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**CORRELATION OF THE AUTHOR'S AND  
THE TRANSLATOR'S STYLE IN THE UKRAINIAN TRANSLATION  
OF J. GALSWORTHY'S TRYLOGY "THE FORSYTE SAGA"  
REFLECTED IN THE PROPER NAMES RENDERING**

It is general knowledge that translation studies share its object of investigation both with literary studies and linguistics. Like the former, it focuses on the style of individual creative writers, and like the latter, it focuses on the style of social groups of language users, also it studies how the style of translation correlates with that of the original work. Some scholars note, that very few if any studies investigate the possibility of describing the style of translators in terms of what might be distinctive about the language they produce. It has been traditional to study the style of a translation from the point of whether the style of a certain author is adequately conveyed. The reason for this may be because translation has traditionally been viewed as a derivative activity rather than creative one. It is believed that the task of translators is not to manifest the style of their own, but to reproduce that of the original as close, as possible. Therefore these scholars see the necessity to investigate whether literary translators can be demonstrated to use distinctive styles of their own, as they are believed to leave their individual imprint on every text produced. For instance, M. Baker compares translating a literary work in an impersonal way to handling an object without leaving one's fingerprints on it [1, p. 248].

According to M. Baker, the notion of style in an analysis of translated text is viewed as a "kind of thumb-print, expressed in a range of both linguistic and non-linguistic features". Also the notion of style in translation might include the literary translator's choice of the type of material to translate, their consistent use of specific strategies, it must also cover the manner of expression, typical of a translator, his or her characteristic use of language and individual profile of linguistic habits. When analyzing the style of translation, M. Baker does not focus on conscious linguistic choices on the part of the writer, relationship between linguistic features and artistic function, but rather on subtle, unobtrusive linguistic habits, which are beyond the conscious control of the writer. The scholar stresses the absence of methodology for distinguishing between the stylistic features, which can be reasonably attributed to the translator and those which simply reflect the stylistic features of the original [1, p. 249].

Another scholar, K. Malmkjaer, offers a different view of style in relation to translation and translators. She distinguishes "stylistic analysis" from the "study of style". The former involves the semantics of the text, the study of how a text means what it does, why the text is shaped in its particular

way given certain extralinguistic factors that restrict the writer's freedom of choice. The latter focuses on the consistent and statistically significant regularity of occurrence in text of certain items and structures among those, offered by the language as a whole [2, p. 38].

According to K. Malmkjaer, concern of the translation stylistics is to explain why, given the source text, the translation is shaped in such way that it comes to mean what it does [2, p. 39]. During the process of translation stylistics analysis she offers to start by giving information on the author of the source text and by reception of his/her work in translation.

K. Malmkjaer's view of style in relation to translation differs from M. Baker in two regards. First of all it is what they see as the primary element of style. Baker focuses on stylistic habits, while K. Malmkjaer focuses on rhetorical choices. Whereas the latter disregards stylistic habits as not relevant, the former also recognizes the relevance of rhetorical choices in the sense of translation strategies. K. Malmkjaer explains translation patterns mainly in terms of cultural differences, she also suggests that the translator's personal history may impact the explanation as well. The other respect in which the two methodologies are different is in the place assigned to the source text. M. Baker's methodology can be referred to as target-text oriented, whereas K. Malmkjaer's model is source-text oriented.

The objective of our article is to dwell on some aspects of J. Galsworthy's style in his epic novel "The Forsyte saga" in terms of correlation of the author's style with that of the translator. We refrain from evaluating the quality of translation, as the only existing translation of the novel into Ukrainian is performed by O. Terekh, and we cannot compare it to other works.

Literary translation is akin to real art, when beside command of a foreign language one needs to know and understand culture, history and psychology of foreign nation. A skilled translator, beside being proficient both in source and native language, and having deep understanding of nuances of the former, must be aware of the linguistic and pragmatic specifics of translation. Sometimes a concept of some culture may not exist or be irrelevant for the foreign recipient, thus in the process of translation this concept must be construed in a certain communication act with the help of synonymous concepts, relevant for the culture of the recipients. In 18-19<sup>th</sup> century England the term "family" was used to denote nuclear family, however, sometimes it would denote the whole household, the in-laws, several generations and servants. Therefore, while translating "The Forsyte Saga", O. Terekh does not limit the translation of the concept "family" to the single meaning, using various ones, as in the example: "*the family were present* – зібралися всі **родичі**, "**хазяїн**": *as though in conclave over the family* – *неначе судили своїх хазяїв* and "**корінь**": *he was undoubtedly of the same family* – *він без сумніву походить від того самого кореня*. Quite often different kinds of transformation are employed, such as addition: *in the family* – *у родині Форсайтів*, deletion: *The uneasiness of the Forsyte family* – *Форсайту*

сполохалися, and substitution: *the well – the families of lawyers and doctors... – юрба гостей: юристів, лікарів* [3, p. 226]. These are some of the instances when the translator's skills are manifested and instead of synonyms and synonymous expressions other means are selected for sense rendering.

The aim of novelists has always been to truthfully represent conversation, to make it as life-like as possible in order to accurately describe characters' status, peculiarities, disposition, as well as their mood and attitude. Sometimes Free Indirect Speech is used for larger-scale tactful effect to channel the reader's sympathies towards one character and away from another, also it can be employed to cast an ironic light on what is being said.

It is rather common for J. Galsworthy to use a lasting inner monologue as a means of portraying the characters of the novel, to help with the plot development and characterization. A character's inner monologue is intricately bound to the author's words. Monologues are often concise and succinct, devoid of feelings. Abstract notions are not presented in such speech, it appears practical and down-to-earth, with the wide use of idioms, as in everyday speech. We can note, that there was no need for the translator to resort to complex transformations and various strategies, as the sentences are simple, somewhat abrupt, sometimes one-member sentences are used.

Although the author is still following in the footsteps of classic realists, his style stands aside from the polished exquisite style, prevalent till the very end of the 19<sup>th</sup> century. J. Galsworthy is one of the founders of a new literary tradition, when literary language is brought closer to the actual colloquial speech, it is true for author's words, as well characters. He prefers shorter, somewhat abrupt sentences proper to the colloquial speech to an overly complicated syntax, characteristic of the 19<sup>th</sup> century prose.

One of the difficulties, faced in the process of translation, is rendering of the proper names. In many cases the proper names contribute to the style of the text, help creating humorous, ironic or on the contrary, solemn effect. Having analyzed numerous sample texts, Ukrainian scholar A. Gudmanian [4, p. 423] names five major ways of conveying the foreign names into a foreign language: 1) transplanted – when a foreign proper name is included into a translated text preserving the original graphics; 2) additional letters or characters, not present in the target language; 3) transliteration – automatic substitution of a source language letters by those of the target language; 4) translation; 5) transcription. The author believes that the first two ways are not suitable for translation of the foreign texts into Ukrainian.

Quite often proper names, specifically, names of persons, in belles lettres are expressive and informative, as they define considerable bulk of implicit information of the text. It is the author himself who chooses certain names for his characters, thus this process is purely subjective; also the author is the one who knows everything about the characters, such as their personalities, occupation, morals and physical features. Sometimes a name can reflect a creative idea, genre, literary school, style. Ukrainian scholar O. Palamarchuk believes that during translation there are three main ways to incorporate proper

names in the target language text: primarily they are transcribed, less often they are translated and even more rarely they undergo transliteration.

Taking into consideration the above information, it is of crucial importance to translate the proper names bearing in mind the style of the text, as the connotation of the foreign proper names can interfere with the style of the text. For instance, according to the Ukrainian scientist Y. Chala, when translating “The Forsyte Saga” into Ukrainian, O. Terekh conveyed the name of the estate “*Mapledurham*” as “*Мейплдергем*”, which is not the best choice, as in English the name sounds quite melodic, whereas in Ukrainian the name produces a somewhat aggressive image. The scientist continues to argue that as the name of the girl, who lives in the estate, Fleur, was previously explained in the text as “flower”, it would be more appropriate to use the direct translation into Ukrainian, such as “*Клени*” (“Maples”) [5, p. 452]. However, we believe that the other possible option would be to give the exact transcription of the name, such as “*Мейплдарем*”, as it is pronounced in English.

It is accepted nowadays that the proper names, in particular, the names of persons, are very important for the context and impact perception of a literary work. Some names are popular among all classes and groups of English society, and Y. Chala cites the following ones as the example: *John, Michael, Anthony, Peter, Richard, Anne, Mary, Joan, Katherine, Mark, Edward* etc. Other first names are associated with the upper class society, some of them may be obsolete, others are still in use, and to some extent all of them seem pompous, pretentious and refined: *Algernon, Archibald, Claude, Eustace, Egbert, Brenda, Cynthia, Reginald* etc [5, p. 455]. Choosing such names for some of their offspring, Forsytes strived to be associated with aristocracy, with whom they often shared lifestyle, if not descent. Y. Chala believes that these nuances are lost in translation and Ukrainian readers won't be able to grasp the subtle choice of the proper names, as all of them just sound equally foreign. However, we believe that due to the widespread of the English media nowadays, it is quite possible for the readers to distinguish between the regular names and the old-fashioned upper-crust ones.

Having analyzed theoretical and practical data, we can conclude that when translating the J. Galsworthy's novel into Ukrainian, O. Terekh succeeded in adequate rendering of the author's style, while leaving his own imprint on the work.

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**Дейнеко І. В. Співвідношення стилю автора та перекладача в українському перекладі трилогії Дж. Голзворзі „Сага про Форсайтів” в аспекті перекладу антропонімів**

У нашій статті ми окреслюємо деякі актуальні перекладознавчі проблеми пов'язані зі стилем перекладів. Подаємо результати аналізу праць М. Бейкер та К. Малмкджер про співвідношення стилів автора та перекладача, а також порівняльний аналіз праць вказаних вчених. Традиційний підхід до вивчення стилю перекладу полягав у оцінці того, наскільки достовірно стиль того чи іншого автора переданий у перекладі твору, оскільки зазвичай переклад не вважався творчою діяльністю. Однак вище вказані дослідники переконані, що перекладач неминуче залишає свій слід на перекладі. З огляду на їх теоретичні здобутки зосереджуємо нашу увагу на деяких особливостях стилю Дж. Голзворзі у перекладі трилогії “Сага про Форсайтів” (невласне пряме мовлення та антропоніми), а також співвідношенню стилів автора та перекладача.

Ми ставимо за мету виділити деякі особливості стилю Дж. Голзворзі в його епопеї „Сага про Форсайтів” для порівняльного аналізу стилю автора та перекладача. До досліджуваних особливостей відносимо різні способи передачі поняття „сім'я”, деякі власні назви, невласне пряму мову та тривалі внутрішні монологи. Ми не ставимо за завдання оцінку якості перекладу, оскільки єдиний переклад трилогії з англійської на українську здійснений О. Терехом, і не існує інших праць для зіставлення та порівняння. Опрацювавши теоретичний та практичний матеріал, можемо дійти висновку, що переклавши трилогію Дж. Голзворзі „Сага про Форсайтів” українською мовою, О. Тереху вдалось достовірно передати стиль автора в межах досліджуваних нами аспектів, і водночас залишити свій власний відбиток на стилі перекладу.

*Ключові слова:* стиль в перекладі, стиль перекладача, невласне пряма мова, антропоніми.

**Дейнеко И В. Соотношение стиля автора и переводчика в украинском переводе трилогии Дж. Голсуорси „Сага о Форсайтах” в аспекте перевода антропонимов**

В нашей статье очерчены некоторые актуальные проблемы переводоведения, связанные со стилем переводов. Подаем результаты анализа работ М. Бейкер и К. Малмкджер о соотношении стилей автора и переводчика, а также сравнительный анализ работ этих ученых. Традиционный подход к изучению стиля перевода состоял в оценке того,

насколько точно стиль того или иного автора передается в переводе произведения, так как обычно перевод не считался творческой деятельностью. Однако вышеуказанные исследователи считают, что переводчик неминуемо оставляет свой след на работе. Основываясь на их теоретических наработках, рассматриваем некоторые особенности стиля Дж. Голсуорси в переводе трилогии „Сага о Форсайтах” (несобственно прямая речь и антропонимы), а также соотношение стилей автора и переводчика.

Нашей целью является выделение некоторых особенностей стиля Дж. Голсуорси для сравнительного анализа стиля автора и переводчика. К исследуемым особенностям относим разные способы передачи передачи понятия „семья”, некоторые собственные имена, несобственно прямую речь и длительные внутренние монологи. Нашим заданием не является оценка качества перевода, поскольку перевод А. Тереха является единственным переводом с английского на украинский язык. После обработки теоретического и практического материала можем прийти к заключению, что при переводе трилогии Дж. Голсуорси “Сага о Форсайтах” на украинский язык, А. Терех преуспел в адекватной передаче стиля автора в рамках исследуемых аспектов и в то же время оставил собственный след на стиле перевода.

*Ключевые слова:* стиль в переводе, стиль переводчика, несобственно прямая речь, антропонимы.

### **Deineko I. V. Correlation of the author’s and the translator’s style in the Ukrainian translation of J. Galsworthy’s trylogy “The Forsyte Saga” reflected in the proper names rendering**

In our article we have outlined some of the issues discussed within the framework of translation studies. The views of M. Baker and K. Malmkjaer on the style of translations and translators in correlation with that of the author are offered and compared in our work. The traditional approach to the study of the style of translation has been one of evaluation whether the style of a certain author is adequately conveyed, as translation is not generally viewed as creative activity. However the aforementioned scholars believe that translators are bound to leave their own imprint on the works. Based on their theoretical works we dwell on some aspects of J. Galsworthy’s style in the translation of his novel “The Forsyte Saga” (such as free indirect speech and anthroponyms) and correlation of the author’s style and that of the translator.

The objective of our article is to concentrate on some aspects of J. Galsworthy’s style in his epic novel “The Forsyte saga” in terms of analysis of the author’s and translator’s style. The studied aspects include various ways of rendering of the concept “family”, some proper names and free indirect speech as well as the lasting inner monologues. We refrain from evaluating the quality of translation, as the only existing translation of the novel into Ukrainian is performed by O. Terekh, and we cannot compare it to other works. Having analyzed theoretical and practical data, we can conclude that

when translating the J. Galsworthy's novel into Ukrainian, O. Terekh succeeded in adequate rendering of the author's style within the framework of the analyzed features, while leaving his individual imprint on the work.

*Key words:* style in translation, translator's style, free indirect speech, proper names.

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**“FRAME” TRANSFORMATION OF THE PLAY  
“THE CRIPPLE OF INISHMAAN” BY MARTIN McDONAGH IN  
UKRAINIAN TRANSLATION**

Translating from one language into another is a multiple-aspect phenomenon, when not only the correspondence between a source language and translating language is set up, but linguistic perceptions of the world, wide ranges of extra-linguistic factors (together with linguistic forms), united by one general notion “culture” are compared. While translating a piece of literature into another language it is important not to lose anything that outlines the author's conception, in particular the linguistic form, where the author's personality is expressed the most distinctly. It is especially significant to follow this principle in a drama work, where the author is “hidden” more than in other literature genres.

Drama as a literary genre is characterized by the fact that it is intended to be staged. Drama works by their literary side belong to fiction, by their stage side – to art in general. Theatrical staginess includes acting, mise en scene (acting area), theatrical scenery, music, lighting and sound effects, etc. The literary basis of a play, its main component determines the peculiarities of drama poetics that differentiate it from epos and lyrics. In drama the characters are characterized by both words and actions, almost without author's comments. The only means to characterize the characters of drama is their speech (dialogues, monologues, lines) and their actions, which absorb everything essential, significant, that could be told about them in other literary genres. Proper author's comments of the play (description of the set, behaviour, character's life) are traditionally limited by stage directions but in contemporary drama can be implemented in drama's frame.

The mentioned characteristics of drama influence the process of translation. Drama interpretation into other languages is always accompanied with some difficulties of both linguistic and technical kind. The issues of