CONCEPTUAL ANALYSIS IN LITERARY TRANSLATION

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Summary

In the given article the literary translation of poem "Magic" is presented. There are several peculiarities concerning poetic translation in particular that require special linguistic tools for achieving correct and rhyming translation from English into Ukrainian. Conceptual analysis as an effective lingua-cultural tool was applied. The initial material (verse itself) is highly personal, individually created issue that requires delicate approach while translating and decoding author's ideas. This is problematic to make an appropriate translation without emerging into inner structure of verse's main concepts. Cross-cultural component should be taken into consideration as well. In the presented analysis was taken into consideration cultural difference of the concept *magic* in English and Ukrainian worldview. For achieving strong success, the explanatory definitions method was added in terms to apply not only denotative, but also connotative meaning of *magic*. Using the combination of the above approaches has given positive and promising result, because poetic translation is one of the most difficult domains for practical result (verses translation).

Key words: connotation, metaphor, creativity, analytical approach, magic, vocabulary.

1. Introduction

Modern world has a tendency to globalization. Due to technological progress appear many opportunities including linguistic matters. They are more available for scientists and ordinary people. The field of translation studies is enriched by new methods and approaches taking into consideration development of Artificial intelligence and new digital possibilities. Translation seems to be much easier nowadays and simpler to achieve. But this manly concerns everyday and common lexical layers where the meaning of a lexeme can be unambiguous.

But still correct translating and interpreting of abstract words (concepts) that denote conceptual notions is still a question to resolve for linguists and interpreters. This question is open with poetic translation in particular. Sometimes this is not easy to find the right equivalent of the concepts or the metaphors that contain specific cultural code. For interpreting such phenomena this is necessary to apply specific approach that can combine conceptual interpretation, correct translation and keep that rhyme. This task is not easy to achieve, but still, using the method of conceptual analysis and holding linguistic investigation before making poetic translation seems to us the right way to transfer the correct meaning from mother tongue to the language-recipient.

In our scientific investigation we will concentrate on the poetic translation of the verse *Magic* written in English by Grace V. Tidrow *(Tidrow, 2003).* It was made by the students of translation faculty from English into Ukrainian. The majority had used conceptual approach during translation process that made possible to transmit all senses of the concept *magic* form one language to another. Magic belongs to so called universal concepts that exist practically in every culture – from primitive to highly intellectual.

2. Conceptual analysis

Conceptual analysis as a linguistic method can be considered as relatively new and revolutionary because it allows to globalize different cultures and give an opportunity to emerge into the inner structure of notion or phenomenon. Conceptual analysis sets a crucial role in deep understanding of inner word structure and gives the opportunity to decode cultural peculiarities making similarities and differences in meaning unveiled. Cognitive issues are strongly connected with psychology, anthropology and linguistics. What is more – this is useful when we deal with languages that belong to different structural systems and analyze concepts that make basis of cultural background of every nation. It is strongly connected with the cultural worldview.

This is evident that without deep understanding it is quite difficult to transfer meaning of the word from one language to another. Talking about conceptual system that is connected with subconscious human level, this is even more important to make a structure of the complex phenomenon like concept in the language. This is vital in terms of translation, especially of poetic translation. In the scientific work of J. Lakoff where he describes metaphors as the cognitive mental structures is emphasized the importance of taking into consideration cultural, personal and mental background *(Lakoff, 2008)*. Sscientist suggests the observation of conceptual perception as "imaginative capacity that is embodied since the metaphors, metonymies are based on experience, often bodily experience" *(Lakoff, 2008: 14)*.

So, every personality has their own image of phenomenon based on his/her experience. Naturally that representatives of different nation will definitely have some peculiarities in general. While translating so controversial and personal sphere as poetry, every translator will definitely have own variant and will apply methods that are close to his/her life circumstances, education, cultural level. Interesting to note that there exist special conceptual dictionaries that help to promote conceptual translation theory. The main issue of conceptual translation suggested by S. Albert and M. Anderson is "metatheoretical approach to translating….it works by creating and applying a dictionary of translation equivalents between a source and target domain" *(S. Albert, M. Anderson, 2010)*. So, the idea is to create a special dictionary of concepts that will help to translate form one language to another not a word only, but concept itself. This can be applied for social studies, humanitarian sciences, and for poetic translation in particular, but at the same time, this type of translation presumes completely individual approach that makes such method somewhat problematic. This way it can be used in combination with other more appropriate approaches like conceptual analysis and definition method.

3. Universal Concepts (Semantic Primes)

Talking about *magic* in linguistic sense led us to the scientific work made by Anna Wierzbicka in 1972 and further in 1980 that stated about some semantic primitives that were in every culture and denote not only concrete, but abstract meaning as well. As such semantic primitives the scientist suggested *love, death, life, he, she, my etc*. There were 14 categories of words that denoted the main core of primitive language. Now researchers of Griffith University suggest more primitives – up to 65 that form a primitive language itself. We are interested in such aspects as evaluators (good, bad); mental predicates (think, feel see, etc.); life and death *(Griffith University, 2024)*. In the research was emphasized that "cross-linguistic viability of the semantic primes is no straightforward matter. It requires rich and reliable data and careful

language-internal analysis of polysemy, etc." *(Griffith University, 2024)*. No wonder that magic as the supernatural power also can be classified as such basic concept that coveys several meanings. It is strongly connected with mental predicates, evaluation issues and initial concepts like life or death. *Magic* constantly deals with all the above. Much depends on cultural level of people who use this or another language. In our case English (source) and Ukrainian (language-recipient) possess developed lexical structure of *magic*. In the next passage we will turn to the structure of *magic* given in the explanatory dictionaries for better understanding of inner structure of magic in terms to make correct translation of the poem from English into Ukrainian.

4. Vocabulary definitions Analysis

Why vocabulary definitions analysis can be so useful in conceptual translation? J. Lakoff in his scientific work describing cognitive paradigm, states that there are "two kinds of knowledge – definitional knowledge and encyclopedic knowledge… where definitional knowledge is essential properties of a word and encyclopedic knowledge is knowledge of contingent properties of a word" *(Lakoff, 2008: 172)*. This is illustrated in the following article of explanatory dictionaries where there are several variants of the words are presented and the researcher can use the most appropriate one. For detailed structural paradigm of the concept *magic* this is wise to turn to the explanatory dictionaries of English and Ukrainian languages to know semantic structure of *magic* and shades of connotative meaning that are vital for poetic translation. To be objective we suggest you to compare several sources.

In the dictionary of Longman such meanings of *magic* are presented: *1. the power to make impossible things happen by saying special words or doing special actions. (Black magic, white magic); 2. a special, attracting or exciting quality (magic of X-mas); 3. the skill of doing tricks that look like magic in order to entertain people (Work like magic) (Longman, 2024)*. We can observe that the denotative meaning is marked by the number 1 and others two are connotative and they are in the focus of the attention of the poetic translator. In Cambridge explanatory dictionary we have the following: *1. magic – special power. 2. the use of special powers that make things happen that would usually be impossible, such as in a story for children (as if by magic). 3. the skill of performing tricks that look like magic in order to entertain people such as making things appear or disappear and pretending to cut someone in a half. 4. special quality. Special and exciting quality that makes something seem different for ordinary things. 5. happening in an unusual or unexpected way or easily or quickly (There is no magic solution to this problem) (Cambridge, 2024)*.

The meaning of magic is broadening in this dictionary and we have more shades of connotative meaning (fourth and fifth points of the article). So, these components can be also used for translation.

In Oxford English Learners Dictionary *magic* is described this way: *1. the secret power of appearing to make impossible things happen by saying special words or doing special things. 2. the art of doing tricks that seem impossible in order to entertain people. 3. a special quality or ability that someone /something has that seems too wonderful to be real. (He loved the magic and mystery of this place; weave the spell over somebody) (Oxford, 2024)*.

In Ukrainian language magic is represented this way: *1. Combination of skills and rituals that due to superstitious people's imagination have supernatural power, witchcraft. White magic – witchcraft with the help of Heaven powers. Black magic – witchcraft with the help of evil powers. 2. Magic as something mysterious, beyond understanding (Slovnyk.me, 2024).*

In one more explanatory source there is such definition of magic: *1. Combination of skills and rituals that due to supernatural powers to influence on animals, people, to call supernatural phenomena, charms, witchcraft… There is ritual magic, ancient rituals, primitive magic. 2. Magic – something mysterious. 3. White magic – witchcraft with the help of Heaven powers. Black magic – witchcraft with the help of evil powers…there is no slight difference between white and black magic (Slovnyk.ua, 2024).*

Notable that comparing *magic* in English and Ukrainian we can see that in Ukraine worldview *magic* has opposite colors (black and white), but at the same time this is mentioned that these colors can form a mixture in experience warlock's hands. This connotation hasn't been shown in English worldview. In other meaning including denotative magical aspects are very similar in two cultures. This way it can ease translator's task.

5. Conceptual translation analysis of the poem "*Magic*"

Let's get down to the analysis of students' conceptual translation and how they implemented theoretical ideas in practice. First of all, this is vital to emphasize that the lexeme *magic* is repeated in the relatively short poem eighth times. This repetition makes think about importance of this phenomenon and difficulty for the translator in terms not be repetitive. Structurally we can subdivide magic in the text this way: physical state (fingertips, eyes, arms, smile); audial – (voice) action (teach, say, let).

> *You have magic in your finger tips,*
> *Magic in your eye.*
> *Magic in the arms that hold*
> *And tell me not to cry.*
>
> *There is magic in your voice*
> *When you talk to me each day.*
> *There is magic in your smile*
> *And in the things you say.*
> *there is magic in the way*
> *You let me be myself with you (Tidrow, 2003)*

Translators have chosen different approached and suggest the variants where repetition was omitted; *я тебе обійму (I will embrace you); чари твого голосу, слова як солодка вода (charms of voice; words like sweet water); диво твоєї посмішки (miracle of your smile).* Here we can see the example where concept *magic* is substituted by the other concepts like *charms, miracle* that belong to the sphere of *magic* as second or third meaning in the explanatory dictionary articles. For achieving emotional effect students have made this choice to show that magic can be in everyday things as well.

Also interesting to note that one of the translators has changed the grammatical structure for showing that embrace can be magical (*я тебе обійму (I will embrace you)*). Here the meaning of *magic* as a *special and exciting quality* is taken into consideration while translating. Some students just translated in verse libre leaving repetition of magical qualities as in the original text. So, students mainly used all connotative, secondary meaning of magic for making the translation emotional and transfer the lyrical mood of the author. In the following passage we will consider structural element *magic* as action:

There is magic that you teach me
To be good and brave and true.
I am growing older
And soon I'll go away,
But the magic that you taught me
Will go with me every day.

Some students suggested to change the second line with *сила бути тим, хто ти є (power of being myself); бути справжньою особистістю (to be a real personality)* where they used the meaning of *magic* as a power. Also there is such variant *магія, що вчить мене нести добро та правду людям (magic that teaches me to carry kindness and truth to people)*. There is no such idea in the original text, but in the poetic translation we have certain freedom for interpretation. One more student suggested the variant *магія простих речей, яким ти мене вчиш (magic of simple things you teach me)*. So, magic as a simple thing is used here to emphasize that this miracle is around us and not everyone notices. This poem makes us feel grateful to simple things that surround us and to be grateful to people who encourage us with their positive magic presence, power, teaching. We can also observe connection of magic with semantic primitives of different processes like *talk, say, let*.

6. Conclusions

To sum up, we can state that conceptual analysis of *magic* for poetic translation can be really potential instrument for quality translation, especially with combination of explanatory definitions method and paying attention to the hidden connotative senses that aren't easy to decode.

As the result we can assume that detailed analysis and further comparing of the crucial for this poem concepts and inner sense coded in the explanatory article helped to achieve the goal of correct and rhyming poetic translation. The majority of students had used connotative meaning of *magic* as *something that happens in an unusual mystical way*. The researching method seems to us prospective and will be used in the further linguistic investigations.

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