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## THE ESSENCE OF AN IDEALIZED WAY OF TRANSLATION.

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### **Abstract**

The author makes an attempt to consider the specifics of translation activity from the point of view of its idealized image, which allows us to correlate modern artistic interpretation with the philosophical practices of the past, using the Idea of the Good of the ancient Greek thinker Plato. An idealized image is a kind of horizon line that provides the specifics of research practice, which is determined by the epistemology of yesterday and today: from the ideal in search of the general to the single, in order to extract a unique, special. Such an algorithm can be used to find answers to the eternal question about the measure and quality criteria of translation activities.

Conclusions and prospects for the study: From the moment the translation activity emerged, there arose the question about a certain ideal - the canonical text of the original and its closest idealized translation version. Idealization originates from the Idea of supersensible, metaphysical reality according to Plato. It allowed to further distinguishing the being of the world and being in the world, the phenomenal, visible world and the invisible, metaphysical world. This gave an impetus to the emergence of one of the methods of cognition, namely abstraction with a focus on gaining knowledge of the general, without which it is impossible

to isolate the special (specific) when considering, the study of a single (specific). Idealization is an objective necessity on the path to achieving true knowledge by penetration into the “essential” and distraction from the “non-essential”. The selection of the “essential” and the rejection of the “non-essential” is a creative process which also refers to translation. The impulse for the emergence of dialogue, interpretation and creativity is the Idea. In our opinion, it is precisely the philosophical system of Plato that can play the role of a methodological basis, which, according to his plan, was to encompass everything that exists and reflect the relationship between human sensations, the world of transient things and the world of eternal ideas.

**Keywords:** translation, interpretation, Idea, Plato, communicative intention.

## **1. Introduction**

Particularly acute the problems of measures and criteria for the quality of translation arise in the era of transitional periods, when there is an active search for new value guidelines. The work of art is reflected not only in the original works but also in their subsequent repeated translations. It is one of the factors in the formation of the worldview of people.

## **2. Problem Statement**

The key components of the translation process that seem relevant for this study are its dialogic nature (linguistic, cultural, stylistic, and receptive), multiple interpretations as a consequence of the dialogue and creative nature.

## **3. Research Questions**

The question of what makes artistic translation good postulates the idealized image of translation activity as a subject of research. In addition to the components of an idealized way of translation, the resulting evolution of the principles and strategies of translation activities from antiquity to the present, with an emphasis on the era of transitional it is necessary to find out how and by what audience the translation will be evaluated. The consumer of the result of translation activity is the reader who acts as an average connoisseur and judge.

#### **4. Purpose of the Study**

Referring to the previous experience of translation requires an axiological interpretation through the prism of universal values help to form the reader's interests for each epoch. Thus there are many images of the same creation, which can serve as "second-row ideas" that contribute to the approach to the Idea of the original.

#### **5. Research Methods**

include interpretation of the author's Idea through expectations of the reader, communicative intention of an interpreter, orientation towards the recipient and communicative intention of the sender (author).

#### **6. Findings**

According to the wording of the Slovak scholar F. Miko, "translation is a form of existence of a literary work" because translations of literary works are perceived by the reader as original ones (Zajac P.,1987). The measure of understanding them as a special layer of literature, which is at the junction of "own" and "alien", each time depends on the particular reader. E.A. Pervushina in her work "Artistic Translation as a Problem of Comparative Literature» notes that translation literature occupies a special supranational niche in the context of world literature (Pervushina E.A., 2007). For all the differences in the perception of the translated work and its functioning, there are always both elements of such a work: belonging to the art of the word, which is related to it with the national literature and the "foreign-language" origin, which associated with the art of translation and therefore distinguishes it from domestic literature. In fact, real translations create a cross between these two extremes. Behind the perception of translation as a literary work, in the new linguistic environment are the processes of its creation and the personality of the translator, which impact on a new audience. The work of an interpreter is to find an ethical and aesthetic compromise between strategies, between cultures and eras, between the author and the reader, it is a guide to the continuity of generations.

There are neither bad or good translations, nor ideal or canonical translations, as no translation is able to convey the original completely. In translation, everyone chooses in the original only what he considers the main, subduing the secondary and lowering the even less

important (Gasparov M., 1971). At the same time, the translator relies on the original author's idea (intention), his translation intention, the views of his literary school, the historical era as a whole, and his reader, behind which there is a certain worldview and dominant ideology.

The methodological basis for the task of forming an idealized image of translation can be provided by the philosophy of Plato and his adherents, who share the position of the ancient Greek philosopher on the fact that the potential of the Idea of Being of the World includes Good and Beauty, which should guide when considering and mastering Being in the world. The oblivion of these attributes of the Being of the World destroys the succession of generations, creates the premise of arbitrariness. Undoubtedly, the idea of good and beauty bears the seal of historical time and expresses the specifics of being in the world. Therefore, the translator should go through the "razor blade" between the ideas of good and beauty yesterday and today in determining his measure, giving priority to the social good, and then to natural Beauty. True, in European literature the priority is the Beauty, not the Good, but this is a consequence of the confrontation between Godands and Orthodox Christianity. Orthodoxy is oriented to the triumph of good, to a sense of legitimacy of retribution. Justice must be fair, for it is an extension of the Idea of the Good.

The perceptive aesthetics in the conditions of ideology of liberalism prefers to work with the category of Beauty on the contrast of the beautiful and ugly. This discourse was boosted at the turn of the 1960s and 1970s in Germany. In Western European and American literature there are separate directions, schools in which literature is viewed through the prism of the reader's interest. In particular, there are certain approaches and directions in the reader's study: perceptive aesthetics (H. Gadamer, H. Yauss, W. Iser, etc.); perceptive criticism, or reader reaction school (Stanley Fish); Buffalo School of Critics (Norman Holland, Heinz Lichtenstein, David Bleich, Murray Schwartz). In the works of representatives of these schools, the conceptual and terminological apparatus of the reader's study has been formed: "The horizon of expectation", "identification", "implicit reader", the "communicative certainty" (and uncertainty) "explicit reader", "Intentionality".

The perceptive aesthetics sits on the fact that the work is not a "literary monument" but a score, constantly changing by the result of the "meeting" of the reader and the author. At the same time, this score cannot have a perfect, ideally correct reading - just as a piece of music cannot have a perfect performance. For the first time in the history of philology, representatives of the perceptive aesthetics have put the reader first in the chain "writer-reader". Formulated by two researchers of the so-called "Constance School" - Hans Robert

Jauss and Wolfgang Iser - the perceptive aesthetics can be seen in the general context of the growing "interactivity" of mass communication of the end of the twentieth to the beginning of the twenty-first century.

In the reading of the literary work, representatives of the perceptive aesthetics saw not just a more or less successful interpretation of the author's idea, but a complex multi-level process, changing from era to epoch, throughout the life of the individual reader and even in the for several hours while the book is being read. The reader, in a sense, is the "co-creator" of the work, because he puts it in the form available to him. To define the relationship between the author and the reader, the founders of the perceptive aesthetics introduced a special term - "the horizon of expectation." By definition of H.-R. Jauss, who coined the term, the horizon of expectation is "a complex of aesthetic, socio-political, psychological and other representations that determine the reader's attitude to the work, determining both the nature of the impact of the work on the society, and its perception by society." In a simplified way, the horizon of expectation is what the reader expects from the work, taking on the book. However, the true author also has his own expectation horizon. He also constructs in his creation the image of an implicit reader and tries to interact with him. The main thing is the indifference of the reader and the author to each other, which serves as a prerequisite for the gradual convergence of their expectation horizons. "Understanding is always the slow melting of these existing horizons," Gadamer said (Gadamer).

The translator in the interactive chain of communication between the author and the reader occupies the intermediary intermediary intermediary, being both the reader and sender of the information. In the context of the growing importance of intercultural communication, the translator is called upon to perform a functional adaptation (including cultural adaptation) of the original text, as well as its pragmatic adaptation, as the translation work is in demand by another target audience. Pragmatism inevitably assumes the influence of the human factor, the rethinking of the author's Idea. If we go back to Plato's dialogues, we find a way to learn the idea through ourselves. Plato uses metaphor in his dialogues to teach the disciple to know what is already known at a higher level, at the level of the Idea. The disciple must carry out an act of reflection, i.e. self-deep contemplation, reaching the level of co-knowledge (related cognition of the text and oneself through the determination of one's measure of attitude to this text) in order to understand the depth of the message.

To describe the picture of the development of artistic translation as the evolution of a functional intention, such categories of pragmatism as communicative intention of an

interpreter, orientation towards the recipient and communicative intention of the sender (author) are most suitable).

The communicative intention of the translator is the faithfulness of the translator to a certain cultural and in particular literary tradition, his own aesthetic credo, his connection with his own era and, finally, the particular task that he consciously or unknowingly sets for himself. Orientation towards the recipient involves taking into account discrepancies in the perception of the same text by carriers of different cultures, participants in different communication situations. The sender's communicative intention is to take into account the functional parameters of the text to ensure the basic equivalence condition - the correspondence between the communicative intent of the sender and the communicative effect of the final text.

All three aspects are present in translation inextricably. However, if you look at the dominant role of a particular intention in the history of translation, you can see that at the stage of classicism and romanticism, the defining one is the communicative intention of the translator. In the future, it is overshadowed by the orientation towards the recipient. Finally, the orientation towards the communicative intention of the sender begins to play a more prominent role. The translator-co-author is replaced by an interpreter-enlightener, after which it is time to translator-spokesman of the author's intention. Therefore, translation is a work of art of a special kind, as well as an interpreter is an artist of a special kind, existing with his art on the border strip of contact between two cultures, but always appealing and only to his reader. The talent of the translator is an integral part of the ability to play the given scenes, to achieve in his (i.e. other than the author) conditions of the same impression, which the original made in its sociocultural space and in its time.

Ideally, the translator, acting as the recipient of the source text and the sender of the translation text, should be completely reincarnated as the author, enter his image. Like an actor, the translator is reincarnated as the hero of a literary work, without losing his personal characteristics.

What is the secret of creative individuality and skill of the translator? As Pavel Topor notes in his work "Translation and Literature: The Creative Personality of the Translator," it is necessary to start with an indication of the secondary character of translation creativity. The concept of the "secondary character" in this case does not directly carry an appraisal sense, but indicates the specifics. The gift of reincarnation is noted as a characteristic feature of translation talent. If there is no gift (or there is no desire to obey this necessity), then there is no translation (Topor P.).

In translation studies research, the most common are comparisons of an interpreter with an actor or pianist. In the words of V. Levick, in translation there are similarities "with all performing arts, as it is also creativity on the basis of someone else's material." However, Levick added: "... that's where the similarities end" (Levick V., 1987). This is a very important clarification, because by creating his "version" of a literary work, the translator creates a new, "second original" (the term by M. Sibirnovich), which replaces the original, gives him a new life, and not just interprets it. This presents a certain philosophical problem, affecting the essence of the translation craft and related to its "mystery". Describing this problem in terms of hermeneutics, R.-R. Wuthenow says that translation, as a result of "understanding" and "interpretation", itself becomes an artistic work and, in turn, can be the object of hermeneutic action similarly to the original (Wuthenow R., 1969). To judge the quality of translation professionally, in comparison with the original can those few who perfectly speak both languages. On the other hand, it should be a judgement from the point of view of those who need it, because it is possible to measure the effect of translation only on the basis of reader's perception in the language in which it is made. From this point of view, the translator is in the same position as the writer, and is no different from him. The "secondary character" of the translation is backed down.

Of course, each new translation serves to gain experience, creates a tradition. Each subsequent translator can rely on it. Tradition covers not only the experience of the predecessor, but also the reader's perception. Subsequent translators can expect a greater response as new translations reach more prepared readership. The book is no longer foreign in the host culture; it is already its own in one way or another, surrounded by the usual associations.

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