

## RETENTION OF NATIONAL COLORING IN TRANSLATION

Translation is a complicated phenomenon involving linguistic, psychological, cultural, literary, ergonomical and other factors.

The linguistic theory of translation is concerned with translation as a form of speech communication establishing contact between communicants who speak different languages. Obviously, the basis of this theory is linguistics in the broadest sense of the word, that is, macrolinguistics with all its new branches, such as psycholinguistics, sociolinguistics, text linguistics, communicative linguistics, etc., studying the language structure and its functioning in speech in their relationship to mind, culture and society.

As a matter of fact, language which makes possible communication between people is part of all human activities, of life itself.

It is common knowledge that each language is used to externalize and shape human thinking and all language units are meaningful entities related to non-linguistic realities and all speech units convey information to the communicants. Obviously, the communicants involved in interlingual communication speak different languages but apart from this, they belong to different cultures, respectively, have different general knowledge, different social and historical background. This fact has a considerable impact on the translator's strategy since apart from the main goal of translation which is to ensure the equivalence of source and target literary texts, it is important to adopt it to pragmatic purposes of the communication act. The latter in some cases appears to be the major factor in assessing the quality of the translator's performance. Every literary work has its own national coloring. Accordingly, the task of retaining the national coloring in translation is one of the most difficult tasks for the translator. National coloring is the property of the country. Every nation is proud of its history; traditions, customs, and it will consider an offence if the translator does not manage to convey the national coloring of the literary work or if he conveys it in the wrong way.

Any literary work appearing on the national ground, reflects the national problems, features and at the same time the problems common to all mankind. Passing from one nation to another the literature enriches and extends the notion of people about each other.

Therefore, to convey the national coloring of any literary work is one of the most difficult problems for translators. The national coloring must be reflected adequately in the translation. National peculiarities, problems and interests put impress both on the contents and style of any author.

Dialectics of national coloring reveals itself specifically in different fields of spiritual culture of people.

The thing is that the national coloring of one or another country reflected in its literature and culture that is especially interesting for us from the translation point of view is the aggregate of the characteristic peculiarities and features that are specific for the given nation and the constant historical development of the given nation. That is why we should speak about the national specific character that was formed in the certain historical, social, geographic and other conditions of the country. This specific character has enough concrete expression where one or another sign is predominant and that is seen in one or another nation's form. The national originality is reflected in the literature and other fields of social science and the more significance it has, the richer it is in content.

While translating literary works translators face with such difficulties which are connected most of all with the conveyance of the national character of one or another work: the brighter it reflects the national life the more difficult it becomes for the translator to find adequate functional figurative means [Швейцер, 1999]. Thus, analyzing some examples taken from J. Steinbeck's works we shall see the specificity of the author's personality.

J. Steinbeck is not only a deeply national, original writer but also a unique writer. Many translators mark out the originality of his feature world, as well as the originality of his language and style and the specific usage of popular speech. E.g. *It's the grapes!* – *Вот это жизнь!*

*Got to blow town.* – *Мне пора сматываться из города.*

The analysis has shown that J. Steinbeck often uses parallel literary words and their dialectal synonyms. For example in the Russian translation of Steinbeck's novel *"The Winter of Our Discontent"* *"dish"* is translated into Russian as *"красотка"*, *"деваха"*; *"jazz"* is translated as *"болтовня"*, *"брехня"*, *"болтология"*.

Therefore, the translator must determine the national peculiarities of the contents and the form (that is language peculiarities, melodies, rhyme and so on) and substitute national figurative means (realia, poetic images) for such ones which are equivalent to them in their national colouring to convey their national contents. The task of the translator is to find and rail the essence of the national peculiarities and specific character. The correct conveyance of these national elements opens the way to reveal internationality in the work. The popular speech, dialectics, social coloring, realia in Steinbeck's works do not only total the base of his original style but also express certain over-text or behind-the-text peculiarities of his work, the emotive colouring, the exclusively rich fantasy, deep thoughts, piercing, visible and spiritual words, the plastic gift and the ability of transformation. All these are united into a complete combination of an original artistic picture of life together with the unique intellectual foreshortening of views on it. For instance: *Don't you have a silly bone in your body? - Неужели у вас нет ни капли юмора?* (J. Steinbeck, *"The Winter of Our Discontent"*).

Therefore a good translation can only be achieved if the translator is able to create the combination of varied forms of national character in the creative work of one author or another in his works.

Originality and specific character do not show that the work cannot be translated but they show the creative character of the translation process. World literature knows many examples when translators managed to convey all the originality of works and these translations became masterpieces like their originals. The originality, the national coloring of the work is not lost in the successful translations and that is one of the main principles of creative translation activity. We find it reasonable to mention that the national coloring like everything in the world is in the constant movement. Here the translator's role is enriched with one positive step. His task is to convey this constantly changing stability to the readers of other nations. It is interesting that for some works this process lasts more than ten years till the form is adopted and reconstructed [Влахов, Флорин, 1986]. The reconstruction of the national coloring in the translation very often depends on the prevailing methods used in different literary schools [Комиссаров, 1990].

The translator must convey adequately the national character connected with the real representation of life. It means that he must have sufficient knowledge about the social conditions and the nation's development whose literature he translates, he must know and understand the specific spiritual way of life, find explanations of problems caused by the peculiarities of this nation and originality of his development. For example, the figure of Marullo in John Steinbeck's novel *"The Winter of Our Discontent"* is a collective figure of one of the representatives of an Italian emigrant in America who became rich in the period of the 20-s. Such figures were in many other works of that period and like them Marullo is the bearer of common native Americans' problems but in Steinbeck's work this figure differs with his national and artistic originality, caused by the peculiarities of American emigrants' problems in that period.

Thus, what does every translator imply and what kind of tasks are in front of him? First of all, he must know and understand the individuality, uniqueness of figures. Every artistic figure is unique according to his nature and irrespective of his national origin.

Secondly, he must know and understand the essence of figures and ideas of works of the given social class.

Thirdly, he must take into account the national originality reflected in the literary work: its plot, form, images, style, language, etc.

Fourthly, he must reveal the international coloring of the work that is significant for different nations, countries and states.

Fifthly, he must reveal the elements common to all the mankind irrespective of their belonging to any country, epoch, and nation.

Translation is a bridge between national and international coloring. That is why its main function is converting the spiritual values of one nation into the property of other nations; translation is a process of transmission assisting the mutual penetration and influence of national cultures. In our days we can be witnesses of the powerful aspiration to the mutual understanding, intellectual and spiritual communication. Every nation's culture goes out the limits of its own country. Its relations with cultures of other nations' development on multilateral basis become more and more embracing, acquiring a bigger significance [Федоров, 2002].

Thus, the international character in spiritual literature does not exist abstractly; in every national culture it acquires concrete forms.

The translator only conventionally finds and marks out national, social, individual, international features, common to all the mankind coloring.

Thus, since the translation of any literary text causes some difficulties for the translator, which are mainly connected with the task of retaining national coloring apart from the major task of achieving semantic equivalence, the translator should pay a special attention to the national coloring of any literary text.

In conclusion it should be said that if the translator does not manage to convey the national coloring of the source literary text it means that he has not been able to create a high-quality and authentic translation.

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## Ազգային երանգավորման պահպանումը թարգմանության մեջ

Յուրաքանչյուր բնագիր գեղարվեստական ստեղծագործություն օժտված է ինքնատիպ ազգային երանգավորմամբ: Ուստի թարգմանի խնդիրն է ոչ միայն հասնել իմաստային համարժեցության, այլև հնարավորինս պահպանել ազգային երանգավորումը թարգմանության ժամանակ՝ ուշադրություն դարձնելով իրականություններին, որոնք իրենց մեջ ներառում են ազգային բնավորության, հոգեբանական կերտվածքի և աշխարհընկալման առանձնահատկությունները: Բնագրում նշվող հասկացությունների և հատկապես յուրօրինակ ազգային իրականություններ արտահայտող բառերի ու նրանց հետ կապված պատկերների ճիշտ վերարտադրությունը ենթադրում է որոշակի գիտելիքների իմացություն թարգմանվող ստեղծագործության մեջ արտացոլված իրականության մասին: