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STRUCTURAL FEATURES OF CROSS-LANGUAGE TRANSFORMATIONS WITHIN THE TRANSLATION OF LITERARY TEXT (PARK WAN SUH “WHO ATE UP ALL THE SHINGA?”)

The article considers the problem of national specifics in literary translation, which is regarded as an integral part of the modern literary process, promotes the mutual enrichment and interrelation between the world nations' literatures and the development of international cooperation in science, culture and education. It is known that literary translation is a special kind of translation activity linked, on the one hand, to the secondary reproducing nature of translation, on the other hand – in the process of translation to the need to create texts with the ability of direct aesthetic impact. Translators have to maintain a mediating authenticity, proximity to the original text, and at the same time to be able to create a work of art in target language and culture which will be equivalent to original. That is two divergent kinds of speech activities, the perception of the original text and the creation of translated text are interact and oppose during the translation process.

The problem of transmission of cultural identity and the preservation of the original text unique flavor in foreign language was always an acute problem for translators. The issues related to the re-creation of the so-called “unfamiliar reality” in the target language are most complex and at the same time relatively little developed. The article analyzes the translation of hieroglyphic phraseological units (HPU), culture of lexemes-realities and toponyms of Park Wan Suh novel “Forgotten acid taste”.

Key words: hieroglyphic phraseological unit (IFE), intercultural communication, “the cultural connotation”, foreign language culture.

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Әдеби мәтіндерді аудару өзгерістердің тіларалық ерекшеліктері (Пак Ван Соның «Кисличканың ұмытылған дәмі» романына негізделген)

Мақалада қазіргі заманғы әдеби үдерістің ажырамас бөлігі ретінде саналатын әдеби аударманың ұлттық ерекшелігі проблемасы қарастырылады. Әлем халықтарының әдебиеттерін өзара байыту мен байланыстыруда, ғылым, мәдениет пен салаларындағы халықаралық ынтымақтастықты дамытуда үлесін қосуда.

Бір жағынан әдеби аударма – аудармашылық қызметтің ерекше түрі болса, екінші жағынан тікелей эстетикалық әсер ету мүмкіндігі бар екінші мәтін жасау. Аудармашы түпнұсқадан ауытқымау керек, сонымен қатар ол мақсатты тіл мен мәдениеттегі өнер туындысын жасауға қабілетті болуы тиіс. Аударма үрдісіндегі түпнұсқаны қабылдау және аудармада мәтінді құрастыру бұл қызметтің бір-біріне ұқсамайтын екі түрі болып табылады.

Мәдени тұрғыдағы өзіндік ерекшелікті және түпнұсқадағы мәтінді сақтау шет тіліндегі бірегейлікті аудармада беру мәселесі әруақыт аудармашылар үшін басты проблема болып табылады. Қиын әрі жақсы дамымаған тілде «белгісіз шындық» қайта құру мәселелерімен қатар мақалада Пак Ван Соның «Кисличканың ұмытылған дәмі» романындағы фразеологиялық иероглифтердің бірліктері, реалия мен топонимдік мәдени лексемалардың аудармалары талданады.

Түйін сөздер: фразеологиялық иероглифтердің бірліктері (IFE), мәдениетаралық қарым-қатынас, мәдени коннотация, шеттілдік мәдениет.

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**Межъязыковые трансформации при переводе художественных текстов
(на материале романа Пак Ван Со «Забывтый вкус кислички»)¹**

В статье рассматривается проблема национальной специфики в литературном переводе как неотъемлемой части современного литературного процесса, способствующей взаимообогащению и взаимосвязи между литературами народов мира и развитию международного сотрудничества в науке, культуре и образовании. Известно, что литературный перевод – это особый вид переводческой деятельности, связанный, с одной стороны, со вторичным воспроизводящим характером перевода, с другой – в процессе перевода с необходимостью создания текстов с возможностью прямого эстетического воздействия. Переводчик должен поддерживать посредническую аутентичность, близость к оригинальному тексту, и в то же время уметь создавать произведения искусства на целевом языке и культуре, которые будут эквивалентны оригиналу. Эти два разных вида деятельности, речи, восприятия оригинала и создания текста перевода не взаимодействуют и противостоят в процессе перевода.

Проблема передачи культурной самобытности и сохранения оригинального текста уникального вкуса в иностранном языке всегда была актуальной проблемой для переводчиков. Вопросы, связанные с ре-созданием так называемой “незнакомой реальности” в языке, наиболее сложны и в то же время относительно мало изучены. В статье проанализирован перевод иероглифических фразеологических единиц (ВПУ), культуры лексем-реалий и топонимов романа Пак Ван Со «Забывтый вкус кислички».

Ключевые слова: иероглифическая фразеологическая единица (ИФЕ), межкультурная коммуникация, культурная коннотация, иноязычная культура.

Literary translation is an integral part of the modern literary process, contributing to mutual enrichment and interconnection of the literatures of the peoples worldwide, the development of international cooperation in science, culture and education.

The duality of literary translation as a special kind of translation activity is related, on the one hand, to the secondary reproducing nature of translation, on the other hand – connected with the need to create texts that have the ability of direct aesthetic impact in the translation process. The translator has to keep an intermediate reliability, stay close to the original text, and at the same time to be able to create the equal of the original artwork in terms of the target language and culture. That is in the process of translation interact and oppose two divergent types of speech activities, the perception of the source on the text and the generation of the translated text.

The idea that national identity is difficult for a translator to emphasize is mentioned by I. Kashkin: «It is achieved by skillful choice and careful handling of idioms, local terms and notations of national usage, sometimes tactful hint to strange syntax and intonation» [1, p. 22]. Literary translation, as Kashkin considers, should show a strange reality to the reader and “... to preserve text in “its national clothes”.

G. Gachechiladze in his book «Questions of the theory of literary translation» writes that «... by the national form we mean not only the language of the work that changes during translation (the language in this case is the same material, the same mean of performing the translation, as in the creation of the original work, the whole aggregate of artistic elements» [2, p. 70]. In his opinion, this question in practice faces great difficulties, since in each concrete case it is necessary to establish, firstly, what is national characteristic and, secondly, what in characteristic represents essential and typical, in the transfer of which will correctly reflect the reality of the original one.

V. Rossels «Translation and national diversity of the original» notes that «... specific words expressing national way of life should be transferred without change. At the same time, words that have relevant translation should be replaced. ... All art features of national form of product can be reexpressed to the other language. It remains only to recall that which side we approach to the issues of literary translation, it is always necessary to assume the fact that translation is a work of art, it is a single organism, and the translator no less than author is obliged to remember of interrelation of parts, place and role in creation of the whole» [3, p. 61].

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Czech scientist Jiří Levý in the fundamental work “The art of translation” emphasizes on the need to preserve national and artistic characteristics of the original, believing that national identity, flavor need to widen and enrich the view of the foreign-language reader. In translation, according to Jiří Levý, it makes sense to save only those moments of specificity that will make the reader can feel typical foreign environment, that is, only those that might be perceived as carriers of national and historical specificity [4, p. 61].

A. Mikulin in the article “National and cultural specificity and translation” emphasizes the following aspects – connection of word meaning and national culture. A. Mikulin identifies several levels of national and cultural information: level of meaning of the reality function, their social and emotional significance; introduces the term “cultural connotation” of the word, i.e., national, cultural information that word contains.

The translators always face the problem to convey national and cultural specificity and to preserve unique flavor of foreign language of the original text. The issues related to recreating on target language of the so-called “other realities” are still not very developed.

Consider these objects on the example of comparative text analysis of the novel 박완서 «그 많던 싱아는 누가 다 먹었을까» [5] and translated into Russian language (by Lee Sang-Yoon, Hahm Yong-Jun “Who ate up all the shinga?” by Park Wan Suh [6]. In the translation of the title of the novel, the symmetry of the content plan and the expression plan is broken. Direct translation of the title of the novel: «Who ate up all shinga which was a lot».

Park Wan Suh began to write at her middle age. The writer was born in 1931 in Gaepung-gun province in the Pakchokkol village. The first literary work the «Naked tree» published in 1970 in the women’s magazine «Yoson tona.» And from this time she began her creative path in the literature of modern Korea.

As the years pass, things are changing. With the advent of globalization from year to year the

convergence, interpenetration and interaction of cultures of East and West increase, and only the mountains and rivers, the city gates, monuments of culture and history of Seoul, described by writer Park Wan Suh in his autobiographical novel “그 많던 싱아는 누가 다 먹었을까» remain unchanged. Translators pretty certainly conveyed nostalgia for the past and the title of the Russian version of the novel «Забытый вкус кислички» (literary «Forgotten taste of the shinga») best reflects the time of childhood, when hunger could be satisfied by mountain grass and roots, severe adolescence and destitute youth.

Adaptation is a complex process of recoding culture of one people into the culture of another during linguistic transformations.

The linguist L. Venuti proposes two strategies: domestication of the original and foreignization of translation. Domestication is an ethnocentric assimilation of the foreign text to the linguistic norms of the target language, figuratively speaking “an invitation author-foreigner to native language culture”. While foreignization is the intentional deviation from these rules in order to fix the singularity, the “difference” of the foreign text, figuratively speaking “sending the reader abroad”. Thus, as stressed by L. Venuti, the easier it is to read the translation, the more invisible the translator, and the more visible the author of the original [7, p. 59].

Thus, adaptation can be oriented both to the linguistic culture of the original and to the linguistic culture of the translation. Regardless of the focus, the text is adapted to effect interaction of two languages and two cultures. Thus, the translation strategy of internationalization of the text suggests a maximum use of the translation equivalents of the national culturally marked units, if any part of language that contribute to a “painless” transition from the text of one culture to the text of another.

Let’s turn directly to the analysis of translations of the hieroglyphic phraseological units (HPU) of the novel «Забытый вкус кислички» (“Who ate up all the shinga?”):

Phrase	HPU	Translation [8].	Translation by Lee Sang-Yoon, Hahm Yong-Jun
설상가상으로 같은 해 엄마가 서울로 오빠 뒤바라지를 하러 떠났다 [5, c. 19].	설상가상 Misfortune never comes alone; ice hoarfrost crystals on the snow surface Беда не приходит одна; на поверхности снега еще и иней	Misfortune never comes alone; Moreover there are hoarfrost on the snow surface... that year mom went to Seoul to take care of brother.	...To this misfortune was added another one. In the same year mom went to Seoul to take care of brother [6, p. 19].

할아버지는 우리 남매를 장중보옥에 비유하시곤 했는데..... [5, c. 19].	장중보옥 jewel in one's hands драгоценный камень в своих руках	...Grandfather used to compare me and my brother with a jewel stone in his hands...	Grandfather thought of my brother and me as his treasure... [6, p. 24].
.....시골의 무지몽매 탓으로 단정하고, 자식들이라도 어떡하든 그 곳에서 빼내고자 한 것은...[5, c. 20].	무지몽매 Absolutely ignorant (stupid) абсолютно невежественный (глупый)	At any cost to wrest children from an ignorant village...	...Mother... adamantly argued that the blame for all that's rustic ignorance <shaman are unable to help my father and he died of peritonitis> ...and she decided at all costs to wrest her children from the middle of nowhere [6, p. 25].
이상은 그것을 속수무책의 그들 최후의 창작유희라고 묘사해 놓고 있었다[5, c. 25].	속수무책 helplessness беспомощность 속수무책이다 totally helpless; can't move a step совершенно беспомощный; шагу ступить не может	Lee Sang described it as their complete helplessness.	Lee Sang described it as the last creative play at the limit of helplessness ([6, p. 30].

Hieroglyphic phraseological unit (HPU) 설상 가상 conveyed as «*To this misfortune was added another one*». The first misfortune is a disease of grandfather, who was growing weaker every day, and the heroine was three years old when her father died, now she felt as it was the second time of losing her father. «*To this misfortune was added another one*». And it is a misfortune that «*In the same year mom went to Seoul to take care of brother*». The behavior of the eldest daughter-in-law was unheard of riot, violating the domestic order. The eldest daughter-in-law, becoming a widow, left her father-in-law and mother-in-law, depriving them of her care under the pretext that her son needs to get education.

Let's give another example: 장중보옥 jewel in one's hands. In the text of the translation conveyed by the lexeme *treasure*, which can be traced to the symmetry of the expression plan and content plan units of the original and translation. Lexeme *treasure* meets literary translation and, has a metaphorical meaning in comparison with direct translation.

The following example: 무지몽매 *absolutely ignorant (stupid)*. This HPU was translated as *from the middle of nowhere*. (Direct translation) *Mother decided at any cost to wrest children from an ignorant village*. The translators in the Russian translation used additional method of convey as follows: *...and she decided at all costs to wrest her children from the middle of nowhere*. Compare the two phrases: *to wrest from an ignorant village - to wrest the middle of nowhere*, the second phrase is more stylistically colored and matches the description of the life in

the village, where ignorance and superstition lead to tragic irreversible consequences.

Another example: 속수무책 helplessness 속수무책이다 complete helplessness. In a literary translation - *Lee Sang described it as their complete helplessness*. In the novel «그 많던 싱아는 누가 다 먹었을까 (Who ate up all the shinga?)» Park Wan Suh gives the memory of the story by *Lee Sang "Boredom"* that she read. Five or six country boys didn't know what to do: they had no toys. It ended up that they squatted in a row and each pooped a pile of poo. Outstanding mastery of the author makes a reader really feel the highest degree of inexpressible boredom.

The assimilation of the foreign text to the language and cultural norms of the target language allows you to create readable text and to minimize the features of a foreign text.

It should be noted that literary texts as a rule, contain plenty of the means of expressiveness and figurativeness, to convey it translator is required to have remarkable ingenuity, imagination and professionalism. To convey such expressions in another language is difficult due to the lack of direct equivalents, the presence of certain cultural and other differences. The literary text as a form of realization of the artistic picture of the world is connected with the linguistic picture of the world.

..개정지방과 그 근교의 주거양식의 특색으로는 바깥채를 낮고 소박하게, 안채는 높고 정결하게 꾸미는 것과 함께 마당치레의 유난함을 꼽을 수가 있다. 사랑채에 면한 바깥마당은 앞

이 트이게 하고 양쪽에 뽕나무나 빗자루를 만드는 땀싸리 나무로 둘러치고 함박꽃이나 국화를 몇 그루 심는 정도지만 뒤란 치려는 공이 들고 화려했다 (5, p. 21).

Consider the “cultural connotation” of words in this passage, i.e. national, cultural information that is contained in the word. According to V. S. Vinogradov, these words are of “culture-specific nature” [9, p. 88]. Words 안채-사랑채 symmetrically recoded in terms of content and expression: the interior room - the guest room is translated by the use of equivalent translation, which contributes to a more complete adaptation of the style.

The word 땀싸리 *Kochia (bassia) scoparia* was recoded: *summer cypress* with the following explanation (*the plant is used to make brooms*).

Thus, the translators seek the “middle ground” of form and meaning, and the cultural features of the original text and the translated text. This strategy involves the use of translation techniques such as: combined translation (loan translation + descriptive translation).

Translation of geographical names, i.e. nonequivalent vocabulary is one of the translation problems. But it is not always necessary to translate: one can use synonyms and other linguistic means to convey the same thought. Translation of certain lexical units is not at all due to the absence of the concepts themselves and it is necessary to resort to transliteration, loaning or describing the meaning for their transmission. There are many toponyms in the autobiographical novel by Park Wan Suh 박완서 «그 많던 싱아는 누가 다 먹었을까» “Who ate up all the shinga?” - exact addresses, names of districts, villages, mountains, passes. Basically, place names

are given by transliteration: 박적골 – Pakchokkol, the village in which the author’s family was born and lived; 송도, 개성, 현저동, 사직동, 숙명고녀, 인왕산 → Songdo, Gaesung, Hyeonjae-dong, Sajik-dong, Sookmyung High School, and Inwangsan Mount. All these names are given in transliteration in Cyrillic by the L.R. Kontsevich system [9]. Only the pass is like ... 바위들이 장롱을 (wardrobe, dresser) 부러 놓은 것처럼 → ... The rocks were piled like dressers, so this pass was called 농바위 고개 pass-dressers → ... Translators found another equivalent: “rocks similar to chests. That’s why the pass was called Rocks-Chests”. *Dressers – Chests*. Consider and compare the meaning of these words: Dresser, the sort of low cabinet with drawers (Explanatory Dictionary by Dahl) → Chest, box with a cover on a sample, usually with a lock (Explanatory Dictionary by Dahl) [10]. So, the translators have chosen more acceptable one to convey the language picture of the world, because a chest is more appropriate when one is traveling through mountain passes than, obviously, a dresser with its drawers.

The creative aspect, or the art of literary translation itself, consists of the personal literary skills of a translator, his abilities, psychological readiness for this type of creativity, as well as the ability to foresee the literary needs of his time and answer non-delivered questions in interliterary and, in intercultural communication.

Thus, artistic translation from the point of view of the original language can be perceived as a loss, but from the point of view of the translation language the translation can be considered as a new reading, which can bring a new meaning to the original text.

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