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**SPECIFICS OF RENDERING JONATHAN SAFRAN FOER'S IDIOSTYLE
IN UKRAINIAN TRANSLATION (BASED ON THE NOVELS “EXTREMELY LOUD
AND INCREDIBLY CLOSE” AND “EVERYTHING IS ILLUMINATED”)**

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Key words: *literary translation, idiostyle, language specificity, emotional impact, stylistic features, translation analysis, translation transformations.*

The article deals with the idiostyle of the contemporary American writer Jonathan Safran Foer and analyses the peculiarities of rendering his style in Ukrainian translations. Idiostyle is defined as an author's individual style that reflects his/her linguistic and stylistic techniques through which the author expresses his/her thoughts, views and emotions. The main attention is focused on identifying lexical, stylistic and syntactic features in the works of Jonathan Safran Foer. The emphasis is placed on the analysis of such elements as metaphors, idioms, the author's neologisms, wordplay, slang, which are actively used in the author's works and make his texts original and unique. Translating such elements is a rather difficult task for translators, as it requires preserving not only the content, but also the style and emotional impact on the reader.

The article analyses the methods of translation transformations used to convey and preserve the style of Jonathan Safran Foer in Ukrainian translations. In particular, contextual substitution, adaptation of culturally specific elements, equivalent translation, and calquing are considered. These methods not only ensure the accurate transmission of the meaning, but also allow preserving the cultural context and emotional tone of the original.

Based on the comparative translation analysis, it was found that the most successful translation transformations allow preserving not only the accuracy of the meaning, but also the cultural and emotional impact and specific features of the original. As a result, the Ukrainian translations of Jonathan Safran Foer's works are characterised by high quality and accuracy, they well convey the author's intention of the original and preserve the author's individual style.

The research has determined that one of the most effective ways to convey the author's style is contextual substitution, adaptation of culturally specific elements, equivalent translation and transformation of metaphorical constructions often used in his texts. The authors conclude that the greatest difficulties in translation are caused by the author's neologisms and wordplay, which requires a deep understanding of the cultural context and psychological profundity of the characters.

ОСОБЛИВОСТІ ВІДТВОРЕННЯ ІДІОСТИЛЮ ДЖОНАТАНА САФРАНА ФОЄРА В УКРАЇНСЬКОМУ ПЕРЕКЛАДІ (НА МАТЕРІАЛІ РОМАНІВ «СТРАШЕННО ГОЛОСНО І НЕЙМОВІРНО БЛИЗЬКО» І «ВСЕ ЯСНО»)

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Ключові слова: літературний переклад, ідіостиль, мовна специфіка, емоційний вплив, стилістичні особливості, перекладацький аналіз, перекладацькі трансформації.

У статті розглянуто ідіостиль сучасного американського письменника Джонатана Сафрана Фоєра та проаналізовано особливості відтворення його стилю в українських перекладах. Ідіостиль визначається як індивідуальний стиль автора, що відображає його мовні та стилістичні прийоми, за допомогою яких автор виражає свої думки, погляди та емоції. Основна увага зосереджена на виявленні лексичних, стилістичних та синтаксичних особливостей у творах Джонатана Сафрана Фоєра. Акцент зроблено на аналізі таких елементів, як метафори, ідіоми, авторські неологізми, гра слів, сленг, які активно використовуються в творах письменника та надають його текстам оригінальності та унікальності. Переклад таких елементів є досить складним завданням для перекладачів, оскільки це вимагає збереження не тільки змісту, а й стилю та емоційного впливу на читача.

У статті проаналізовано методи перекладацьких трансформацій, що використовуються для передачі та збереження мовної специфіки Джонатана Сафрана Фоєра в українських перекладах. Зокрема, розглянуто контекстуальну заміну, адаптацію культурно-специфічних елементів, еквівалентний переклад, калькування. Ці методи не тільки гарантують точну передачу змісту, але й дозволяють зберегти культурний контекст та емоційну окрасу оригіналу.

На основі проведеного порівняльно-перекладацького аналізу було виявлено, що найбільш успішні перекладацькі трансформації дають змогу зберегти не лише точність передачі змісту, але й емоційне забарвлення та культурно-специфічні особливості оригіналу. В результаті цього, українські переклади творів Джонатана Сафрана Фоєра характеризуються високою якістю та точністю, вони добре передають авторський задум оригіналу та зберігають індивідуальний стиль автора.

За результатами дослідження визначено, що одними з найбільш ефективних способів передачі ідіостилу письменника є контекстуальна заміна, адаптація культурно специфічних елементів, еквівалентний переклад та трансформація метафоричних конструкцій, що часто використовуються в його текстах. Зроблено висновок, що найбільші труднощі при перекладі викликають авторські неологізми та гра зі словами, що потребує від перекладача глибокого розуміння культурного контексту та психологічної глибини персонажів.

Introduction. Literary translation has always been one of the most challenging and, at the same time, interesting aspects of literary activity. It involves not just transferring content from one language to another but also preserving the style and individual “voice” of the author, which gives the work its unique character. This is especially important when translating works by contemporary authors, such as Jonathan Safran Foer, whose works form new literary trends and are distinguished by their stylistic originality. Therefore, the study of the specifics of his style in translations is of particular importance.

The relevance of this work lies in the fact that translators must preserve the uniqueness of the author’s style because Foer uses specific techniques that create his unique way of writing. It is equally important to understand how these stylistic features can be adapted for a foreign audience without losing the essence of the original. The aim of this study is to provide an in-depth study of the theoretical aspects of literary translation as well as a practical analysis of how Jonathan Safran Foer’s individual style is conveyed in translations of his works.

The purpose of this work is to provide comprehensive research on the theoretical foundations of literary translation and to analyse the key aspects of Jonathan Safran Foer’s individual style, in particular his unique linguistic and stylistic techniques, as well as to analyse how these techniques are conveyed in translation while preserving the stylistic and semantic features of the original.

Methodology. The material of the research is novels by Jonathan Safran Foer “Extremely Loud and Incredibly Close” and “Everything Is Illuminated” and their Ukrainian translations by O. Postranska (“Страшенно голосно і неймовірно близько”, 2015 p.) and R. Semkiv (“Всього ясно”, 2017 p.).

The methodological foundations of any empirical research are identified by the objectives and purpose of the research. Our research is devoted to the analysis of the peculiarities of Jonathan Safran Foer’s individual style on the basis of translations of his novels. To do this, we used various methods: comparative translation analysis, contrastive analysis, semantic and contextual analysis, linguistic and stylistic analysis, discourse analysis, and quantitative analysis.

The main method of our research is a comparative translation analysis, which allows us to compare texts in terms of translation transformations. Semantic and contextual analysis helped to determine the meaning of lexical items in context, taking into account extralinguistic factors such as culture and social context. The linguistic stylistic analysis helped to identify the expressive means that convey the emotional load of the texts.

The discourse analysis of Foer’s novels revealed the author’s deeper meanings and artistic techniques.

Quantitative analysis helped to estimate the number of translation changes used to convey linguistic and stylistic features.

Overall, our research is based on methodological principles aimed at studying the translation of literary texts and ensuring that the original features are accurately conveyed.

Results and Discussion. The concept of idiosyle is still at the stage of research and development. Today, there is no generally accepted, clear definition that all linguists would agree on, and that could be considered the only correct one. However, all existing definitions have certain common features.

The term “idiosyle” originates from the Greek word “idios”, which means “own”, “special” or “peculiar” (Merriam-Webster Dictionary). In the linguistic and stylistic literature, the concepts of “idiosyle” and “individual style” (Merriam-Webster Dictionary) are often considered interchangeable and can be used in the same way.

Based on the statement of Kh. Didukh, “style” (Дідух) can relate to the way of expressing a thought in written or spoken form, and it can be used to describe any work of language, not just literary works. Each linguistic phrase also has its own style: “a simple style is also a style” (Дідух).

Many linguists emphasize various features of the author’s “style” (Brundage), which is due to different points of view. In particular, in linguistic stylistics, idiosyle is usually considered a communicative and cognitive space of a linguistic personality who creates an artistic discourse.

In communicative stylistics research, idiosyle is considered a complex, multi-dimensional, and multi-layered form of the author’s individuality (Сухорольська & Федоренко, 2009), as well as a set of conceptually significant principles of the text structure.

According to cognitive linguistics, idiosyle is interpreted as a linguistic and psychological portrait of a writer, which is reflected in his or her literary work. It is formed under the influence of the author’s personal values and his/her vision of reality.

An individual style is important because it demonstrates an author’s personal creativity on the path of search and innovation. The uniqueness and creativity of the statement form the basis for effective interaction within the literary discourse (Сухорольська & Федоренко, 2009). The writer neglects the observance of genre rules and uses certain techniques to make his/her work more exciting for the reader.

National and historical backgrounds play a significant role in shaping the author’s style, contributing to the overall thematic integrity of his or her works. The interaction between linguistic elements and historical context forms a complex system that emphasises the writer’s originality and cultural background.

An author's individual style is a complex and multifaceted phenomenon that should be viewed through the prism of dialectics. This approach allows us to better understand how different linguistic means and stylistic devices function in the work of a particular author. In particular, structural and stylistic analysis proves to be one of the most effective research methods, as it allows us to identify and explain the choice of stylistic devices in different works by the same author.

The maintenance of Jonathan Safran Foer's individual style in his novels "Extremely Loud and Incredibly Close" and "Everything Is Illuminated" is ensured by several key factors that reflect his unique writing style. One of the most important factors is the use of a complex, multi-layered narrative structure. In "Extremely Loud and Incredibly Close" Foer creates a complex narrative by combining the points of view of several characters, including a young boy, Oscar Schell, and his grandfather. This allows the reader to feel the depth of emotions associated with personal and historical trauma. Similarly, in "Everything Is Illuminated" the author shifts the focus between the naive perspective of the American traveler Jonathan and the Ukrainian guide Oleksandr, creating the effect of contrasting cultural and linguistic worldviews.

The use of metaphors and stylistic devices is another important factor. Jonathan Safran Foer is noted for his special technique of using non-standard metaphors, which is an important aspect of his writing style. Metaphors in Foer's works serve to visualise and concretise deep emotions and abstract concepts, turning them into visual and vivid images. Such metaphors create memorable and exciting images in the texts, allowing readers to dive deeper into the inner world of the characters.

Such metaphors as *'heavy, heavy boots'* (Foer, 2006) and *'my bones straining under the weight'* (Foer, 2006) are vivid examples of how Foer creates multi-layered images that resonate with the reader, allowing them to dive deeper into the psychological state of the characters.

In the context of translation, preserving these metaphors is an important task for translators. For example, the metaphor *'heavy boots'* (Foer, 2006: 159) in the original symbolises a feeling of emotional burden and heaviness. In this case, the translator chose a contextual substitution, *«тягар на моєму серці»* (Фоєр, 2015: 177), which effectively conveys the emotional meaning of the original, adapting it to Ukrainian linguistic practice. Although this substitution is not literal, it retains the key semantic component of the metaphor.

Another example illustrates the process of adapting metaphors in translation: the phrase *'in harmony with design'* (Foer, 2002: 115) was translated as *"в шоколаді"* (Фоєр, 2017: 134). The original

phrase has a formal style and emphasises harmony, while the Ukrainian expression *"в шоколаді"* (Фоєр, 2017: 134) is idiomatic and colloquial, which affects the style of the statement. The translator used this expression to convey a positive meaning, but this led to a change in style from formal to colloquial.

A special place in Foer's work is occupied by occasionalisms (authorial neologisms) that he uses to express the individuality and originality of his characters. The neologisms created by the author are often used to experiment with language, allowing him to form unique and rich images that enhance the emotional and intellectual perception of the text. It is through these linguistic innovations that the reader better understands the emotional states of the characters and their perception of the world.

When translating such occasionalisms, it becomes evident that translators must take into account not only the literal meaning but also the aesthetic and stylistic features of the original. For example, in the translation of a passage from Foer's novel, where the author uses the phrase *"flaccid-to-utter"* (Foer, 2002: 1) to refer to the simplified pronunciation of a name, the translator uses the contextual substitution *"тупо легше вимовити"* (Фоєр, 2017: 1). This decision preserves the colloquial character of the original while adapting it for the Ukrainian audience. Although the translation is not completely literal, it accurately conveys the semantic and stylistic meaning of the original.

One of the main characteristics of Jonathan Safran Foer's style is the active use of idioms, which contributes to the authenticity of the characters' speech and a deeper understanding of their emotional states. The idiomatic expressions that appear in dialogues and internal monologues not only reflect the cultural context but also help to convey the unique traits of the characters, emphasising their experiences.

It is important to note that in Foer's literary works, idioms add depth and ambiguity to the dialogues, making them interesting for the reader. For example, the phrase *'I am eating humble pie'* (Foer, 2002: 58), which indicates a sense of humiliation, was adapted into Ukrainian as *'пекти раків на обличчі'* (Фоєр, 2017: 69), which corresponds to the emotional colouring of the original. Similarly, the phrase *'it was a piece of cake'* (Foer, 2002: 123), which in English-speaking culture means the ease of doing something, was replaced by the Ukrainian phrase *'це було як два пальці об асфальт'* (Фоєр, 2017: 145), which retains the idiomatic richness and semantic accuracy.

Thus, the use of idioms in Foer's work performs an important stylistic and semantic function, and their cultural adaptation in translations ensures comprehensibility for foreign readers without losing the emotional and semantic load of the original.

Phonetic puns are an effective stylistic device in Jonathan Safran Foer's works, especially in his novels "Extremely Loud and Incredibly Close" and "Everything Is Illuminated". Through wordplay based on phonetic similarity, the author creates a unique combination of humour and emotional colouring that adds depth to the perception of the text. Foer skilfully uses multiplicity and phonetic similarity to deepen the communication between characters and readers, involving them in a complex wordplay and multiple contexts. These puns have been preserved in the Ukrainian translations, which demonstrates the proficiency of Ukrainian translators in conveying complex linguistic nuances.

One example of phonetic puns in the novel "Extremely Loud and Incredibly Close" illustrates the interaction of characters through wordplay. In the dialogue: *'Actually, I'm diabetic and I need some sugar asap.'* Lie #35. *'Do you mean A.S.A.P.?' 'Anyway.'* (Foer, 2002: 91), Foer uses the word *'asap'* (Foer, 2006: 91), (short for 'as soon as possible'), which sounds similar to the Ukrainian words *«хумчій»* (Фоер, 2015: 99). In the Ukrainian translation, this wordplay is preserved by changing the form: *"Власне, я діабетик, і мені потрібен цукор прудчій! Брехня номер тридцять п'ять. Ти хотів сказати, тобі потрібен цукор хумчій?"* (Фоер, 2015: 99). The translator has successfully adapted the pun by rendering the abbreviation *"ASAP"* (Foer, 2006: 91) through the corresponding Ukrainian word *«хумчій»* (Фоер, 2015: 99) while retaining the humour and the main meaning of the original.

Another example of a pun can be found in the novel "Extremely Loud and Incredibly Close", where Foer plays with words that have similar sounds, as in the phrase: *"Not if you say 'shitake'/'Succotash my Balzac, dipshiitake"* (Foer, 2006: 5).

The play on words here is based on similar sounds of the words. The Ukrainian translation uses made-up words to preserve the comic effect: *"Ні якщо сказати його навпаки – кюмнаг." / "«!кюмнаг, ууд в енем йуліцоП"* (Фоер, 2015: 12). This is an example of how a translator preserves the rhythm and phonetic similarity of the original by creating similar invented words that evoke similar emotions and humour in the reader.

The use of slang expressions is a particular feature of Jonathan Foer's work, which shapes the individuality of the characters and ensures the authenticity of their speech. Slang, as an element of stylistic expressiveness, not only reproduces real language models but also contributes to the construction of a certain social identity of the characters. This technique is especially noticeable in dialogues, where it emphasises the emotional state and specificity of the characters' relationships. The use of slang creates the effect of immersing the reader in a context that is as close to real life as possible.

For example, the phrase *'I dig American movies'* (Foer, 2002: 2) is typical of spoken English and reflects a preference for American films through the use of the slang verb *'dig'* (Foer, 2002: 2), which is common in youth slang and means 'like' or 'enjoy'.

In R. Semkov's translation, the expression *'I dig American movies'* (Foer, 2002: 2) is adapted as *"Мене вставляють американські фільми"* (Фоер, 2017: 8). The slang expression used here is equivalent in meaning and style in Ukrainian, conveying the informality and emotional intensity of the original. This technique allows us to preserve the authenticity of the characters' speech and creates a similar effect on the reader as in the original. At the same time, the translator managed to avoid the literal translation by adapting the expression to the cultural and linguistic peculiarities of the Ukrainian audience.

Conclusions. The analysis of Jonathan Foer's work demonstrates the versatility of literary techniques that make his style unique. These include metaphors, occasionalisms, idioms, wordplay, slang expressions, and various symbols, each of which plays an important role in the structure of the text. Metaphors, for example, add imagery to a piece of writing, allowing the reader to perceive abstract ideas through visual or emotional similarities. Occasionalisms, or author's neologisms, add novelty and originality to works, emphasising the author's unique vision.

Idioms contribute to the authenticity of the characters' speech and reveal cultural contexts, helping to better understand their social environment. Slang expressions, as already mentioned, convey informality and bring the language closer to everyday communication, forming an emotional connection with the reader.

Wordplay, on the other hand, creates ambiguity, adds humorous elements, or causes the effect of unpredictability, which enhances the intrigue and deepens the meaning of the text.

All these techniques together contribute to the formation of Jonathan Foer's complex and multidimensional style, where each element performs a specific function in creating a holistic artistic world.

According to the analysis of translations of Jonathan Safran Foer's works, the most common transformation involved contextual substitution (26%), which indicates that translators strive to adapt the text to the cultural context of the target audience. The frequent use of semantic adaptation (21%) indicates the importance of preserving meaning and emotional depth. Equivalent translation (16%) reflects the search for equivalents that accurately convey the meaning and style of the original.

Translation analysis has demonstrated that the translators have managed to effectively convey

Jonathan Safran Foer's individual style. They were able to preserve the author's emotional intensity, tonality, and unique expressive means, providing the Ukrainian audience with accurate and understandable translations. In general, the quality of the translations of Jonathan Safran Foer's works is high, which allows us to preserve his distinctive style and the emotional depth of his work.

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