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METHODOLOGY OF 'CULTURAL TURN' IN MODERN TRANSLATION STUDIES AND PROBLEMS OF ADEQUACY IN TRANSLATION

Problem statement. A number of notable and authoritative researches have been dedicated to the fact how translation promoted the project of anticolonial resistance and the change/formation of national identity since 'cultural turn' has been confirmed in western translation studies at the beginning of 1990.

Formulation of aims. The aim of the article is to analyze the influence of 'cultural turn' on the development of translation studies in western countries in comparison with Ukraine. The methodology of research includes: analysis, comparison, system method, generalization. Two aspects were listed as follows: 1) 'cultural turn' and its influence on western translation studies, 2) the impact of 'cultural turn' on translation studies in Ukraine. The study was in three phases. In phase one, a brief theoretical overview was carried out to present general aspects of 'cultural turn', clarifying the changes in translation studies within its frameworks. In phase two, a research of peculiarities and development of 'cultural turn' in Ukrainian tradition has been conducted. In phase three, western and Ukrainian traditions in translation studies have been compared.

Analysis of recent research and publications. According to Wikipedia, the cultural turn is a movement beginning in the early 1970s among scholars in the humanities and social sciences to make culture the focus of contemporary debates; it also describes a shift in emphasis toward meaning and away from a positivist epistemology. A lot of scholars studied cultural turn in translation studies, among them are Susan Bassnett, André Lefevere, Jeremy Munday, Mary Snell-Hornby, and Edwin Gentzler and so on. In China, there are few scholars such as Wang Ning, Lü Jun, Xie Tianzheng have ever studied on the turns in translation studies. In Ukraine M. Strikha, O. Medvid, M. Novykova, O. Cherednychenko, A. Kamianets, T. Nekriach.

Christina Marinetti affirms, that the cultural approach or 'cultural turn', as it is commonly known, is a theoretical and methodological shift in Translation Studies that gained recognition in the early nineties [7, p. 2]. Liesheng Liu stresses, that the open and interdisciplinary nature of Translation Studies determines the academic integration with the cultural study, whose object covers the political science, history, media studies, literature and cultural theories and other related disciplines. The interdisciplinary nature of cultural study shows its impact on human disciplines which extends to its subdiscipline of Translation Studies [5]. Snell-Hornby regards translation as a cross-cultural communication and language is a closely-related part of culture in his work Translation Studies: An Integrated Approach. The Polysystem theory proposed by Even-Zohar investigated the role played by translated literature with the wider social system of culture. Toury analyses the various norms influencing translation activities within the theoretical framework of polysystem, from the perspective of operational norms, the translator's decision is restricted by the position of translated literature within the target cultural polysystem [13, p. 219].

Statement of the basic material. Translation methods have also undergone changes. Since the late 1970s, the linguistic approach of translation substituted for the originally dominated word-to-word method which was usually obscured for readers. And the dynamic equivalence was put forward by Nida, which marked a new advance in translation studies. Nida has pointed out that "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" [8, p. 159]. From his point of view, translation should vary for the sake of different readers. Hans J. Vermeer created skopos theory, announcing that translation is a type of human action, an intentional, purposeful behavior that takes place in a given situation [6, p. 81]. Skopos, the intention of translation, determined the translation methods and strategies [13, p. 159]. From this respect, the status of source text was decreased, and more attention was paid to the function of the translated text. However, it was almost suitable and valid for advertisement translation which attached more importance to the effects of ads and some other non-literal texts [6, p. 90]. Then Christiane Nord added loyalty to such sokops theory, emphasizing the translators' responsibility toward the author, the initiator and the target recipient [9, p. 14]. Nord's theory was similar to Nida's. Itamar Even-Zohar divided literature into "center" and "periphery", and the translation differed according to it. If a kind of literature was young or periphery in a nation, then the translation should dominated and was foreignized to import more new ideas. If the literature was strong or center in a society, then the translation should be domesticated based on local culture tradition. But just as Xie Zhentian has pointed out: "How to define 'center' and 'periphery'? Is this a political or a literary standard?" [23, p. 219]. Though Toury and some other theorists developed polysystem, they could not avoid such flaws. Based on the above researches, in the 1990s. Until now much research has done in culture turn translation studies, but some questions still remain to be further clarified, especially some questions about culture. Some disputes on when culture turn began, why culture turn was necessary and how to balance cultural factors and sense still existed [14, p. 488].

Famous American researcher and translator from Roman languages Lawrence Venuti in his work «Local Contingencies: Translation and National Identities» investigates the cases in Germany at the end of XVIII century (where French

was the dominant language), China at the beginning of XX century (that had semi-colonial status, where the active processes of modernization took place), Catalonia of the first half of XX century (where general Franco's regime forbade Catalan and forced people to Castilian identity). Lawrence Venuti stresses that the German, the Chinese and the Catalan translators tried to form national identity by means of identification the readers with the definite national discourse, that differed from the leading foreign nations, with the help of their translations [12, p. 187].

The Catalan case demonstrates significant parallel with Ukraine. Catalan language and literature was oppressed by powerful neighbors but the period of its rise was during the late Middle Ages and at the beginning of national revival in XIX century. The use of Catalan language was forbidden for a long time as well as Ukrainian [2, p. 4]. Thus, the Catalan translators made efforts to make Catalan language rich, flexible and elegant; and also to make the works of leading writers of the world available in national canon. So, they consolidated the full status of national culture. At the same time during General Franco's regime the translators' activities and printing of their texts was carried out in France, similar to the fact that the main area for printing of Ukrainian translations during Em's ban (1876–1905) was Halychyna that was the part of Austro-Hungary during the ban.

Besides, the term "cultural turn" concerns methodological changes that actively developed in western translation studies in 1980. These changes influenced not only theory but also practice of translation. Furthermore, translation wasn't regarded as a separate linguistic activity but as a product of wider cultural context. Andre Lefevere was one of the first theoreticians who accepted this position [4]. The scholar notes that translation can be studied as one of the strategies of cultural development, the connection between two cultures. One of the cornerstones of cultural approach in translation studies was the criticism of linguistic approach and the notion of equivalence as the starting point of translation theorization [7, p. 2].

Moreover, 'cultural turn' in translation studies is connected with general tendencies of development of the humanities, first of all, linguistics, in particular, with the use of cognitive approach to language learning that became dominating at the beginning of 1980 and with further discursive takeover. From the mid 1980 scientists initiated the research in cognitive linguistics concerning the role of personal knowledge about imaginary or real situations in understanding language. These researches relied on the conception, according to which the interpretation of language content depends on individually psychological and sociocultural factors of the definite discourse [16, p. 7].

Apparently, the book "Translation, history and culture" edited by S. Bassnett and A. Lefevere became the major step of 'cultural turn' methodology consolidation. This work demonstrates that translation is powerful method of culture formation and it's also the method with the help of which new nations can create their own identity in their own countries [4, p. 65]. Besides, Susan Bassnett and Andre Lefevere emphasize that translation is rewriting, the rewriting is manipulation by means of which the translator can influence on literature. Moreover, all rewritings reflect the definite ideology. They also introduce new conceptions, genres and innovations [4; 7].

Earlier in 1985, the collection «The Manipulation of Literature» edited by T. Germans was published. The aim of edition was to set a new paradigm of literary translation research [10, p. 48]. The main focus was transformation from text to culture. Thus, between 1980 and 1990 the focus of western translation shifted from linguistic peculiarities of the source text to the function of translation in the target culture [16, p. 6]. Undoubtedly, language was regarded not as independent system but as a part of the culture, text wasn't regarded as static and isolated linguistic fragment but as the thing that depends on reader's reception. Besides, it was demonstrated that translator can be not only bilingual but also bicultural [10, p. 52]. Thus, the aim of translators was to demonstrate that translation isn't the literary genre but it is the main literary instrument that can be used to manipulate the certain society and to create certain culture.

In fact, A. Lefevere wasn't the first who supported the view that translation is the part of wider cultural context. The similar theory was developed by Itamar Even Zohar. Such theoreticians as Maria Tymoshko use translation in studying the power balance between cultures, reflected in languages.

Besides, M. Kronin wrote a lot about the influence of globalization on translator's activity. Many post-colonial translations can be regarded as 'cultural turn' that shifted into sociocultural plane. Above all, there is a well known fact that translation can broaden vocabulary of the target language. For example, if there is no equivalent to the word in target language the translator creates a new one. M. Kronin emphasizes that "the translator should use words and sentences that are natural for an ordinary person but he/she should translate not only language but also customs and habits of culture" [4]. The author assumes that anyway ideology influences translation. Thus, 'cultural turn' demonstrated that translation has wider cultural context. Focus on culture and ideology helps to determine socio-political origins of translation. Today's western translators agree that ideology dictated by the government or ideology, chosen by the translator, has substantial impact on translation.

Also, Denis Merkle affirms that sociological turn followed by the 'cultural turn' in translation studies. According to this turn the translator as the member of sociocultural society became the object of the study [1, p. 175–187]. Such works as «Descriptive Translation Studies», 1972/2000 by James Holmes and «Descriptive Translation Studies and beyond», 1995 by Gideon Tory provided theoretical structure and methodology of research [1, p. 175–187]. The scholars state that translator is a member of society and the reception of the text depends on translator, his/her behavior, as translator is first of all reader. Hence, the reception of foreign product by other readers depends exactly on translator. Thus, Gideon Tory suggests that translators work within different sociocultural environment, so, they have different norms and principles of translator's behavior [1, p. 175–187].

Apparently, within the framework of 'cultural turn' methodology there appeared one more significant circumstance. Andre Lefevere supports the view that in case the translation is proposed to the nation, it's regarded as violence almost

all the time [12, p. 177]. The researcher notes that translation is rewriting of the original, and all rewritings reflect definite ideology and, as a result, manipulate the literature. Moreover, rewriting can introduce new conceptions, genres, means but at the same time rewriting can put an end to innovations [12, p. 182]. However, the introduction of world literature masterpieces is possible only if there are translations. As translation has informative and representational character, so, it introduces the works of world literature to readers. But at the same time the reception of translation by the reader is still an important matter. According to A. Lefevere translator should use natural and simple words and sentences so they would be clear to an ordinary person [4]. Additionally, while translating a foreign writer you always make changes to your national poetics; but such extension of the horizon isn't always convenient and can cause revolt.

There are such examples in the history of Ukrainian translation: the resistance of the then Ukrainian society (M. Kostomarov, D. Mordovets etc.) against "hammering" the words in translations executed by M. Starytskyi; counteraction of the part of theoreticians and practicians (L. Pervomaiskyi, V. Koptilov, M. Tarnavskyi etc.) to lingual experiments in translations executed by M. Lukash. However, the works of the authors of 'cultural turn' demonstrate universality of this term [18, p. 90].

Nevertheless, the problem of connection of translation with nation formation became another problem within 'cultural turn'. Lawrence Venuti in his work «Local Contingencies: Translation and National Identities» assumes that translation can contribute to national identity formation through the choice of texts and development of discursive strategies for their translations [12, p. 180]. In particular, certain text can be chosen to show the analogies and to enlighten the problem. Moreover, interaction between two cultures can be studied.

Likewise, Ukrainian translators such as M. Zerov, M. Rylskyi, H. Kochur, V. Koptilov, R. Zorivchak, M. Novykova etc. had demonstrated that Ukrainian translators tried to overcome the stereotype of "household language" and developed expressive means of Ukrainian language with the help of their translations starting from the middle of the XIX century. The texts for translation were chosen taking into account the readers' needs of that time. Another reason was to enrich the repertoire of Ukrainian theatre and put it on the same level with other theatres of the world. M. Strikha in his monograph "Ukrainian translation: between literature and nation formation" examined the connection of Ukrainian translation with the process of nation formation, using similar to L. Venuti's methodology [18].

Thus, as L. Venuti showed that translators use different strategies in this process. While searching for the nation formation model the German translators used forenization, the French – adaptation, the Chinese accepted western values. According to Lawrence Venuti, translators reveal disputable conditions of their nationalistic programmes, using translation in order to form national identity [12, p. 187]. Above all, Ukrainian translators discussed the admissible extent of the usage of realia "ukrainization". Later, comparing translation practice of P. Hulak-Artemovskyi, P. Kulish and M. Starytskyi at the beginning of XIX century, M. Zerov emphasized: the best translator is the one who took a step further in overcoming national poetic style (in other words, who overcame early practice of domestication and started to tend to forenization). But later researches (M. Novykova, M. Strikha, V. Chernetskyi) demonstrated: domestication in early Ukrainian translations was also marking their difference from the dominant imperial discourse, thus (according to L. Venuti's terminology), can be regarded as one more method of realization of "nationalistic programme". In general definition of A. Lefevre cultural turn helped to concentrate on separate aspects of literary and general cultural factors in the process of translation, which was regarded as cultural strategy that reflects or frustrates the existing sociocultural norms.

At the same time it's important to note that the main emphasis was on linguistic aspects of translation in Soviet translation studies [16, p. 8]. But within this framework Ukrainian translators (according to the censorship situation of that time) always tried to indicate the role of translation for consolidation lexical and stylistic richness of Ukrainian language. V. Koptilov in his article "Literary translation" noted that language culture is correspondence of all its linguistic means to the content and style of the original [15, p. 92]. O. Medvid mentions that usage of mother tongue richness in all its stylistic branching will help translator to avoid literality and to reach functional and stylistic adequacy [17, p. 115].

Modern translation studies appeals to cultural aspects of translation. Cultural dimension is demonstrated in the works of famous Ukrainian translators: M. Novykova, M. Strikha, O. Cherednychenko [16, 10]. A. Kamianets and T.Nekriach in their monograph "Intertextual irony and translation" emphasize that K. Chukovskyi indirectly affirmed that requirements of translation are stipulated by its function in the target culture, a long time before 'cultural turn'. As the researches note, K. Chukovskyi's view were similar to A. Lefevre's, but Chukovskyi's theory is more prescriptive, whereas descriptive approach dominates in western translation studies, which emphasizes the necessity of research of translations not interpreting the rules and views [16, p. 10].

Conclusions. Therefore, as we can see, cases with Catalonia, Germany, France and China, analyzed by L. Venuti, within the methodology of 'cultural turn' demonstrate significant parallel with Ukraine. As M. Strikha and other researches proved, Ukrainian translators tried to form Ukrainian language and nation with the help of translation. Their translations had features of realization of the programme of modernization of Ukrainian language and literature. 'Cultural turn' didn't lead to such sudden methodological and theoretical changes in Ukrainian translation as it did in western. There was a necessity to prove cultural meaning and need of Ukrainian translation because of difficult historical circumstances of modern Ukrainian literature formation; translators always paid attention to cultural matters of translation.

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Summary
M. ALOSHYNA. METHODOLOGY OF 'CULTURAL TURN'
IN MODERN TRANSLATION STUDIES AND PROBLEMS OF ADEQUACY IN TRANSLATION

From the above discussion it can be concluded that 'cultural turn' expanded the research fields of translation studies and provided new perspectives of translation. It demonstrated accent on native culture and flexible translation. The accent was shifted from the text to the reader's reception and the quality of translation depended on it. At the same time, consideration of native culture, social background and tradition led to natural literature for native readers. Besides, translation was regarded as a method of manipulation and creation of certain culture.

Key words: cultural turn, translation, translator, reception, strategy.

Анотація
М. АЛЬОШИНА. МЕТОДОЛОГІЯ «КУЛЬТУРНОГО ПОВОРОТУ»
В СУЧАСНОМУ ПЕРЕКЛАДОЗНАВСТВІ ТА ПРОБЛЕМИ АДЕКВАТНОСТІ У ПЕРЕКЛАДІ

«Культурологічний поворот» розширив сфери досліджень перекладознавства і надав нові перспективи перекладу. Він продемонстрував акцент на рідній культурі та гнучкому перекладі. Акцент був перенесений з тексту на читацьке сприйняття та якість перекладу, що залежала від нього. Водночас, розгляд рідної культури, соціального походження та традицій привів до природної літератури для вітчизняних читачів. Крім того, переклад розглядався як метод маніпулювання та створення певної культури.

У статті проаналізована методологія «культурологічного повороту» у перекладознавстві та проблеми адекватності перекладу. Українські перекладачі приклали багато зусиль для публікування своїх перекладів в умовах офіційних заборон. Вони використовували одомашнення як відмінність від домінуючого імперського дискурсу. Вони використовували методологію «культурологічного повороту», щоб подолати стереотип «побутової мови», закріпити повноправний статус української мови і поставити українську мову на один рівень з іншими іноземними мовами. Показано, що велику роль відіграють поведінка перекладача й обрана ідеологія. У межах «культурологічного повороту» переклад розглядався як метод формування нації, створення власної ідентичності та стратегії культурного розвитку. Показано, що переклад є своєрідною маніпуляцією. «Культурологічний поворот» демонструє, що переклад має більш широкий культурологічний контекст.

Показано «культурологічний поворот» та його вплив на розвиток перекладознавства у західній культурі та Україні, соціальні причини «культурологічного повороту» та зміни, що він спричинив. Випадок України показує істотну паралель із західною традицією. Українські перекладачі працювали у тяжких умовах та намагалися помістити українську мову та культуру на один рівень з іншими мовами світу за допомогою своїх перекладів.

Ключові слова: культурний поворот, переклад, перекладач, стратегія.