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TRANSLATION AS CROSS-CULTURAL INTERACTION

The article approaches translation as intercultural interaction between the author, the translator and the reader in the shared cultural space, with the focus on changes that the source text concept undergoes. According to the interactive communications model, information is not an unchangeable object of exchange, it is actively constructed in translation: the sense of the communicated message is not a permanent entity delivered by the speaker to the recipient, but is a jointly constructed ideal structure which may be different depending on the characteristics of the partner. The text concept is a result of joint efforts by the author and translator, and bears the cognitive, cultural, psychological features of both. Therefore, interpretations of the same text by different translators may differ to a certain degree. Thus, the translator appears to be not a transmitter or transcoder of information created by the author, but as a generator of information. Shared cultural space is modelled as the field where the translator operates to create an illusion of author-reader communication and contact with another culture. Intercultural interaction in translation comprises three types of cultural involvement through the use of respective translation strategies: domestication, universalization, foreignizing. Translation strategy determines the change of the text concept in the course of translation.

Key words: translation; intercultural communication; translation strategy; domestication; foreignizing; universalization.

Introduction. This paper approaches translation as interaction between the author, the translator and the reader. The research is based on the view of language use as a joint action embedded within broader social activities by Clark and his colleagues [1; 2], as interaction to coordinate joint activities [3] with the central focus on the key concepts such as 'coordination problem', 'convention' and 'common ground' [ibid., 1; 2; 4]. The **aim** is to study the nature of translation as cross-cultural communicative interaction.

The studies of communication as human interaction suggest the collaborative nature of communicative behaviour with the aim of reaching the mutual belief that they have understood each other, the participants sharing mutual responsibility for the understanding of each utterance: "A closer look at actual conversations ... suggests that they are much more than sequences of utterances produced turn by turn. They are highly coordinated activities in which the current speaker tries to make sure he or she is being attended to, heard, and understood by the other participants, and they in turn try to let the speaker know when he or she has succeeded. Contributing to a discourse, then, appears to require more than just uttering the right words at the right time. It seems to consist of collective acts performed by the participants working together" [1: 259].

Statement of Problem. Understanding communication as a highly coordinated collaborative activity implies a different nature of the reference process: 'speakers and addressees work together in the making of a definite reference' [2: 1; 3], coordinating their beliefs about common ground [4: 193]. Although the collaborative communication theory is developed on the experimental material derived exclusively from oral conversation, the authors admit that conversation, though fundamental, is not the only site of language use. There are novels, newspapers, and letters – literary uses where the participants may not have full access to one another and hence cannot collaborate in the same way and adhere to the principle of mutual responsibility as it has evolved for conversation. The principle may be weakened or modified in various ways [2: 35]. For distant forms of communication the authors offer a 'principle of distant responsibility': 'The speaker or writer tries to make sure, roughly by the initiation of each new contribution, that the addressees should have been able to understand his meaning in the last utterance to a criterion sufficient for current purposes' [ibid]. This shows that the view of communication as a joint collaborative activity with the mutual attempts at achieving the expected result of interaction may be equally applied to written communication, although in a modified way.

Research methodology and discussion of results. Approaching communication as interaction has resulted in creation of a communication model, different from the established model of 'Sender transmitting a Message to the Recipient' by R. Jakobson [5]. Viacheslav B. Kashkin summarizes: "The suggested models of communication may be classified according to the paradigmatic approaches which they were based on. Two major paradigms that are often singled out in viewing communication can be named *transmissional* (linear, mechanistic, or 'telementational') and *interactional* (non-linear, dialogical, activity-oriented)... Communication in the transmissional paradigm is presented as a unidirectional process of coding and transmission of information from a source to a receiver, via a channel. In the interactional paradigm, communication is viewed as mutual activity of the communication participants, aimed at developing a shared consensual view upon things and actions performed with these things [6: 1733–1734].

If applied to translation, interactional approach implies a different degree of translator's involvement in the cross-cultural communication between the author and the reader / hearer of the text. The study of the translator's role in intercultural (cross-cultural) communication requires (1) structuring the model of author – translator – reader communication and (2) analyzing the cultural interaction at each stage of this communication.

Assuming that communication is not a transmission of messages but joint activity aimed at coordination between the participants within a broader social context, the role of translator can no longer be viewed as that of transcoder or transmitter of messages. The translator is, firstly, a participant of two acts of communication: author – translator and translator – reader / hearer, and secondly, an organizer of a simulation communication acts between the author and the reader, due to which the latter has the impression of communicating with the author immediately. Thus, the intercultural communication act performed with the participation of translator / interpreter may be represented as a complex of the following elementary acts of communication, as shown in Fig. 1.

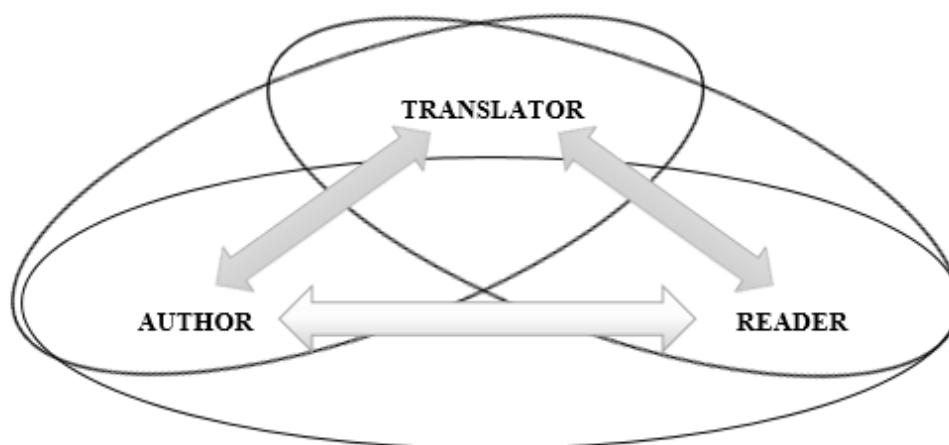


Figure 1. Elementary acts of communication in intercultural communication act

Each of these acts of communication may be analyzed as joint action, collaboration between the participants, although in distant, mostly written communication such collaboration is not always immediately observed. The example of the overt author-translator communication may be Umberto Eco's account of determining how his text could and should have changed in translation through negotiation with the translator [7; 8]. In other cases the covert communication between the translator and the author of the translated text may take the form of hermeneutic analysis of the work with the aim of understanding the author's ideas and intentions.

Each act of communication lies in establishing understanding between the participants [1; 4]. The expected result of author-translator communication is the generalized concept of the original – integrated textual mega-concept reflecting the essential features of the source text in the translator's mind. Interactional approach to communication presupposes that the sense of the communicated message is not a permanent entity delivered by the speaker to the recipient, but is a jointly constructed ideal structure which may be different depending on the characteristics of the partner.

Such view of verbal communication as the joint construction of senses essentially changes the perception of the nature of translation and the role of translator: according to the interactive communications model, information is not an unchangeable object of exchange; it is actively constructed in translation. Thus translator appears to be not a transmitter or transcoder of information created by the author, but as a generator of information. Therefore translation should be understood as a re-creation by the translator-interpreter of the system senses of the original text on the new cognitive and cultural background (culture-specific worldview) to ensure the fullest possible perception by the target audience in a particular situation. Translator's approaches, as well as demographic, social, psychological, personal characteristics determine the course of changes of the original text concept, which, despite the desire to make the most objective representation of the sense, always bears the features of the translator's national and individual characteristics, as evidenced by multiple translations of the same text into different languages. The concept of the original text is a result of joint efforts by the author and translator, and bears the cognitive, cultural, psychological features of both. Therefore, interpretations of the same text by different translators may differ to a certain degree.

This stage of intercultural communication which Anthony J. Liddicoat describes as 'mediation for the self' [9: 357], results in formation by the translator of a cognitive structure not exclusively for him(her)self, but for further communication to the target audience. We claim that at this inner stage the text concept undergoes a transformation in such a way as to make it perceivable for the representatives of the target culture. The degree

and direction of such change depends on the strategy chosen by the translator. The strategy is a cognitive dominant which regulates the transfer of source text concept onto the cognitive structures of the target language, and, specifically, the target culture. Thus, a new cognitive entity is created which may be foreignized or domesticated, archaized or modernized [7: 22–29] in the course of translation. The resulting new mega-concept becomes the starting point of the translator-reader communication, the ideal image to be recreated through the interaction between the translator and the reader / hearer, who in his turn makes his or her contribution to the jointly created target text concept. Again, different readers' perceptions may differ, as the discussions of artistic works often witness.

However, translators usually strive for 'invisibility' [10], so that the readers sincerely believe that what they are reading has been created by the author him(her)self. To observe how different translators' interpretations may change the text concept, let us compare translators' approaches to solving the same translation problem – translating an allusion – which arises from cultural differences, in particular, a different status of the source of allusion in the contacting cultures.

A fragment from V. Nabokov's *Lolita* which was originally written in English and subsequently translated into Russian by the author contains an allusion vividly characterizing one of the characters:

I have not much at the bank right now but I propose to borrow – you know, as the Bard said, with that cold in his head, to borrow and to borrow and to borrow (V. Nabokov. *Lolita*)

A scornful and ironic manner in which a mediocre playwright distorts a quote from Shakespeare's tragedy, of course, is an important feature of his linguistic portrait. Translator into Spanish reproduced this passage literally, adding the English version and a short description in the footnote:

No tengo demasiado en el banco ahora, pero me propongo pedir prestado... como dice el bardo, con ese frío en la cabeza, pedir prestado, pedir prestado, pedir prestado.*

*To borrow and to borrow and to borrow: *alusión al famoso* to borrow and to borrow and to borrow *de Shakespeare* (V. Nabokov. *Lolita*. Traducido por Enrique Tejedor)

As a result, the text of translation loses the similarity to the well-known phrase, so that the allusion remains unperceivable to those readers who do not speak English (the quotation from Shakespeare's text is presented without interpretation and explanation), and irony has become incomprehensible, especially since the nomination of common cold which supposedly changed the sounding of the phrase and, therefore, the meaning of its words, is translated literally: *frio en la cabeza*.

Translating his own work into Russian, Vladimir Nabokov replaced the allusion to Shakespeare's tragedy "Macbeth" by the quotation from Pushkin's *Eugene Onegin*:

... у меня сейчас маловато в банке, но ничего, буду жить долгами, как жил его отец, по словам поэта (В. Набоков. *Лолита* пер. авт.).

This may be described as the result of transposition of the original text concept into the target culture: Russian audience will easily recognize the source of allusion and will 'complete' the character's image created by the author. The two solutions illustrate two opposite translation strategies – foreignizing and domestication, respectively. The former in terms of cultural interaction lies in 'borrowing' of phenomena of the source culture. As may be seen from the example, the translator anticipates the difficulty of understanding that the target readers may encounter and includes a footnote with explanation which is also still within the scope of the source culture and even language and the pun and irony will hardly be understandable for the readers who do not know English. Domestication in terms of cultural interaction implies relying on target culture and usually requires a creative decision on the part of translator. In the quoted example it is evidently a more successful translation decision because it enables the same communicative involvement of the reader with a similar result – formation of the character's image. U. Eco also quotes cases in which he preferred his translators to alter a situation, allusion or a referent in order to 'to preserve the psychological sense of the text' [7: 16]:

I told my various translators that neither the hedge nor the allusion to Leopardi was important, but I insisted that a literary clue be kept at all costs. I told them that the presence of a castle or a tree instead of a hedge made no difference to me, provided that the castle and the tree evoked a famous passage in their own national literature, in the context of the description of a magical landscape [7: 15].

It may seem that domestication is the only solution in the case of a 'cultural gap'. However, in practice of translation we observe quite successful translations done literally, without changing the source of allusion or cultural reference, as in the following example from W. Thackeray's *Vanity Fair* and its translation into Ukrainian by O. Seniuk:

Still I must bear my hard lot as well as I can – at least, I shall be amongst GENTLEFOLKS, and not with vulgar city people": and she fell to thinking of her Russell Square friends with that very same philosophical bitterness with which, in a certain apologue, the fox is represented as speaking of the grapes. (Thackeray. *Vanity Fair*)

Що ж, доведеться нести свій хрест, принаймні я житиму між аристократами, а не серед тих вульгарних гendлярів. І Ребека почала міркувати про своїх друзів з Рассел-сквер з тією самою

філософською гіркотою, з якою лисиця у відомій байці говорила про виноград. (Теккерей. Ярмарок суєти. Перекл. О. Сенюк)

The following example contains an allusion to the famous Aesop's fable *The Fox and the Grapes*, familiar to both English and Ukrainian readers who have the knowledge of the plot of the fable necessary for understanding Rebecca's motivation (negatively assessing what is unattainable). Aesop's fable may be considered part of the world cultural heritage integrated into both English and Ukrainian cultures. This shared cultural background is a prerequisite for successful translation of culture specific phenomena. We suggest describing the translator's strategy in this case as universalization since the translation relies on universal cultural knowledge.

Shared knowledge of reality and cultures appears to be a necessary prerequisite of communication, and intercultural communication, in particular. Still the translators sometimes manage their mediation task even despite the lack of such knowledge on the part of the target audience, in which case foreignizing (i.e. 'transplanting' source culture phenomena into the target culture is the only possible solution).

In the following example, the translator's task is complicated by the use of a rhymed fragment of text that character sings to the melody of a well-known American wedding song of the first half of the twentieth century:

I went down-stairs I heard Bill singing, "Irony and Pity. When you're feeling... Oh, Give them Irony and Give them Pity. Oh, give them Irony. When they're feeling... Just a little irony. Just a little pity..." He kept on singing until he came down-stairs. The tune was: "The Bells are Ringing for Me and my Gal." (E.Hemingway. The Sun Also Rises)

Not relying on the readers' knowledge of the lyrics or melody of the song, the translator decided to reproduce the general sense, and the translation, though not based on the readers' background knowledge, appears to illustrate the semantic contrast between the words that the book character sang and the original wedding song. But what is more important, the translator created the same rhythmic pattern in the 'improvised' text, to make a vivid effect of singing:

Спускаючись сходами, я чув, як Білл наспівує: "Іронія і жаль. Коли ти їх зазнав... о, дай іронію їм, дай їм жаль. О, дай іронію. Коли вони зазнають... Іронії хоч крапельку, хоч трошки жалю дай..." Він і до ідальні ввійшов, наспівуючи. Співав на мотив "Весільні дзвони б'ють, ідемо ми під вінець". (Е. Хемінгуей. Фієста (І сонце сходить). Перекл. М. Пінчевський)

Thus, intercultural interaction in translation comprises three types of cultural involvement though the use of respective translation strategies: domestication (translation based on the target culture), universalization (translation involving universal knowledge or world cultural heritage), foreignizing (translation with the involvement of the concepts of the source culture), which may be schematically represented as shown in Fig. 2:

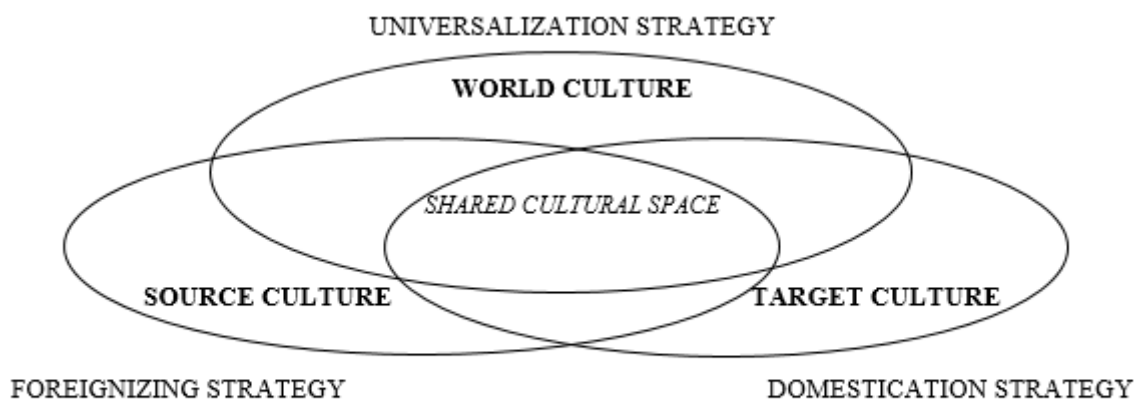


Figure 2. Intercultural interaction in translation

Shared cultural space is the field where the translator operates to create an illusion of author-reader communication and contact with another culture. Summarizing the above, from the interactional perspective translation may be described as cross-cultural interaction in the shared cultural space where the mega-concept of the original text is recreated by the joint efforts of the author, translator and reader.

Conclusions and research prospects. From this standpoint, the existing understanding of a faithful translation as a complete communication substitute of the original which has been formed on the basis of linear (transmissional) communication model is no longer adequate; in interactive communication model the sense of the message is created by the interaction of communicants with the leading and organizing role of translator / interpreter. Thus, faithful translation may be understood as a translation focused on providing for the same cognitive and communicative needs of the target audience, thus allowing for multiple faithful translations (as already evidenced by translations of fiction, especially world classics). Translation strategies comprise alternative ways of achieving fidelity in translation.

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Андрієнко Т. П. Переклад як міжкультурна взаємодія.

Переклад розглядається як міжкультурна взаємодія між автором, перекладачем і читачем у спільному культурному просторі, причому основна увага приділяється змінам, яких зазнає концепт тексту оригіналу. Спільний культурний простір моделюється як область, в якій перекладач створює ілюзію між спілкуванням автора і читачем і контакту з іншою культурою. Міжкультурна взаємодія в перекладі набуває трьох форм залучення культур, що виявляється у використанні відповідних стратегій перекладу: одомашнення, універсалізації, очуження.

Ключові слова: переклад; міжкультурна комунікація; стратегія перекладу; одомашнення; очуження; універсалізація.

Андрієнко Т. П. Перевод как межкультурное взаимодействие.

Перевод рассматривается как межкультурное взаимодействие между автором, переводчиком и читателем в общем культурном пространстве, причем основное внимание уделяется изменениям, которые претерпевает концепт текста оригинала. Общее культурное пространство моделируется как область, в которой переводчик создает иллюзию общения между автором и читателем и контакта с иноязычной культурой. Межкультурное взаимодействие в переводе приобретает одну из трех форм культурного взаимодействия, что выявляется в использовании соответствующих стратегий перевода: одомашнивания, універсалізації, отстранения.

Ключевые слова: перевод; межкультурная коммуникация; стратегия перевода; одомашнивание; отстранение; універсалізація.