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TRANSLATION ASPECTS OF THE DETECTIVE TEXT COMPOSITION SYSTEM REPRODUCTION

Khan Olena Georgiivna,

Candidate of Philological Sciences, Associate Professor,
Associate Professor at the Department of English Philology
and Foreign Literature named after Professor Oleg Mishukov

Kherson State University

hanfedorov@ukr.net

orcid.org/0000-0001-5971-2967

The purpose of the study is to study the compositional context of the detective as a type of text from the position of translation science.

In the course of the study, the following methods were used: distributive analysis, contextual method, definitive method, comparative analysis, thesaurus method.

The composition of the work of art is defined as an integral system of certain methods, forms of artistic image, which are conditioned by the content of the work. Thus, elements of the composition appear: description, narrative, image system, dialogical and monologue speech of characters, author's indents, insert stories, author's characteristics, landscape, portrait, plot and story narrative. Depending on the genre of the work, certain specific ways of forming its compositional system prevail, but at the same time, each work has its own unique composition.

The compositional organization of artistic texts is not widely researched in terms of translation positions, primarily because translation of the preservation of a composition of an artistic prose work at first glance does not pose any particular difficulties, but when studying a detective as a type of text from translation positions, we draw attention to certain aspects of the composition of detective text, requiring increased attention of the interpreter-practice.

Thus, an adequate reproduction in the translation of the plot composition elements of the classical subtype of the detective text appears to be an important task for the interpreter. Since the detailed reproduction in the TT of compositional and plot steps of the classical detective is necessary for constructing such signs of the chronotopic and characterological contexts as retrospection, the detail of space, the sudden introduction of the central character into the text, the enhanced contrast in the depiction of the main characters-antipodes and the construction of contrasts. In addition, the maximum preservation of the elements of content in the translation of the classical detective is necessary for an adequate presentation of the chronotopic indicator at the beginning of the narrative, since time-spatial certainty appears as a constant text-typological characteristic of the classical detective subtype of the text. Moreover, the careful preservation of the translation of the elements of the content of the detective work contributes to the adequate perception of the reader's design idea in all of its compositional and storyline components.

Key words: *compositional context, classic detective, hard-boiled detective, peculiarities of reproduction, translation solutions.*

ПЕРЕКЛАДАЦЬКІ АСПЕКТИ ВІДТВОРЕННЯ КОМПОЗИЦІЙНОЇ СИСТЕМИ ДЕТЕКТИВНОГО ТЕКСТУ

Хан Олена Георгіївна,

кандидат філологічних наук, доцент,
доцент кафедри англійської філології та зарубіжної літератури

імені професора Олега Мішукова
Херсонський державний університет

hanfedorov@ukr.net

orcid.org/0000-0001-5971-2967

Метою дослідження постає вивчення композиційного контексту детективу як типу тексту з позицій перекладознавства.

У ході дослідження були застосовані такі методи: дистрибутивний аналіз, контекстологічний метод, дефінітивний метод, компаративний аналіз, тезаурусний метод.

Композицію художнього твору визначають як цілісну систему певних способів, форм художнього зображення, що зумовлені змістом твору. Так, елементами композиції постають: опис, оповідь, образна система, діалогічне й монологічне мовлення персонажів, авторські відступи, вставні розповіді, авторські характеристики, пейзаж, портрет, фабула й сюжет оповіді. Залежно від жанру твору переважають певні специфічні способи утворення його композиційної системи, але водночас кожен твір має свою неповторну композицію.

Композиційна організація художніх текстів не широко досліджується з перекладознавчих позицій, насамперед тому, що під час перекладу збереження композиції художнього прозового твору на перший погляд не становить особливих труднощів, але під час вивчення детективу як типу тексту з перекладознавчих позицій ми звертаємо увагу на певні аспекти композиції детективного тексту, що потребують підвищеної уваги перекладача-практика.

Таким чином, адекватне відтворення у перекладі сюжетно-композиційних елементів класичного підтипу детективного тексту постає важливим завданням перекладача. Оскільки детальне відтворення у ПТ композиційно-сюжетних кроків класичного детективу необхідне для конструювання таких ознак хронотопного й характерологічного контекстів, як ретроспекція, деталізація простору, раптовість введення в текст центрального персонажа, підсилена контрастність у зображенні головних характерів-антиподів та конструювання образів-контрастів. Окрім того, максимальне збереження всіх елементів змісту в перекладі класичного детективу необхідне для адекватної презентації хронотопного індикатора на початку оповіді, оскільки часопросторова визначеність постає сталою текст-типологічною характеристикою класичного детективного підтипу тексту. Навіть більше, ретельне збереження у перекладі всіх елементів змісту детективного твору сприяє адекватному сприйняттю читачем авторського задуму в усіх його композиційно-сюжетних складниках.

Ключові слова: композиційний контекст, класичний детектив, *hard-boiled* детектив, особливості відтворення, перекладацькі рішення.

1. Introduction

Composition is the most important, organizing element of the art form, which gives the work unity and integrity, uniting all its components, namely images, details, episodes, etc. There are different aspects of the composition: plot construction, inclusion of author's digressions, character system, change of narrative types. The relationship and interaction of these aspects form the compositional unity of the work.

The composition of a work of art is still defined as a holistic system of certain ways, forms of artistic image, due to the content of the work. Thus, the elements of the composition are: description, narrative, figurative system, dialogic and monologue speech of the characters, author's digressions, insert stories, author's characteristics, landscape, portrait, plot and plot of the story. Depending on the genre of the work, certain specific ways of forming its compositional system prevail, but, at the same time, each work has its own unique composition.

Problems of the compositional system of a work of art have been studied from different positions by such prominent philologists and literary critics as I.V. Arnold, I.M. Kolegaeva, V.A. Kukharenko, Yu.M. Lotman, M.O. Novikova and others. (Kukharenko, 1988; Lotman, 1998; Novikova, 1988).

Yu.M. Lotman in his phenomenal work *"The Structure of an Artistic Text"* considers the composition of an artistic text in terms of art as a secondary modeling system where a spatially limited

work is a model of the boundless world. Actually a work of art, according to Yu.M. Lotman defines it as a finite model of an infinite world, the boundaries of which for each work are such as a picture frame, a ramp in a theater, a surface separating a sculpture or architectural structure from an artistically excluded space, the beginning and end of a literary or musical work (Lotman, 1998).

The scientist states that by modeling a boundless object (reality) by means of a finite text, the work with its space replaces not a part of the depicted life, but life as a whole. This means that each artistic text simultaneously simulates a certain separate and universal object. Yu.M. Lotman distinguishes two directions in the plot of the story: mythological, according to which the text models the whole universe and fable, which reflects a certain episode of reality. From this point of view, artistic texts that relate to reality only on the mythological principle, the texts that reflect only "pure" essences (for example, myths), but the possibility of the existence of artistic texts built only on the fable principle (Lotman, 1998).

Thus, the author concludes that the mythologizing aspect of the text is related to its frame (boundaries), while the fabled aspect tends to destroy the frame. But it is the modern artistic text that builds on the conflict between these aspects and the structural tension between them.



Moreover, the coding function in the modern fiction is attributed to its beginning, and the plot – “mythologizing” – to its end. Meanwhile, the culturologist points out that in art rules exist largely in order to give artistic significance to their violation, and therefore, a given distribution of functions of beginning and end is the possibility of numerous variances (Lotman, 1998).

M.O. Novikova in the study of genre stylistic dominance and its reproduction in translation points to differences in compositional requirements in different genres. Thus, compositionally strictly regulated genres and genres with a less strict compositional form are distinguished. In addition, M.O. Novikova focuses on such types of composition as the logical development of the theme (characteristic of scientific and diplomatic source texts and journalistic genres) and a complex five-stage composition of artistic source texts, which can be violated due to the genre of the work and the author’s idiosyncrasy (Novikova, 1988).

Theoretical principles

Compositional organization of literary texts is not widely studied from a translation point of view, primarily because when translating the preservation of the composition of a prose work at first glance is not particularly difficult, but when studying detective as a type of text from translation positions, we pay attention to certain aspects of detective text composition, that require special attention of the translator-practitioner. One of the directions of our complex translation research of detective as a type of text is the study of the peculiarities of reproduction in target text of certain elements of the compositional context of classical and hard-boiled detective subtypes of text.

In detective as a type of text, the compositional context is mostly formed according to the established five stages of plot development, which indicates a certain regulation of the detective’s composition, thus classifying it as a strictly regulated genre (Novikova, 1988). This is due to the fact that the plot of any detective work is based on a “secret” (mystery), which must be revealed to the reader at the end of the work and make it possible only by gradually presenting to the reader all the facts and “immersing” him in all details of the investigation. This need for a sequence of events in a detective story necessitates a consistent compositional construction of a detective work.

The detective, as a strictly regulated type of text, needs a clear reproduction in the target text of the compositional elements of the work

set by the author of the source text, which carry an important informative and idiostylistic load and connect its content. Therefore, translation extractions and inadequate reproduction of the necessary compositional and plot steps can significantly damage the correct reader’s reception of the detective text and even destroy the author’s intention.

For example, among the idiostylistic features of the author of classical detective texts G.K. Chesterton is widely used in italics. Moreover, the introduction of italics by the author covers all stages of formation of the compositional context of the work and has a different informative load. In the story “The Secret Garden” actualized in the space of the whole text in italics tokens in individual reading have the usual informative content, but, collected together at the end of the text, form a phrase that, if correctly interpreted, indicates the way to the discovery of a detective secret.

Thus, the refusal of graphic updating of tokens or non-compliance with the sequence of italics in the compositional space of Chesterton’s detective text in target text can cause the leveling of important elements of the compositional and plot structure of the work. In addition, the elimination or inadequate reproduction in the target text of graphically updated constructs of information encoded in the work deprives the reader of the target text not only one of the ways to reveal the detective secret, but also an element of vivid idiosyncrasy of the author.

It should be noted that the classic detective as a subtype of text is characterized by high informative saturation of text compositional and plot elements. Moreover, such informative saturation is always justified, because all the elements of information that construct the plot of this text, as a rule, are interdependent. T. Kesthei noted that the traditional composition of the detective text indicates the parallelism of the detective and scientific thinking, which was proved by the scheme of their parallel similarity: detection of the phenomenon (murder), methodical data collection (evidence, testimony), actual research (investigation and exposure), proof and the defense of the solution found (Kesztheyi Tibor, 1979).

Thus, the elimination of informative elements of the classic detective text at any stage of its compositional and plot structure can disrupt the construction of the work, level the elements of the author’s idea, distort the plot and go against the full reproduction of genre-stylistic dominant detective as a text type.

An extremely important compositional and plot role in a detective story, as in any literary text, is played by the title. V.A. Kukharenko noted that the title, from which the reading begins, is a framework sign that requires constant return to itself. The title connects the strong positions of the text - the beginning and the end, which participates in the formation of the categories of coherence of the text and retrospection (Kukharenko, 1988).

In addition, the title plays a significant role in updating the category of prospecting, forming the reader's expectations and acting as the basis of the reader's decision to choose a work. V.A. Kukharenko emphasizes that the title functions separately from the text as its authorized representative, as an extremely concise convolution of the whole text. Absorbing the entire art world in its small volume, the title has a tremendous energy of a tightly folded spring. The disclosure of this convolution, the use of its energy is individual in nature and begins with the expectation of acquaintance with the text, with the formation of the attitude to reading a certain work – the pre-text period (Kukharenko, 1988).

It is in the pre-text period that the categories of prospecting and pragmatism are actualized, which are aimed at the future reader in order to interest him in reading a certain literary text. According to V.A. Kukharenko, in accordance with the implementation of these prospectively directed pragmatic tasks, in the title to the forefront of advertising and contact setting function.

It is interesting in view of our study to determine the advertising function of the title demonstrated by the example of "mass literature, which actively uses in its names a lexicon related to criminal activity, sex, supernatural horrors" (Kukharenko, 1988). For example, the scientist chose some titles of works by Agatha Christie: *"The Murder of the Links"*; *"The Murder of Roger Ackroyd"*; *The Murder at the Vicarage*; *Murder on the Orient Express*; *Murder in Three Acts*; *The ABC Murder*; *"Murder in Mesopotamia"*; *"Murder is Easy"*; *"A Murder is Announced"*.

Indeed, many examples of mass literature have used and continue to make extensive use of the advertising function of the title, giving shocking titles to their works, behind which, as a rule, lies a banal plot. But in this case we are dealing with a world-renowned author of detective works, who created the best examples of the genre. Agatha Christie deserves the title of "uncrowned queen of detectives", because she is one of the cohort of the most famous and successful authors of the detective genre,

and she is the author whose works are published most widely in human history (after the Bible and Shakespeare) (Tibor, Kesztheyi, 1979). A. Christie has published more than 60 detective novels, 6 psychological novels and 19 collections of short stories. 16 of her plays have been staged in London, the most famous of which is *"The Mousetrap"*, which has been on the stage for more than 50 years (there are currently more than 23,000 performances). Agatha Christie's books have been published in more than 2 billion copies, and her works have been translated into more than 100 languages.

2. Practical approaches

In this case, we can talk not so much about the advertising function of the title, but rather about its idiostylistic function, when the title of the detective text is something like a "trademark" of the author. It should be noted here that originality has always been a value category of detective as a type of text, and the authors of the detective sought by all means to draw attention to the exceptional nature of his work.

Thus, the title is partly one of the means of individualization of the "brand" of the detective author. For example, Earl S. Gardner gave each story with Perry Mason a name reminiscent of the beginning of the case: *"The case of..."*; S.S. Van Dyne often used the scheme to create the title: *"Murder Case..."*; G.K. Chesterton always combined the name of his priest-detective with abstract nouns: *"Kindness of Father Brown"*, *"Wisdom of Father Brown"*, etc.; In the title, Ellery Quinn combined the token "mystery" with adjectives denoting the country: *"The Mystery of the Egyptian Cross"*, *"The Mystery of the Greek Coffin"*, *"The Mystery of the American Rifle"*, etc.; John Advance inserted the word "halo" into the titles of his stories: *"Copper Halo"*, *"Devil's Halo"*, etc.; Max Murray modified the titles of his works with the token "corpse": *"The corpse is silent"*, *"Duties are not taken from the corpse"* and the like.

In addition, in the detective as a type of text, the title plays an extremely important compositional and plot role, as its context often becomes the "key" to revealing the secret.

The titles of Raymond Chandler's hard-boiled detective texts partly serve as "encrypted code" until the mystery hidden in the plot of the work is revealed. For example, the title *"Goldfish"*, actualizing in the space of the whole text, indicates the place where the detective will have to find the stolen pearls (in the bellies of aquarium goldfish); the title *"The Curtain"* identifies



the place where the terrible crime was committed (in the semi-basement shooting range, where the curtain had to be drawn before the shooting); the headline *“Killer in the Rain”* contains a direct reference to the real killer among many suspects.

Thus, the reproduction of the title of the detective text in target text requires special attention, as its inadequate reproduction or loss of elements of its actualization in the text space threatens to level the main plot-compositional and idiostylistic-authorial features of the work of art.

As noted, the use of elimination in the translation of a classic detective text can deprive target text of important informative elements embedded in source text and level the authors of the plan, distort the plot of the work. While in the classic detective the introduction of elimination threatens primarily the destruction of its fable, in the hard-boiled detective subtype of the text it weakens an equally important element of its genre-stylistic dominant - the dynamics.

The very essence of hard-boiled detective text (G. Andzhaparidze, S. Moem) is imbued with dynamics. One of the founders of the hard-boiled detective trend, Raymond Chandler, instructed the dynamism of the hard-boiled detective text in his advice to fellow writers, pointing to the primacy of authenticity, closeness to real life and saturation of such texts. Recognized master of “cool” detective emphasized that the action has the highest value in hard-boiled detective.

Thus, realism and naturalism, expressed through dynamic action, form the contexts of the hard-boiled detective subtype of the text. The dynamics of such texts is enhanced detail, which forms invariant and variable features of characterological and chronotopic contexts. Consequently, the elimination of plot and character-building details threatens to disrupt the detailed composition of the hard-boiled detective text and the general inhibition of its dynamics.

As a strictly regulated type of text, the detective needs a clear reproduction of the author’s composition of the work and therefore translation releases of the necessary compositional and plot steps can significantly damage the correct reader’s reception and even destroy the author’s intention.

3. Conclusions

Thus, adequate reproduction in translation of plot-composition elements of the classical subtype of detective text is an important task of the translator. Since detailed reproduction of the compositional-plot steps of a classical detective in PT is necessary for constructing

such features of chronotopic and characterological contexts as retrospection, detailing of space, suddenness of introduction of the central character into the text, enhanced contrast in the image of main characters-antipodes and construction of images-contrasts.

In addition, the maximum preservation of all elements of content in the translation of a classic detective is necessary for adequate presentation of the chronotopic indicator at the beginning of the story, as spatio-temporal certainty is a constant text-typological characteristic of the classical detective subtype. Moreover, the careful preservation in the translation of all elements of the content of the detective work contributes to the adequate perception of the reader of the author’s intention in all its compositional and plot components.

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