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IN THE LITERARY TEXTS**

Factors which are necessary to take into consideration while translating intertextual elements are analyzed in the paper. Developed translation algorithm of the intertextual elements in the literary texts due to their characteristics is presented in the paper.

Key words: intertextual elements, translation algorithm, function of the intertext, adaptation strategies.

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Херсонський національний технічний університет**ПЕРЕКЛАДАЦЬКА МОДЕЛЬ ПЕРЕКЛАДУ ІНТЕРТЕКСТУАЛЬНИХ ЕЛЕМЕНТІВ В
ХУДОЖНІХ ТЕКСТАХ**

В статті проаналізовано фактори, які необхідно враховувати при перекладі інтертекстуальних елементів та представлено розроблений алгоритм відтворення інтертекстуальних включень до художнього тексту залежно від їх характеристик.

Ключові слова: інтертекстуальні елементи, алгоритм перекладу, функції інтертексту, адаптація.

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Херсонский национальный технический университет**ПЕРЕВОДЧЕСКАЯ МОДЕЛЬ ПЕРЕВОДА ИНТЕРТЕКСТУАЛЬНЫХ ЭЛЕМЕНТОВ В
ХУДОЖЕСТВЕННЫХ ТЕКСТАХ**

В статье проанализированы факторы, которые необходимо учитывать при переводе интертекстуальных элементов и представлен разработанный алгоритм передачи интертекстуальных вкраплений в художественный текст в зависимости от их характеристик.

Ключевые слова: интертекстуальные элементы, алгоритм перевода, функции интертекста, адаптация.

Relevance of the study and formulation of the problem

It is known that a translator's work requires extraordinary erudition and competence in many areas. This statement refers not only to the reproduction of scientific and technical texts, but largely to literary texts. This paper is devoted to the study of functioning and translation of the intertextual elements. These elements are of serious difficulty in the translator's professional activity. To facilitate the translator's task, we consider it is necessary to develop an algorithm of the intertextual elements reproduction in the literary text based on their features. Despite the fact that attempts to create a general classification of intertextual elements made repeatedly in the papers of different researchers (P. Toropa [14], N. A. Fateeva [15], G. V. Denisova [6], M. A. Malakhovska [10], etc.), and conducted research and proposed classification has made a great contribution to the development of the intertextuality theory, it is now evident that as a result of diversity of the intertextuality phenomena it is extremely difficult to create a common classification of intertextual elements, which would reflect all their aspects.

The relevance of this paper is caused by an insufficient study of translation studies aspect of the intertextuality theory, and the lack of the translation models of reproduction of intertextual elements or ideas about the algorithm of translation actions, which would clearly show what factors should be considered while translating intertextual elements, as well as what techniques can be used by a translator to ensure the representativeness of the translation.

The purpose and objectives of the article

The object of this research is the intertextual elements in the literary text.

The subject of the research is the objective problems that arise while translating intertextual elements, and the methods of their solution.

The purpose of the study is to develop a general algorithm of translation of intertextual elements in the literary text on the basis of their categorical analysis.

Substantiated exposition of the basic material and received results

First of all it is appropriate to define the notion of intertextuality, analyzing the findings of famous linguists and literary scholars. In the papers on text linguistics in recent years, the terms "intertext", "intertextuality" with the term "dialogization" have been widely distributed (for example, the papers of Y. Kristeva [9], R. Barth [3], P. Toropa [14], N. Fateeva [15], and others).

However, both in foreign and domestic linguistics, there is no clear theoretical grounding of the concepts in the first place.

The expansion of the information space in the modern world has led to the emergence of hypertext, which blurs the conventional boundaries between the texts, combining them into a single unit [5, p. 3]. However, the concept of intertextuality does not cease to be relevant, the reference to other papers, woven into the text of the paper, so it can extend the limit, open it to multiple interpretations, leaving the infinite field for study of the text by the reader.

Although intertextuality is the primary feature of the text, the term "intertextuality" has appeared recently. It was firstly used in the paper of Y. Kristeva, the representative of the French literary school. By Y. Kristeva, it is an intertextual dialogue [9, p. 437]. However, despite the fact that the leadership in the application of this term belongs to Y. Kristeva, the disclosure of its research to the study repeated treatment R. Barth. Any text, said R. Barth woven of quotations, references, echoes, and "all of this is the language of culture", "old and new, which pass through the text and create powerful stereophonic sound." "Any text is intertext relative to some other text, but this intertextuality should not be understood so that the text is a kind of origin, all searches "sources" and "effects" correspond to the myth of the work filiation, the text instead is formed of anonymous, elusive, yet readable quotations - without quotes"[3, p. 418].

Chernyavska V.E. extends the concept of intertextuality. According to her definition, intertextuality is "an interaction of the texts and / or their fragments, both in terms of the content and in terms of expression" and is "the way one updates the text in its internal space of the other" [16, p. 49]. Thus, intertextuality is not merely a verbal category; it includes the use of various discourses (interdiscoursics) and nonverbal systems (intersemiotics). A broad understanding of intertextuality also shows N. V. Petrova, who defines the concept as "formative and content interactions different kinds of discourses verbal and nonverbal texts" [11, p. 66]. The same opinion is shared by N. V. Inozemtseva defining intertextuality as "openness" of the text in relation, firstly, to other systems and structures, and secondly to the reader [8, p. 167].

After analyzing the definitions of the phenomenon of intertextuality proposed by outstanding linguists and literary scholars we have concluded about their imperfection because every linguist focuses only on a certain aspect of this concept, thus ignoring the others. In our opinion, the exact definition reads as follows: intertextuality is building a text with references to other texts, discourses and nonverbal systems that manifest themselves in terms of the content and / or in terms of expression. Then an intertextual element is a unit of the metatext at any level that brings open or hidden reference to the prototext.

It is known that every text, especially literary, bears its pragmatic guidance. For the correct interpretation of the instructions and, accordingly, for its better interpretation in the translation, it is necessary to define the basic functions that intertextual perform elements.

If in the scientific literature intertextual inclusion have primarily the informative function, indicating the source of a certain data and thus confirming the accuracy of the information, in the literary discourse the objectives of these elements are very different. The functions of the intertext (on the classical model of language functions by G. Jakobson) include the following [13, p. 195-207].

1. The expressive function. The selection of quotes, the nature of allusions is an important element of expression of the author, his cultural and semiotic orientation, the pragmatic attitudes (the texts and authors, to which the references are made, can be prestigious, fashionable, odious, etc.).

2. Phatic (contact constituent) function. Intertext is focused on the recipient who can recognize a text predecessor unit and adequately understand the intention behind it. Intertextual references can act as applications intended to attract the attention of some audience, set their common cultural memory (ideological, political and aesthetic positions).

3. Poetic function - the entertainment one: identification of intertextual references as a fascinating game, a sort of crossword solving.

4. Referential function - the function of transmitting information about the outside world: a reference to another text potentially entails the activation of information that is contained in the pretext (analogy with metaphor).

5. Metatextual function - to motivate the reader, to identify some text as a reference to other text, to refer to the text-source, that is, to determine the interpretation of the identified fragment with the source text (metatext in relation to this fragment).

Therefore, we can conclude that it is important to preserve in translation all the above listed features, because their saving will mean maintaining pragmatic guidance of the author.

While working with intertextual elements we primarily are dealing with the dialogue of cultures, that is why Denisova G. V. assigns the productive translation techniques intertextual pieces as adaptation (domestication) and alienation [6, С. 119]. Let us consider these techniques to establish the patterns of their use and ultimately to form a model of the translator's actions while working with the text intertextuality connections.

Adaptation (domestication). As a rule the intertextual elements that appeal to the national background knowledge of the reader and operate on the semantic or metasemiotic level are adapted. The adaptation should be used in cases when saving of the intertextual element in the translated text, without any change could lead to misunderstanding of it by the reader and as a consequence, the semantic losses.

Malakhovska N. L. identifies the following techniques that are characteristic of the method of adaptation [10, p. 8]:

- the removal of a certain intertextual element. For example:

"Tell you what, Monty: I'm more than willing to trade the rubber chicken and the shitty seaside vacation for what's behind Door #2" [3, с. 167]. - Знаєш що: я більш ніж готовий обміняти гумову курку і цю срану відпустку на морі на те, що за дверима номер два [11, с. 212];

- replacement of an intertextual element with the functionally equivalent, which belongs to the English or the universal intertextual encyclopedia. Perhaps the most outstanding representative of the method of domestication in the history of the Ukrainian translation can be considered M. Lukash, who is particularly interesting for us due to his translation in which we find examples of really intertextual elements [1, p. 253]. For example:

"Such a trial, dear Sir, With no jury or judge, would be wasting our breath", "I'll be judge, I'll be jury" [15] - "Що за суд безтолковий - / Ні судді, ні підсудка / Ми не знайдемо тут"; "Сам я буду, мишутко, / За суддю і підсудка..." [15, с. 205].

The translator interprets the word "jury" according to the ancient Ukrainian tradition.

- Usage of descriptive translation. This method is not very popular in the literary discourse, because it in most cases violates the style of the work.

Guseva G. O. also adds explication to these methods (in the introduction text translation additional information) or adding [5, p. 6]. For example:

This was like watching Spencer Tracy in Dr. Jekyll and Mr. Hyde, only for real [9, с. 252]. - Він наче дивився на Спенсера Трейсі у фільмі "Доктор Джекіл і містер Хайд", тільки відбувалося все насправді [9, с. 251].

Although, in some cases, the elements that are adapted should be replaced with similar neutral expressions, to avoid the replacement of authentic national culture and to ensure the representativeness of the translation.

So cultural adaptation is a special kind of adaptation, which allows ensuring the functioning of an intertextual element in translation in metasemiotic level. However, the adaptation should be made with great caution, so as not to bring in the translated text additional connotations that violate its representativeness.

Alienation. The method of alienation of intertextual units is their literal translation [4, p. 5]. Some researchers, such as L.B. Boyko [2] do not recognize the strategy of alienation without providing translation of the commentary at work with intertextual elements. Instead, it should be noted that many translators use it. Example:

"What I didn't pick up on Miami Vice 1 got from The Readers' Digest. Now tell me the truth—how many times are we going to go through this?" [3, с. 98] — Чого не було в "Пороках Маямі", те я вчитав у "Друзі читача". А тепер скажіть мені правду — скільки ще разів мені доведеться повторювати одне й те саме? [9, с. 103].

Alienation appears in the usage of the following translation methods:

- usage of the method of transcription or transliteration for the transmission of onomastic units. For example:

"Then I read this column—in The Daily News, it mighta been—yesterday, about how Johnson 's probably gonna do" [3, с. 214]. - А тоді я прочитав цю статтю - здається, в "Дейлі ньюс" -учора, про те, що Джонсон, мабуть, теж незле впорається [9, с. 216].

- calquing. For example:

...the Bloody Black Bitch Queen of Spiders in a card-sharp's rapid shuffle [3, с. 185]. - ...Кривава Чорна Сука - Дама Павуків - які швидко-швидко тасує шулер [9, с. 189].

The negative consequence of strategy of usage is narrowing of the intertextual field of one or the another pretext. It occurs due to the lack of translated instructions to the appropriate source.

Alienation with commentary the translator's. One of the main methods of semantic loss compensation in the translation is the translator's commentary. The selection of the intertextual elements that are necessary to comment by the translator should be done carefully, as excessive comments dispels the reader's attention,

resulting in omission by him important elements of meaning, while the absence of comments could lead to significant losses of meaning.

Therefore, it is necessary to comment, first and foremost, the intertextual elements that operate at the metasemiotic level, the content of which (fully or partially) it is impossible to convey within the text of the translation. For example:

Or the Kitchen of Willy Loman's House [5, с. 8]. - Чи кухню в будинку Віллі Ломена* *Віллі Ломен – персонаж п'єси Артура Міллера "Смерть комівояжера", мав крихітний будинок, затиснутий між висотними будівлями [2, с. 59].

The famous scholar, engaged in issues of intercultural communication, S.G. Ter-Minasova defines the following cases when the comment is considered to be appropriate [13, p. 99-103]:

- 1) historicisms - the words, which are out of use due to the fact that they denote objects or phenomena emerged from the language and from the life of the people;
- 2) archaisms - outdated words and phrases that are out of use;
- 3) the words that have changed their meaning;
- 4) realities, references, allusions, requiring social and cultural background knowledge, that foreign readers missing and lost by the modern Russian reader;
- 5) hidden, as a rule, unconscious of the reader "strange places", in contrast to the explicit allusions, allusions to historical facts, events, details of everyday life, lifestyle, etc.;
- 6) the facts that cannot be explained by the fact that "the connection of time was lost".

For our part, we consider it appropriate to add another item to the list above:

- 7) foreign to the original words, expressions and sentences that the author intentionally leaves as they are in the original text for the accentuation of the reader's attention, for example:

"Aye, not just Reaping, but true fin de ano— Fair-Night, tell him. Say that he may have you after the bonfire. You understand" [7, с. 135] — Еге ж. Не просто до Жнив, а до самого fin de ano * — Світлої Ночі. Скажи йому, що він може взяти тебе після святкового багаття. Зрозуміла? *Fin de ano — кінець року (ісп.) [1, с. 173].

It should also be noted, that in order a commentary could fulfill its main task - to compensate for the content which cannot be transferred by the translation - it needs to be encyclopedic in linguistics and nature and be contextually oriented. In fulfilling these requirements allows to avoid translational comment semantic losses in the translation, ensuring its representation, and promotes text translation better understanding by the reader.

Examining the various typological schemes of intertextual relations, suggested by literature and linguists scholars, as well as examined the conventional methods of translation intertextual elements, we have seen that individual knowledge is not enough to develop a particular scheme of translation work with intertextuality, because we are missing one of the main parts - the inseparability of the choice of a particular technique. To correct this deficiency, we have analyzed the work of such linguists as G. Jacobson [7], G. V. Denisova [6], G. A. Guseva [5], N. A. Soluyanov [12], E. G. Eremenko [10] and synthesized them into a general scheme of the factors that influence the choice of the translation strategies and techniques:

- 1) the popularity of the prototext:
 - references to the work of "strong" or "textbook" authors;
 - references to the works of less known authors;
- 2) the dominant function of an intertextual element:
 - expressive;
 - phatic (contact constituent);
 - poetic;
 - reference;
 - metatext;
- 3) the target level of the intertextual element:
 - national;
 - individual;
 - universal;
- 4) the form of the intertextual element:
 - quote;
 - allusion;
 - reminiscences;
 - retelling and commentary;
 - trope;

- phraseologism.

References to the papers of "strong" authors are intended for the general reader and work as "ready units" that instantly recognizable. Quotes from the papers of less known authors aimed at "the dedicated" reader the connoisseur reader require more effort in decoding them, but also give more "joy discovery" [4, p. 11]. To ensure the representativeness of the translation, the translator should keep the dominant function and the form of the intertextual element (i.e. categorical form the second and the fourth of the examined categories). Although if you can't save the form, you can use the method of compensation. Category of the prototext popularity and the category of the target audience give an idea of translation techniques the translator can use for optimal recreation of intertextuality: adaptation or alienation with a commentary of the translator. The intertext of the universal and individual encyclopedia in most cases should be left unchanged, whereas when choosing a method of recreation of an element of national cultural memory is expedient to determine the extent of its popularity in the host culture.

So, we propose the following model of work with texts, rich with intertextual elements:

- 1) to follow the basic biographical data and the general literary influences on the author of the original text;
- 2) to find out whether there are existing translations of the text. If so, analyze them, highlighting best practices and disadvantages;
- 3) to translate the text, consistently identifying and highlighting intertextual elements of the text for translation;
- 4) in the course of work on the translation to write out the intertextual elements;
- 5) to translate the intertextual elements, using the existing well-established transfers, or to develop your own version of reference;
- 6) to check whether intertextual elements fit into the overall text background and if they organically sound in the target language;
- 7) to evaluate how you managed to maintain pragmatic guidance of the specific text and the intertextual functional elements;
- 8) if necessary, to improve and edit the finished translation.

We consider it appropriate to comment on paragraph 5 of this model. Of course, the scheme that we have developed cannot be considered exhaustive or universal. In it we offer, in our opinion, a generalized diagram that could be useful to the translator while working with intertextual elements in the literary text. We believe that, if there is any doubt of affiliation of specific intertext to a particular category, the question of its translation should be addressed from the point of view of functional load. Under well-established translation we understand generally employed and culturally assimilated translation of certain text. For example, in case of the Bible intertextualisms it is necessary to refer to the Ukrainian Ivan Ohienko's translation. Under the comprehensive approach we mean the merger of several translation methods. For example, while translating of certain phraseologism with an intertextual element it is possible to take the Ukrainian analogue of this phraseologism, and make a tracing or shift transcoding of these intertextual elements. The success of the method will depend on the preservation of the style and of intention of the author's while translating.

Conclusions

So, speaking about the possibility and the ways of intertextual units transferring, we return to the warning that translation approaches may not be strictly fixed, but are determined in each case depending on the translation situation, the type of the source text and the nature of the intended recipient of the translation. The most important in this process is that such approaches should not be random and should be based on the strict scientific method.

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