

THE ROLE OF TRANSLATION ANALYSIS IN TEACHING POETRY TRANSLATION

This article focuses on the role of translation analysis and its use in the learning of poetry translation in the education of translators. A future translator needs not only to learn how to translate a text correctly from one language to another, but also to understand the whole process of implementing the task. This is a necessary factor because translating poetry is one of the most difficult types of translation. The aim of our study is to identify and establish the role of translation analysis in the translation of poetic works, and to elaborate methodological guidelines for its use in classes to teach poetry translation. The author considers the problems of translation of poetic works and provides a theoretical basis for translation analysis. As a consequence, the article highlights the positions of different Russian academics on the concept of “translation analysis” and provides a gradual analysis of the phases of the process. From these findings, it was concluded that translation analysis is important and necessary for translating any kind of poetic text, and a suggested list of recommendations for working with a foreign text step by step using translation analysis was drawn up.

Keywords: translation analysis, pre-translation analysis, poetry translation, translation teaching, translation process, translation strategy.

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РОЛЬ ПЕРЕВОДЧЕСКОГО АНАЛИЗА ПРИ ОБУЧЕНИИ ПЕРЕВОДУ ПОЭЗИИ

Данная статья посвящена роли переводческого анализа и его использования при обучении переводу поэзии при подготовке переводчиков. Будущий специалист должен не только научиться грамотно переводить текст с одного языка на другой, но также понимать весь процесс реализации поставленной задачи. Это является особенно необходимым фактором, поскольку перевод поэзии является одним из наиболее трудных видов перевода. Целью нашего исследования является определить и установить роль переводческого анализа при переводе произведений, а также разработать методические рекомендации по его использованию на занятиях по обучению переводу поэзии. Автор рассматривает проблематику перевода поэтических произведений и приводит теоретическое обоснование переводческого анализа. В результате в статье освещаются позиции разных отечественных учёных по поводу концепции «переводческого анализа», а также производится поэтапный анализ стадий данного процесса. На основе полученных данных были сделаны

выводы о важности и необходимости использования переводческого анализа при работе над переводом любого рода поэтических текстов, а также был составлен список рекомендаций для поэтапной работы с иностранным текстом с применением переводческого анализа.

Ключевые слова: переводческий анализ, предпереводческий анализ, перевод поэзии, обучение переводу, переводческий процесс, стратегия перевода.

Introduction

Poetry has been one of the most popular means of expression and storytelling in many cultures. From the ancient times, people have composed poems, odes, sagas, poems, and other forms of verses to tell and describe entire events or personalities. In other words, it can be noted that poetic fiction has always facilitated communication between different nations, traditions, cultures, etc.

Nowadays poetry is still of great importance and its use in modern foreign language teaching methodology, especially in translation classes, is relevant. The work with poetic texts not only helps to improve students' translation skills, but also allows them to expand their extra-linguistic and cultural knowledge as well as develop their aesthetic abilities and skills. However, even today, learning to translate literary poetic texts is a rather difficult but necessary task.

This paper focuses on the process of teaching the translation of poetry in a foreign language class and the role of pre-translation and translation analysis in this process. In our research we will explore the aspects which a translator needs to take into account while working with a poetic text. We will also consider in detail the concept of translation analysis and examine each of its stages. Translation analysis not only helps in the translation, but also allows the specialist to become familiar with the content of the text. The use of this type of analysis will not only help build a clear structure for working with a poetic work, but also broaden and develop the personality of a future translator. That is why it is important for students to understand not only the specifics of translating this kind of text, but also the role of pre-translation and translation analysis in this process.

Methods and material

The theoretical basis of our research was based on the works of such Russian scientists as M. P. Brandes and V. I. Provotorov, I. S. Alekseeva, G. D. Tomakhin, S. I. Vlachov, etc. The materials of our research were

scientific articles and works of these specialists, published in various scientific journals, textbooks, reference books, manuals, and electronic resources. The method of comparative analysis of literature was used, as well as modelling to create a system of theoretical recommendations for working with a poetic text.

The practical significance of our work lies in the use of this system of recommendations as a methodological basis for teaching poetic translation in foreign language classes and as a possible material for the creation of teaching aids.

Results

In order to produce a good, high-quality translation, students need to carefully analyze the text of a work and consider various linguistic and extra-linguistic factors, in other words, gather an information base on the work, which will then help to generate a clear and concise scheme for working with the text of a poetic work. This is to ensure that the translation is of high quality and as close to the original as possible. Based on the strategy of I.S. Alekseeva we would like to present theoretical recommendations and our own strategy for working with a poetic text, which can help the student to realize the task. For this purpose, it is necessary to work with poetic text according to this scheme:

1) As first step a student needs to read the text carefully and slowly several times. He/she needs to look at the structure of the text, the content and design, the rhymes, stanzas, etc., the protagonists, and make any necessary notes. In other words, a translator starts a pre-translation and translation analysis of the text.

2) It is particularly significant to consider the external details of the work: time and date of publication, authorship, time of creation. It is very important at this stage to formulate the communicative purpose of this poetic text, to understand for whom it is intended. It is definitely worth seeking out and finding out extra-linguistic information about the text, if possible. The translator needs to find out this information in order to reproduce it in his/her own work with his/her own background knowledge. And it is especially worth stopping and paying attention to the author's individual style, his/her use of various tools and techniques, rhymes, and forms to emphasize the nuances of the work. Only by analyzing all the "pitfalls" of the original text can the future professional begin to work on building a strategy for translational analysis and on translating the work.

3) The next crucial step is to identify and establish the composition of the information: look at the possible cognitive information, the

expressiveness of the text and its aesthetic value. It is especially worth paying attention to the emotionality and aesthetic nuances of the work. Because this kind of information that plays a crucial role in the process of conveying the author's main message to the reader.

4) A student needs to identify the genre and type of poetry in order to use the norms and rules characteristic of this type of text in the future.

5) Determine the communicative purpose of the text of the poetic work. This procedure will help the translator determine the communicative relationship between the sender (author) and the receiver (reader). This will then help the student identify the main concept in the translation.

6) Begin the process of translation analysis, working with the text of the poetic work using the text of the word-for-word translation. During this process, it is necessary to be very careful to double-check each of your actions, to constantly carry out and identify correspondences with the text of the original work, to reflect, if possible, the features of the original work in the translation.

7) A particularly essential point would be to think about the translation of the title of the poem. This will allow the pragmatic potential of the poem to be conveyed and brought to life. The main task here will be to intrigue and interest the future reader, to draw his or her attention. The task of the student translator here is to create a title that fully corresponds to the author's title and can entice them just as much as the author of the work intended.

8) It is necessary to analyze the translated text. Check the translation for inconsistencies, inaccuracies, missing letters or words, mistakes, etc. Double-check the translation, submit it to the teacher or a more experienced translator to identify possible errors or inaccuracies.

9) The last step in this process will be to make adjustments and complete the poem.

Discussion

The process of translating texts from one language into another has always been a complex and time-consuming task. It is essential for future professionals to understand and realize that the main task of the translator is not simply to translate a text from one language into another, but to convey all the emotional, linguistic, cultural, and ethical features of the original text. In written sources, namely in works of fiction, we can find detailed information about the national culture of a people: its mentality, historical events, its ethnography. These texts preserve not only

the national traits, traditions, and universal values of a nation, but also its culture, because literature is one of its components.

The linguacultural component, on the other hand, is the most challenging aspect of translation. It requires not only the students' translation skills, but also the knowledge of the extra-linguistic nuances of the culture of the translated language. Different ethnic groups may have diametrically opposed views on certain actions, concepts, and events. This cultural mismatch is the most acute problem for the translator. Therefore, the main goal of the specialist translator is to provide a clear, accurate and adequate translation that not only conveys the message of the source text, but also mediates between the two peoples.

But translation is a creative process that cannot be reduced to a simple choice of dictionary equivalents that correspond to a certain word in the original. A dictionary cannot present all the specific and possible combinations where a word occurs, so the context, its imagery and emotional content come to the fore, which is important to convey to the reader, a native speaker of another culture, in the best possible way [Pushkina, Tolstova, Krivoshlykova, 2020]. This translation should reveal all the emotional aspects and should be as comprehensible as possible to the person for whom the translation was made. As I. A. Bunin highlighted that it is not words that should be translated, but power and spirit [Babkova, 2009].

The important thing that the student must clearly understand is that one of the fundamental issues in fiction translation is the problem of evaluating the quality of the transfer of realities. It is often difficult, if not impossible, to convey the full meaning of the source words. However, the main objective here is to minimize losses in the semantics, pragmatics, and stylistics of the text. In most cases, such difficulties occur when a word or phrase that is present in the source language is absent in the target language, but this does not mean that it is impossible to translate it.

The issue of translating cultural realia is particularly important. This is necessary to understand the culture and traditions that are represented in the original text. G.D. Tomakhin defines the concept of "realia" as names of material culture objects, historical facts, state institutions, names of national and folklore heroes, mythical creatures, which are unique to certain nations and peoples [Tomakhin, 1986]. In a different view of S.I. Vlachov claims that realias are words (and phrases) which denote typical objects of life (everyday life, culture, social and historical development) of one people and are strange to another; being carriers of national and/or historical flavor, they usually have no exact equivalents in other languages and, therefore, cannot be translated on a common basis, but require a special approach. [Vlachov, 1980].

Thus, it is evident that the main component of a realia is its coloring. That is why it is important for a future translator to realize that the transfer of coloring one language to another is the main “stumbling block” in working with realities [Vlakhov, 1980]. And, indeed, the realia is a part of the source text, so it is necessary to convey its meaning in order to translate it adequately. Consequently, the question is not whether it is possible to translate realia, but exactly how to translate it.

After analyzing all the available information, the following conclusions and recommendations can be made [Kunina, 2017]:

1. The main problematic situation for the future translator remains in choosing the appropriate method of translation when translating a particular fragment.

2. In order to work clearly and adequately, a student must have a deep understanding of the realia themselves, otherwise the loss of meaning of a part of a message will result in the inability to translate the work.

3. There are a number of features to consider when choosing a translation method:

1) The commonness of the realia, the frequency of its use.

2) The presence or absence of additional meaning

3) The importance and significance of realia in creating the atmosphere of the original text.

All the means and methods of translation have their positive and negative sides. A future professional needs to work very carefully with the text in order to avoid possible losses. This implies a high degree of professional training and creative work on the material. Only under these conditions is it possible to implement and produce a quality and adequate translation product. That is why it is essential to use a pre-translation and translation analysis of the text in order to work very carefully through the whole text of the work, to find possible pitfalls, linguistic and extra-linguistic points in order to translate the work correctly and adequately.

The first step is to consider the concept of this analysis, as well as its interpretation by academics that translation analysis is the active activity of a translator specialist, which aims to gain an in-depth understanding of the original text to be translated, to identify its main communicative task. As a result, the translator develops a translation strategy for a particular text [Parshina, 2019]. This process reflects the translator’s competence in translating texts in a particular field.

In addition, in her work “Professional Training of Translators”, I.S. Alekseeva claims that text analysis in translation training is not of

a scientific-philological but an applied character, it is a necessary stage of translation practice [Alekseeva, 2001].

According to V.V.Sdobnikov the translation text analysis can be defined as a procedure for establishing the purpose of a text in terms of its creator, the nature of communicative impact on the recipients of the original text, the purpose of the translation text and the characteristics of the perception of the translation by its potential recipients [Sdobnikov, 2011].

There are three main steps in translation analysis. Students need to be very well acquainted with each of them. These are pre-translation text analysis, variant analysis, and retrieval and analysis of translation results [Alekseeva, 2001, p. 149].

1. Pre-translation analysis is the first point of working with a text. It is an important stage that the student should begin his/her work with the text. The first step is to take a visual look at the entire text of the work. The main task at this stage is to look carefully at the work and analyze the information received. This process includes the following phases [Alekseeva, 2001, p. 150]:

- Collecting of external data on the text
- Identification of the sources of the text and its recipient
- Determination of the information content
- Formulation of the communicative purpose of the text
- Determination of the speech genre of the text

1.1. Pre-translational analysis of a text should begin with the collection of external data about the text [Garaeva, Giniyatullina, 2016]. Here, it is necessary to consider such important aspects as the time of creation, time of publication, authorship, any external information and all the information that will help to give a clear understanding of the characteristics of the work when translating the text. A pre-translation analysis can be used to understand the type of text to work with.

1.2. The next step is the identification of the source of the text and its recipient, in other words, who and to whom the information is transmitted [Alekseeva, 2001, p. 151]. In order to carry out this operation, it is necessary to understand for whom exactly the author has created this work. Such information can be found in the introduction or annotation of the text. If such data is not available, the learner can only find this information during further work and analysis. The availability of such data will help to understand which linguistic features need to be conveyed when working on the text. For example, if the work was created for children as the target audience, then vivid characters and simple and accessible syntax should be

used. If the text was created for an adult audience, more complex syntactic constructions can be used.

1.3. The next step is to determinate the information content [Alekseeva, 2001, p.151]. In order to understand it, it is important to know types of information of the text. For the convenience of translation, all information can be divided into three categories: cognitive, emotional, and aesthetic:

1.3.1. Cognitive information is considered to be objective data about the outside world [Alexeeva, 2001, p. 152]. Such information has its own definite image. The main feature of such information is independence from the context and absence of emotional coloring. This type of information is formalized in the work by means of a neutrality of the literary norm.

1.3.2. Emotional information is considered to be a type of information that is conveyed by specially colored vocabulary and syntax. It reflects feelings and emotions in a text [Alekseeva, 2001, p. 152].

1.3.3. Aesthetic information conveys to the reader a sense of beauty [Alekseeva, 2001, p.155]. Such techniques as epithets, metaphors, allegories, wordplay, and rhymes are used as tools to convey such information. This is the type of information used in poetry.

1.4. The fourth step in the pre-translation analysis is for the student to determine the communicative purpose of the text. Having shown the information richness of the text, we have to determine the communicative purpose of the text from the data obtained. It can range from making contact and communicating new information to conveying one's ideas or proofs of something to the reader. The identification of the communicative purpose of the translation will enable the translator to determine the main idea and thought in the translation [Alekseeva, 2001, p. 155-156].

1.5. The fifth and final stage of pre-translation analysis is the identification of the speech genre [Alekseeva, 2001, p.156]. This detail that helps to get a full picture of the work and how the text is shaped and composed. Over the entire history of literature, mankind has created stable standard forms of texts with norms, patterns and rules that are applicable to all languages. The study of speech genres is the domain of functional linguistics. Speech genre is necessary for a clear and thorough work by a professional to analyze and understand the speech genre to work with.

We have looked at all the stages of the pre-translation analysis of a text. A skilled translator spends an average of 5 to 10 minutes analyzing all of these aspects, but a young one should take his time and work in a calm atmosphere.

2. The second stage of translation analysis is analytical variant search [Alekseeva, 2001, p. 157]. The translation process itself is a search. That's

why at this stage it is worth working through each action taken by the translator to determine the type of correspondence and unit of translation.

3. The third stage is the analysis of the result of translation [Aleksieva, 2001, p. 159]. This stage exists in order to adequately evaluate the completed text translation. This work implies a purely mechanical order of work. The first stage is to check the text for missing words, structures, or fragments. The second stage is to assess the unity of style of the translation, but without referring to the original work. As it will be quite difficult for a student to spot their own mistakes, it will be necessary to enlist a more experienced professionals in helping to identify possible errors or inaccuracies. But first of all, it is up to the student to determine the appropriateness of the translation.

In their work "Pre-translational Analysis", M. P. Brandes and V. I. Provotorov highlight that the translation process is an activity which, like any activity, is governed by norms. By norms the authors mean specific requirements and prescriptions [Brandes, Provotorov, 2001, p. 28]. Obviously, the use of static norms is implied during the translation of any work. This entails the use of linguistic tools in the process of translation from one language to another, rather than simply overlaying the target language on the content. Academics characterize the main nuances of translation problems in this way [Brandes, Provotorov, 2001, p. 28]:

- Translation boundary
- Adequacy
- Combination of the creative and non-creative elements
- Language equivalence

The future professional should also be aware that there is a hierarchy within these norms.

First of all, it is necessary to define the framework norms, which directly cooperate with the determination of the boundaries of the translator's working field. This is followed by the adequacy of the translation, in other words, the future translator needs to pay attention to the organization of the text and the characteristic features of the content, the speech personalities of the communicants as well as the author. Next, we should pay attention to the definition of creative and non-creative origins and linguistic equivalence [Brandes, Provotorov, 2001, p. 29]. These tools will help to identify not only the exact relationships between the translation and the original text, but also the presence or absence of creative and aesthetic features in the text, which are especially important when translating poetry.

Furthermore, attention should be paid to the definition of creative and non-creative origins and linguistic equivalence [Brandes, Provotorov, 2001, p.29]. These tools will help to assess not only the exact relationship between the translation and the original text, but also the presence or absence of creative and aesthetic features in the text, which are especially important in poetry.

Learning the basic concepts of translation analysis will help the future specialist to formulate the text more comprehensively and clearly in terms of linguistic means, to compose its semantic structure. The most important thing when working on a piece of work is to convey the meaning of the work to the reader as much as possible.

Translation analysis involves not only the analysis of culturally relevant factors, structural and structural-functional components, but also the analysis of translation transformations such as substantiation, modulation, generalization, calquing, etc.; the consideration and accurate evaluation of all the different solutions and techniques used by translators to achieve maximum equivalence. It should not be forgotten that translation analysis is used not so much to extract the specific meaning of a text, but rather to identify translation priorities and strategies when dealing with the text [Alekseeva, 2001, p. 158].

The study of poetic translation cannot be carried out without evaluating and comprehending the original work and the translation procedure itself [Romanenko, 2017]. When these two aspects are considered, it is constructive to turn to the interlinear translation, which implies an in-depth pre-translational analysis of the original work. According to L.L. Nelyubin a word-for-word translation is a literal translation of a poetic text, observing the basic lexical and grammatical norms of the target language, which serves the function of familiarizing the reader with the content of the original, which is often accompanied by the translator's notes, explaining the specifics of form. [Nelyubin, 2003, p. 156].

The word-for-word translation is an act of expression. According to N.E. Nikonova: It invites reflection on the text, forces us to look at the aesthetically integral text analytically and refers to different meaningful planes [Nikonova, 2008, p.62]. The word-for-word translation of poetry reveals its inner qualities and regularities, the mutual conditioning of its components, thus revealing the translation invariant of the literary work — the structure through which the author's artistic idea is realized [Lotman 1972, p. 37].

A literal translation is the main component of the original work, which characterizes the breadth of its use. This type of translation is widely used in poetry — specialists use it as source material when creating

a translation. But at the same time, the interlinear translation can function as an independent text. The reference to the substitutes indicates “the highest degree of trust in the original author” and a refusal “to transform (its) imagery” [Tikhonova, 2013, p. 36].

Undoubtedly, a word-for-word translation has wide application in linguistics and literary studies. Demonstrating, on the one hand, a benchmark of accuracy, the translator’s understanding of a work illustrates possible strategies of interpretation of the original text, thus allowing the individual and cultural-historical characteristics of the poet-translator’s work to be displayed.

In the results of our research, we will present recommendations that can be used when teaching students translation in the class.

Conclusion

Thus, we can see that translation is a complex and multifaceted process that requires not only theoretical knowledge and practical skills, but also an activity that involves the use and correct application of one’s creative and speech skills and extra-linguistic knowledge. Nevertheless, every student should realize that only by following the guidelines and the work plan, the desired result can be achieved. The use of translation analysis can not only help students to structure their work when translating a poetic work, but also to teach them to pay attention to possible pitfalls in the text and extra-linguistic features, which will serve to develop their attention, knowledge, and versatile development of the future specialist translator’s personality, as well as his/her creative abilities.

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