

Yuliia HLAVATSKA,
orcid.org/0000-0002-1162-0251
Candidate of Philological Sciences,
Associate Professor at the Department of Hotel and Restaurant
and Tourist Business and Foreign Languages
Kherson State Agrarian and Economic University
(Kherson, Ukraine) yuliia_glavatskaya17@ukr.net

THE PECULIARITIES OF ENGLISH FEUILLETON REPRODUCTION

The article describes the specificity of the reproduction of the English-language feuilleton. Using a thesaurus method of analysis it has been found that the term “feuilleton” is fixed in both Ukrainian and English dictionaries. Moreover, the etymology of this concept, its dual meaning, the spread of the feuilleton around the world have been clarified. It has been stated that there are several equivalents of the term “feuilleton” in English-speaking culture: “humorous / satirical essay”, “personal history”, “talk of the town” and “funny story”. It has been determined that the feuilleton can now be found on the pages of satirical magazines in Great Britain, the United States and Ukraine. In the English-language press there is a “hybrid genre of feuilleton”, the so-called “feuilleton article”, which resembles a newspaper article, but lacks an artistic imagery. The main criteria for distinguishing the feuilleton as a genre, which are described in scientific circles, is the ratio of artistic and publicistic principles, the scale of generalizations, method and nature of evaluation, format. The artistic feature of the feuilleton is realized in using figurative means from the arsenal of fiction, and satire, directly, serves as a differential genre feature of the feuilleton. As for the composition the feuilleton is characterized by the fact that it almost always contrasts the stylized, fictional statement as ironic, humorous, invented by the newspaper and information and journalistic as authentic and true. Among the lexical and grammatical transformations which the translator uses while translating the English feuilleton, the following are singled out: tracing, transliteration, contextual substitution, concretization, antonymous translation and grammatical substitution. The material of the analysis was M. Kington's feuilletons and satirical news posted on special sites of modern media space. It can be stated that while reproducing the English-language feuilletons in the Ukrainian language it is necessary to take into account the differences between the structural and lexical differences of the two languages – Ukrainian and English.

Key words: *feuilleton, satire, hybrid genre, artistic features, lexical and grammatical transformations.*

Юлія ГЛАВАЦЬКА,
orcid.org/0000-0002-1162-0251
кандидат філологічних наук,
доцент кафедри готельно-ресторанного та туристичного бізнесу й іноземних мов
Херсонського державного аграрно-економічного університету
(Херсон, Україна) yuliia_glavatskaya17@ukr.net

ОСОБЛИВОСТІ ПЕРЕКЛАДАННЯ АНГЛІЙСЬКОМОВНОГО ФЕЙЛЕТОНУ

У статті описано специфіку відтворення англійськомовного фейлетону. Застосовуючи тезаурусний метод аналізу, було з'ясовано, що термін «фейлетон» розглядається і в українськомовних, і в англійськомовних словниках. Мало того, було уточнено етимологію цього поняття, його двоїсте значення, розповсюдження фейлетону по світові. Було встановлено, що в англійськомовній культурі існує декілька відповідників терміну «фейлетон», а саме: «гумористичний» або «сатиричний есей», «особиста історія», «міська розмова» й «кумедна історія». Було визначено, що наразі фейлетон можна знайти на шпальтах сатиричних журналів Великобританії, США й України. В англійськомовній пресі існує «гібридний жанр фейлетону», тобто так звана «фейлетонна стаття», яка нагадує газетну статтю, проте їй бракує художньої образності. Основними критеріями виокремлення фейлетону як жанру, які описані в наукових колах, постає співвідношення художнього й публіцистичного начал, масштаб узагальнень, спосіб і характер оцінки, формат. Художність фейлетону реалізується у використанні образних засобів з арсеналу художньої літератури, а сатиричність безпосередньо слугує диференційною жанровою ознакою фейлетону. З боку композиції фейлетон характеризується тим, що в ньому майже завжди протиставляється виклад стилізований, художньо-белетристичний як іронічне, жартівливе, придумане газетно-інформаційному й публіцистичному як правдивому й істинному. Серед лексико-граматичних трансформацій, які перекладач використовує під час перекладання англійськомовного фейлетону, виокремлено: калькування, транслітерацію, контекстуальну заміну, конкретизацію, антонімічний переклад і граматичну заміну. Матеріалом аналізу слугували фейлетони М. Кінгтона й сатиричні новини, які розміщені на спеціальних сайтах сучасного медіапростору. Було з'ясовано, що під час відтворення англійськомовних фейлетонів українською мовою треба зважати на розбіжності між структурно-лексичними відмінностями двох мов – української та англійської.

Ключові слова: *фейлетон, сатиричність, гібридний жанр, художність, лексико-граматичні трансформації.*

Defining the problem and argumentation of the topicality of its consideration. In literary studies the feuilleton is considered to be “an artistic and publicistic genre in which the comic essence of negative phenomena and situations of reality are revealed through inversion, associative development of the theme via authorial and folklore comic and satirical images” (Ярмиш, 2021).

S. Komarov, summarizing certain conclusions after a critical and analytical review of scientific sources on the study of the feuilleton, gives his own definition of the term, emphasizing that “the features of publicism and art correlate in the feuilleton; an integral part is comedy; the feuilleton has a free compositional arrangement as there is an associative principle of theme development; the feuilleton is characterized by the so-called “polyphony” reflecting in an open conversation with the reader; another feature of this genre is intertextuality, both historical and literary” (Комаров, 2016: 49).

Feuilleton as an Internet genre in modern media space is a hybrid genre, but such hybridity is connected with the impossibility to trace the combination of the publicistic, satirical and artistic clearly since modern feuilleton is a feuilleton article that resembles a newspaper article which lacks the imagery. The feuilleton articles vary in subject matter: in most cases they are oriented into the politics, but you can see articles in which the objects of ridicule are the members of the royal family, well-known show business figures, and so on.

Translating comic texts is a particularly difficult task, because in addition to the features inherent in any text, they have a number of other characteristics that influence the choice of translator’s strategy as well as ways to transfer them to another language.

Research analysis. In our article the scientific works of the following domestic and foreign scientists such as O. Barylova, S. Komarov, V. Komissarov, K. Christians, M. Makler, K. Richardson, U. Leshko, O. Masterova, R. Minyar-Beloruhev, R. Eaman are considered the basic ones.

For more detailed description of genre and stylistic characteristics of the feuilleton we address to lexicographic sources using the method of thesaurus analysis. So, in the on-line dictionary of the Ukrainian language we read: “Feuilleton is a distributed newspaper in which one can find critical articles about art, literature, artists, mystery, music; a small literary publicistic text, where shortcomings, ugly phenomena of public life are ridiculed” (Словник української мови, 2021).

English-language dictionaries provide the following definition of the feuilleton: “a part of a Euro-

pean newspaper or magazine devoted to material designed to entertain the general reader; something (such as an installment of a novel) printed in a feuilleton; a novel printed in installments; a work of fiction catering to popular taste; a short literary composition often having a familiar tone and reminiscent content” (Merriam-Webster Dictionary, 2021); “a type of journalistic fiction that is often humorous and satirical; the feuilleton is topical and deals with a variety of subjects. It is written without a preconceived plan and is free in structure. The feuilleton parodies literary and non-literary genres and styles” (The Free Dictionary, 2021).

Using general scientific methods of analysis and synthesis, we clarify that the term “feuilleton” has been rooted to France of the 19th century, when the publisher of “the Journal des Débats” began to publish additional letters to it. He later decided to modify the format of his newspaper: additional letters continued the newspaper and were separated from it by the Cut Line. That’s how the feuilleton came to be. Later, the term acquired a double meaning: 1) the literary material of the “basement” of the newspaper, i.e. it was a kind of part of a certain story, which was published in one part of the newspaper; 2) a literary work of a small journalistic form of topical nature, placed either in the feuilleton of the newspaper or in additional parts of the magazine” (Крістіанс та ін., 2014: 67). It is in the latter sense that this term has become established and widespread in France, then in Germany, Russia and Ukraine.

R. Eaman believes that the term “feuilleton” has never been used in the British press. Some scholars consider that the term has several equivalents in English-speaking culture, namely: “humorous / satirical essay”, “personal story”, “talk of the town”, “funny story”. According to R. Eaman “feuilleton is the predecessor of the modern column in the newspaper” (Eaman, 2009: 141).

The first examples of feuilletons, presented in English, appeared in the 18th century. They were not called feuilletons, but they belonged to the hybrid genre of feuilleton pamphlet and came from the pen of prominent English satirists, D. Defoe and J. Swift. Feuilletons or satirical essays continued their developing in the 19th and 20th centuries. The best satirical magazines of that time were: “Punch”, “Fun”, “Wipers Times”, “The Private Eye”. In Ukrainian media space we find a number of texts that harmonize with the form and content of pamphlets and feuilletons: “Zaxid.net”, “Durdom.in.ua”, “Obkom.net.ua” (Лешко, 2018: 248).

Among the classic texts of British feuilletons are the feuilletons of Miles Kington, a well-known jour-

nalist who wrote a humorous column in “The Independent” and “The Times”. The feuilletons of Arthur Buchwald, the American journalist of “International Herald Tribune”, a comedian, are worth mentioning. His famous collection of feuilletons is “America and Americans” (Бухвальд, 2021).

Thus, the feuilleton belongs to the artistic and publicistic genre, the so-called small form, despite which the feuilleton allows a lot of journalistic freedom through its content, composition and style; it is a hybrid type of text, as it contains artistic, publicistic as well as satirical features (Мастерова, 2010: 164). Publicism is understood as relevance, topicality and clearly expressed value; artistic matter is realized in the use of figurative means within the arsenal of fiction; and satire, directly, serves as a differential genre feature of the feuilleton (Гетьманець, Михайлин, 2009: 140).

The source material in the feuilleton is always concrete, reliable factual one. The facts are covered in a satirical tone in both documentary feuilletons and feuilletons, which reflect generalized images. Thus, the artistic aspect of the feuilleton is an obligatory condition for its effectiveness.

Today it is very difficult to find the genre of feuilleton on the pages of online newspapers as unlike previous years there is no significant need for a comic allegory. Due to the democratization of not only the print media but also online, the search for feuilletons in British newspapers such as “The Observer” and “The Guardian” is becoming more complicated. These newspapers have special humorous columns where journalists write humorous stories. These are examples of transparent humorous stories lacking sharp irony and grotesque. Their purpose is to entertain readers.

The satirical newspapers “The Daily Squib”, “The Spoof”, “News Thump” and “News biscuit” publish satirical articles. On the website of the State University of Kent (Ohio) we found information on online satirical news, namely a list of sites that publish satirical news (Online satirical news, 2021). In our article we will analyze Miles Kington’s feuilletons (traditional artistic and publicistic genre) and the texts of online feuilletons posted on satirical news sites.

The main aim of the scientific research is to outline the main lexical and grammatical substitutions that occur while translating the English-language feuilleton into Ukrainian.

Presenting main material. Any text, artistic or publicistic, containing elements of the comic, is one of the most difficult for the translator, because he must not only convey the correct and complete meaning of the concept, which may not exist in the

language of translation, but also retain the comic effect, the structure of the comic form in its capacity and stylistic features as the primary task of this type of text is to create a comic effect. However, due to the traditional postulate of authenticity of the original, the translator has no right to build a translation strategy solely in the spirit of shortening or simplifying the original as this will inevitably lead to loss of brightness, originality and colour of the original text (Полюк, Бондар, 2021).

Classical methods of translation, selected by R. Minyar-Beloruhev, are offered for the translation of satirical texts. Among them are:

- 1) Descriptive translation, which is used if there is no social, geographical or national concept in the language of translation;
- 2) Concretization of the concept, which involves the transition from the generic to the specific;
- 3) Generalization of the concept as a concept inverse to concretization;
- 4) Antonymous translation, which involves the use of the opposite concept in the language of translation;
- 5) The logical development of concepts, which consists in replacing the concept on the principle of cause – consequence, tool – the doer, part – the whole (Миньяр-Белоручев, 1996: 95).

A slightly different vision of translation techniques is offered by V. Komissarov. He introduced a classification of translation transformations that involve a new plan of expression while preserving the content. The author distinguished three classes of transformations: lexical, which include transliteration, transcription, tracing, lexico-semantic substitutions (modulation, concretization and generalization); grammatical: literal translation (syntactic assimilation), grammatical substitutions (replacement of syntactic structures and parts of speech) and dismemberment of the sentence; and lexico-grammatical transformations: descriptive and antonymous translation, compensation (Комиссаров, 1999: 149).

According to O. Barylova the dominant feature of artistic and publicistic text is cliché, the main tool is a set compatibility. The intermediate status of linguistic expressions is between free compatibility and coherence of phraseology. Such clichés are organized on the principle of metaphor, but their imagery has partially disappeared, has become commonplace. The vast majority of clichés contain the evaluative connotation “bad” / “good”. All information is presented from a certain point of view (Барилова, 2017: 45).

Means of emotional action in these types of texts are: words with evaluative semantics; syntactic structures that actualize the evaluation (input sentence); stylistic background (a written literary norm

with some features of the oral version); phraseology (extensive use of deformation (incomplete composition) and contamination (interweaving of phraseology)); allusiveness of the text (hidden or explicit citation of familiar texts) (Барилова, 2017: 45).

As for syntactic means *feuilletons* are characterized by: length and complexity of the sentence, short phrases (the dynamics of the story); evaluation in a short phrase; inversion in the proposal; parcelling (separation of part of the proposal and its arrangement separately); the use of “snappy words”; irony, which helps to place emphasis in the expression of the author’s evaluation; irony is a hidden comedy, which is based on the comparison of the incomparable, for example, vocabulary of high style in a colloquial text (Барилова, 2017: 45).

As the analysis of the processing of factual material has shown very often both lexical and grammatical transformations (substitutions) are used when translating the English-language *feuilleton*. We consider them separately. Lexical transformations include tracing, transliteration, contextual replacement and concretization:

– **tracing (literal translation):** “*Such arguments have been roundly rejected by corrupt judges across the political spectrum, including the justices at the Supreme Court, who did not even look at the evidence after being threatened with court-packing by Democrats*” (President-elect, 2020) – «Такі аргументи були категорично знехтувані корумпованими суддями усього політичного спектру, в тому числі суддями Верховного суду, які навіть не поглянули на докази після того, як демократи погрожували їм упаковкою судів»; “*The opening of the Bath Festival took place on Friday and is an event in itself, an outdoor evening of music, and picnics, and final fantastic fireworks*” (Kington, 2021) – «Відкриття банного фестивалю відбулося в п’ятницю і саме по собі є подією, музичним вечором на відкритому повітрі, пікніками й фінальним фантастичним феєрверком»;

– **transliteration:** “*<...> we duly sat down with a Festival programme and both independently ticked a concert taking place at 4.30 pm the next day, on Saturday*” (Kington, 2021) – «ми як слід сіли з фестивальною програмою, і обоє самостійно відзначили концерт, який відбудеться в 16.30 наступного дня, в суботу»; “*She was fair-haired without being blonde, nice without being pretty, small without being big. She was wearing Dame Edna Everage spectacles*” (Kington, 2021) – «Вона була світловолосою, але не блондинкою, красивою, але

не красивою, маленькою, але не великою. На ній були окуляри від леді Едни Еверидж»;

– **contextual replacement:** “*I’m not taking the dog with me,*” he said. “*Why are you leaving?*” she said. “*I am leaving you for another woman*”. “*Good God,*” she said” (Kington, 2021) – «Я не візьму з собою собаку», – сказав він. «Чому ти уїжджаєш?» – сказала вона. «Я йду від тебе до іншої жінки». «Боже правий», – сказала вона»;

– **concretization:** “*At our preliminary meeting I found I recognized a good few of the hundred or more candidates who had turned up for a glass of wine, a nibble and a briefing*” (Kington, 2021) – «На нашій попередній зустрічі я виявив, що упізнав декілька чоловік із сотні або більше за кандидатів, які прийшли на келих вина, перекус і брифінг».

Grammatical transformations include antonymous translation and grammatical substitution:

– **antonymous translation:** “*To get some mistletoe and hang it in an obscure place in the home*” (Kington, 2021) – «Придбати омелу і повісити її в якому-небудь незрозумілому місці будинку»; “*And don’t forget: if we find any unattended packages containing gold, frankincense or myrrh, they will be destroyed immediately*” (Kington, 2021) – «І не забувайте: якщо ми знайдемо залишені без нагляду посилки, що містять золото, ладан або мірру, вони будуть негайно знищені»;

– **grammatical substitution:** “*A security alert will be in permanent force for the next three months, at the maximum Red Nose level, and certain basic human rights will have to be curtailed during that period*” (Kington, 2021) – «Попередження системи безпеки діятиме постійно впродовж наступних трьох місяців за умови максимального рівня «Червоний ніс», і впродовж цього періоду необхідно буде обмежити деякі основні права людини».

Conclusions. Thus, when translating the English *feuilleton* the translator must keep in mind the semantic equivalence of the original text and the translated one. For this purpose it is necessary to use various translation modifications as any language has certain structural properties that must be taken into account when reproducing this type of the text. According to the results of processing the factual material the translator should pay attention to lexical and grammatical transformations (structural and lexico-semantic differences between the original language – English and the language of translation – Ukrainian); they focus on variations in syntactic organization of sentences or clear lexical transformations.

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