THE CONCEPT OF HISTORICAL STYLING

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ABSTRACT

The relevance of the work is due to the need to study historical vocabulary in the language of a work of art and analyze historical vocabulary, apply a practical approach to the problem of transferring lexical archaisms in translation within the framework of historical text stylization.

Keywords: archaisms, historicisms, epoch, stylization, classics.

Most works of art have a clearly built system of images of heroes. A powerful tool for creating a portrait of characters is not only the author's description of the heroes of the work, but also the speech of the characters themselves. Artistic works cover the life of a wide variety of characters: people belonging to different segments of the population, different origins, ages, professions, social groups. The stylization technique helps to reflect the entire palette of the hero's characteristics.

V. Moskvin defines stylization as "the reception of an artistic image of a certain era, locality, social, age, professional or national group of people through the reproduction (imitation) of phonetic, lexical, grammatical and other features of their speech" [15, p. 147]. This definition allows us to draw several conclusions. First of all, stylization implies precisely imitation, imitation of a certain style of speech to solve artistic problems. Speech becomes not just a means of transmitting information, but also the very object of information and artistic representation. Secondly, stylization makes it possible to reflect the whole variety of social and geographical dialects, "through the language, the social environment to which the characters belong is drawn" [25, p. 119]. It should also be noted that stylization is a complex linguistic phenomenon that is consistently carried out at all levels of the language, which allows you to accurately and completely recreate the character's speech.

V. Moskvin distinguishes several types of stylization depending on the visual function performed [15]:

- Historical stylization aimed at depicting the events of past historical eras;
- Dialectal stylization necessary to create local color;
- Stylization aimed at conveying the national color;
- Professional stylization that characterizes the type of activity of the hero;
- Colloquial stylization that characterizes everyday communication.

Based on this classification, Moskvin notes that often the speech of the characters is "given an extra-literary character", which consists in the use of language units that go beyond the written literary norm of the language, for example, dialectisms and vernacular [15, p. 151].

A. Efimov describes a more general classification, which includes historical, genre and socio-speech stylization, which implies some categories that are not reflected in Moskvin's classification, for example, belonging to a certain social group - youth [8].

Stylization is the most important artistic technique underlying the artistic depiction of heroes. As T. Vinokur notes, speaking about dramatic works, the direct speech of the characters is a "forced" stylization, without which it is impossible to create an image of a character [4, p. 134]. Stylization often serves to typify the hero of a literary work, giving a general idea of the speech characteristics of people belonging to a particular community. In addition, stylization not only allows you to create a portrait of the speaker, but also serves as an integral part of the chronotope of the work, conveying the national and historical flavor of a certain era. It can become a means of expressing the national consciousness and individual thinking of the hero. With the help of stylization, works of art come to life, and the described events and the hero take on a specific material expression. Stylization in the original of a work of art implies the preservation of stylistic means in the translation, which is necessary for an adequate translation that meets the criteria of representativeness. As noted earlier, stylized speech most often contains linguistic elements that are not part of the literary norm of the language, which allows you to vividly characterize the hero, show the difference between the characters by going beyond the neutral language. The loss of stylistic means in the speech characteristics of the character leads to his depersonalization, as his social and territorial affiliation is lost, the significant characteristics of the hero as a person disappear.

A special need for the use of character speech stylization is observed when translating works written in the language of distant eras. In this case, we are talking about historical stylization (archaization), which is defined as "imitation of the means (techniques, methods) of expression typical of past historical eras in the development of society and language" [3, p. 446]. Historical stylization is in binary opposition to modernization, which is aimed at modernizing the text.

Historical stylization covers almost all levels of the language, with the exception of phonetic. The most obvious methods of historical styling are the use of lexical, grammatical and syntactic means of the language. At the lexical level, historical stylization is expressed in the use of archaisms and historicisms as elements that characterize past historical eras.At the grammatical level, historical stylization is implemented through the use of outdated grammatical forms, outdated ways of shaping certain grammatical categories, for example, in the formation of negative and interrogative forms, as well as the use of archaic forms of government. In the field of syntax, historical stylization manifests itself mainly in the use of obsolete word order. It is important to note that archaization is carried out systematically and simultaneously uses all the means of the language.

E. Meshalkina identifies three main cases when historical stylization is inevitable [14]:

– If there is a significant time gap between the time of the creation of the original and the execution of the translation;

- When the author of the original consciously resorts to historical stylization, when the translation is carried out synchronously;

– When the author of the original deliberately reflects to the reception of historical stylization, when the translation is carried out diachronically.

Obviously, in each of these situations, translation strategies will have their own characteristics, dictated by the communicative task of the original text.

Considering the first case, it should be noted that the specificity of the language of works, the time of creation of which is remote from the time of translation, is due precisely to this historical

distance. For the modern reader, the language of such works seems archaic, while for the author's contemporaries it is the language of everyday communication, corresponding to the literary norm of the language [11].When creating these works, focused on contemporaries and telling about contemporary events, the authors did not resort to the method of historical stylization. The presence of archaisms and historicisms in them is due only to the objective laws of the development of language, society and material culture. Translation strategies in this case depend on the intention of the translator himself, who can modernize the text, thus reducing the temporal distance between the recipient of the source text and the recipient of the translation, and can also maintain the time gap between the recipients of the text by archaizing the text of the translation in order to keep in the minds of the recipients of the translation that the fact that the text tells about the events of a bygone historical era. The most competent approach in this case seems to us to be a moderate modernization of the text, designed to prolong the life of a literary work, to make it understandable and relevant to the modern reader. As I. Kashkin notes, "the translator has every right to a modern attitude to the image" [10, p. 482]. The holistic archaization of a text written in the language of another era contradicts the original author's intention, carries content components that the author did not include when writing the text [14]. translation of Tolstoy vocabulary language archaism

However, even resorting to the modernization of the text, it is necessary to maintain a balance, avoiding extremes of expression. The use of modernisms that appeared in the language in the modern era violates the timeline of the narrative and contradicts logic, being a kind of barbarism for the work.

In this case, we are talking only about explicit modernisms, which can be identified by the reader as words that appeared in the language relatively recently and were not used in the described time period. However, the average reader, who does not have deep philological knowledge, is unlikely to find linguistic contradictions when they encounter words that appeared only in the 20th century in a work that tells, for example, about the 19th century.

In diachronic translation aimed at modernizing the text, it is also possible to use a small number of archaization techniques in order to maintain a certain temporal remoteness.Translators resort to the use of lexical anachronisms, use archaic forms of management, use the word order characteristic of a tale, which allows the reader to feel the temporal distance. At the same time, all of the listed means are understandable to the reader and do not give the text a bright touch of archaism.

A different approach to solving the translation problem of archaization or modernization is observed when translating historical prose, deliberately archaic by the author to solve an artistic problem: images of a certain historical period and characters who are not contemporaries of the recipient of the text.

In this case, the depth of archaization of the text is determined by the author of the source text himself, the style of narration is the object of the image, which allows us to conclude that it is impossible not to preserve in translation the imitation of the speech usage of the era described in the text. Historical stylization in translation preserves the author's intention, conveys the historical flavor of the work, preserves the speech characteristics of the heroes of a distant era.

However, historical stylization is fraught with certain dangers. Despite the fact that the depth of archaization is set in the source text, several factors influence the degree of translation historicization.

First of all, any work of art should be understandable to the recipient. Historical stylization often complicates the perception of the text through the use of archaisms and historicisms, which may be unknown to the average recipient. The opinions of experts on this issue are divided. So, for example, V.Levin emphasizes that the recipient does not need to understand every archaism and historicism that he encounters in the text: "Is it always so important for us to have an accurate knowledge of those realities that are mentioned in the works of the historical genre?

Often the most general idea of them is enough, and even the obligatory feeling that this is "something from that time", and the word already fulfills its artistic function - to be a means of historical stylization" [12, p. 82]. The opposite of this opinion is A. Fedorov, who believes that the perception of the whole text depends on the understanding of individual language units, therefore, excessive enthusiasm for archaisms and historicisms will make the text unreadable [22].

The solution of this theoretical issue implies maintaining a balance between the use of obsolete language units and historical terms and neutral vocabulary. When translating a source text saturated with archaisms and historicisms, it is possible to reduce the depth of archaization of the text by modernizing the translation and reducing the number of obsolete language units.

Archaization should be moderate, and also combined with a slight modernization of the text, since there are various acceptable standards of literary translation, balancing between the two poles [30]. Hyper-archaization and hyper-modernization can either prevent the perception of the text by the reader, or deprive the translation of the work of the national-historical flavor of the original [29].

Another theoretical issue that determines the translation strategy when translating archaic works is the difference in the development of the source language and the target language. Summarizing the experience of K. Lanchikov in translating into Russian the novel "Maggot" ("Worm") by J. Fowles, described by him in the article "Historical Stylization in Simultaneous Literary Translation" [11], we can conclude that, in the case of simultaneous translation of archaized texts, the translator must be guided by the depth of differences between the language of the work and the current state of the language.First of all, the translator explains that simultaneous translation, in the case when the author of the original reproduces the language of a certain era as accurately as possible to give credibility to the depicted picture, requires the so-called "holistic stylization", which implies orientation to the selected time period and the consistent use of linguistic means inherent in a particular epoch.

"Holistic stylization" is opposed to "conditionally historical stylization", which, according to Lanchikov, is acceptable in diachronic translation [11]. "Conditionally historical stylization" implies the use of archaic linguistic means without focusing on a specific time period, i.e. combines archaisms of different eras. Lanchikov, on the other hand, believes that the author's intention, while purposefully imitating the language of a certain era, can only be realized through "holistic stylization" to link language content to a specific period of time, although he emphasizes that "strict adherence to this principle is inappropriate" [11, p. 118].

Excessive enthusiasm for imitation of the speech usage of a certain era betrays the translator's desire to avoid contradictions in the text and forces the reader to pay attention to this strategy all the time. Historical stylization loses its aesthetic side.

However, maintaining the depth of stylization is often impossible due to the different development of the source language and the target language. The action of the novel The Worm translated by Lanchikov takes place in the first third of the 18th century.The translator notes that "the differences between the current state of the language and the language of the first third of the 18th century in Russian culture are much sharper than in English" [11, p. 117].

Preservation of the depth of stylization during translation would entail a violation of the communicative effect of the original text, since for the Russian-speaking reader the work would be much more aged. Thus, the translator was guided by that period in the development of the Russian language, which would be phasically correlated with the English language of the first third of the 18th century, choosing empirically the turn of the 18th-19th centuries.

The third case, which describes the diachronic translation of a deliberately archaic text, for example, when in a modern narrative the author refers to the events of an earlier era, is of particular difficulty for the translator. Its tasks include both the preservation of the author's historical stylization and the general tasks facing the diachronic translation of old texts. The translator needs to show the stylistic contrast between the two epochs described in the text, which are significantly distant from each other in time, and also to preserve, at least to an insignificant degree, the temporal remoteness of the narrative for the modern reader. The necessary ratio of the depth of stylization of each fragment of such a text remains an unexplored issue in the theory and practice of translation.

Summarizing all of the above, first of all, it should be noted that historical stylization is a means of optimizing communication across temporal and cultural boundaries [26]. The archaization of the translated text makes it possible to preserve the author's intention in deliberately archaic texts, to recreate the historical flavor of the described era, to form a speech portrait of heroes who are not contemporaries of the recipients of the translation.

Historical stylization in translation should be carried out comprehensively at all levels of the language to ensure the maximum reliability of the image, the implementation of stylization at only one level will violate the integrity of the artistic image.

The depth of historical styling is determined by several criteria. It is necessary to take into account the author's stylization depth specified in the initial text parameters, the degree of differences between the language of the work and the modern source language, in order to maintain the same difference in the target language, which will ensure the communicative effect of the original.

It is also important to take into account that the archaization of the text should help to optimize the understanding of the work of art, and not complicate it due to the large number of archaisms that are incomprehensible to the reader. That is why archaization should be combined with a moderate modernization of the text. The use of two strategies will ensure a representative translation and realize the author's intention, minimizing difficulties in the perception of the text.

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