

*Ababilova N. M.,**Candidate of Pedagogical Sciences,**Associate Professor at the Department of Theory and Practice of Translation from English
Petro Mohyla Black Sea National University*

NON-FICTION TRANSLATION: SCIENTIFIC LITERATURE REVIEW

Summary. Requiring a more thorough study in scientific and practical terms, the genre of non-fiction is somewhat difficult to separate from that of fiction. Non-fiction is a fundamentally different way of writing as it combines the precision of scientific literature, almost journalistic accessibility and closeness to the recipient, and the frank sharing of experience that is found in fiction. Non-fiction literature does not have to mimic reality as it is reality itself, filtered through the prism of people's experience, with the preservation of numbers and facts. Due to the fact that non-fiction can successfully describe any aspect of life on Earth and beyond in a simpler and more interesting way than science fiction can, this genre has inexhaustible perspectives of themes, forms, and meanings, and thus can adapt to any reader's preferences. The features of non-fiction, its functions and elements as well as challenges the translators may encounter when dealing with it are considered in the article. It is inferred that non-fiction combines many different genres and differs from fiction in the fact that it is based exclusively on real events, at the same time having aesthetic and cognitive functions as fiction. The analysis of scientific resources allowed to state that translation of non-fiction literature is more difficult than translation of fiction. On the one hand, it is determined by the nature of non-fiction literature as a whole in all its diversity and, on the other hand, depends on the genre and stylistic reference of the work. The problem of adequate translation of non-fiction, i.e. translation while preserving the original meaning of the message, remains quite acute. When working on non-fiction literature, translators face an array of linguistic and extra-linguistic difficulties as there are so many subgenres of non-fiction. The author of the article stresses the elements of non-fiction requiring special translators' attention.

Key words: non-fiction, non-fiction features, translation, translation difficulties, translators.

Introduction. Literature as an art of words is based on the correlation between the tendencies of non-fiction (reproduction of the real circumstances of the real world) and fiction (figurative reproduction of reality). The genre of non-fiction is still poorly studied in scientific and practical terms, and most literary critics have tried to separate the genre of non-fiction from that of fiction. Being a fundamentally different way of writing, some may find non-fiction to be a difficult genre for both translators and readers as it combines the precision of scientific literature, almost journalistic accessibility and closeness to the recipient, and the frank sharing of experience that we find in fiction.

Related research. Non-fiction has long become an object of scientific researches but still there is no consistency in the terminological definition of non-fiction, which raises a number of other controversial and disputable issues.

Thus, Cambridge Dictionary defines non-fiction as a "writing that is about real events and facts, rather than stories that have been

invented" [1] whereas the Collins Dictionary suggests somewhat broader definition: non-fiction as the branch of literature comprising works of narrative prose dealing with or offering opinions or conjectures upon facts and reality, including biography, history, and the essay (opposed to fiction and distinguished from poetry and drama) [2].

Some Ukrainian literary critics and researchers do find certain synonymous names for the literary genre in question. Thus, apart from the term "non-fiction", the scholars use such terms as "literature of fact", which is also called documentary literature; "factual literature"; "non-fictional literature"; "documentary"; "new journalism"; "popular science literature", etc. [3, 4, 5].

Contemporary researcher N. Holovchenko defines non-fiction literature as "a special literary genre, where the storyline is built exclusively on real events with occasional inclusions of fiction, because it testifies to real events and is eclectic in terms of genre form of texts (autobiographical details, journalism, verse, prose poems, short stories, samples, replicas, etc.), but unified by the theme, content, pathos, narrative form, and the author's worldview" [4].

Scholar O. Kolinko considers non-fiction literature to be a special phenomenon of contemporary fiction that combines the features of travelogue, psychological and philosophical prose [5], while researcher M. Varikasha interprets this concept as "a kind of literature that is on the verge of fiction and documentary" [6].

As rightly M. Bertić points out, the distinction between fiction and non-fiction has been blurred recently as writers of fiction have based stories on real life events and characters (non-fiction), and writers of non-fiction have incorporated imagined dialogues (fiction) to suggest the thoughts of historical figures [7].

Thus, non-fiction literature does not have to mimic reality as it is reality itself, filtered through the prism of people's experience, with the preservation of numbers and facts. Due to the fact that non-fiction can successfully describe any aspect of life on Earth and beyond in a simpler and more interesting way than science fiction can, this genre has inexhaustible perspectives of themes, forms, and meanings, and thus can adapt to any reader's preferences.

The article aims at considering the genre of non-fiction, its features and functions and analyzing challenges the translators may encounter when dealing with it.

Presentation of the main research material. There are a number of different similar terms for this literary genre, and the question of the best answer will remain open for a long time, but in this paper the term "non-fiction" will be used that might be explained by the fact that there is no place for fictional characters, and there is no fiction as such in non-fiction.

Mainly, non-fiction differs from fiction in that the former has a "different" process of creating imagery, and therefore, it outlines

real and characteristic phenomena, events, and people. Describing non-fiction, it can be defined as a literature of memories, letters of reflection that have a direct conversation with the reader. It is a chronicle and intellectual, memoir or philosophical conversation that is similar to poetry with the presence of the author. Its sharp dialectic lies in the freedom of expression and the unfreedom of fiction, limited by the reality. The author of non-fiction strives to create a special image of reality and thus complements the existing body of information about some event. The peculiarities of this genre give the writer the freedom to explain more clearly what readers had doubts about.

Having conducted their research, Jennifer Job and Mary Ruth B. Coleman have drawn the conclusion that non-fiction texts may be more engaging to talented students' and children's interests than fiction, as the former can activate prior knowledge and encourage students to learn to categorize and synthesize information, especially when combined with scientific inquiry. Reading original and translated non-fiction works can help people to build the specific vocabulary within the academic content areas, prepare to solve more complex interdisciplinary projects where they need to draw on knowledge of various content areas and use multiple ways of thinking, and also teach students how to organize around patterns and systems [8].

The features of non-fiction include: 1) objectivity (conveys facts and events without distortion or concealment); 2) reliability (contains true information); 3) informativeness (readers should gain new knowledge and understanding about a particular topic or event about which the author writes); 4) analyticity (may contain analysis and interpretation of facts and events; present different points of view of the causes and consequences of certain events); 5) artistry (may contain artistic elements); 6) social significance (may reflect social problems, political events or historical moments; activate public consciousness and encourage action) [9].

Thus, non-fiction is a literary genre that combines elements of documentary and fiction; uses factual material and real events to create a work of fiction conveying the truthfulness and objectivity of events and aiming to convey true information and provide readers with new knowledge and understanding about a particular topic or event. Non-fiction can be an important source of information and contribute to broadening the readers' horizons. It should be noted that the role of non-fiction, various notes, diaries, memoirs, and letters is extremely important for understanding events and artefacts from certain periods. Such sources form the background against which the events depicted in a particular work acquire special vividness and expressiveness, and enhance the effect of the reader's complicity in what is happening.

Scrutinizing functions of non-fiction, O. Kolinko identifies them as follows:

- 1) informational (the reader acquires certain knowledge);
- 2) aesthetic (the theme of beauty in the external and internal dimensions of texts);
- 3) epistemological (readers not only receive information but also acquire the ability to comprehend it and learn further on their own; readers are encouraged to develop themselves);
- 4) analytical (the reader is involved in the analysis of reality);
- 5) psychological (trust in the authors who convey events through the filter of their own worldview).

According to the scholar's point of view, non-fiction literature takes on many functions previously inherent in fiction literature

and nowadays it does perform them. Nevertheless, it is the informational function that is treated as the dominant function for non-fiction [5].

Consequently, non-fiction combines many different genres and differs from fiction in the fact that it is based exclusively on real events, at the same time having aesthetic and cognitive functions as fiction.

Reflecting on translating works of fiction and non-fiction, M. Bertić states that she finds translating non-fiction to be twice as challenging [11] whereas Evelyn B. Freeman and Barbara A. Lehman claim that "nonfiction is generally considered easier to translate than fiction because it deals with factual material that usually has more readily accessible language equivalents" [9]. On the contrary, Pei-Shu Tsai is strongly opposed to the belief which undervalues the difficulty of translating non-fiction claiming that scientific texts actually need translators' deeper background knowledge, as it is supposed that the translated texts on popular science topics should deliver knowledge to the target audience. Therefore, translators of popular science texts bear greater responsibility and carry higher expectations. The difficulty of non-fiction translation is explained by the fact that popular science texts need to be fun and entertaining for general readers, while the tone of the language is to be neutral as it carries scientific facts and educational purposes [12].

The insights of the abovementioned scientists can be quite right. However, what conditions the difficulty of the non-fiction translation might be the text itself, as there are different types of non-fiction texts that in their turn require different knowledge from a translator.

The first difficulty is dealing with facts as they are to be presented in the same way in the translated work, as they are in the original. So, a translator must get to know a completely new area of life, religion, science, music, cosmology and many more. Secondly, non-fiction texts may be full of technical terms readers do not come across in their everyday life, and translators are expected to know them or at least to learn in a very short period of time. Thirdly, quotations in non-fiction books are already translations and thus, translators are to find the original text, which may be quite difficult. Proper names also pose some challenges. One more thing to emphasize is the importance of understanding what a translator is translating in order to avoid logical and factual mistakes and to perform the content accurately in the translation itself, in the words of the target language. In M. Bertić's point of view translators are supposed to produce a piece of art, a written form of art, just like when they are translating fiction. This means producing a clear, elegant, easily readable text following all the rules and norms that are valid for fiction translations. In addition, translating non-fiction is very time-consuming when translators are not specialized in the field. However, some of the aspects of translating prove that translating non-fiction should be easier than translating other areas of literary translation, primarily fiction. Translators of non-fiction have more space for explanations, comments and directions for their readers; they can usually keep a constant tone throughout the work and are usually asked to translate repeatedly for the same customers [11].

Furthermore, like fiction literature translation, the translation of non-fiction literature should diligently consider style nuances, individual voice, as well as the cultural and linguistic specificities of the original text [10].

It goes without saying that translating fiction and non-fiction are both challenging as in both types of translations translators are responsible for the creative flair of the original writer to be expressed

through proper research, sensitivity to words and context, and without expressing their personal opinions.

Proper names, geographical names and national lexicon words require more precise and responsible handling than when working on a work of fiction: if translators sacrifice facts when translating non-fiction literature, they will negate the work of the author of the original and devalue their own. Extra-linguistic difficulties include partly rendering of quotations and titles of works of fiction in the target language, namely the search for the original source and the codified version in the target language, if any, possibly also the search for information about the author of the quotation or its history.

One of the main features of translating non-fiction is preserving the accuracy and reliability of information while conveying the style and mood of the original text. Thus, translators must carefully check the facts and sources to make sure that they are correctly reproduced in the translation. Moreover, they are supposed to be skilful in choosing appropriate words and expressions to convey the essence and atmosphere of the original work; pay attention to the style and mood of the original text, be able to transfer the peculiarities of the author's style using appropriate linguistic means and techniques, take into account cultural and historical features that may be embedded in the documentary prose, and be aware of the context and use adequate equivalents to convey these features in the translation. Containing more accurate information, the translated text has to be very precise and error-free to avoid relaying any mistruths which may lead to detrimental outcomes.

The study of non-fiction translation should be based on the translator's preliminary study of the text, i.e. the identification of its stylistic, semantic, ideological, semantic and other features. Such an approach to the text under translation allows to find out what changes need to be made in the translation process, what is behind the translated text (the author's personality, situation, the era in which they lived and worked).

As a result, when translating non-fiction, it is necessary to take into account the vertical context, which gives us an idea of how and why a writer assumes that their readers are able to perceive the historical and philological "information" objectively contained in the documentary work they have created. These extra-linguistic factors are especially important for the translation of documentary prose, since the object of translation in this case is the writer's letters, essays, diary entries, and literary articles.

The text of non-fiction is quite difficult to translate because, in addition to general textual categories, it is characterised by the presence of hidden, implicit information, which is the reason for its multivariate nature in translation. When translating non-fiction, it is necessary to pay attention to the following linguistic phenomena that have the main implicit load, i.e. phraseological units, epithets, metaphors, words with figurative meanings, polysemantic words, etc; genre and stylistic originality of documentary prose; universal meanings expressed in a vertical historical and linguistic and cultural context, extralinguistic information.

Thus, the observations made lead to the conclusion that the complexity of perception and translation of non-fiction texts lies primarily in the correct understanding of the whole complex of social, moral, aesthetic and other features of the era.

A translator, acting as an intermediary between the two languages and cultures, is expected to find ways to overcome the barriers created by national-specific differences in the contact cultures, since the main efforts of a translator are aimed at facilitating the pro-

cess of intercultural communication; to strive to convey the features of the original as accurately as possible in the translation, so the main problem of the translated text is the problem of adequacy.

Conclusions and prospects for further research. Thus, non-fiction is a kind of literature that combines many various genres and differs from fiction in that it is characterised by the fact that it is based exclusively on real events, but it also has the same aesthetic and cognitive functions as fiction and certain stylistic borrowings from it. The problem of adequate translation of non-fiction, i.e. translation while preserving the original meaning of the message, remains quite acute. Certain techniques and methods of achieving semantic adequacy in translation require taking into account the above phenomena, as well as performing technical operations with the text, including transliteration, substitution, omission, rearrangement, etc., which have already been tested in translation practice. When working on non-fiction literature, translators face an array of linguistic and extra-linguistic difficulties as there are so many subgenres of non-fiction. Overcoming the latter requires translators to have certain intellectual qualifications and the ability to find information related to different spheres of human activity and areas of world order, since the translated book may deal with a wide variety of topics. For practicing translators in order to work with non-fiction, it is important to be able to immerse themselves in its semantic content, understand the author's thought and express it in another language. In order to re-create the artistic content, which is a complex integrity of semantic and formal, internal and external extralinguistic and linguistic components, using the target language, it is necessary to understand the structure of this integrity, to subject it to a multifaceted analysis, which inevitably precedes artistic synthesis, i.e. the creation of a translated work. Such an analysis is often complicated by a number of factors inspired by historical distance, specific expressiveness of national lexicon, the presence of special allusions in the original text that are understandable to the reader of the original without additional commentary, etc.

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Абабілова Н. Переклад нон-фікшн: огляд наукових джерел

Анотація. Потребуючи більш ґрунтовного вивчення в науковому та практичному плані, жанр нон-фікшн дещо складно відокремити від художньої літератури. Нон-фікшн – це принципово інший спосіб письма, оскільки поєднує в собі точність наукової літератури, майже публіцистичну доступність і близькість до реципієнта, а також відвертий обмін досвідом, що притаманний художній літературі. Нон-фікшн література не має імітувати реальність, адже вона є самою реальністю, пропущеною

крізь призму людського досвіду, зі збереженням цифр і фактів. Завдяки тому, що нон-фікшн може успішно описати будь-який аспект життя на Землі і за її межами простіше і цікавіше, ніж наукова фантастика, цей жанр має невичерпні перспективи тем, форм і смислів, а отже, може адаптуватися до будь-яких читацьких уподобань. У статті розглядаються особливості нон-фікшн, його функції та елементи, а також труднощі, з якими може зіткнутися перекладач при роботі з ним. Встановлено, що нон-фікшн поєднує в собі багато різних жанрів і відрізняється від художньої літератури тим, що ґрунтується виключно на реальних подіях, водночас виконуючи естетичну та пізнавальну функції, як і художня література. Аналіз наукових джерел дозволив констатувати, що переклад нон-фікшн літератури є більш складним, ніж переклад художньої літератури. З одного боку, це визначається природою нон-фікшн в цілому в усьому її розмаїтті, а з іншого – залежить від жанрової та стилістичної належності твору. Проблема адекватного перекладу нон-фікшн, тобто перекладу зі збереженням первісного змісту повідомлення, залишається досить гострою. Працюючи з нон-фікшн, перекладачі стикаються з цілою низкою лінгвістичних та екстралінгвістичних труднощів, оскільки існує дуже багато піджанрів нон-фікшну. Автор статті наголошує на тих елементах нон-фікшн, які потребують особливої уваги перекладачів.

Ключові слова: нон-фікшн, особливості нон-фікшн, переклад, перекладацькі труднощі, перекладачі.