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Methods for Solving Problems Related to the Translation of Texts with a Historical Focus

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A B S T R A C T

The relevance of this article is related to the ongoing demand for translators of historical texts. Since the dawn of writing, there has been a demand for translations of various chronicles, scrolls and manifestos. A similar situation persists to this day, only now the popular history genre is gaining more and more popularity. A historian, like a writer, can recreate events and the face of the past, although this scientific recreation differs from the artistic one. Based on historical data, the writer at the same time always takes the path of creative fiction, without which art is impossible, and the historian depicts only what was, historically based facts. An informative historical text does not tolerate fiction, yet it is an excellent source for gaining knowledge and learning about history.

R T I C L E I N F O

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The translator has to deal with texts of different stylistic orientations in the course of his or her professional activities. Each style is unique and demands a specific approach to translation. In some cases, specific textual characteristics make it necessary to conduct a systematic analysis of translation practice and further classify it.

As history shows, the first translators appeared in Ancient Egypt. Ancient Greece did not lag behind either. Because of the extensive trade and political relations there was a need for specialists who knew foreign languages. With appearance of writing the demand for translators multiplied. The most famous written translation is the Bible, which is still a handbook for many people around the world. Over the years, the demand for translations of historical texts has not diminished. Translations of historic texts make the knowledge of previous generations available to every reader. Translations of historical texts are needed more frequently by museums, educational institutions and cultural organizations.

As for fiction, the characters of the analyzed work of fiction are often compared with historical personalities, mythological and biblical characters or characters from other works, which helps the author to reveal the nature of his character without resorting to lengthy descriptions. Sometimes, when referring to a historical event or period, the author does not say it directly, but mentions the place where it happened, or mentions the names of famous people of the time. In this case, the notion of a linguistic picture of the world as well as background knowledge and the adequacy of the translation are central to the translation of historical texts. When creating a translation of a historical novel, it is necessary to know the culture and history of the country where the action takes place, the peculiarities of the linguistic picture of the world of the source language, to obtain the necessary background knowledge.

If we pay attention to the peculiarities of the construction of a popular scientific text, we can notice that structurally it looks much simpler than a scientific one. This should make us think that the text is easier to translate, but in fact it isn't, because although the syntactic structures of a non-popular text are simpler, the communicative task is more complicated, which means that it has a larger variety of linguistic means. The author of a popular science text aims to convey cognitive information to the reader, as well as to engage the reader with this information. Among the emotional means of introducing the topic and arousing interest in it, the means peculiar to the fictional text are also noted, i.e. those that formalize aesthetic information.

In order to establish the relationship between these means, it is necessary to identify the source and the recipient of a popular science text. The source in a popular science text is a specialist in a certain field whose information is reliable and objective. It does not, however, fully demonstrate its competence in the subject, because the reader of its text is an incompetent or totally incompetent recipient. The way in which the author makes the information available to his incompetent recipient is up to the author, but the means of popularization of scientific knowledge in most authors are the same. The only difference is the layout of the means and the order in which they are used.

At the same time, the text under study has a historical orientation, so it is worth mentioning the peculiarities and difficulties in translating this kind of texts. One of the main difficulties in translating historical texts is the same as in translating fiction: accurately reproduce the stylistic features of the original in a natural, lively language. Translators of historical documents often

try to follow the original as closely as possible, avoiding any subjectivity and therefore have to artificially expand the boundaries of the target language in order to produce a non-idiomatic text. However, it also happens that the translator borrows individual words and phrases from the original language in order to convey a "local flavour".

In recent decades, many adherents of the so called "non-transparent translation" have emerged. At the same time, terms such as "forenisation" and "domestication" have emerged. F. Schleiermacher defined domestication as "ethnocentric reduction of the original text in accordance with the cultural values of the target language", i.e. as "a way of representing an alien and incomprehensible text in understandable terms of the host culture".It should be noted that the strategy of domestication has been used by translators since the Roman Empire. In those days, translators, when translating Greek texts into Latin, omitted Greek cultural markers, adding allusions to Roman culture, and changed the names of Greek poets to Roman ones. In the Romanticist period, by contrast, translators insisted on preserving the "foreign culture" of the translated text. Thus, in the Romantic period, forenization was considered to be the most preferable translation strategy.

According to F. Schleiermacher, forenisation is "an ethno-deviant resistance to the cultural values of the translated language, fixing the linguistic and cultural differences of the original text". Thus, if the translator translates a text from another culture in accordance with the values of his own culture, imposing the values of the culture of the target language on the reader, we are talking about domestication. If the norms and values of a foreign culture are imposed on the reader, the translator opts for forenication. It is worth noting, however, that there can be no "pure" domestication or forenication in translation. Each translated text is a combination of these strategies, which complement each other rather than in conflict. The translator cannot avoid domestication when translating, as the text entering a foreign culture through translation in one way or another becomes a phenomenon of that culture.

It should be noted that, according to L. Venuti, the main characteristics of a domesticated text are such characteristics as ease of perception, transparency, when the text reflects the personality and intentions of the author, creating the impression that we are reading the original and not the translation. In the case of forenication, however, there is an "opaqueness" in the text, there are "dark places" in it and we read it as a translation.

Summarising all of the above, it is not typical for a translator to adhere to one of these strategies when translating. In order to produce a high-quality, equivalent translation, we must strike the right 'golden mean' without going from one extreme to the other. A specialist translator is endowed with a special flair that tells him or her how to maximise the content of the text while keeping it comprehensible to the reader.

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