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## THE WAYS OF SEMIOTICAL MEANS REALIZATION IN LITERARY TRANSLATION

**[Лазарев В.А., Ласкова М.В. Способы семиотических средств выражения  
в художественном переводе]**

It is considered the preservation of the artistic originality of the text in literary translation. This problem will be contemplated on the examples of famous Russian writer's novel by M. A. Sholohov and its translations. The contribution of the writer in Russian literature can hardly be overestimated. In his novels and stories Sholokhov glorified not only his native land but showed the unique world of the Don Cossacks, the power of a Soviet man's spirit, a don Cossack, and a soldier on the whole. However, the reproduction of the author's cognition and pragmatic potential of literary text to the foreign language represents a very serious problem for a translator as a receptor of the regional language picture.

Key words: national originality, artistic originality, literary translation, dialecticisms, original text, semiosis.

Literary translation is considered to be one of the most complicated types of translation because it's very important to preserve individual author's style. As for M. A. Sholokhov's works, they are filled with so-called national originality which needs to be kept and recreated when translating, namely: national peculiarities of Cossacks, their way of life, mentality, features of habitat.

As N.G. Chernyshevsky wrote: "The present novels, the present stories can't do without local color in a situation, faces. Without local paints and national customs, thoughts, national types in principal characters there is no reality – neither in credibility of an action nor in palpability in characters" [4]. Therefore, everything that is connected with a national identity in work, has to be as it is possible more precisely and is more stoutly translated in order to preserve national coloring.

The main thing for right transferring of the text at any kind of the translation is overcoming of dissimilarity of the national environment of the different languages literature based on different readers who, in turn, belong to different cultural,

national, ethnic and religious groups. Moreover, they can be brought up on different traditions. And, certainly, primary perception of an artistic image will be different. Proceeding from it, there is a problem of transferring of national and cultural specifics of the original text. Here what G.R. Gachechiladze writes about this: "In theoretical works the special attention is paid to transferring of national specifics of the original text in translation, but the subject about national specifics of already made translation is seldom touched. Along with it, modern linguists consider a literary translation as a special type of creativity, and at the same time the special attention is paid to creative identity of the translator [1].

Actually, the translator faces a very complex challenge connected with transferring of national peculiarities of this or that culture. In the course of decoding the text, it is possible to observe creative identity of the translator who doesn't only convey ideas and outlook of the author, and also expresses own thoughts and own attitudes, no matter, he wants that or not. The difference between the author and the translator is that the author is provided with a full freedom of choice while the translator is limited by the fixed artistic expressiveness of the original text.

It is known that the artistic originality is unique features and properties of this or that literary work, which give him individuality and distinguish it from other works. The artistic originality can be observed often in individual and author's interpretation of the general subjects, motives, problems, etc. In the greatest degree the artistic originality of work is expressed in a figurative form, in the system of individual means, techniques. The artistic originality is shown in the ways of an image creation and the expression of an author's position, in unique peculiarities of composition, in the character of the created world, in the organization of artistic speech.

The artistic originality is one of the main signs of the literary work. It creates and transfers the unique atmosphere, which the author tries to share the ideas with readers. Each work has own soul, special spirit. The artistic originality is the so-called way to reader's perception, which the author paves during the narration.

One of the brightest examples of novels with a special artistic originality is the epic novel of the great Russian writer M. A. Sholokhov "And Quiet Flows the Don". The language of the novel is unusual in spite of the fact that M. A. Sholokhov in the novel uses rather simple syntax; he enriches it with primordially Russian lexicon that allows the reader to be closer to that time.

In the novel "And Quiet Flows the Don" we observe a close interlacing of true talent of the writer, originalities of Southern Russian national language and customs of the Cossacks that form the live and picturesque world which remains in the memory of the reader for a long time.

The first that draws attention, this plentiful use of dialecticisms and substandard language. They are used by the the author for designation of:

- objects of the labor ("araba cart", "bag", "bull", "atarshchik", "chumbur" (a special rope for a horse));
- household realities of the Don Cossacks ("bases", "zhalmerka" (soldier's wife), "Maidan" (a place for people's meetings to solve urgent questions), "curen" (hut), "zipun" (homespun coat), "chekmen" ( outdoor clothes of the Don Cossaks), "katukh" (cow-house), "gornitsa" (room));
- men and women clothes of Cossacks ("chekmen" (outwear clothes for riding a horse), "sharovary" (wide trousers), "frock coat", "treukh" (a round fur hat), "chiriki" (shoes));
- descriptions of the nature ("beam", "steep bank", "tatarnik", "uvat", "zaymishche", "lozhok", "teklin");
- Don dishes, food, and ware ("nakvask", "baklaga" (different size a flask for water), "tsibor", "feed bag", "kulaga", "tsibarka");
- household goods ("flint", "vatola (rude cloth)", "sernik", "ribbon", "zhirnik", "dezchnik");
- the objects connected with cavalry Cossack service ("lasso", "reveille", "sakva", "to become on holes", "chumbur", "horse-holder");
- flora - healing plants, flowers, herbs ("chernolist", "tatarnik", "a snake eye", "medvyanka", "yarovik", "burdock");
- the names connected with fishing ("stirrup", "abyss", "scooped", "trap net", "naslus (snow saturated with water)");

Besides, remarks of characters and author's descriptions are partially expressed by means of the Cossack dialect ("Гутарили про него на хутору чудное...; "Ну, заводи. Да ты ить не мастак. Эх, Гришка ваш дишканит!"). It should be noted that dynamics of the text is considerably increased because of frequent emergence (three-four times on the page) of emotional morphological derivatives: "клешня-тый", "заосенять", "непролазь". Such frequent use of dialecticisms can be

connected both with Sholokhov's origin, and with his desire more fully to plunge the reader in the world of the Don Cossacks.

One more characteristic feature of "And Quiet Flows the Don" is its metaphorical aspect. One can meet the metaphors more often while describing landscapes, pictures of the natural phenomena, and the description of the nature. The images are not uniform that is well illustrated by the example of the a thunderstorm description : at first "the first grains of a rain sowed the earth burdened by an external heat", then "over the roof the thunder has burst, splinters have swept for Don", and, at last, "the rain scratched a sun blind".

In this example images are situational. We see dynamics of process, but every image is separated from another, belongs to the certain phrase. Anyway, Sholokhov's metaphors are original («на лошадь круговиной упал снопок лучей, и нога с плотно прилежащей шерстью неотразимо зацвела, как некая чудесная, безлистая ветвь, окрашенная апельсинным цветом»).

Comparison of the person with animals is a unique feature of language of "And Quiet Flows the Don ". Characters are compared with animals not only in physical, but also in the spiritual sense. We mean not only simple comparisons ("Шел Степан под гору, как лошадь, понесшая седока"), but also detailing the descriptions when the reader has an image of similarity with an animal just after reading the description of the action: "Степан выехал из ворот торопким шагом, сидел в седле, как врытый, а Аксинья шла рядом, держась за стремя и снизу вверх, любовно и жадно, по-собачьи заглядывала ему в глаза"; "когда поворачивает Григорий голову, носом втыкаясь Аксиньи в подмышку", "Аксинья, вихляя все свои крупным телом, пошла навстречу". Besides, comparisons with animals in the novel bear its own sense. When it is written "так кидает себе волк на хребтину зарезанную овцу", characters really behave so, moving according to the habits of the mentioned animals. Such comparisons show sometimes gradually, but sometimes obviously, a unification of heroes with the nature which is a symbol of continuation of life for Sholokhov.

The artistic work, anyway, serves as a method of reality reflection. M.V. Nechkina emphasized the importance of perception of the artistic work in the public environment, allocating two aspects in consideration of this problem. The first one is artistic work, its rhythm, talent of the author, a riddle of a difficult reflection of reality and knowledge of psychological laws. The second one is

nature of an artistic image perception, feature of the personality perceiving an artistic image, its consciousness and a capability of development of cultural values. M. V. Nechkina urged to study a literary work, opening its functions, and also noted that the artistic thinking of the writer and perception of reality by the reader is connected by unity of laws and its principle of "artistic thinking", in view of single essence of human perception, one and that. Let's consider some examples:

1. – Что-то не несут **хлеб-соль!** – попробовал пошутить Скачков.

Where's the **traditional bread and salt!** Skachkov attempted a joke (Robert Daglish).

In this example we observe usage of tracing. During translation of the phraseological unit in English "bear bread salt" ("about benevolent reception, a meeting of dear, desired guests, BSRP, 714) the tracing of bread and salt is used. Moreover, before the phraseological unit the specifying adjective "traditional" is added.

2. Прокофий обстроился скоро: плотники срубили курень, сам пригородил базы для скотины и к осени увел на новое хозяйство сгорбленную иноземку-жену.

Prokofy speedily made shift for himself; carpenters built him a house, he himself fenced in the cattle-yard, and in the early autumn he took his bowed foreign wife to her new home (Stephen Garry).

The concept "hut" is exposed to such translating method as generalization. In this case the transfer of the original-Russian Cossack dialectal word "hut", the square Cossack house with a four-pitched roof is replaced with the concept "house" – "dom". While the Russian person is associated the word "hut" with housing of Cossacks at once.

3. Решилось все после того, как самая отчаянная из баб, жалмерка Мавра, сбегала к Прокофию будто бы за свежей наливкой.

The matter was settled when one of the most venturesome of the women, the Soldier's wife Mavra, ran along to Prokofy's house on the pretext of getting some leaven (Stephen Garry).

As in English there is no equivalent for the word "zhalmerka", we observe his translation as soldier's wife ("the soldier's wife").

4. Аксиныя с подмостей ловко зачерпнула на коромысле ведро воды и, зажимая промеж колен надутую ветром юбку, глянула на Григория.

Aksinya dexterously drew a full pail of water from the river, and pressed her skirt between her knees away from the wind, looked at Grigory (Stephen Garry).

Omission of reality "coromyslo" involves a certain information loss, the translator conveys water filling process, using only the word "pail" – the foreign recipient won't understand all essence of the events as the woman with a coromyslo is a peculiar symbol of the Don Cossacks.

5. – Гриша, колосочек мой...

'Grishka, My love ' she said (Stephen Garry).

'Grisha, Darling ...' (Robert Daglish).

Here instead of the initial tender address "Колосочек мой" in translation equivalent of "my love" is presented by ("my dear", "darling") and "darling" ("dear", "favourite").

Having analyzed some contexts from the novel in the conditions of taking translation decisions by transferring an author's semiosis, we have noted rather high degree of lacunarity of non-equivalent vocabulary.

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