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**LOST AND FOUND IN TRANSLATION:  
TRANSLATION STRATEGIES FOR REPRESENTING  
THE AUTHOR'S INDIVIDUAL STYLE  
IN BELLES-LETTRES**

*The article views translation strategy as unity of cognitive and communicative aspects, a combination of a relatively static component – an ideal image of the target text, and a dynamic component – a plan / program of embodiment of such image by means of the target language. As the dominating regulator of the translator's activity, translation strategy ultimately determines losses and gains in rendering the author's individual style.*

**Key words:** translation strategy, translation tactics, individual style, literary-artistic translation, translation losses and gains.

**Statement of the problem.** Through frequent use, the term 'strategy' is undergoing dispersion, its meaning becoming too vague and uncertain for terminological use. The notion of strategy is associated with the translators' decisions that influence the resulting text of the work of verbal art. Meanwhile, the target audience makes judgments concerning the style and unique features of the work based exclusively on the translation. This makes it scientifically **relevant** to redefine strategy as a term of translation theory and study the differing outcomes of applying translation strategies. This should be done with the account of specific features of individual style and the author's intention pursued in a particular work; thus, the **aim** of this research is to define translation strategy and study the influence of strategy on the results of translation.

**Materials and methods.** We view translation as a specific type of discourse, the activity which has cognitive and communicative aspects, being the unity of the process and result. This makes it possible to study the process of translation, including the strategies that govern it, through the result – particular translation decisions, choices, transformations etc. Therefore, this research employs the

methods of cognitive analysis, stylistic analysis and comparative translation analysis based on the material of classical works of the English literature and their available translations into Ukrainian and Russian languages.

**Discussion of results.** Use of the word "strategy" as part of linguistic terms "communication strategy" [Dijk 1983; Фролова 2009], "face saving strategies" [Brown], "discourse strategy" [Фролова 2009, 85] demonstrates the relevance of the notion of strategy to the study of verbal interaction and reveals new aspects of this concept: focus on the achievement of the external goals, the role of regulator of speech activity, the choice of alternative strategies. In communicative linguistics, strategy is perceived as a "communicative and social unity of the factors of consciousness, thinking, language / speech" [Ibid, 85].

In linguistics, it is believed that strategy involves human action, that is, goal-oriented, intentional, conscious, and controlled behavior [Dijk, Kintsch 1983, 62], comprising a property of complex cognitive plans generalising a certain sequence of actions and objectives of the interaction [Dijk 1989, 272; Фролова, 87]: "Intuitively, a strategy is the idea of an agent about the best way to act in order to reach a goal... a cognitive representation of some kind" [Dijk, Kintsch 1983, 65]. The strategy of translation which is thought of as a secondary communicative activity [Швейцер 1988; Миньяр-Белоручев 1996], like communication / discourse strategy, has a cognitive nature [Комиссаров 2004; Ремхе 2007; Засекін 2012]. However, given the special nature of translation as an intellectual and speech activity, translation strategy can not be equated with the communication / discourse strategy [Фролова, Андріенко 2013].

The analysis of definitions of strategy in translation studies shows a great difference of approaches: on the one hand, it is emphasised that strategies are goal-oriented [Chesterman 1997], on the other – it is believed that global strategies are '(i) translating without interruption for as long as possible; (ii) correcting surface errors immediately; (iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage' [Seguinot 1989], which definitely refers to the process, not the goal of translation. Thus, the

first discrepancy is between the strategies being aimed at the process or the result of translation. As the majority of researchers believe that strategies are focused on the result of translation – solving a particular translation problem [Chesterman 1997; Baker 2011], we view strategy as dominating the process of translation and aimed at the result.

On the other hand, translation strategy is described as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it" Loescher (1991:8). As follows from this definition, the strategies are not always applied consciously, but may be 'retrieved' from consciousness. In this regard, A. Cohen [Cohen 1998, 4] asserts that "the element of consciousness is what distinguishes strategies from these processes that are not strategic." Cognitive nature of strategies is also recognized by A. Chesterman: "they are widely used by translators and recognized to be standard conceptual tools of the trade" [Chesterman 1997, 87]. Strategies are viewed as goal-oriented, problem-centred, potentially conscious, intersubjective (and therefore, learnable) [ibid., 89–91]. It being generally recognized that strategies have a cognitive nature, it remains debatable, whether they constitute "easily accessible descriptive knowledge concerning a certain kind of procedural knowledge" [ibid., 92], or rather a part of translator's competence [Комиссаров 2004, Черноватый 2013], remaining 'potentially conscious'.

Conceptually relevant properties of strategy to be reflected in the definition of the term "translation strategy" are: the guiding role of strategy in the implementation of the relevant activity; its cognitive nature, constituting a part of translator's competence; focus on the goal and problem-solving; flexible and applied nature of the strategy; availability of alternative choices [cf.: Dijk, Kintsch 1983, 63]. Thus, it proves irrelevant to describe such actions as "prevention / correction of errors" or "achieving equivalence / adequacy of translation" [Seguinot; Дьяконова 2004] as strategies because it is difficult to imagine alternative decisions: to produce a translation with errors or inadequate translation. Such processes as search for the optimal translation variants, or literal translation [see: Дьяконова 2004; Илюхин 2001] can hardly be viewed as strategies, because

occur at a level lower than strategic, as they do not define the goal and the way of solving a problem, which is specific of the strategy, but appear to be the implementations of strategic decisions.

As a cognitive phenomenon, the strategy organizes the translator's activity [Черноватий 2013, p. 392, 409; Alves 2007; Mailhac]. The presence of general translation strategy ensures the conceptual integrity as an essential feature of the target text. Cognitive nature of translation strategy implies its mental, pre-speech nature, pursuit of a certain ideal image of the target text, which in the mind of the interpreter corresponds to the concept of the original text. We maintain that translation strategy combines a relatively static component – an ideal image of the target text, and a dynamic component – a plan / program of embodiment of such image by means of the target language.

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 [Kashkin 2012, 1734; Bangerter 2013]; information is not transmitted from the sender to the receiver, but is jointly produced by the participants [Мартинюк 2013, 108; Kashkin 2012, 1734]. In the case of interlinguistic / intercultural communication, or translation, translator as an active agent does not mechanically reproduce the contents of the original text, but participates in the joint construction of the sense [Kashkin 2012, 1741; Мартинюк 2013, 108]. This approach significantly changes the view on the nature of translation as an activity and the role of the interpreter in it: according to the interactional model of communication, information is not the same object of exchange, it is actively constructed in the translation process. With this approach, the translator is presented not as a "transmitter" of meaning created by the author, but as a co-creator of the sense, and translation appears as the re-creation by the translator-interpreter of the original conceptual system for the best perception by the target audience in a certain situation.

Thus, the activity-based essence of the translation strategy lies in the interactive nature of the translator's activity for recreating the conceptual nature of the source text, with the translator's

consciousness invariably affecting the ultimate result of such recreation. As the dominating regulator of the translator's activity, translation strategy ultimately determines losses and gains in translation. In the actual process of translation, strategies are implemented through tactics, which, in their turn, determine procedures and shifts in translation.

According to the hypothesis of the study, following the interpretation of the source text and formation of its ideal image, the translator, correlating this conceptual image with the worldview of the target language community, creates an ideal conceptual image of the future translation. Focusing on this ideal image and guided by the relevant principles of translation, the translator selects the translation strategy of the whole text – the global strategy. In the course of translation, the translator is faced with the language / speech reality of the text, which is deployed as a discrete continuum. This text reality is represented by two types of speech elements: (1) predictable elements suggesting unambiguous reading (at least in a given situation and context) and a standard way of translation, and (2) unpredictable elements, i.e., those with a high level of entropy. Such fragments allow ambiguous understanding, the multiplicity of interpretations, different embodiments in translation. These elements involving multiple choice open the prospect for the translator to implement the translation strategy.

In the following example, only one word requires a strategic choice of a translator. Numerous untranslated borrowings are specific of E. Hemingway's individual style, allowing the reader to plunge into the atmosphere of a foreign country. Global foreignizing strategy is appropriate to render the conceptual image of the original and it may be realized through the local strategy in the translation of Spanish borrowings (in the following example – the word "desencajonada"). This word is mostly unknown to the English-speaking reader and therefore, unpredictable, while the remaining language units are rather predictable and do not allow the possibility of substantially different interpretations in translation:

*They've never seen a desencajonada." (Hemingway. *The Sun Also Rises*, p. 149)*

Even one word opens up the prospect for the transformation of the global translation strategy into different local strategies. In translation into Ukrainian, the foreign element is reproduced without change, which maintains the link with the foreign environment, as was intended by the author. However, foreignizing strategy in this case is "balanced" by introducing a footnote with the translation-commentary from Spanish (untranslated borrowing with a commentary):

*Вони ніколи не бачили desencajonada<sup>1</sup>.*

<sup>1</sup>*Вивантаження биків (ісп.) (Хемінгвеї. Фіеста (І сонце ходить). Перекл. М. Пінчевський, с. 79).*

This local strategy can be characterized as a moderate foreignizing; due to its implementation, the translated text retains the effect of staying in a foreign country, but the reader's perception is facilitated by the commentary.

In the Russian translation, the foreign borrowing is completely replaced by interpretation of the meaning:

*Они никогда не видели выгрузки быков. (Хемингуэй. Фиеста (И восходит солнце). Перев. В. Литвинов)*

In this case the local strategy is opposite to the global strategy – it can be described as the domestication strategy, through which the reader's perception is automated (no additional cognitive effort to decode the fragment of text is required), and the intended artistic effect is neutralized, the interpretative capacity of the text is decreased. In the absence of compensatory strategies and techniques, such translation results in significant distortion the original style depriving Hemingway's work of its characteristic "cinematographic" effect [Довганчина 2011, 10]. Such choice of strategy clearly exemplifies a loss of artistic value in translation.

A similar depletion of the author's style is observed in translations of O.Henry's works, as in the following example where the translators have replaced numerous graphons recording the foreign accent by the standard literary language:

*Old Behrman, with his red eyes, plainly streaming, shouted his contempt and derision for such idiotic imaginings.*

*"Vass!" he cried. "Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. (O. Henry. The Last Leaf)*

In Ukrainian translation, the loss of artistic effect is compensated only partially by introducing a descriptive commentary; in Russian translation, the speech characteristic is completely lost:

*Старий Берман з червоними очима, які помітно слізилися, гала-сливо виявив свою зневагу, знущаючись із таких ідіотських вигадок.*

*– Що, – кричав він з жахливим німецьким акцентом, – хіба ще є такі дурні, щоб умирати через листя, яке осипається з клятого плюща? Вперше чую. (О. Генрі. Останній листок. Переклад М. Дмитренка)*

*– Что! – кричал он. – Возможна ли такая гупость – умирать оттого, что листя падают с проклятого плюща!... (О. Генрі. Последний лист. Перевод Н. Дарузес)*

Both the Ukrainian and Russian translators in this case preferred the strategy of sense to the strategy of form, although in literary artistic translation the strategy of recreating the artistic form is of paramount importance: "the focus on the choice of the form" allows for "poetic equivalence" [Швейцер 1988, 150]. Unfortunately, in translations of short stories by O. Henry such local strategy of "semantic" translation prevails, resulting in inevitable losses of unique features of the author's individual style, including puns, allusions, speech characteristics of the characters etc.

However, systemic language differences do not always prevent the translators from efficiently rendering the unique features of the author's style. The target language resources and compensation technique allow to reproduce intellectual characteristics of a person:

*"There's an avenue," said Sir Pitt, "a mile long. There's six thousand pound of timber in them there trees. Do you call that nothing?" He pronounced avenue – EVENUE, and nothing – NOTHINK, so droll; (Thackeray. Vanity Fair, p. 74)*

*"Ця олея пролягла на цілу милю, – сказав сер Пітт. – тут на які шість тисяч хвунтів добірного дерева. Думаєте, це вам дурниці?"*

*Він так смішно вимовляє "олея" і "хвунт" (Теккерей. Ярмарок суєти. Перекл. О. Сенюк, с. 76)*

In this case the translator has rendered the incorrect pronunciation as an indicator of a low level of education, through domestication and the use of Ukrainian vernacular, thereby adequately representing the intellectual characteristics, which in the context of a satirical novel works for creating the comical effect. This is an undoubted gain due to appropriate choice of the domestication translation strategy and flexible application of tactics.

Speaking names present another challenge for translators, as they combine a characterising function with nomination of an individual and indication of his or her ethnicity/national identity. In translation of such names the translator usually aims at reproducing the denotative and / or connotative meaning of the original name, e.g.: *old Sir Thomas Coffin and Lady Coffin* – старий суддя сер Томас Тойсвіт і леді Тойсвіт; *Cackle, the assistant-surgeon* – помічник військового лікаря Кудкудакт; sometimes, a semantic shifting is observed: *Daffy's Elixir* – еліксир Йолоппа; *Mr. Higgs (of the firm of Higgs & Blatherwick, solicitors)* – м-р Мінайлі (адвокатська контора Мінайлі і Базікервік). (Теккерей. Ярмарок суєти. Перекл. О. Сенюк)

In some cases, changing the literal meaning (the motivating concept), the translator skillfully recreates the sense through remetaphorisation: *young Green, of the Rifles* – юний Жоутодзюбл зі стрілецького полку. In this case, the choice of the motivating basis in the target language is not always based on the essence of the symbol chosen as the basis in the original, but on the main feature of the character obvious from the context: *Heavytop, the colonel* – полковник Неперенийлі; *old Colonel Livermore* – старий полковник Гультаїс; *old Miss Toady* – стара міс Підлизлі. (Теккерей. Ярмарок суєти. Перекл. О. Сенюк)

Such creative approach results in original findings enriching the conceptual structure of translation. At the same time, it makes the translated text more emotive and expressive, thus changing the author's ideostyle. Such translation findings may be perceived as gains if they are in line with the author's original intention and the main conceptual features of the original text.

**Conclusions.** The translation of the author's individual style in artistic texts requires the formulation of a global translation strategy which comprises a unity of cognitive and communicative aspects. Translation strategy combines a relatively static component – an ideal image of the target text, and a dynamic component – a plan / program of embodiment of such image by means of the target language. As the dominating regulator of the translator's activity, translation strategy ultimately determines losses and gains in translation. The translation losses in rendering the uniqueness of the author's individual style result from inappropriate choice of translation strategy and include loss of expressive value, speech characteristics, artistic effects in sacrifice to fluency of reading and rendering of the sense. The gains in translation are due to the appropriate choice and flexible application of strategy; they may enrich the translation with the images and effects which did not exist in the original, but contribute to maintaining the author's ideostyle and the system of images of the original.

The **prospect** for further research is studying the translation tactics and procedures involved in recreating individual stylistic features of the works of verbal art, as well as the conditions limiting their application.

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**Втрати і здобутки перекладу: перекладацькі стратегії відтворення  
 індивідуально-авторського стилю**

У статті розглядається стратегія перекладу яка становить єдність когнітивних і комунікативних аспектів, поєднання статичної складової – ідеально-го образу цільового тексту, і динамічної складової – плану / програми втілення цього ідеального образу засобами цільової мови. Як когнітивний регулятив діяльності перекладача, стратегія перекладу в кінцевому рахунку визначає втрати і здобутки перекладу у відтворенні індивідуально-авторського стилю.

**Ключові слова:** стратегія перекладу, тактика перекладу, індивідуально-авторський стиль, художній переклад, втрати і здобутки перекладу.

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**Потери и находки перевода: переводческие стратегии воспроизведения  
 индивидуально-авторского стиля**

В статье рассматривается стратегия перевода как единство когнитивных и коммуникативных аспектов, сочетание статической составляющей – идеального образа целевого текста, и динамической составляющей – плана / программы воплощения этого идеального образа средствами целевого языка. Как когнитивный регулятив деятельности переводчика, стратегия перевода в конечном счете определяет потери и находки перевода в воспроизведении индивидуально-авторского стиля.

**Ключевые слова:** стратегия перевода, тактика перевода, индивидуально-авторский стиль, художественный перевод, потери и находки перевода.