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COGNITIVE PERSPECTIVE OF MEANING INTERPRETATION IN TRANSLATING NARRATIVE TEXTS

Summary. The article deals with challenges of translating the literary text viewed as a distinct text type characterized by certain lexical, grammatical and style features conventionally accepted in a language community. The author argues that in terms of translation challenges the literary text calls for the use of interpretative translation algorithm that encompasses a system of special translation strategies and techniques aiming at representing the conceptual aspect of the narrative in an adequate way. Critical review of recent research on translation peculiarities prompts the conclusion that the interpretative approach is to be based on the major principles of conceptual integration that ensure proper conveyance of the source text semantics and pragmatics as well as minimize a number of modifications to maintain the text message and specific attributes.

Key words: interpretative translation, conceptual perspective, conceptual structure, conceptual integration, translation strategy, translation technique.

Introduction. Recent researches in text linguistics and translation studies provide solid grounds for classifying texts according to their functions and features though most text typologies generally do not agree on how to compare and contrast literary texts within the translation framework. The main findings in the translation field are mostly based on examination of the nature of technical, pragmatic, non-fiction texts, which puts forward the idea of the necessity to distinguish literary from other texts. D. Herman believes that if there is no tacit agreement on what makes the realm of non-literature and literature singular, it may be equally uneasy to decide on what grounds non-literary and literary translations, respectively, should be awarded their own niche [1]. Moreover, the focus on the inter-relations between storytelling and micro and macro contexts helps to explore how narrative activity shapes the local context of interaction in a language community in unique ways. This makes it obvious that the differences between the literary and non-literary texts are to be specified more precisely in order to widen the scope of translation means to ensure adequacy of translation in a particular context.

According to P. France, the importance of both linguistic and semiotic perspectives of the text that are predetermined by its communicative functions, thematic orientation, intentionality, coherence and completion constitute an important aspect of translation studies as well as of translation practices [2]. Traditionally, linguists regard a text as a specific language medium for the formation of cognitive ideas with the aim to impart information, create and interpret a coherent sequence of utterances via a referential continuity and logical reasoning. Thus, to create, understand and translate any text means to form a specific correlative connection between its semantic and pragmatic components in the source and target texts.

At present, the ideas of emphasizing the communicative nature as well as the context, within which the text is made, comprehended and interpreted, provides a special framework for its perception and translation. Thus, an effective way to translate the literary text adequately implies combining relevant aspects of different approaches within the cognitive-functional paradigm so that to retain the content and pragmatics of the source text.

Theoretical rationale. Due to recent advances in cognitive and text linguistics, the text that used to be viewed as an organized unit larger than a sentence consisting of a sequence of formally, that is morphologically, syntactically, and semantically linked utterances, which were thematically connected, is being reviewed. F.J. Doloughan claims that the text was previously regarded a network of intertwined syntactic units such as sentences and paragraphs. While recently this formal understanding of the text has been substituted consequently by the communicative-pragmatic approach that focuses on the study of the text in function and in the situation of a wider context, so the text is mainly considered a socio-communicative functional unit [3].

It is obvious that the peculiarities of literary translation are predetermined by the properties of the text that belongs to the realm of literature with the significant characteristic to appeal to readers' feelings and emotions. The artistic nature of the text offers its recipients new aesthetic experiences meant to reflect the author's worldview coded in the text message. S. Chugu states that the literary text is a work of art that subjectively transforms the objective reality according to the aesthetic-emotional intentions of the author who conveys certain ideas, beliefs, thoughts and emotions to express the uniqueness of the outlook and world perception through special knowledge formats [4].

The aim of the article is to substantiate the assumptions that may serve as the foundation for designing an effective translation algorithm to make sure the message is conveyed properly.

The multi-facet content of the literary text leads to the constraints of the language resources choice that are to provide the peculiarities of artistic and aesthetic expression. In D. Herman's view, another crucial feature of literary text is connected with the release of the polysemy of words for an adequate understanding of the text that is achieved only "through a careful mapping of its entire denotative and connotative dimension" [1, p. 82]. These factors explain why literary translation must be approached in terms of aesthetically-oriented cross-cultural communication, which aims at producing a target text intended to communicate its own form in accord with the source text features, on the one hand, as well the conventional literary and translational norms of the receptors' culture, on the other.

Taking a critical approach to fundamental issues of current translation studies it becomes clear that the problem of adequate translation of literary texts relates to the representation of its cultural value and uniqueness in the multicultural communication context that takes different forms in the modern world driven by innovative technologies.

In K. Shields' view, "it may well be that different modes of translation are a useful way of charting some of the shifts from the first concept to the second that have taken place both inside and outside literature. Translation, which was seen as a mediating force in multiple bilateral contacts between the literatures of Europe, has increasingly come to play a part in a pyramidal model. Hence, literature in English, literature translated to English, literature written in order to be translated into English, literature written in English – where the subject is translation as a trope for mediation, but where the text itself is not translated – have become the dominant forms. In Europe, as elsewhere, there has been a perceptible shift from literary translations, which facilitate contacts between literatures to a more and more unmediated supra literature. Calling attention to translations is a way of thinking again about how literatures and cultures relate to each other, how outside forces have brought about changes in the relationships among literary systems, and what challenges are inherent in these changes. Some approaches in translation studies offer possible ways of mapping this territory" [5, p. 3].

Having reviewed increased pressures on translators and interpreters as well as claims that professionals in the field must demonstrate accountability and awareness of the social impact of their expert decisions M. Baker analyzes recent developments and new features in translation studies. In addition to addressing the fundamental issues of cohesion, lexical, grammatical, and pragmatic equivalence the scientist discusses concerns related to ethics and ideology pointing out "The more marked a choice the greater the need for it to be motivated" [6, p. 130].

The postulates, formulated in the works of E. Nida, N.O. Pagan, L. Venuti, are behind the understanding of the indispensable connection between literary translation and the translator's ability to capture and render the style of the original work. So in literary translation the way things are expressed may be as significant, at times even more significant, than what is actually said [7–9], as all literary translators have their individual styles, that is special characteristic modes of expressions they use more or less consciously or unconsciously.

Another important consideration deals with L. Venuti's perspective that "foreignisation must use the (marginal) linguistic and cultural repertoire of the target culture. The use of linguistic / cultural material taken directly from a dominant or globalised source culture in a translation into a minor language would most likely not have such an effect. The dominant culture will often be so familiar at a superficial level that culture specific references from it will not be likely to appear as foreignising, and even less likely to create resistance" [10, p. 20]. So challenges that translators face are put into a broad context of intercultural communication. In our view, these can be studied within the multidisciplinary framework that incorporates ideas of cognitive linguistics, theory of communication, literature and translation studies.

Discussion and research results. Undoubtedly, source and target texts differ not only in language peculiarities that are involved in the process of translation, but also in terms of cultural and social features that reflect national specificity and uniqueness. In this respect, fiction translation must be thought of as not only inter-lingual but also cross-cultural and cross-social transference to ensure the quality of translation by the correspondence in meaning, similarity in style and pragmatics.

Though most of the basic theoretical assumptions in translation studies were offered by P. Newmark in the 1980s, they are still essential for understanding how different translation mechanism and techniques work. It is P. Newmark's idea of "communicative translation", whose essence rests on making on its readers "an effect as close as possible to that obtained on the readers of the original", being smoother, simpler, clearer, more direct and tending to undertranslate" [11, p. 39], that puts grounds for focusing on diverse aspects of discourse and text, as it encompasses the pragmatics of the message in addition to semantic and conceptual dimensions. This way the analysis of different parameters of the setting for translation is regarded significant as well.

Another important dimension for translators to focus on is the conceptual sphere of the narrative, the events, situations and actions of which take place in the fictional world. Literary texts usually revolve around fictitious characters that do not depend on the real world either ontologically or structurally despite the fact that narratives are expected to represent reality in a special way, to imitate it at their best, which makes them mimetic in nature. The literary text as the product of the author's imagination offers a variety of meanings, ambiguity and multiple interpretations that are predetermined by the wealth of lexis and stylistics used by the author.

Lexis in the literary text is rich in different stylistic devices that are characteristic for the language of literature. Still, obviously no specialized subject matter knowledge is usually required for the comprehension and adequate interpretation of any literary text. In case, when readers deal with narratives, that reflect the professional world of different enterprises or establishments some knowledge of special terminology is required so that to comprehend the narrative properly. The examples are John Grisham's novels, which are set in the law and legislation context, and the works by Arthur Hailey that reflect the specifics of hospitals, airports, hotels etc. Moreover, it is evident that translation of literary texts calls for creativity on the part of the translator so that to offer an undistorted interpretation of the so-called fictitious meta-world with its meta-culture that serves as the key to text adequate understanding, interpretation, and consequently, translation.

Due to the complexity of the literary text in the semantic and pragmatic perspectives that represent the conceptual structure of the fictional world model, it appears logical to consider a system of special translation strategies based on conceptual blending, worked out by G. Fauconnier and M. Turner. The theorists stated that "finding correspondences that look as if they are objectively there requires the construction of new imaginative meaning that is indisputably not there" [12, p. 20]. The philosophy behind the theory of conceptual blending lies in the assumption about the fundamental nature of this cognitive operation, it being a basic construal of all human realities, from social to scientific. Later cognitive scientists tend to use the term "integration" that may be considered a wider interpretation of blending.

According to S. Coulson, T. Oakley and P. A. Brandt, blending in its broad meaning is to be viewed as a complex procedure of several stages, the pattern usually including the introduction that is followed by a description of a conceptual structure in each of the spaces, which form the conceptual integration network. The process involves describing the structure in the input and generic spaces and establishing mappings between their elements. Finally, there is a description of the structure in the blended space with special attention to which aspects of its structure originate from each of the inputs. The generic space maps onto each input space and characteristics so that the particularities the inputs have in common are incorporated in the generic space [13; 14]. As the blended space is a consequential mental space in the network, it develops the emergent structure that is not present in the inputs. Moreover, the blended space is believed to be connected to the generic space. Thus, the generic structure present in the generic space, is incorporated in the blended space. In this respect, it is important to emphasize that the blended space may also contain structures

that cannot be found in the inputs. As a result, there evolves a composition of elements with the relations that do not necessarily exist in the inputs in the blend [14].

As S. Coulson and T. Oakley put it, "the emergent structure arises from contextual accommodation of a concept from one domain to apply to elements in a different domain" [13, p. 180]. While elaborating on the regularities that operate the network G. Fauconnier and M. Turner claim that "anything fused in the blend projects back to counterparts in the input spaces" [12, p. 44].

The abovementioned factors considered, it is quite reasonable to maintain that the emergent structure is a result of three blending processes: composition, completion and elaboration. Composition is the kind of blending in which a relation from one mental space is ascribed to an element or elements from other input spaces, while completion is a blending process that takes places when information in long-term memory is matched to the structure in the blend. According to G. Fauconnier and M. Turner, completion raises additional structure to the blend and when this structure is added, the blend is integrated. Elaboration, being closely related to completion, modifies the blend by preserving links to the inputs. Besides, it usually entails mental or physical simulation of the event in the blend [14].

We believe that major assumptions of the interpretative approach to the translation of the narrative must be based on the clear distinction between the emergent structure and the structure present in the inputs. The principles and relations at work in the blending process are applicable to the translation process that focuses on the interpretation of meaning. This way the choice of language devices ensures the conveyance of the message in the target text to the full. The following examples illustrate a number of modifications that result in numerous differences in the original texts and its translation:

*Few among the eighty thousand or so **air travelers** who **passed** the terminal daily ever glanced up at **the executive mezzanine**, and fewer still were aware of Mel **tonight**, high above them, **looking down**. Most people who **thought about airports did it in terms of airlines** and airplanes. It was doubtful if many were even aware that **executive officers** existed or that **an administrative machine** – unseen, but complex and employing hundreds – was constantly at work, **keeping the airport functioning** [15, p. 14–15].*

***Небагато** людей серед близько вісімдесяти тисяч **повітряних мандрівників та мандрівниць**, які щодня **скупчувалися** в терміналі, піднімали погляд на **антресольний поверх адміністрації**. А ще менше знали, що згори на них **позирає** Мел. Більшість людей, коли уявляли собі аеропорт, то насамперед **бачили авіарейси** та літаки. Сумнівно було навіть те, що багато хто знав про існування **адміністративних кабінетів** чи **адміністративного апарату** взагалі – невидимих, проте зі штатом у кілька сотень осіб, які постійно працювали, **щоб аеропорт продовжував діяти** [16, с. 28–29].*

The example illustrates the ways to maintain the semantics of the text via the modifications of substitution, omission, addition:

air travelers – повітряних мандрівників та мандрівниць;
passed – скупчувалися;
thought about airports – уявляли собі аеропорт;
did it in terms of airlines – бачили авіарейси;
executive officers – адміністративного апарату;
looking down – позирає;
an administrative machine – адміністративних кабінетів;
the executive mezzanine – антресольний поверх адміністрації;
keeping the airport functioning – щоб аеропорт продовжував діяти.

The example provides evidence that conceptual blending predetermines a complex system of interacting principles based on conceptual processing influenced by common human experiences regarded as vital relations.

G. Fauconnier and M. Turner designed a system that includes the vital relations of change that connect one element to another. The most important characteristics to be considered in the model are identity, time, space, cause-effect and part-whole that correlate with the major semantic relations used to construe the world model in the narrative text. In terms of blending principles, identity means certain objective resemblance and shared visible characteristics as connections across spaces. Time is viewed as a vital relation connected to memory, change, understanding the relationship of cause and effect while space brings inputs separated in input spaces into a single physical space within the blended space. Cause–effect as a vital relation connects one element, as a cause, with another element that counts as its effect. Another vital relation fuses part – whole mappings across spaces into one.

All of these are present in the translation revealed via different lexico-grammatical devices:

Fifteen aircrafts with combined speeds totaling seven thousand five hundred miles per hour were being crowded in an air-space a few miles wide. No airplane must come near another. The Northwest flight must be brought down, safely, through them all.

Similar situations happened several times a day; in bad weather it could be several times an hour. Sometimes emergencies came together, so that controllers numbered them – emergency one, emergency two, emergency three [15, p. 58].

Вони жонглювали п'ятнадцятьма літаками, сумарна швидкість яких сягала семи з половиною тисяч миль на годину, в повітряному просторі завширшки всього кілька миль. Жоден літак не може занадто наблизитися до іншого. Рей «Норзвест» потрібно безпечно знизити поміж ними всіма.

Схожі ситуації траплялися по кілька разів на день; під час поганої погоди таке могло траплятися по кілька разів на годину. Інколи було одразу по кілька надзвичайних ситуацій, тож авіадиспетчери називали їх за номерами – НС-один, НС-два, НС-три [16, с. 170].

It is obvious that the translation *Вони жонглювали п'ятнадцятьма літаками, сумарна швидкість яких сягала семи з половиною тисяч миль на годину, в повітряному просторі завширшки всього кілька* миль is the result of applying different translation techniques to process and present the situation described in the sentence *Fifteen aircrafts with combined speeds totaling seven thousand five hundred miles per hour were being crowded in an air-space a few miles wide.*

While dealing with the sentence *Similar situations happened several times a day; in bad weather it could be several times an hour. Sometimes emergencies came together, so that controllers numbered them – emergency one, emergency two, emergency three,* the translator used substitution, addition, graphic means to reveal the strain the airport personnel had to deal with in emergency.

The examples prove that there are numerous possibilities to ensure adequate translation while one input can be a representation of the other. In the conceptual integration network one input may correspond to the item represented and the other to the element that represents it; in cases of analogy a vital relation connects two different blended spaces. When dealing with similarity it is clear that an inner-space vital relation connects elements with the properties they have in common.

There are other important factors to be considered while analyzing blends in interpretative translation that outlines prospects of further studies, category viewed as an inner-space vital relation linking elements with categories they belong to, intentionality includes vital relations connected with emotions and feelings such as hope, desire, fear, regret, sympathy and the like, regarded crucial vital relations of compressed blends.

Vital relations intertwine with structural and lexical modifications that are the result of interpretation in the translation process. Structural modification encompasses formal blending, clipping, permutation and reconstruction whereas lexical modifications include addition and substitution. Still most modifications are of mixed types that exhibit both structural and lexical change: permutation and clipping, addition and clipping, substitution and clipping, substitution and reconstruction. The principles of modification constitute the core of the blend, but both vital relations and principles must be considered to account for modification as these regulate an array of relations within the conceptual integration network.

Conclusion. The analysis conducted on the corpus has provided evidence to the assumption that such fundamental notions of conceptual blending theory as constitutive governing principles alongside vital relations serve as constraints on modifications of meaning in translation.

Regarding constitutive principles, it is evident that more than one form may serve as inputs into frames, providing additional contextual or cultural domains of knowledge, which may trigger some salient elements into the frame. The findings led to the conclusion that modification must comply with the conventional grammar rules and lexical constraints of the target language as the blend has to be relevant and integrated properly both semantically and syntactically so that not to be modified beyond recognition by the recipients.

Translation challenges are evident in a broad context of intercultural communication, thus, the multidisciplinary approach that incorporates ideas and findings of cognitive linguistics, theory of communication, literature and translation studies may serve as the research framework. Due consideration of the main postulates of conceptual blending and integration theory provides insights into the way people produce verbal messages and also gives clues about how to process modified and blended linguistic expressions. The application of the approach offered enhances relevant interpretation and adequate conveyance of the original message, proving these assumptions instrumental in the interpretative translation paradigm.

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Target text:
16. Гейлі А. Аеропорт. Харків: «Клуб сімейного дозвілля», 2018. 341 с.

Чугу С. Д. Когнітивний аспект інтерпретації значення під час перекладу наративних текстів

Анотація. У статті розглядаються труднощі перекладу художнього тексту, який сприймається певною мовною спільнотою як усталений вид тексту з властивими йому лексичними, граматичними і стилістичними ознаками. Автор доводить необхідність використання інтерпретативного перекладу під час роботи з художнім текстом і наголошує, що алгоритм перекладацьких дій передбачає систему спеціальних стратегій і прийомів перекладу, застосування яких спрямоване на адекватну репрезентацію концептуального виміру художнього тексту. Критичний огляд наукових розвідок щодо труднощів художнього перекладу свідчить про необхідність урахування основних принципів теорії концептуальної інтеграції, використання яких забезпечує за незначної модифікації вихідного тексту, його змісту і форми точне віддзеркалення його семантичного і прагматичного аспектів завдяки збереженню змісту і характерних ознак.

Ключові слова: інтерпретативний переклад, концептуальний вимір, концептуальна структура, концептуальна інтеграція, перекладацька стратегія, перекладацький прийом.

Чугу С. Когнитивный аспект интерпретации значений в ходе перевода нарративных текстов

Аннотация. В статье рассматриваются трудности перевода художественного текста, который воспринимается определенным языковым сообществом как отдельный вид с присущими ему лексическими, грамматическими и стилистическими характеристиками. Автор аргументирует необходимость применения интерпретативного подхода в художественном переводе, подчеркивая важность использования алгоритма переводческих действий, включающего систему специальных стратегий и приемов, целью которых есть адекватная репрезентация концептуального измерения художественного текста. Критический обзор научных работ, посвященных изучению трудностей художественного перевода, свидетельствует о необходимости учета основных принципов теории концептуальной интеграции, использование которых при незначительной модификации содержания и формы исходного текста обеспечивает адекватное отображение его семантического и прагматического аспектов благодаря сохранению смысла и характерных признаков.

Ключевые слова: интерпретативный перевод, концептуальное измерение, концептуальная структура, концептуальная интеграция, стратегия перевода, переводческий прием.