GERMAN INTERGLOSSEMES IN ROMA FRANKO'S TRANSLATIONS: DIACHRONICAL ASPECT

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In most cases, usage of an interglosseme in a fictional text aims at producing some stylistic effect. Its typical example depicts the linguistic situation within the chronotopos. When an interglosseme is used in a text to be translated, it is the

translator who must decide whether the interglosseme should remain in the target text, or it should be translated into the target language. According to P. Torop, it depends on the dominants of translation [2, p. 24].

General peculiarities of rendering interglossemes in Roma Franko's texts have been considered before [1, p. 12]. In this brief article, I attempt to consider some of them from diachronic point of view. The German interglossemes have been put in chronological order according to the dates of publishing the translation texts. It has enabled further analysis of basic principles of their rendering in the target texts.

The studied series consists of 73 German interglossemes selected from 17 texts originally written by I. Franko, O. Kobylyanska, Olena Pchilka and H. Khotkevych at the turn of the 19th and the 20th centuries.

The research has revealed the following ways of rendering German interglossemes: (1) interglosseme left "as is"; (2) interglosseme followed by its translation into English in the square brackets; (3) interglosseme followed by its translation into English in the following paragraph; (4) translation into English; (5) explication in the context; (6) explication free translation. Some examples are following.

The phrase "… *хоч і як майстерно оброблені взірці вроді Гетевої поеми «Hermann und Dorothea»…*" (І. Франко) contains the interglosseme, which remains unchanged in the target text: "… *written in the style of masterfully crafted models like Goethe's "Hermann und Dorothea"…*" (I. Franko). In the sentence "… *в кваліфікації втелющить вам таке «unzuverlässig», що аж закуриться*" (І.Франко) the interglosseme is followed by its translation: "… *he'll fire off such an **unzuverlassig** [unreliable] in your letter of recommendation that it will leave behind a trail of smoke*" (I. Franko). The epigraph to O. Kobylyanska's "Людина" short story starts with "*Das Reich der Lüge…*" and takes the whole paragraph both in source and target texts. Its translation into English in Roma Franko's text takes the whole following paragraph making the epigraph twice longer. In some examples, the interglosseme is replaced with its translation: "… *покликана моїм дзвінком Zimmermädchen сказала мені…*" (І. Франко) – "… *the chambermaid, whom I summoned with a bell, said to me…*" (I. Franko). The interglosseme in the phrase "*Здається, Fürstin?*" (О. Пчілка) – "*It's **Fürsten**, right?*" (O. Pchilka) is explicated in both variants by means of the context. In the phrase "… *ближче до університету, на Künstlergraben…*" (О. Пчілка) – "… *nearer the university on a street called **Künstlergraben**…*" (O. Pchilka), the interglosseme is explicated in the footnote in the source text, but not in the target one.

The considered translation texts were published in 1998, 1999, 2000, 2004, 2006, 2008 and 2010. Thus the dynamics in the number of German

interglossemes is as follows: g {10; 13; 7; 19; 22; 1; 1}. The set of retained clear interglossemes can be represented as i {3; 0; 1; 2; 4; 0; 1}, the interglossemes followed by translation in the text – t {7; 13; 6; 14; 18; 1; 0}, context semantizing – c {1; 0; 1; 0; 0; 0; 0}, translation substituting the interglosseme – s {0; 0; 0; 3; 0; 0; 0}.

As a result of the research, it can be stated, that the texts with the biggest number of interglossemes were published in 2004-2006 (these are the stories by I. Franko). This period is also characterized by the biggest percentage of substitution of interglosseme with translation, as well as of lack of translation for the retained interglosseme in the target text – that is the biggest diversity of the ways of rendering German interglossemes.

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