

THE PROBLEMS OF WORD CHOICE IN TRANSLATION OF LITERARY TEXTS

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Abstract: *in the article the author pronounces some information about the nature of converting the source text into target language on the basis of literary level. She also mentions the structure of this process by introducing such terms like symmetry, discourse and entropy. According to her the implicit presence of symmetry in work of art makes it possible for the artist to derive some pleasure from broken structures.*

Keywords: *interlingual, irreconcilable, symmetry, discourse, entropy.*

The obvious complex cognitive and intercultural nature of translation as a specific interlingual communicative process determines the necessity and regularity of referring to this process as theorists and practitioners in the subject field of translation studies, as well as representatives of other sections of scientific knowledge for the purpose of conceptualizing its inherent (an integral part anything ...) properties and features. One of the last and extremely interesting domestic studies of the translation discourse and, in particular, the metaphors that structure the translation of the conceptualization of translation, is the work of D.G. Shatalov [1].

A vivid example of an "unprofessional" view of translation problems and, above all, of the "eternal" problems of literary translation is presented in the work of the Italian physicist J. Calioti "From Perception to Thought on the dynamics of ambiguous and symmetry violations in science and art" [2]. Defending the idea of scientific universalism, which presupposes a close interaction of the humanities and natural sciences and the possibility of effective application of the categorical apparatus from other fields of knowledge, the scientist considers in translational projection some basic and most significant universal scientific categories: perception, thought, ambiguous, symmetry. J. Calioti includes in the range of his reflections such general scientific and universal categories as entropy and information, and refers to certain categories that unify the creative processes in science and art. Common in these processes, of course, will be the generation of new valuable information. In the case of artistic translation, such information will be aesthetic information. J. Calioti convincingly defends the point of view that creativity in science and art is the result of intuitive thinking, which makes creativity a universal phenomenon. Traditionally, creativity (intuition) and professionalism (knowledge) are to some extent in relation to the opposition, a permanent conflict, which nevertheless ensures the progress of science and art-the most important areas of human activity.

Such conflict can serve as a well-known story-legend of the relationship of two musicians - Mozart and Salieri, described in the famous art text of A.S. Pushkin. In the terminology of the outstanding theoretical physicist N. Bohr, it is possible to define these relations as complementary relations, which in their totality allow us to describe the full cycle of the creative process, as well as the broad spectrum of feelings and emotions experienced by the subject.

It is creativity that allows overcoming the ambiguity and lack of information received by the subject for creating new valuable information that arises in conditions of overcoming entropy, when the information system leaves the stage of chaos. Investigating the similarities of symmetry breaking in science and art, J. Calioti also notes that to understand poetic structures it is necessary to recognize the text symmetry and its characteristic features. When considering the peculiarities of the language of the famous CCLXXII sonnet by F. Petrarch, included in the "Book of Songs" (part of "On the Death of the Madonna of Laura"), the Italian researcher notes that the manifestation of symmetry is already revealed in the first verse: "Life goes away - it's already so wound up," Leaves every day irresistibly, and the past to me is irreconcilable and what is, and what is destined – translated by E. Solonovich.

J. Calioti believes that in the Italian original the semantic reamer of the idea (meaning) is the transformation of symmetry. In this case, the reader deals with the semantic symmetry within one poetic text. Arguing about the possibility of the existence of variants of verse, which are the result of intralinguistic and interlanguage transformations (to which undoubtedly interlingual translation also refers), J. Calioti emphasizes that the highest artistic merit is precisely the poetic original, and the use of symmetry elements in art structures fully meets the aesthetic need creativity, which is usually done in a latent form. The implicit presence of symmetry in the work of art makes it possible for the artist, and with him and the viewer (the reader), to derive some pleasure from symmetry breaking, as it does when perceiving ambiguous structures [3].

References

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