TRANSLATOR STYLE

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__Abstract:__ This thesis explores the concept of translator style, examining its definition, types, and importance in translation studies. It analyzes the perspectives of scholars such as Malmkjaer, focusing on source text patterns; Boase-Beier, emphasizing cognitive and creative translation; Baker, highlighting the translator's linguistic fingerprint; and Munday, linking stylistic choices to broader contexts. The study also evaluates the practical implications of translator style for quality control, audience adaptation, and the creative aspects of translation.

A translator engages with a wide range of texts, encompassing various styles and registers. The concept of "style" has been attributed multiple definitions. First, it refers to the manner in which a text is articulated or executed, encompassing the mode of expression (e.g., elevated or literary, neutral, or colloquial styles). Second, it denotes the distinctive combination of features that define the literary expression, execution, or performance associated with a specific individual, movement, or period (e.g., Byron's style or the baroque style). Third, the term "style" is frequently used as a synonym for "functional style," which describes a language variety linked to a specific social domain and characterized by a dominant communicative function.

Malmkjær coined the term 'translation stylistics' to refer to the study of "why, given the source text, the translation has been shaped in such a way that it comes to mean what it does", and explicitly distinguishes it from the study of style

defined as a consistent and statistically significant regularity of occurrence in text of certain items and structures, or types of items and structures, among those offered by the language as a whole. Translation style is characterized by the recurring and statistically significant features of linguistic elements and textual structures. This perspective emphasizes the identification of linguistic and stylistic patterns present in the source text and prioritizes their accurate representation in the translated work. **Boase-Beier**, like Malmkjær, focuses on "the style of the source text as perceived by the translator and how it is conveyed or changed or to what extent it is or can be preserved in translation". Boase-Beier integrates the principles of cognitive stylistics, conceptualizing style as a reflection of mental states and worldviews. He attributes the stylistic features of a translated text predominantly to the translator's interpretive choices, which are directed toward reconstructing the meaning and style of the source text. Even in cases of a relatively free translation, the style remains intrinsically linked to the source text. From this perspective, Boase-Beier's approach holds significant relevance in contemporary translation studies, as it highlights the creative agency of the translator in rendering texts both accessible and engaging for the target audience. Translation, therefore, transcends mere linguistic transference and functions as a creative and culturally informed process. This interrelation between the translator's stylistic imprint and the source text's stylistic essence should be central to the analysis of translation practices.

A clearly target-oriented perspective is adopted by **Baker**, who focuses on translator style, understood as "a kind of thumb-print that is expressed in a range of linguistic - as well as non-linguistic - features", including open interventions, the translators' choice of what to translate, their consistent use of specific strategies, and especially their characteristic use of language, their "individual profile of linguistic habits, compared to other translators". Baker views style as a translator's unique "signature," emphasizing that a translator's personal style remains consistent across various source texts. For example, if a translator prioritizes simplicity and naturalness, they are likely to apply this approach consistently, whether translating academic or literary works. Baker highlights the importance of the translator's

individual linguistic patterns, arguing that these patterns shape the translation process and leave a distinct stylistic imprint on the final text.

Munday, like Baker, also considers habitual linguistic habits as a key element of translator style. One of the two main questions he sets out to address is: "What are the prominent characteristics of style, or "*linguistic fingerprint*", of a translator compared with the style of the ST author and of other translators?" Munday emphasizes the importance of understanding the complexity of a translator's work and its adaptability to contextual demands. For instance, when translating poetic texts, the translator may exercise greater linguistic freedom, whereas the translation of a scientific article necessitates a more formal and precise style. This demonstrates how translation styles are shaped by the requirements of both the context and the target audience. Munday's approach highlights the interconnectedness of linguistic and contextual factors, reinforcing the idea that translation is not merely a mechanical transfer of text but rather a dynamic process involving creative and analytical decision-making.

There are diverse perspectives on translation style, yet they collectively highlight the interconnectedness of translation decisions, the source text, and the target audience. Boase-Beier's perspective is particularly relevant in contemporary translation practices, as it underscores the translator's role in creatively and responsibly adapting the text to a new cultural context. Translation extends beyond mere technical expertise to encompass emotional and cultural dimensions. Furthermore, understanding translation style plays a pivotal role in the evaluation of translation work, ensuring quality control, and tailoring the text to the needs of the target audience. This approach allows us to perceive translation not merely as a technical process but as a dynamic blend of creativity and cultural engagement.

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