks", when the details occur throughout the narrative in different contexts and with a variation of meanings, which determines their functions of multi-associativity and latent emotional influences. A particularity can be so expressive, in terms of creating associations and emotional state, that by its function can be given a symbolic meaning.

The role of an artistic detail in subtext creation determines the importance of its adequate rendering in the translation process. Therefore, understanding of mechanisms creating implicit meanings, which helps to correctly identify the important details of an artistic text, makes it possible to achieve greater convergence of the translation to the original text. Artistic particularities can bring several meanings, including symbolic ones, if they work to construct various subtext planes. Thus, while translating, it is essential to take into account this possible multilayer subtext, so that the translated text should perform the same functions as the original and the reader should perceive it as close to the author's intention as it is possible. Taking all the aforesaid into consideration, it must be emphasized that artistic particularity is one of the key techniques and means capable of generating deep subtextual meanings. Therefore, the perspective of our study is seen in the further analysis of other mechanisms for the creation of hidden planes of an artistic text.

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ПЕРЕКЛАДАЦЬКИЙ АСПЕКТ МАРКЕТИНГОВОЇ СТРАТЕГІЇ ТУРИСТИЧНОЇ ЛІТЕРАТУРИ

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ВЕРЕЗУБЕНКО Микола. ПЕРЕКЛАДАЦЬКИЙ АСПЕКТ МАРКЕТИНГОВОЇ СТРАТЕГІЇ ТУРИСТИЧНОЇ ЛІТЕРАТУРИ

У статті розглянуто особливості розвитку та сучасного стану туристичної галузі, у запропонованому дослідженні окреслено основні аспекти успішного ведення туристичних справ, а також визначено пріоритетні трансформації для оптимального перекладу з німецької мови українською, наведено найоптимальніші варіанти подачі інформативних матеріалів, а також передача з мови оригіналу мовою перекладу, проаналізовано найбільш складнощі оформлення інформативних матеріалів з урахуванням історико-культурних традицій народів.

Ключові слова: переклад, трансформація, туризм, реклама, буклет, психологічний вплив, інформація, комунікативний намір.

VEREZUBENKO Mykola. TRANSLATION ASPECT OF MARKETING STRATEGY IN TOURISM LITERATURE

In the modern world there is a rapid expansion of the tourism industry and due to this this industry has become the object of economic, sociological, political, as well as linguo-cultural and linguistic works. It is extremely important to pay special attention to the phenomenon of tourist discourse and text, and of course to the features of its translation. This research deals with the translation peculiarities of the texts of the touristic brochures from German language to Ukrainian. It was found, that translation of tourist brochures is a multilevel process in which the translator faces the tasks to solve the linguistic problems and problems of sociolinguistic adaptation of the text. The possible mistakes and the difficulties that can arise during a translation process were analyzed at lexical, grammatical and syntactic levels. The ways to avoid them were suggested. It was discovered, that is not always possible to use a vocabulary equivalent and that is why the translator has often to use different interlingual transformations, rearrangement of the source text or the replacement of its elements. This research contains advices about effective and appropriate usage of language resources to transform different touristic realities. It was found out, that it is needed to translate the touristic text paying attention not only to the features of the original language, but also to the psychological impact on the addressee and the communicative intention. All the mentioned recommendations on the analysis of the tourist text in this research, as well as ways to understand its communicative purpose and the hints of appropriate use of translation transformations are very useful for an adequate translation of brochures from German language to Ukrainian.

Key words: translation, transformation, tourist discourse, tourist brochure, psychological impact, information, communicative intention.

У сучасному світі спостерігається стрімке розширення туристичної галузі, і вже протягом декількох десятиліть вона є одним з головних чинників економічного розвитку. Туризм є масовим соціально-економічним явищем світового масштабу. У жодній іншій сфері не перегинається стільки різних культур. Людина ніколи не втратить інтерес до чогось нового, тому туризм з кожним роком стає все популярнішим. Внаслідок цього, взаємодія між носіями різних культур набуває глобального масштабу. Через постійний розвиток індустрії туризму виникає потреба у вивченні іноземних мов та перекладацькій діяльності.

Туризм можна визначити як мистецтво, науку і бізнес діяльність, спрямовані на залучення і переміщення мандрівників і туристів. Для багатьох країн, що розвиваються туризм являє собою один з найбільш прибуткових і динамічних секторів світової економіки і простий спосіб досягнення стійких торгових відносин з іншими країнами. Туризм сприяє міжнародному взаєморозумінню і поліпшенню економічної ситуації в країні [10].

Як окрема самостійна галузь, туризм виник порівняно недавно. Однак, безумовно, подорожували люди завжди, туризм перетворився в глобальну масову індустрію тільки після того, як з'явився особливий вид діяльності – туристичні послуги.