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Section: REVIEWS

PRINCIPLES OF CHINESE LANGUAGE TEACHING BASED ON THE MATERIAL OF CHINESE-UKRAINIAN AND UKRAINIAN- CHINESE FICTION TRANSLATIONS

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Abstract. The article highlights the combination of translation and didactic areas aimed at the study and substantive application of translated artistic texts in teaching and scientific-theoretical activities, which will help to introduce elements of an innovative approach into the methodology of teaching Chinese in Ukrainian secondary and high schools and universities. Didactic materials of artistic translations from the Chinese language will introduce to pupils, students and everyone who is interested in China, its geography, history, mental traits, culture, way of living and lifestyle of the population. The problem of involving literary translations in the teaching of the Chinese language in Ukrainian linguistic didactics was not considered before. The parallel study of Chinese and Ukrainian artistic texts aims at an in-depth study of the specifics of the translation of Chinese artistic texts into Ukrainian and Ukrainian texts into Chinese. Such a linguistic and cultural approach will contribute to the further development of Ukrainian-Chinese cooperation in the humanitarian, cultural and educational spheres. The task of mastering the skill of translation appears on the agenda in foreign language education.

Keywords: Chinese language, Ukrainian language, translation, fiction translation, linguistic and cultural studies, linguistic didactics.

1. ANALYSIS AND DISCUSSION

The Chinese language course in universities and other educational institutions of Ukraine calls for the study of literary texts of Chinese writers, and that requires their translation into Ukrainian. Linguistic and cultural materials of literary translations from the Chinese language serve to familiarize students with the history, geography, mentality, culture, life, and traditions of China. All the same, Ukrainian-Chinese translations made by translators, teachers and students make up an important component of teaching and training. The issue of literary translations as a part of the Chinese language course in Ukrainian linguistic didactics has not been an object of a comprehensive analysis before, yet, the comparative study of Chinese and Ukrainian texts gives basis for comparative typological and linguistic analysis. Literary translations are the ones that make it possible to get feel of the foreign language, its national and cultural peculiarities. The process of development of the Ukrainian people as a nation with its unique cultural heritage, preserved by generation, has given rise to words and expressions that find no equivalents in other

languages. These lexical units in linguistics are designated as “non-equivalent words”, “words-realias”, “background vocabulary”, “cultural nominations”, “words with national-cultural connotation”, “ethno-culturally marked words”, “nationally marked vocabulary”, “ethnographisms”, “exoticisms”, etc. They have become objects of research in translation studies, linguistics, and comparative linguistics.

National linguistic world pictures include different components, people see and perceive the same phenomena in different ways; the linguistic world picture is created by nominative linguistic means, including collocations, phraseological units, yet it can also be characterized by absence of certain nominative units (lacunae). One should talk about non-equivalent lexical units as lexical lacunae primarily in inter-linguistic comparison that calls for the introduction of other lexical elements and grammatical transformations. At the same time, there arises the problem of the difference between non-equivalent vocabulary and lacunae: non-equivalent vocabulary extends to the sphere of several (two, three) languages, while lacunae in a particular language can appear due to the lack of a one-word nomination of a certain concept. For instance, “老头子”(lao tou zi – an old man, grandfather) – a Chinese lexeme that doesn't have the antonymic correspondence like the concept “newlyweds” (though, in the speakers' minds such a contrast exists).

The socio-cultural information represented by translations adds to the foreign language mastery, intensification of speech and mental activity, contributes to the vocabulary enrichment (in particular, in the sphere of non-equivalent vocabulary), it also supports a steady interest in the country study of both one's own and foreign states. Future specialists-sinologists understand their exceptional place and importance of their homeland in the world compared to other states. The practice of literary texts translation proves that it is impossible to adequately maintain intercultural communication unless the language is studied in complex with the national culture it is reflected in.

Foreign language students develop the ability to intuitively understand the way of thinking of native speakers in a professional field. For instance, understanding of the nature of holidays (both national and religious) complement the linguistic and socio-cultural image of any country, that is the reason to extend knowledge about national customs, holidays, everyday life of the Chinese nation before translating any works of art. Let's compare: Chinese 饺子 (jiaozi – dumplings) and Ukrainian dumplings (галушки), Ukrainian New Year and Chinese 春节 (chun jie – Spring Festival), Ukrainian Easter and Chinese 端午节 (duan wu jie – Dragon Boat Festival), Independence Day in Ukraine and China, 对联 (dui lian – double inscriptions on the doors with the New Year wishes) and Ukrainian didukh (дідух), etc. When solving communicative tasks, future sinologists acquire linguistic and communicative competence, as well as get acquainted with the national peculiarities of countries, and in this way they deepen their background knowledge important for the adequate understanding and decoding of the national and cultural features of communication; all of these characteristics contribute to the success of negotiations or qualitative translation of a fiction work as evidence of extra-linguistic competence.

One of the main preconditions making it possible to perform an adequate translation is the translator's knowledge and understanding of the facts of objective reality, a perfect understanding of the original text, as in addition to language skills, the translator must have sufficient extra-linguistic (background) knowledge that will guarantee a successful and reliable translation. Our research singles out the main criteria that should be taken into account when translating Chinese-Ukrainian and Ukrainian-Chinese texts.

1. Knowledge of realia of a certain linguistic environment, a particular people, or ethnic minority, those that do not have full equivalents in other languages. These realia are aimed at “impossibility of translation in translation”. Some researchers call them cultural words referring to

culturally marked words that belong to the sphere of country studies rather than translation studies. Realia can be casual and every day, ethnic, historical, or cultural, all the same they are difficult to reproduce into the target language. Under such circumstances, one cannot help but rely on footnotes and comments. There are multiple cases, when even commonly used linguistic components can serve as elements of the cultural terminology system or fall out of context. Realia of this kind can be translated by means of transcription (or transliteration), hypo-hyperonymic translation, periphrastic translation (descriptive or explicative), calque, or translation by analogy. For example, the Ukrainian word “borsch” is translated into Chinese by means of description – 红菜汤 (hong cai tang), that is “red cabbage soup”. In the north-eastern part of China, people refer to “borsch” as 苏波汤 (su bo tang), because 苏波 is a transcription of the Ukrainian word “soup” (subo). China is a large country with numerous dialects that differ greatly. Dialects are so different that translation difficulties and misunderstandings in communication can arise not only between a native speaker and a translator, but also between two native speakers. Transcription (or transliteration) can be used only to those realia that are widely known in the world and do not require additional explanations. For example, “квас / kvas” – 克瓦丝 (kè wǎ sī), “хліб / bread” – 列巴 (lie ba) / 面包 (mian bao), 草茶 cao cha (花草茶) – “tea with grass” instead of “herbal tea”, etc.

2. Translators pay attention to proper names as special nominative units as their relevance ensures compliance with factual accuracy, national flavor reproduction and it also adds to the reputation of the translator. For example, while trying to convey a fairy tale into another language, we come to understanding that the majority characters’ or folklore names are far from common names characteristic of a certain geographical and historical location, on the contrary, they are quite unusual and require specific inter-lingual translation. For instance, it is not particularly difficult to translate “Little Red Riding Hood” in Chinese 小红帽 (xiao hong mao), yet with “Котигорошко” (Kotyhoroshko / Roll-the-peas), “Змій-горинич” (Zmiy-horynych / Slavic dragon), “небога” (neboha / young and fair maiden) it is far from an easy task. In the same fashion, Chinese proper names come as ambiguous when one tries to translate them into Ukrainian, for example: 葫芦娃 (hu lu wa) – hu lu wa (hu lu dolls): one needs to explain here that a calabash or a bottle gourd, also known as an opo squash or a long melon hulu – it is a kind of vegetable that grows in the southern provinces of China. 葫芦娃 (hu lu wa) are the main characters of the famous 1986 Chinese animated series, and that requires translator’s commentary. The main purpose of proper names reproduction into a foreign language is to preserve the style and semantics of the name, as the translated name may lose its expressive function or create different associations.

3. Chinese phraseological units occupy a special place in the language due to their specific semantic and functional peculiarities. To master the phraseology of a foreign language means to have a high command of the foreign language, since phraseology phenomenon roots from the national and cultural linguistics origins. For a non-native speaker, trying to master a language, phraseological units are always challenging, especially when they have no corresponding equivalents in the mother tongue. Both origin and structure of phraseological units are connected to the geographical location they come from, local traditions, customs, history and culture of the given region. For example, in Chinese cheng yu 成语 is a word combination, a stable phrase consisting of four characters in most cases. Phraseological units of the Chinese language preserve experience of the people, knowledge accumulated over several thousand years. Both in oral and written language, the Chinese would resort to the time-tried phrases that grant their speech both national peculiarities and emotional coloring. In ancient times, Chinese philosophers would use proverbs to express the subtlest shades of feelings, different connotations of meaning. Knowledge of the most popular Chen Yu is an obligatory sign of an educated Chinese. To understand such “成

语”, it is necessary to translate them into modern Chinese and provide additional commentaries on semantics and meaning. For example, 三顾茅庐 (san gu mao lu) – to visit the forest hut three times, means to beg someone for something very much. This idiom comes from the period of the Three States, and refers to the historical fact when Lio Bay, the ruler of the U dynasty, sent his subjects to the sage Juge Liang three times, asking him for help in ruling over the kingdom; and, for the third time, when Lio Bay came to the sage in person, Juge Liang agreed. The meaning of the expression is that to achieve the result one must rely on perseverance, making a request several times. In the Ukrainian language idioms are mostly based on culture, life and traditions, much less often on historical facts.

4. Linguistic clichés require the translator to have certain amount of conversational practice. Language and culture are interrelated phenomena, therefore, translation is considered to be not only an inter-linguistic mediation, but also one of the types of intercultural communication, since the translator not only has to reproduce information into a different language, but also to ensure there is no misunderstanding between the speaker and the recipient. For instance, if there is no winter in a country, its people do not compare the bright white color with snow, they would rather believe it reminds of wings of certain birds or fur of some animals. The Chinese phrase 慢慢吃 (man man chi) should not be understood as “to eat slowly”, it rather stands for the cliché “delicious”. The same applies to the expression 慢走 (man zou): rather than “go slowly”, it means “good luck on the way”; the expression 慢慢来 (man man lai) we translate not as “come slowly”, but “everything comes gradually, everything takes its time”, etc. The greeting 吃饭了没? (chī fàn le méi? “Have you eaten yet?” is traditionally used in the simple meaning of “hello.” Unlike the Ukrainian language, Chinese has lots of formulas to attract somebody’s attention, and for the most part they have connotations of apology, because native Chinese speakers believe that even the simplest request that can be fulfilled pretty easily causes trouble to another person. While the Ukrainian language expressions starting with “потурбую Вас...” (“I am going to disturb you...”) have a humorous meaning and are traditionally used by people who are in rather close relationships, the Chinese “打扰你了” (dǎ rǎo nǐ le) – “я потурбував Вас” (“I have disturbed you”) already includes an apology, therefore it should be conveyed in Ukrainian by means of “вибачте, що потурбував Вас” (“sorry for bothering you”).

The transformations of this kind can be explained by the differences in the Chinese-Ukrainian linguistic culture, and by the peculiarities of the Chinese reality perception. The Ukrainian language has a limited amount of politeness clichés and etiquette formulas: it combines those ones available and relies on various grammatical constructions, where the important role is assigned to the intonation and tone. In case, one has to translate Ukrainian expressions into Chinese, there appears the following problem: the Chinese equivalent may perform the same function as the Ukrainian original, yet, there is the lack of the Ukrainian emotional colouring. Since Chinese is the tone language, the Ukrainian courtesy intonation is lost, and one can convey it only in a descriptive manner.

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Лійчук Ірина. Принципи і методи викладання китайської мови: на матеріалі китайсько-українських і українсько-китайських художніх перекладів. *Журнал Прикарпатського університету імені Василя Стефаника*, 9 (2) (2022), 118–122.

Дослідження передбачає компонування лінгвокраїнознавства та лінгводидактичного напрямків, спрямованого на вивчення і предметне застосування перекладених художніх текстів у викладацькій і науково-теоретичній діяльності, що дозволить внести елементи інноваційного підходу в методику викладання китайської мови в українських загальноосвітніх школах та університетах. Дидактичні матеріали художніх перекладів з китайської мови ознайомлять учнів, студентів та всіх, хто цікавиться Китаєм, із його географією, історією, ментальними рисами, культурою, способом життя та побутом населення. Проблема залучення художніх перекладів до викладання китайської мови в українській лінгводидактиці не розглядалась. Паралельне вивчення китайських і українських художніх текстів має на меті поглиблене вивчення специфіки перекладу китайських художніх текстів на українську мову і українських текстів на китайську. Такий лінгвокультурологічний підхід сприятиме подальшому розвитку українсько-китайської співпраці в гуманітарній, культурній та освітній сферах. На порядок денний у навчанні іноземною мовою постає завдання оволодіння майстерністю перекладу.

Ключові слова: китайська мова, українська мова, переклад, художній переклад, лінгвокультурознавство, лінгводидактика.