

ON THE ISSUE OF THE DIFFICULTIES OF ARTISTIC TRANSLATION FROM TYPOLOGICALLY DISTANT LANGUAGES

У статті наведено аналіз різних перекладів оповідання А. П. Чехова “Дама з собачкою” на англійську мову, здійснено спробу визначити в досліджуваних перекладах ключові відмінності, що свідчать про варіативність у інтерпретації чеховського бачення світу та конструювання перекладачами індивідуальних смислів. Усі досліджувані переклади було здійснено англійськими філологами, які спеціалізувались на вивченні творчості А. П. Чехова з опорою на переклад К. Гарнетт, однак переклади характеризуються істотними відмінностями як у змістовому, так і у виразовому плані. Під час дослідження враховувались типологічні особливості мови оригіналу та перекладу. Одним із важливих висновків є той факт, що характер і розповсюдженість перекладацьких стратегій і засобів їх реалізації залежать від глибини занурення перекладача у культуру та світ автора оригіналу.

Ключові слова: *аналіз, переклад, відмінності, варіативність, інтерпретація, бачення світу, індивідуальний смисл, типологічні особливості, перекладацькі стратегії.*

В статті представлено аналіз різних перекладів оповідання А. П. Чехова “Дама с собачкой” на англійський язык, предпринята попытка выделить в существующих переводах ключевые отличия, свидетельствующие о вариативности в интерпретации чеховского видения мира и конструировании переводчиками индивидуальных смыслов. Все анализируемые переводы были выполнены приблизительно в одно время английскими филологами, специализирующимися на изучении творчества А. П. Чехова с опорой на перевод К. Гарнетт, однако характеризуются существенными отличиями как в содержательном, так и в выразительном плане. При исследовании учитывались типологические особенности языка оригинала и перевода. Одним из важных выводов является тот факт, что характер и степень распространенности переводческих стратегий и способов их ре-

ализации зависят от степени погружения переводчика в культуру и мир автора оригинала.

Ключевые слова: анализ, перевод, отличия, вариативность, интерпретация, видение мира, индивидуальный смысл, типологические особенности, переводческие стратегии.

The article deals with the analysis of the different translations of A. P. Tchekhov's short story "The Lady with the Dog" into English. It's been attempted to outline the key distinctive features which make evident the variability of Tchekhov's world view interpretations, resulting in the construction of individual senses. All the translations under analysis have been performed by English philologists who specialized in studying Tchekhov's works on the ground of C. Garnett's translation. Nevertheless, the translations are distinguished by essential differentiation in content and expression planes. Typological peculiarities of the source and target languages have been taken into account in the process of investigation. One of the important conclusions drawn is that the type and occurrence of translator's strategies and means of their realization depend on the depth of the translator's penetration into the author's culture and literary world.

Key words: analysis, translation, distinctive features, variability, interpretation, world view, individual sense, typological peculiarities, translator's strategies.

The main task for the contemporary masters of artistic translation is to preserve the equilibrium between the form and meaning, the stylistic diversity and the author's world outlook. These two aspects are interwoven and cannot exist separately, nevertheless, the relevance of the translator's influence upon the priorities should be also borne in mind.

A. P. Tchekhov's legacy has awoken both in the Russian-speaking and foreign masters of pen the associations with the enigmatic Russian soul, the so-called "confession" of the sensible and sensitive person. Being a doctor by education and inspiration Anton Tchekhov had no mercy for human sins and showed a master hand in revealing and curing the evil sides of human nature. He made it evident that the 'small size' literary genres like short stories, novelettes and essays can be no less expressive and prominent than novels and long short stories.

The characterizing details may be of different kind — the fence, the water melon, the little dog, the broken plate, the letter... But they all serve to depict human lives at length with all the virtues, vanity, fears, victories and losses of ordinary people.

This is the anthropocentric literature paradigm at work — in the focus of the literary work there are not the events (e.g. the family tragedy, the adul-

tery, the trick, the disease...) but their perception in the characters' inner world.

The research is aimed at distinguishing the potential difficulties of rendering the implicit content of A. P. Chekhov's short stories by the English language linguistic means in compliance with the differences in the mental world pictures of the lending and borrowing cultures.

The issue studied is up-to-date which is proved by quite a big number of scientific publications on the peculiarities of translating into English A. P. Chekhov's works. Thus, the ideas given in this article were formulated on the ground of the recent critical literary reviews by S. L. Flemming, M. Baker [5], and on the analyses of the translations by C. Garnett, R. Ford, R. Peaver and L. Volokhonsky [6;7;8;9]. The novelty of the research lies in an attempt to distinguish the linguistic means of Chekhov's individual style manifestation on different language levels, the apt use of which pre-determines the quality and faithfulness of the artistic translations and their general esthetic value.

It wasn't until the early 1920s that English readers got the opportunity to read A. P. Chekhov's short stories in English translation performed by C. Garnett and recognized by the author. The depicted characters in a strange way embodied a slightly idealized perception of 'enigmatic Russian soul'. In 1923 the first English critical review of A. P. Chekhov's works was published, which greatly contributed to the better understanding of the great Russian writer's style and world outlook and at the same time enriched English culture and literature as well.

In 1926 A. P. Chekhov's short stories were considered a sample of style and picturesqueness. His prose gained its prominence due to the author's ability to penetrate into the secret parts of human personality and create a certain snapshot of everyday people's lives. Among the other peculiarities of A. P. Chekhov's short stories one must distinguish the invisibility of the narrator — you can hardly find any moralization or any other forms of the author's influence on the readers' perception. The explication found in A. P. Chekhov's works may be considered a certain prelude to the postmodernism trend in world literature with the application of stream- of — consciousness technique in presenting the characters' inner world.

The translator's master hand is of much greater importance in artistic translation. The main task is to preserve the convergence of different linguistic means in presenting the author's message and to render the expres-

siveness and brightness of the author's individual style relying on his background knowledge and the norms and traditions of the culture-recipient.

The purpose of the research was to distinguish some psychological peculiarities which could potentially cause difficulties in rendering and at the same time to characterize the linguistic means applied by different translators with regards to the successfulness and adequacy of the translations performed. The research was grounded on the results of the critical analysis of the available English artistic translations of one of the most quoted A. P. Chekhov's short stories — "The Lady with the Dog", "The Lady with the Pet Dog", "The Lady with the Lapdog".

The research is focused on the study of the linguistic means of different levels which serve to make prominent A. P. Chekhov's individual style and, as follows, on the investigation and description of the translator's techniques and strategies which are applied to preserve and reproduce these peculiarities in translated versions. The detailed pre-translating and translation analysis was performed on the basis of 150 source text linguistic units and their 300 correspondences in both translations reviewed.

The techniques applied included analysis proper (in particular, the critical review of the literary resources and the linguistic pre-translating analysis), interpretation, methods of synthesis and induction used to formulate the author's message, comparative analysis method aimed at marking the differences in the translator's strategies and techniques.

All the lexical units under analysis were selected as the means of the author's world outlook explication and the markers of the unique "chekhov's" style. In addition, the selected source text units were divided into three groups according to their semantic and pragmatics. The first group was formed by the so-called 'characterizing details' (the key features in the description of the characters' appearance and environment), naturally and culturally biased units (also known as non-equivalent words) and stylistic devices (phraseological units, metaphors, metonymies, epithets, hyperboles, parallelism, repetitions, simile).

On the next stage the full linguistic analysis of the translated texts by R. Ford, R. Pevear and L. Volokonsky was performed. As a result, the prominent strategies and techniques of various translators were presented in tables with the statistic data of their distribution enclosed.

It has been established that there exist a variety of the translator's strategies and ways of their realization. Thus, it has been proved that in R. Pevear

and L. Volokonsky's translation the strategies of compression and compensation were employed in respect of reproducing in translation repetitions, similes, metaphors and epithets; the strategy of foreignization was at work in rendering historically and culturally marked lexemes and phrasemes.

In R. Ford's translation the translator's world outlook is interposed upon the author's one, which in its turn predetermines the predominance of the strategies of explication and compensation — as a result, the contextual replacement is often employed, while the preference is given to the more distant semantically but more prominent stylistically language units (e.g. the high-flown “*pursuit*”, “*absorb*” as a correspondence for more neutral lexemes “*дела*” and colloquial “*отхватывают*”). It should be also noted that the transformation of addition is often used (emotionally coloured adverb “*always*” with the negative emotive connotation for the denotation of a recurrent irritating event; the use of the adverb “*just*”). On the lexico-stylistic level the transformation of metaphorical epithets into extended metaphors takes place as well as the employment of the syntactic structure with the formal subject “*there*”, the functional replacement of verbs by the Gerund, the use of *Subjunctive Mood*, semantic replacement (e. g. “*арестантские роты*” is rendered as “*prison*”; “*шпиц*” is transformed into “*Pomeranian dog*”) and the descriptive translation of the nationally marked units.

The source text: “Уже он мог съесть целую порцию селянки на сковороде...” [6: 497].

The translation by R. Pevear and L. Volokonsky: “*He could eat a whole portion of selyanka from the pan.*” [7:369].

The translation by R. Ford: “*He could already eat a whole plateful of salt fish and cabbage.*” [8: 354].

The source text: “Это была женщина высокая, с темными бровями, прямая, важная, солидная и, как она сама себя называла, *мыслящая*. Она много читала, *не писала в письмах “ъ”*...” [6: 490].

The translation by R. Pevear and L. Volokonsky: “*She was a tall woman with dark eyebrows, erect, imposing, dignified, and a thinking person, as she called herself. She read a great deal, used the new orthography...*” [7: 361].

The translation by R. Ford: “*She was a tall, erect woman with dark eyebrows, staid and dignified, and, as she said of herself, intellectual. She read a great deal, used phonetic spelling...*” [8:347].

The source text: “Сидя в павильоне у Верне, он видел, как по набережной прошла молодая дама...; за нею бежал белый шпиц.” [6:490].

The translation by R. Pevear and L. Volokonsky: “*Sitting in a pavilion at Vernet’s, he saw a young woman...; behind her ran a white spitz.*” [7: 361].

The translation by R. Ford: “*Sitting in Verney’s pavilion, he saw, walking on the sea-front, a fair-haired lady...; a white Pomeranian dog was running behind her.*” [8:347].

It has been concluded that R. Pevear and L. Volokonsky translate mainly by paragraphs and phrases, while R. Ford prefers word-for-word translation. The experimental data presented in this article has been formed by the characterizing details selected from A. P. Chekhov’s short stories and the variants of their translation. R. Ford’s translation was marked in the table as T1, R. Pevear’s as T2.

The variability of R. Ford’s and R. Pevear and L. Volokonsky’s translations can be interpreted as an attempt to construct different senses of the source text which proves the relevance of the translator’s role in the source text perception.

Table 1

The Characteristics of the Translator’s Strategies Applied in Translating A. P. Chekhov’s “The Lady and the Dog”, %

The peculiarities of the source text	The translator’s strategies, %							
	explication		compression		domestication		compensation	
	T1	T2	T1	T2	T1	T2	T1	T2
characterizing details	8 %	9 %	8 %	15 %	4 %	–	10 %	8 %
nationally and culturally biased words	9 %	14 %	4 %	14 %	6 %	–	11 %	7 %
stylistic devices	15 %	5 %	2 %	16 %	8 %	–	18 %	12 %

Table 2

The Characteristics of the Ways of Translation Applied in Translating A. P. Chekhov’s “The Lady and the Dog”, %

The peculiarities of the source text	Ways of Translation, %							
	descriptive translation		replacements		transpositions		additions	
	T1	T2	T1	T2	T1	T2	T1	T2
characterizing details	10 %	4 %	22 %	18 %	5 %	8 %	3 %	5 %
nationally and culturally biased words	11 %	6 %	10 %	16 %	4 %	7 %	3 %	5 %
stylistic devices	15 %	4 %	11 %	15 %	3 %	7 %	3 %	5 %

The given research has a perspective both in extending the basis of the research and in analyzing translations into other European languages.

BIBLIOGRAPHY

1. Бабенко К. Г., Васильев И. Е., Казарин Ю. В. Лингвистический анализ художественного текста / К. Г. Бабенко, И. Е. Васильев, Ю. В. Казарин. — Екатеринбург, 2000. — 496 с.
2. Барт Р. Избранные работы: Семиотика: Поэтика / Р. Барт. — М., 1989. — 616 с.
3. Бахтин М. М. Автор и герой: к философским основам гуманитарных наук / М. М. Бахтин. — СПб., 2000. — 337 с.
4. Сорокин Ю. Н. Переводоведение: статус переводчика и психогерменевтические процедуры / Ю. Н. Сорокин. — Тверь, 2003. — 160 с.
5. Флеминг С. Л. Страницы о Чехове в английских исследованиях по истории и теории литературы / С. Л. Флеминг. — Эл. ресурс. — Режим доступа: <http://feb-web.ru/feb/chekhov/critics/ml1/ml1-454-.htm>.
6. Чехов А. П. Избранные произведения / А. П. Чехов. — Ярославль: Верхне-Волжское книжное издательство, 1975. — 700 с.
7. Stories by Anton Chekhov / Translated by Richard Pevear and Larissa Volokhonsky. — New York. Toronto. London. Sydney. Auckland, 2000. — 500с.
8. The essential tales of Chekhov / Translated by Richard Ford. — London, 1999. — 500 с.
9. The Lady with the Dog and other stories by Anton Tchekhov / Translated by Constance Garnett. — Pennsylvania State University, 2008–2012. — 186 p.