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ОСОБЕННОСТИ ПЕРЕВОДА ЛИНГВОКУЛЬТУРЕМ БЫТА ПОЛЬСКОГО НАРОДА НА РУССКИЙ И АНГЛИЙСКИЙ ЯЗЫКИ (НА МАТЕРИАЛЕ РОМАНА Б. ПРУСА «LALKA»)

Воробьева А.И.

Белгородский государственный национальный исследовательский университет

В статье рассмотрена архитектура художественного произведения польского писателя второй половины XIX века Болеслава Пруса «Lalka». Выявлена высокая частотность лингвокультурем, характеризующих польский быт второй половины XIX века. Лингвокультуремы рассмотрены как совокупность формы языкового знака, его содержания и культурного смысла, сопровождающего этот знак. Проведен сопоставительный анализ адаптации лингвокультурем, репрезентирующих быт польского народа в архитектонике исследуемого художественного текста оригинала и текстов перевода на русский и английский языки. Установлена степень адаптации лингвокультурем польского быта на русский и английский языки. Предложена типология адаптации лингвокультурем и представлены результаты количественного анализа лингвокультурем польского быта. Выявлено преобладание симметричного перевода лингвокультурем на оба языка. План содержания лингвокультурем передан преимущественно симметрично на русский язык. Установлено преобладание асимметрии лингвокультурем при перекодировки плана выражения на английский язык. Из выявленных 16 лингвокультурем на русский язык симметрично переведены 10 лингвокультурем, на английский – 9. При этом асимметрично на русский язык переведены 2 лингвокультуремы, на английский – 5. Исходя из результатов проведенного анализа, было установлено, что исследуемый художественный текст в большей степени адаптирован к восприятию русскоговорящего читателя, чем к восприятию англоговорящего читателя.

Ключевые слова: текст, художественный текст, лингвокультурема, перевод, симметричный перевод, асимметричный перевод, польский язык, русский язык, английский язык, польский быт.

TRANSLATION SPECIFICITY OF THE POLISH WAY OF LIFE LINGUOCULTUREMES INTO RUSSIAN AND ENGLISH LANGUAGES (BASED ON THE NOVEL “LALKA” BY B. PRUS)

Vorobyeva A.I.

Belgorod National Research University

This article deals with the architectonics of the literary text written by a Polish writer of the second half of XIX century B. Prus “Lalka”. High frequency of linguo-culturemes that represent life of Polish people in the second half of XIX century is identified. Linguo-cultureme is a totality of linguistic sign's form, its content and cultural meaning, which accompany this sign. Comparative analysis of the linguo-culturemes` adaptation that represents Polish way of life in the architectonics of B. Prus`s text and translated texts into Russian and

English is given. The stage of the linguo-cultureme adaptation is established. Typology of linguo-cultureme adaptation is given and the results of quantitative analysis of linguo-culturemes studying is presented. The prevalence of symmetric translation into both languages is determined. The meaning plan is predominantly submitted symmetrically in the translated text into Russian language. Asymmetry adaptation of the linguo-culturemes form plan in English translated text is predominant. Based on the research results, we determine that the literary text "Lalka" by B. Prus is mostly adapted to a Russian readers than English ones.

Key words: text, literary text, concept, linguo-cultureme, translation, symmetric translation, asymmetric translation, Polish language, Russian language, English language, Polish way of life.

Nowadays, one of the most actual issues in linguistics is translation studies. It has been researched by many Russian and foreign scientists. V.S. Vinogradov determines translation as "the socially necessary process and result of transmitting information (content) expressed in written or oral text in one language, using equivalent text in another language" [8]. S. Bassnett thinks that translation is "transferring text from the source language to the target language in such a way that the meaning in both languages is the same, and also the structure of the language is as close as possible to the source language, but without distorting the structure of the target language" [1].

In the process of translation, the translator operates not with potential, that is, dictionary meanings of words and phrases, but with peculiar units of meaning [2].

It is interesting to conduct a comparative study on the translation of a literary text. We consider text as "a certain purposeful and informative message, having semantic integrity and oriented with an address" [10]. The definition of a literary text correlates with our research. E.A. Ogneva defines a literary text as "a conglomerate of a deep peoples' ethnicity in the refracted projection of a writer's worldview, as a creative linguo-construct of the reality, as a representative symbol of the synergy of past, present and future; the synergy, which is verbalised through linguistic signs that form the literary world, so the model of which takes place in the center of linguocognitive, linguoculturological, and other researches "[4].

The study of literary text in the aspect of translation shows the presence of both symmetrical translation and asymmetric translation.

In the linguistic encyclopedic dictionary, symmetry is presented as "a method of transmitting text without changes, while asymmetry means deviation from orderliness, uniformity in the structure and functioning of language units. Asymmetry manifests itself in two phenomena: the distinction between the center (core) and the periphery and the discrepancy between the signified," i.e. content plan (note. V.A.) "and meaning", i.e. expression plan (note V.A.) [3].

In the structure of the literary text, one of the interesting components is the linguo-cultureme.

According to V.V. Vorobyev, lingo-culturem is "a totality of linguistic sign's form, its content and cultural meaning, which accompany this sign" [9].

It is interesting to consider the linguo-culturemes of the Polish lifestyle of the second half of the 19th century, as reflected in the work of the famous Polish author Boleslaw Prus "Lalka" (Eng. "The Doll"). The work was first published in 1890.

For the further work, we have adopted the following conventions: Polish - pol., Russian - rus., English - eng., Symmetric translation - S, asymmetric translation - A, content plan of the original - s, content plan of the Russian translation - s1, content plan English translation - s2, plan of expression of the original - f, form plan of the Russian translation - f1, form plan of the English translation - f2.

Pol.: Pod oknem stał ten sam czarny stół obity suknem, także niegdyś zielonym, dziś tylko poplamionym. Na nim wielki czarny kałamarz wraz z wielką czarną piaseczniczką, przymocowaną do tej samej podstawki – para mosiężnych lichtarzy do świec łojowych, których już nikt nie palił, i stalowe szczypce, którymi już nikt nie obcinał knotów. Żelazne łóżko z bardzo cienkim materacem, nad nim nigdy nie używana dubeltówka, pod nim pudło z gitarą, przypominające dziecinną trumienkę, wąska kanapka obita skórą, dwa krzesła również skórą obite, duża blaszana miednica i mała szafa ciemnowiśniowej barwy stanowiły umeblowanie pokoju, który, ze względu na swoją długość i mrok w nim panujący, zdawał się być podobniejszym do grobu aniżeli do mieszkania [7].

We compare the original context presented above with its translation into one of the Slavic languages (Russian) and one of the Germanic languages (English), which are not closely related to each other. The Russian translation of the context, made by N. Modzeleevskaya is presented:

Rus.: У окна стоял все тот же черный стол, обитый сукном, некогда тоже зеленым, а сейчас попросту грязным. На столе – громоздкая черная чернильница с громоздкой черной песочницей, наглухо вделанные в одну подставку, пара медных подсвечников для сальных свечей, которых уже давно не жгли, и стальные щипцы, которыми уже давно не снимали нагара. Железная кровать с жиденьким тюфячком, над нею – никогда не бывшая в употреблении двустволка, под кроватью – гитара в футляре, напоминавшем детский гробик, далее узкий, обитый кожей диванчик, два стула, тоже обитые кожей, большой жестяной таз и шкафчик темно-вишневого цвета – такова была меблировка комнаты, которая из-за своей продолговатой формы и постоянно царившего здесь полумрака скорее, пожалуй, походила на склеп, чем на жилое помещение [5].

Here is English translation of the context, made by D. Welsh:

Eng.: By the window stood the same black table, covered with a cloth once green, but now merely stained. On it were a large black inkwell and a large black sand-box fastened to the same base, with a pair of brass candlesticks for tallow candles which these days no one ever lit, and steel

snuffers with which no one ever snuffed. An iron bed with a very thin mattress, a musket on the wall that no one ever fired, beneath the bed, a box containing a guitar and reminiscent of an infant's coffin, a narrow leather sofa, two chairs also in leather, a large metal wash-basin and a small dark red cupboard – these constituted the furnishings of the room which, because of its length and darkness, looked more like a grave than a dwelling [6].

We identified 16 linguo-culturemes: *czarny stół* (black table, translation here and later A.V.), *sukno* (cloth), *wielki czarny kałamarz* (cumbersome black inkwell), *wielka czarna piaseczniczka* (cumbersome black sandbox), *podstawkaka* (stand), *mosiężny lichtarzy* (brass candlesticks), *świeci łojowy* (tallow candles), *stalowe szczypce* (steel tongs), *żelazne łóżko* (iron bed), *cieńki materac* (thin mattress), *dubeltówka* (double-barreled gun), *pudło z gitarą* (футляр с гитарой), *wąska kanapka obita skórą* (narrow leather upholstered sofa), *krzesła skórą obite* (leather upholstered chairs), *duża blaszana miednica* (large tin basin), *mała szafa ciemnowiśniowej barwy* (small dark-red closet).

Our comparative analysis has shown that the linguo-cultureme *czarny stół* is translated symmetrically into Russian (*черный стол*). In the translation into English the symmetry was also preserved (*black table*), which can be displayed in the following formulas:

pol → rus pol → eng

s – S – s1, s – S – s2;

f – S – f1, f – S – f2.

When translated into Russian and English, the linguo-cultureme retained the form plan and the content plan, hence it follows that the translation in both languages is fully complete.

Similar symmetry in translation into both languages is also observed in the following linguo-culturemes: *wielki czarny kałamarz* – громоздкая черная чернильница – a large black inkwell, *wielka czarna piaseczniczka* – громоздкая черная песочница – a large black sand-box, *podstawka* – подставка – base, *świeci łojowy* – сальные свечи – tallow candles, *stalowe szczypce* – стальные щипцы – steel snuffers, *żelazne łóżko* – железная кровать – iron bed, *dubeltówka* – двустволка – musket.

Further comparative research has shown examples of asymmetric translation of Polish linguo-culturemes into Russian with their symmetric translation into English. Thus, the linguo-cultureme *mosiężny lichtarzy* in Russian translation (*медные подсвечники*) is asymmetric in terms of form plan and content plan, while symmetry is observed when translating into English (*brass candlesticks*). This can be expressed in the following formulas:

pol → rus pol → eng

s – A – s1, s – S – s2;

$f - A - f1,$ $f - S - f2.$

Comparison of the linguo-cultereme *sukno* and its translated variants has shown a complete symmetry in the translation into Russian (*сукно*) and partial asymmetry in the translation into English (*cloth*). We display the degree of the linguo-cultereme adaptation in the following formulas:

$pol \rightarrow rus$ $pol \rightarrow eng$

$s - S - s1,$ $s - A - s2;$

$f - S - f1,$ $f - S - f2.$

We emphasize the fact that such degree of adaptation is one among those considered linguo-culturemes, as well as the following example of adaptation is single when the content plan of the linguo-cultereme *cienki materac* is translated asymmetrically, and the form plan is symmetrical - *жиденький тюфячок*, while the English translation has a complete asymmetry – *a very thin mattress*:

$pol \rightarrow rus$ $pol \rightarrow eng$

$s - A - s1,$ $s - A - s2;$

$f - S - f1,$ $f - A - f2.$

pudło z gitarą – гитара в футляре – a box containing a guitar:

$pol \rightarrow rus$ $pol \rightarrow eng$

$s - A - s1,$ $s - A - s2;$

$f - A - f1,$ $f - A - f2.$

wąska kanapka obita skórą – узкий, обитый кожей диванчик – a narrow leather sofa:

$pol \rightarrow rus$ $pol \rightarrow eng$

$s - S - s1,$ $s - A - s2;$

$f - A - f1,$ $f - A - f2.$

krzesła skórą obite – стулья обитые кожей – chairs in leather:

$pol \rightarrow rus$ $pol \rightarrow eng$

$s - S - s1,$ $s - S - s2;$

f – A – f1, f – A – f2.

duża blaszana miednica – большой жестяной таз – a large metal wash-basin:

pol → rus pol → eng

s – S – s1, s – A – s2;

f – S – f1, f – A – f2.

mała szafa ciemnowiśniowej barwy – шкафчик темно-вишневого цвета – a small dark red cupboard:

pol → rus pol → eng

s – S – s1, s – A – s2;

f – A – f1, f – A – f2.

Based on our research, we propose the following classification of types of linguo-culturemes adaptation in combination with the results of the quantitative analysis:

- 1) symmetrical translation of a linguo-cultureme in both languages - 8;
- 2) symmetrical translation of a linguo-cultureme into Russian - 10;
- 3) symmetrical translation of a linguo-cultureme into English - 9;
- 4) symmetrical translation of a linguo-cultureme in terms of the content plan in both languages with an asymmetric translation in terms of the form plan - 1;
- 5) asymmetrical translation of a linguo-cultureme in both languages - 1;
- 6) asymmetrical translation of a linguo-cultureme into Russian - 2;
- 7) asymmetrical translation of a linguo-cultureme into English - 5;
- 8) asymmetrical translation of a linguo-cultureme in terms of content plan in both languages with a symmetrical translation in terms of form plan - 0.

In conclusion, the analysis of the literary text by B. Prus "Lalka" has shown a high frequency of linguo-culturemes, a detailed study of which in the comparative aspect revealed a different degree of their translation into Russian and English. Among the 16 linguo-culturemes, 10 linguo-culturemes are translated into Russian symmetrically, into English - 9. At the same time, 2 linguo-culturemes are translated asymmetrically into Russian, and 5 into English. The obtained results of the comparative analysis has shown that the text is more adapted to the Russian reader's perception, rather than English one.

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