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The image of a Japanese as seen by a Dutchman in the English novel and its Ukrainian translation

The article deals with the problem of rendering a literary image of a foreigner in translation. The object of research is the cumulative literary image of a Japanese on the material of David Mitchell's novel "The Thousand Autumns of Jacob De Zoet" and the subject of research is the means and strategies of its reproduction in the Ukrainian translation. The aim of the research is to conceptualize the above strategies and determine the factors that have an impact on the translator's decision-making. In particular, the attention is drawn to the factor of ethnic stereotypes that underline the formation of a foreigner's image in a literary discourse. The article offers a hierarchic view of a literary image as an interaction of three levels of analysis: mega-image (correlated with the idea/theme/conception of a literary piece), macro-image (literary image per se) and micro-image (linguistic and/or stylistic means of a macro-image embodiment). Correspondingly, the translator's attention should be concentrated on equivalent rendering micro-images, but in a manner consistent with corresponding macro-images and the mega-image of the whole text. Every literary image of a foreigner is based on certain ethno-stereotypes, also known as heterostereotypes that govern the author's selection of micro-images and consequently the whole structure of a macro-image. Three aspects of a Japanese's macro-image were singled out: appearance; speech characteristics; traditions, customs and rituals. At the next stage, the micro-images of these aspects' verbalization were singled out and the translator's strategies of their re-creation were analyzed. The conclusion was made that due to the similarity in foreigners' stereotyping by the British and Ukrainians, the translator had no need for cultural adaptations and their strategy was predominantly aimed at overcoming interlinguistic asymmetry.

Key words: *ethno-stereotype, imagology, literary image, macro-image, micro-image, translation means, translation strategy.*

1. INTRODUCTION

Within its cultural paradigm, the theory of literary translation is more and more actively applying to ideas of such influential fields of literary studies as imagology and receptive aesthetics. If the former helps translatologists better understand the specifics of creating and re-creating literary images, the latter opens new avenues for interpreting them and estimating their effect on the reader. Consequently, the concept of the literary image is the o b j e c t of this research, whose a i m is to conceptualize the strategies of its recreation in the translated text as well as the factors that have an impact on the translator's decision-making.

The study of a literary image has attracted philologists' attention for centuries, since "language constructs images as much as images are always immersed in language" [15, p. 5]. The view of literary images as hierarchical structures that permeate the text from top to bottom and vice versa provides for a better understanding of the translator's role in their rendering in a new – and potentially alien – linguistic and cultural environment. Thus, appears a chance to offer an answer to the eternal question of the translator's mission as a co-author or a mere copier of the writer's words, visions, and intentions.

2. LITERARY IMAGE IN TRANSLATION STUDIES

In its understanding of literary images, translation studies stems from their interpretation by literary studies and linguistics. The foundations of the Ukrainian school of literary imagery were laid by philosopher and linguist Oleksandr Potebnya, for whom "literary creative activity is the transformation of thought by the means of a concrete image expressed in the word" [9, p. 44]. In her analysis of Potebnya's views on literary ("poetic" in his own terminology) images, Natalia Naumenko comes to the conclusion that "the word becomes more poetic and turns into an image when the author uses it to involve the reader and the listener into co-creation. Here lies the reason for a symbolic nature of an image, that is its ability to explain a broad circle of notions" [6, p. 124].

Accordingly, "The Encyclopedia of Literary Studies" defines a literary image as "a special form of artistic structuring of reality characterized by a vivid sensuality" [4, p. 139]. It also points out that "the theory of a [literary] imagery finds its origins in Aristotle's concept of imitation" [ibid., p. 140]. Taking into account that the ancient aesthetics rests on three whales of poiesis, mimesis and techne, it is mimesis, the term coined to denote the imitation of reality by art, that is responsible for the formation of literary images.

Methodology-wise, one can claim that while literary studies concentrates on the meaningful aspect of a literary image, linguistics is more interested in its formal representation. Hence, the linguistic definition of a literary image as "an expression of a thought with the help of stylistic means (metaphors, similes, epithets, metonymies, hyperboles, etc.) that depends upon the subject's individuality and their national, cultural, social, and linguistic traditions established in the society" [2, p. 494]. In this definition, one can easily trace the tendency to reduce a literary image to a number of figurative stylistic devices, which, in my opinion is only partially true in terms of linguistics and even less so in terms of translation studies. There is no doubt that a literary image is designed and implemented through various linguistic means (not all of which should be of expressive character); at the same time, it is not less important in what situations and for what purposes these means were selected and used. For instance, if we take a literary image of a person (also known as a "character") it makes sense to scrutinize their portrait, character, speech, nationality, background, actions, etc. through the language lens. All these factors may play a decisive role for the translator in forming their "horizon of expectation", described by receptive aesthetics as a complex structure that "includes presumed artistic or literary norms and conventions of a particular period… related to genre, style, and form of the literary texts" as well as "assumptions of the whole socio-cultural world of a community or of an individual, whether as the author, the initial reader or the later reader" [16, p. 1412–1413].

Another important aspect of a literary image investigation is its likeness to the notion of a concept that is in the center of linguistics and translation studies cognitive paradigms. Take, for comparison, concept definition by Alla Martynyuk as "a mental representation of experience that is the product of a subject's reflection of an objective reality (objectivism), or the product of a subject's mental activity that represents the construction of the world in a subject's mind and reflects not the world per se but rather its image" [5, p. 38]. If a concept is being formed in a person's mind as a result of reality assimilation, an image is being formed in a reader's mind as a result of a text's perception. Both "concept" and "image" are materialized in verbal means and their structure and content "can be determined by analyzing the meanings of linguistic units" that represent them [ibid., p. 38]. To make this semblance even more obvious scholars introduced the notion of a literary concept as an element of a poet's or a writer's consciousness as represented in a literary work or group of works and expressing the author's individual vision of objects and events [1, p. 616]. Vira Nikonova adds that "the explication of literary concepts often takes place with the help of such linguistic units that objectify a certain image" [7, p. 218]. At the same time, I do not think it appropriate to limit a literary concept to the author's mentality because of that obvious fact that it is activated in the reader's consciousness as well. Even more, "the consciousness that originates [a literary concept] (the author's one) and consciousness that percepts it (the reader's one) are of equal value; concepts' perception is their rebirth" [8].

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The course of our further research is steered by the nature of the research object, which is the literary image of a Japanese on the m a t e r i a l of David Mitchell's novel "The Thousand Autumns of Jacob De Zoet" as well as its s u b j e c t – the means and strategies of reproducing the above image in the Ukrainian translation. To this end, I will follow a three-stage model of a literary image whose highest stage belongs to the mega-image understood as a main idea/theme/conception of a literary piece. Lower stage is occupied by macro-images, i.e. literary images proper that can be singled out according to different criteria but are always interconnected and related to the mega-image. Finally, at the lowest stage of the model one can find micro-images or "verbal images" in Roksolana Zorivchak's terminology [3]. I understand micro-images as linguistic units and/or stylistic devices of different levels that serve as construction material for macro-images. Proceeding from this model, I conclude that, on the one hand, the translator's attention should be concentrated on equivalent rendering micro-images but in a manner consistent with corresponding macro-images and the mega-image of the whole text.

Ethnic stereotypes as a factor of a literary image creation and re-creation. The main role in creating the image of a foreign nation belongs to the literary characters of that nation's representatives as bearers of an alien mentality and culture. Describing and analyzing literary images of such "alien" characters is the task of imagology – a literary theory conceived "to understand a discourse rather than a society [11, p. xiii], because "literary works unambiguously demonstrate that national characterizations are commonplace and hearsay rather than empirical observations or statements of fact" [ibid.]. For that particular reason, imagology will have "interest in the dynamics between those images which characterize the Other (*hetero-images*) and those which characterize one's own domestic identity (*self-images* or *auto-images*)" [ibid., p. xiv].

Gradually, the sphere of imagology's interests spread from comparative literary studies onto linguistics and translation studies. This proliferation was accompanied with a shift of research accents. If comparative literary studies was interested in exposing artistic and aesthetic foundations of creating an image of the Other in literary discourse, linguistics is striving to determine those linguistic and/or stylistic means that are employed for this purpose. Translation studies, in its turn, is concerned with the specifics of recreating literary images in a foreign linguistic and cultural environment and thus takes into account both their literary and linguistic parameters.

Any literary image describing a national character, regardless domestic or foreign, consists of a string of different elements whose number, validity and correlation depend upon the image itself and of course on the author's vision and style. But every national literary image is based on certain stereotypes, known as ethno-stereotypes, which in case of a domestic literary image are called autostereotypes and in case of a foreign literary image – heterostereotypes.

Modern scientific investigation of stereotypes was initiated by American sociologist and anthropologist Walter Lippmann who in his book *"Public Opinion"* (1921) wrote: "But modern life is hurried and multifarious, above all physical distance separates men who are often in vital contact with each other, such as employer and employee, official and voter. There is neither time nor opportunity for intimate acquaintance. Instead we notice a trait which marks a well known type, and fill in the rest of the picture by means of the stereotypes we carry about in our heads" [14, p. 89]. Basically, Lippmann offered a view of stereotypes as mentally fixated prejudices, in particular of one nation against another, that are devoid of a critical reflection but nevertheless have a great impact on how everyday reality is arranged.

Transposed into the sphere of literary communication, stereotypes gain even more weight simply because due to their inevitable and powerful emotive charge they help the writer make their literary images more vivid, conspicuous and – paradoxically – real. According to Viktoriya Yakimovych, "stereotyped images are not always fair and do not always evoke positive emotions. Yet, stereotypes clearly and unambiguously convey the attitude towards a particular phenomenon, event or a person" [10, p. 51]. Such stereotypes can be positive as well as negative. In particular, negatively colored stereotypes are typical for the representatives of alien ethnic groups; instead, positive stereotypes are formed within an ethnic group as to its own representatives. As a result, the mark of "stereotype's estimation depends upon the status of a certain person or a group of people and <...> as such was often approved by the state and served as a weapon of xenophobia or racism" [ibid., p. 52]. The events described in Mitchell's novel take place in the 18th century, but unfortunately, quite a lot of stereotypes highlighted by the author are still strong among people and nations, and today, in the era of proclaimed tolerance, we are not fully ready to carry out intercultural communication proceeding from the principle of cultural relativism. Regretfully, Lippmann's statement made more than a hundred years ago remains as true today as ever: "A people without prejudices, a people with altogether neutral vision, is so unthinkable in any civilization of which it is useful to think, that no scheme of education could be based upon that ideal [14, p. 120].

3. RESULTS OF THE RESEARCH

The images of the Japanese characters of the novel are drawn from the perspective of the main character Jacob De Zoet and other Europeans, mainly Dutchmen, living on the island of Dejima, the location of the headquarters of the Dutch East Indies Company (Vereenigde Oost-Indische Compagnie or VOC in Dutch, literally "United

East Indian Company") and the point of embarkation and return for VOC ships sailing the Nagasaki run. No wonder that in his description of the natives Mitchell abundantly employs ethnic stereotypes in such vital for a literary image aspects as their appearance, speech and traditions. Hence, I set a double task: (1) to see how this stereotypes are revealed in a source macro-image (though we refer to different characters of the novel, all of them could be united under an umbrella image of a Japanese native) through source micro-images and (2) to see how they are recreated in a target macro-image through target macro-images.

Verbalization of appearance. Racial differences provide European characters of the novel with a lot of material for not quite complimentary remarks and comparisons. One of the most obvious differences is the shape of the eyes as in the following example:

*'How else is a man to earn just reward for J. Xthe daily humiliations we suffer from those **slit-eyed leeches**?* [18, p. 10].

In the original, the author uses word combination *slit-eyed leeches* that consists of an epithet with implied simile ("slit-eyed" = "with eyes narrow like slits") and a derogatory metaphorical nomination "leeches" based on the fact that in many cultures these worms feeding on blood symbolize voracity and greediness. Thus, one stereotype regarding the appearance is combined with another referring to the character. Since both stereotypes resonate with the Ukrainian culture all the original senses can be easily reproduced with the help of direct equivalents of the source micro-images:

*– А як іще людині заробити справедливу винагороду за повсякденне приниження, якого ми зазнаємо від цих **вузькооких п'явок**?* [17, p. 23].

In the following example, one faces yet another widespread stereotype concerning the skin tone due to which, for instance, all the nations of the Far East are called "yellow-skinned", Africans – "black-skinned" and Native Americans – "red-skinned":

*'May wild dogs chew my head off first! Now, I've arranged a **meetin'** for us. You can make **yerself** scarce: a **gent's comin'** what'd take offence at your **shit-brown hide**.'* [18, p. 59].

The author opted for a stronger derogatory epithet "shit-brown" as if trying to insult the natives by comparing the tone of their skin to that of excrements. The translator diligently recreated original compound with the help of the calque:

*– Ти, можеш вимітатися: до нас **жентельмен** прийде, йому на твою **гівнокоричневу шкуру** дивитись образливо* [17, p. 100].

Verbalization of speech characteristics. Speech characteristics as a means of creating a literary image is not only one of the most character-revealing but also one of the most subjected to stereotypes. In particular, my attention is drawn to the phenomenon of linguistic stereotyping, which is of a social as well as of a national nature and stems from "the idea that accents evoke

attitudes towards their users" [13, p. 130]. The social aspect of linguistic stereotyping "enables language users to establish links between linguistic features and social identities in rapid, effective ways, thus allowing **accents** to become **socially diagnostic**" [ibid.]. The national aspect of linguistic stereotyping proceeds from the assumption that foreigners cannot speak a particular language as well as native speakers, which fact, in its turn, confirms their inferiority. This stereotype is deeply rooted in the nations-colonizers that for centuries cultivated the conception of educating "undercivilized" peoples of the "third world". Social and national aspects of linguistic stereotyping are interwoven, because, as Vivian de Klerk and Barbara Bosch claim, "the problem with stereotypes is that they rarely carry connotations of 'different but equal' – people have definite and conspicuous attitudes about which speaker or language is 'better' or 'superior'. Stereotypes tend to persist for as long as they reinforce important social inequalities" [12, p. 19]. The means of verbalizing ethnic stereotypes are numerous and diverse; among the most common ones are phonographic, lexical and grammatical deviations, amply employed by Mitchell in his descriptions of the Japanese characters. Take, for instance, the following example:

*'Forgive me, miss, but…are you **a courtesan's maid**?'*
*'**Kochi – zanzu – meido**?' What is?'*
*'A…a…'Jacob grasps for a substitute word '…a **whore's…helper**.'*
*'Why **horse need helper**?'*[18, p. 40].

In the original, Orito's inability to correctly pronounce English (though, presumably, Dutch) words creates the effect of a wordplay on the basis of homonymic word combinations: "a whore's…helper" → "a horse helper". In order to preserve this humorous effect, the translator resorts to partial substitution of the source micro-images: "помічниця повії" → "помічниця по віях". Original phonographic deviation "kochi – zanzu – meido" is carefully reconstructed through its Ukrainian equivalent:

*– Пробачте, міс, але… **ви покоївка куртизанки**?*
*– **Поко-швка-курти-дзанкі**?*
*– Е-е… е-е – Якоб шукає слово-замінник, – **помічниця повії**?*
*– Навіщо кому **помічниця по віях**?* [17, p. 70].

In the following example, one can observe a combination of different means of speech characterization favored by Mitchell:

*'Lord Abbot **say**,' begins Yonekizu, ''**Not trick, not magic**.' He says, 'All life is life because **possess force oiki**''.'*
*'**Force of key**?' What's that?'*
*Yonekizu shakes his head. '**Not key: ki. Ki**.* [18, с. 77].

The central element in this situation is another case of a wordplay between homophones "ki" ("force") and "key". In addition, the author resorts to a number of grammatical abnormalities stereotypically ascribed to all English non-natives, such as: elliptic structures (*Not*

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trick, not magic), absence of morphological markers of categories (*Lord Abbot explain*), omission of auxiliaries (*what is word*). As to the wordplay, the translator once again applied partial compensation substituting "ключі" ("keys") with "кіз" ("goats"). As to the grammatical abnormalities, the translator similarly compensates them for those typical for the Ukrainian language: using impersonal verb forms instead of personal («Пан настоятель казати»), violating the rules of the word change («Немає трюк, немає магія») and violating syntactic combinability («китайська філософія, кого європейський вчений не розуміти»):

*– Пан настоятель **казати**, – починає Йонекідзу – «**Немає трюк, немає магія**». Він каже: «Всяке життя є життя, тому що **володіти силою кі**».*

*– **Силою кіз**? –А це як?*

*– **Не кіз, кі**! **Сила кі**.* [17, p. 103].

Verbalization of traditions, customs and rituals. Such elements of national culture as traditions, customs and rituals can be an important aspect of a literary image to the extent they characterize a particular character. In the novel, the Japanese are described as devotees of their culture that is alien to the Dutch as well as to the Europeans in general. Some of the Japanese traditions, customs and rituals are appealing to them while others are appalling but inevitably all of them are aimed at accentuating the stereotype of the period that all the oriental nations are barbarians whose norms and values are inconsistent with Christian dogmas. Hence, the inability of the Europeans to accept them like in the following example:

*'More **O-bon** parties, in…in how-to-say? Place where bury corpses.'* [18, p. 66].

The situation describes the Japanese tradition to honor the memory of the dead whose somewhat festive atmosphere is totally alien to Jakob. The main culture specific element of the situation is the name of the Buddhist commemoration holiday "O-bon" transliterated by the translator "О-бон". In order to augment the absurdity of the situation in Jakob's eyes, Mitchell introduces into the narrative the name of the dance "gavotte" popular in Europe in the 16th – 18th centuries. The translator uses the existing equivalent for this historic nomination though such a strategy does not exclude the possibility of misunderstanding by the potential Ukrainian reader:

*– Там також святкують **О-бон**, у… у як-це-сказати? Там, де ховати мерці..* [17, p. 113].

4. CONCLUSIONS

The specifics of presenting the literary image of a Japanese in David Mitchell's novel "The Thousand Autumns of Jacob De Zoet" is governed by the fact that the reader perceives this image through the lens of the European stereotypes towards oriental foreigners that are both emotively-charged and negative in nature. When rendering this image in the English-Ukrainian translation of the novel, the task of the translator was, among other things, to make it consistent with the expectations of the Ukrainian reader. Partially, the implementation of this task was provided for by the similarity in foreigners' stereotyping by Ukrainians and the British, which means that the translator had no need for extensive cultural adaptations and their strategy was aimed at overcoming interlinguistic asymmetry.

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ОБРАЗ ЯПОНЦЯ ОЧИМА ГОЛЛАНДЦЯ В АНГЛІЙСЬКОМУ РОМАНІ ТА ЙОГО УКРАЇНСЬКОМУ ПЕРЕКЛАДІ

Статтю присвячено проблемі передачі художнього образу іноземця в перекладі. Об'єктом дослідження виступає кумулятивний художній образ японця на матеріалі роману Девіда Мітчелла «Тисяча осеней Якоба де Зута», а предметом дослідження є засоби та стратегії його відтворення в українському перекладі. Метою дослідження є усвідомлення зазначених стратегій та встановлення чинників, що впливають на прийняття перекладацьких рішень. Зокрема, увагу зосереджено на чиннику етнічних стереотипів, які лежать в основі образу іноземця в художньому дискурсі. У статті запропоновано ієрархічну концепцію художнього образу, що передбачає взаємодію на трьох рівнях аналізу: мега-образ (співвідносний з ідеєю/темою/концепцією твору), макро-образ (художній образ per se), мікро-образ (мовні та/або стилістичні засоби втілення макро-образу). Відповідно, перекладацька увага має бути зосереджена на еквівалентному відтворенні мікро-образів у спосіб, сумісний з відповідними макро-образами та мега-образом всього тексту. Кожний художній образ іноземця ґрунтується на етно-стереотипах, відомих як гетеростереотипи, які скеровують добір автором мікро-образів і, відповідно, структурують весь макро-образ. Трьома виокремленими складниками макро-образу японця є такі: зовнішність; мовленнєві характеристики; традиції, обряди, ритуали. На наступному етапі було виокремлено мікро-образи вербалізації зазначених складників та проаналізовано перекладацькі стратегії їхнього перестворення. Було зроблено висновок про те, що завдяки подібності стереотипізації іноземців британцями та українцями в перекладача не було потреби вдаватися до значних адаптацій, а його стратегія була скерована переважно на подолання міжмовної асиметрії.

Ключові слова: *етно-стереотип, засіб перекладу, імагологія, макро-образ, мікро-образ, стратегія перекладу, художній образ.*

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