

## КАК РОЖДАЕТСЯ ПЕРЕВОД. ГОЛОСА В ВАШЕЙ ГОЛОВЕ

**А.С. Мочалова**  
бакалавр

*Владивостокский государственный университет экономики и сервиса  
Владивосток. Россия*

*В настоящей статье рассматривается проблема оценки качества перевода, которая остается актуальной, ведь роль слова в жизни человека невозможно переоценить. Художественная литература – пласт культуры, который знакомит человека с миром, открывает его разнообразие, и от того, насколько верно будет передан посыл того или иного автора при переводе будет зависеть восприятие читателем произведения.*

**Ключевые слова:** художественная литература, сравнительно-сопоставительный анализ, перевод, значение, языковые особенности.

### HOW TRANSLATION IS BORN. VOICES IN YOUR HEAD

*The article deals with the problem of assessing quality of translation that is still relevant, because the role of a word, the role of language in human life cannot be overestimated. Fiction literature is a layer of culture that gets people acquainted with the world, shows this world in its variety, and it is very important to deliver author's message in translation adequately because readers' perceptions depends on it.*

**Keywords:** translation, fiction translation, comparative analysis, meaning, linguistic peculiarities.

The article aims to study basic problems of translation of literature for children and with special emphasis on the following: colloquial speech, meanings of words/context, and word order.

We all love books including translated ones. But very few people have ever thought about difficulties of creating these books. When we are reading books and share out opinions of them we are mostly speaking about the author, the plot, characters and thoughts, feelings and ideas the books provoke. However, most of us seldom think about people who translated the books and gave us an opportunity to enjoy and appreciate literature.

It is incredibly difficult to be fiction translators as they do not translate words, they give the words sense that people of other cultures would be able to perceive. It looks more like they are standing with a candle behind the author's shoulder and trying to follow the author's thoughts. And this very moment is truly a real miracle, when you are living several lives without leaving your home.

What makes the text readable? Why don't we drop a book halfway? The following phrase is attributed to Viktor Petrovich Golyshev, a Soviet translator: «It doesn't matter how characters speak in the author's head – it is vital how they speak in your (translator's) head, then you have freedom to act». [1, перевод с русского Мочаловой А. С.]

When translating children's literature it is necessary to go to all lengths to make the Russian translation sound natural and easy to read. A translator's goal is to convey the characters' speech to readers in a colloquial way. In his book «High Art» K. I. Chukovsky wrote about fundamental criterion of a good translation: a book is read like it was written in a target language. [2, с.159, перевод с русского Мочаловой А. С.]

Children's literature is a special layer of literature with its own peculiarities, difficulties and challenges that translators have to deal with. It is very important to understand who is the reader the story was written for. If the reader is a child, it is necessary to remember about his or her psychological characteristics and remember that s/he does not have a great background knowledge because of his/her age. According to these peculiarities there are some difficulties that can appear during the process of translation. They are:

- colloquial speech;
- semantic aspect (word order);
- meaning of words and context (transfer of emotions).

#### **Colloquial speech**

Colloquial speech has its own laws. It should be alive, vivid and a reader should believe in what s/he reads. Let us look at how one phrase was translated to describe a situation when a wife is shouting addressing her husband: «I can let the world know!». This can be literally translated as: «Я позволю всему миру

узнать!» But in colloquial speech it sounds pompously, based on the style and context much better variant in Russian would be: «Всем расскажу (все узнают), какой ты и как со мной обращаешься». [3, с.120]

Another example of an awkward translation of the phrase «Do you mind my turning on the TV? » is the following: «Вы не возражаете *против того, чтобы я включил телевизор?*». It is strange in a stressful situation to hear from a journalist something like that in Russian. A better and more natural variant would be: «Я *включу телевизор – не возражаете?*» [3, с.120]

*Word for word translation* is a translation that is done mechanically. The thing is that an accurate translation should have the same influence on a reader that the original has. Translation equivalents can be literal (or word-for-word) or not, it depends on the affinity of the languages of the original and its translation. However, translation equivalents should be consistent with the original. That is why the role of the semantic aspect is so important.

### **Semantic aspect (Theme-Rheme)**

There is another translation problem which refers to the fiction translation – a topic-comment articulation. A sentence has semantic and logical centers. Semantic (a comment or rheme), also known as communicative center is what a speech is about, generally it is some new information. On the other hand, the details that are already known are put in the logical center (a topic or theme).

There is an example that illustrates how these elements function in a sentence. When aspiring translators work on a sentence like «An old man was sitting by the side of the road.» they tend to resort to word-for-word translation which is: «Старый мужчина сидел у дороги». However, we need to look into all peculiarities of English and Russian languages and think the variant above over.

The article «an» is an indefinite article in English which is the determinant of a noun. It means that we do not know any details about that man. We don't have articles in Russian, but this is not a reason to throw it off of the sentence. In Russian we have very few variants of translation of the article. In the sentence, we can see that the article «an» is the determinant of the noun «man». Indefinite articles can be omitted in translation if they do not render any meaning into Russian. However, in this example it is necessary to express uncertainty and it is better to do it by Russian «какой-то». [3, с.103]

Indefinite articles can be a tool of highlighting the semantic center of the statement (especially, if they stand right before nouns) and they often indicate that information is new. In other words, nouns will be in the end of Russian sentences.

The following English phrase «old man» should be translated as «старик». We can see that in English it is a combination of two words, which will turn into one Russian word and the translation is contextual.

Grammatically, the phrase «was sitting» is Past Continuous Tense. Firstly, it means that action was in a past, secondly, it is not finished at that moment in the past. This means that we cannot say «сел» but only «сидел». As it is necessary to show the duration of the action.

The phrase «by the side of the road» as the definite articles «the», this shows that the new information is in the other part of the sentence. It also means that we are talking about the concrete road that probably was mentioned before – which is the comment (theme) of the sentence. So, according to the rules of the Russian language, we should put this phrase in the beginning of the Russian sentence. «Of the road» can be translated differently. The variants are: «у дороги», «на обочине». It will depend on the context.

The final variant is: «У дороги сидел какой-то старик». With this variant of translation we have vivid, interesting and accurate translation of the sentence with semantic and logical centers in the right places.

### **Meaning of words and context**

It is of utmost importance to pay attention to the words and their meanings. As Eleonora Yakovlevna Galperina said: «An inaccurate word is not a good thing, but a tactless word is much more dangerous". [3, с. 191]

There are cases when translators have made mistakes because they have just overlooked the correct spelling of a word in a dictionary and decided that different words mean the same things.

Because of this kind of mistakes the reader fails to understand the sentence or even misunderstands the trope, characters' personality and, eventually, the story itself looks artificial.

The first example is the following sentence: «She didn't know that the man in front of her was a religious one». It should not have been translated into Russian as: «Она не знала, что перед ней *очень религиозный человек*». The fact is that in the original we see not the word «religious» but the word «religionist». Religious man, according to the Miriam Webster dictionary, means «scrupulously and conscientiously faithful» [5] and the Urban dictionary says that «religionist» means «an arrogant, prideful, egoistic, religious person who believes his/her religion is the only true religion» [6].

The meaning of the word *religionist* is quite different from the word *religious* because of the suffix «ist» that gives negative connotation to the first word. Much better variant would be: «Она не знала, что перед ней *фанатик, ханжа*» [3, с. 204].

Let us study another example. The context is: a group of men nearly killed an animal just for fun and after the accident they «went on *ambled*». The translation of the phrase is: «и пошли прочь *легким шагом*». Formally speaking, the meaning is rendered correctly, but the context of the situation requires a different approach to translation. The better one would be: «и пошли прочь *беспечно*». The word «*беспечно*» can better describe mindlessness, frivolity of people who do not think of what they do [3, с. 215]. These shades of meaning help to describe characters just the way they are shown in the original. Thus, accurate words in the disruption of characters would eventually produce translations that would invoke those emotions that readers of the original text have.

Apart from our ordinary five senses: sight, touch, taste, smell, and hearing, a writer/translator needs a sixth one which is linguistic feeling. It helps to find falsity and incompatibility in the text. There is no dictionary to help you with this. Dictionaries can give you just a meaning, not a context.

In conclusion, it should be said that a good literary translation of children's literature results from a combination of many elements, even smallest details.

Firstly, each conversation between characters has to sound natural, thus, the translations of such conversations should be colloquial.

Secondly, translators need to pay attention to the meanings of the words and see whether some of them are wrong and do not suit each other in this very context.

Thirdly, a topic-comment articulation means a lot when we are translating English text into Russian because, unlike in a speech (where we can use intonation to make a logical stress), in written texts it is of utmost importance to render the logical stress using the correct order of words in a sentence. Thus, translators should produce their translations according to the rules of the target language. It helps to find the most accurate translation of a phrase, a sentence, and, as the result, a whole book.

We take it for granted that translators have to be included in or absorbed by what they create, not only read a book but feel the text, follow characters' thoughts, understand what they want to say even if it is not expressed by words. Translators need to, so to say, listen to the voices in their head.

That is how the translation is born. That is how the art is created.

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